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"But you're Indian!" Cultural Hybridity and Assimilation in *The Namesake*

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Abstract
This paper is a study of the cultural struggle and conflict survived by the protagonists in *The Namesake* (2003) by Jhumpa Lahiri as they move from their native land to America. It is an application of the theoretical concepts of hybridity and assimilation, as discussed in post-colonial criticism by critics such as Homi Bhabha. The researcher will discuss how the three main characters finally manage to develop new anti-monolithic models of cultural growth and exchange. As a result, they succeed in embracing a new culture while protecting their Bengali heritage. The novel depicts the life of an Indian couple (Ashoke and Ashima Ganguli) who settled in Cambridge, Massachusetts, in 1968. It describes the cultural challenges the heroine faces as she struggles to accommodate to a new Western society. Ashima clings tightly to her Bengali roots and identity, a fact which becomes apparent through the dilemma caused over naming their first baby. However, to survive the challenges of Massachusetts' society, Ashima welcomes its culture to a certain extent. Thus, she succeeds in overcoming feelings of loneliness and displacement. On the other hand, Ashoke's adjustment is less complicated. Although he copes with the new Western life faster, his respect for his native traditions is daily observed. His resentment of his children's attempt to give up their native identity is heartbreaking. Early in the novel, Gogol rejects symbols of his Indian culture, and later he repudiates his parents' style of life. Finally and after his father's death, Gogol's personal growth is associated not only with him welcoming his native culture, but also embracing both cultures in an excellent example of cultural hybridity.

**Keywords**: alienation, assimilation, contact zone, cultural clash, Jhumpa Lahiri, hybrid existence, *The Namesake*, 'third space,' trans-cultural identity

1. Statement of the Problem
This paper is a study of hybridity and assimilation in Jhumpa Lahiri’s *The Namesake* (2003). The researcher will focus on the conflicts faced by the three protagonists (Gogol, Ashima, and Ashoke) as they leave their native land (India) to the more modernized world of the United States. The researcher applies post-colonial terms of hybridity, assimilation, the ‘third space,’ and multiculturalism to study the hybrid character of the Indian immigrant as depicted in Lahiri’s novel. She will look for signs of hybridity and contact zones to find out whether multiculturalism produces an acceptance or a resistance to Western culture. The primary question posed her: do these contact zones create transcultural forms or a singular fixed native identity? The paper will discuss how the characters manage finally, despite the challenges of a foreign culture, to develop new anti-monolithic models of cultural growth and exchange. As a result, they succeed in embracing a new culture while protecting their Bengali heritage. On the other hand, the researcher will discuss how the characters manage to keep the uniqueness of their culture while trying to cope with the demands of the Western world. It is worth mentioning here that despite the dominant theme of social integration, Lahiri never introduces the West as a substitute for native identity. Despite the implications of successful hybrid relations among two different races (Bengali and American), Lahiri emphasizes the significance of native identity and all the habits and rituals it dictates.

2. Significance of the Study
Different literary studies have investigated the theme of alienation and cultural identity in Lahiri’s fiction (Abishmathi, 2018; Taş and Snömez, 2014; Mishra, 2008; Dawes, 2007). However, most research on *The Namesake* focuses on Gogol’s identity crisis, which is the central theme of the novel and from which it has derived its title. This paper will encompass different gender characters and will study how each character deals with his/her cultural conflicts differently. In addition, it will show to what extent they accept cultural diversity while showing great respect or lack of respect for their native Indian culture. The researcher will show how personal and cultural conflicts enrich the individual experience rather than dehumanize it. In an attempt to defeat feelings of Otherness, the characters try hard to create a ‘third space’ of their own where they can welcome the attractive features of the new world while clinging to their original identity. Nevertheless, Lahiri does not introduce cultural assimilation or social integration as a substitute for native identity. She seems to suggest that cultural hybridity never undermines the immigrant’s fundamental values and culture.

3. The Theoretical Approach
Whenever hybridity is the focus of literary discussion, Homi Bhabha is immediately quoted. He uses the concepts ‘third space’ and ‘in-between space’ to describe the overlapping of cultures in a contact zone. The result of this cultural encounter is cultural hybridity, which results in “the creation of new transcultural forms within the contact zone” (Ashcroft et al., 1995, p. 118) usually produced by the more dominant culture (that of the Self). Bhabha argues that these new forms come together as a counter-discourse to the dominant and hegemonic structures of the Self. This counter-discourse opposes national narratives of culture and belonging. Furthermore, these hegemonic discourses blend culture and society in an attempt to "authorize cultural hybridities that
emerge in moments of historical transformation" (Bhabha, 1994, p. 2). Similarly, Michaele Wolf (2007) uses the term "mediation space" (p. 113) as he refers to Bhabha's 'third space.' At the same time, Schaffener and Adab (2001) suggest that this space is "of fuzzy and merging borders which in turn affect cultural and linguistic identities" (p. 278). Thus the latter indicate that hybridity is a constituting characteristic of social interaction, which is inevitable in a world featured by the globalization of communication. In her fiction, Lahiri depicts the issues of identity and cultural distinctiveness as significant themes. She focuses on the distinguishing aspects of her native culture (the culture of the Other) within a clash of civilizations, which initially motivates a resistance of the foreign culture only to stimulate, eventually, the development of a hybridized form of culture. Consequently, Lahiri's literature introduces models of cultural exchange and growth.

4. Cultural Hybridity and Assimilation in The Namesake

*The Namesake* tells the story of two generations: the elderly generation- an Indian couple (Ashoke and Ashima Ganguli) who settled in Cambridge, Massachusetts, in 1968, and the American-born younger generation (the Ganguli's children Gogol and Sonia). It depicts multiple experiences of the Gangulis who seek a better life in America. The elderly generation more specifically suffers alienation, loneliness, cultural dilemma, and a sense of displacement. The center of narration is the life of this ethnic family in a community that celebrates personal freedom and independence. Each character struggles to balance the Western and Indian cultures and values. As the parents succeed in creating such balance by managing cultural hybridity, it seems more difficult for their children to appreciate their native culture and roots.

4. i. Gogol

While the parents try hard to implant love of India and respect for Indian values and Hindu rituals in their children, Gogol and his sister find such loyalty to a homeland they have never known or lived in absolutely ridiculous. For Gogol, India is a primitive setting where he and his sister will be deprived of all means of civilization they have grown up used to. As a teenager, Gogol's trip to Calcutta with his family is disappointing. When they meet their relatives at Dum Dum Airport, both Gogol and Sonia do not feel close to them as their parents do. They think that the whole trip is "cumbersome, irrelevant to their lives" (Lahiri, 2003, p. 88). Soon American meals and fast food which Gogol desires badly are replaced by "plates of syrupy, spongy rossogollas" (p. 82) for which he has no appetite but which he dutifully eats. Gogol realizes that he must adjust to a less civilized accommodation. He sleeps under a mosquito net and bathes by pouring tin cups of water over his head. At the Ganguli house, he sees the ebony four-poster bed on which they would have slept all together had his parents remained in India. The mere thought of the lack of privacy is terrifying for Gogol. He is never compassionate about the place where his roots lie. He never feels that he belongs there. Ironically speaking, Gogol is a foreigner in India.

He feels alienated in his homeland. His alienation is not only spatial, but it is also linguistic. His American-accented English is not understood by his Indian relatives though it is "a source of endless amusement" (Lahiri, 2003, p. 118) to them. Gogol can understand his mother tongue and speak it fluently, but he cannot read or write it. On the other hand, Gogol refuses to be called
ABCD (American-born Confused Deshi) because the term suggests marginality, which Gogol never feels in America. He refuses to be a victim of the label, which implies a confusion regarding identity (hypothetically suffered by all South Asians born in America). On the contrary, Gogol feels he is the exotic alien in 'desh' (India)! India, for him, is not a homeland. It is a "foreign country" (Lahiri, 2003, p. 118) in which he is physically and psychologically alienated. Here, Lahiri raises the question of what is one's homeland: is it the place where one is born, brought up, and lives? Or is it the place where his roots lie? Though this question is to the core of the characters' personal and cultural conflicts, the novel leaves the question unanswered.

Gogol is the novel's central character. He imitates the language, the dress, and cultural attitudes of Western society where he was born and raised. He rejects his native roots and intentionally suppresses his own cultural identity. As a child, he hates being dragged off with his sister to "Knights of Columbus hall overtaken by Bengalis where they are told to throw marigold petals at a cardboard effigy of some goddess and eat bland vegetarian food" (Lahiri, 2003, p. 64). For Gogol and Sonia, such ritual cannot compare to Christmas, "when they hang stockings on the fireplace mantel, and set cookies for Santa Claus, and receive heaps of presents, and stay home from school" (pp. 64-65). As an adult, he welcomes the symbols of the dominant foreign culture while complaining about Hindu rituals that his parents are keen to practice. After four years in New Haven, Gogol is reluctant to go home on weekends or to go with them to Pujos and Bengali parties (p. 126).

At a certain point, Gogol becomes obsessed with particular codes associated with Western values such as independence and personal freedom. When he graduates from college, he lives in a separate apartment. He is engaged in different romantic relationships with different women. Like his American friends, Gogol drinks, smokes, prefers the Beatles, and never enjoys Kathakali's performance at the Memorial Hall. He deliberately distances himself from his parents, seeking an American lifestyle. He is fascinated with the free and pleasurable lifestyle of Maxine, his American girlfriend. He sleeps with her in her parents' house, which is something that Ashima refuses to tell her Bengali friends. He spends his Christmas holiday with Maxine. Her parents warmly welcome him. When Gogol introduces Maxine to his parents, he warns her about kissing him or holding his hand in front of them, an expression of emotions that remains private among Bengali couples. Gogol realizes the difference between his parents and Maxine's parents' lifestyle. When they receive Gogol for the first time, the Ratliffes are not formal with him. They serve him small dishes, and Lydia, Maxine's mother, pays no attention to Gogol's plate. Gogol knows that his mother would never serve a few dishes to a guest. When Ashima receives Maxine for the first time, she offers her flavored pink lassi, samosas, and then a big heavy lunch. Gogol's parents remain silent during the meal because, in India, one should not talk while eating. On the other hand, Gogol enjoys dinner parties with the Ratliffes because they are loud and lively. The tables are candlelit, and wine is served. He likes their intelligent talks and the elegance of the whole atmosphere. Preeti Puri (2015) suggests that Maxine's parents are the center of attraction in these dinner parties while "Ashima and Ashoke behaved like caterers in their own home" (p. 35). Gogol desires his girlfriend's free life. Maxine deepens his sense of independent maturity away from his native culture and Indian values, which he believes to be restricting.
Gogol's confrontation with Indian culture can be seen in the main conflict over his name. His Indian birth name has been chosen by Ashima's grandmother, who has posted it in a letter to the United States. Unfortunately, the letter is lost in transit, and the name remains a mystery. Heinze (2007) comments that Gogol's Indian name "remains part of the realm of the imaginary, with the imaginary connection to the homeland due to its origin" (p. 194). For bureaucratic reasons, Ashoke and Ashima have to choose a name for their newly born baby. Gogol, a name chosen by Ashoke, connotes a story of survival and motivation. Nonetheless, when Gogol enters Kindergarten, he needs a good name. 'Nikhil' is the good name that is chosen by his parents and used by strangers in the outside world. However, 'Gogol' is the pet name that is used by members of the family. As a kid, Gogol is terrified by the idea of changing his name: "He is afraid to be Nikhil, someone he doesn't know. Who doesn't know him?" (Lahiri, 2003, p. 56). As a child, Gogol identifies well with his pet name because the outside world has not yet shaped him. As he grows up, he allows that world (school mates and friends) to partake in the creation of his new identity (an American teenager). Only then does Gogol reject his pet name and is willing to change it. He despises his "awkward," "wrong name," which is a "last name turned first name" (Lahiri, 2003, p. 78). It is neither Indian nor is it a first name. It is the last name of the genius yet mentally troubled Russian writer Nikolai Gogol. Thus, Gogol believes, "[t]here is no such thing as a perfect name" (p. 24). He hates his name to the point that he prefers to replace it simply by a pronoun: "I think that human beings should be allowed to name themselves when they turn eighteen. Until then, pronouns" (p. 24).

Gogol's maturity is complicated because of his name. He refuses to have a girlfriend to whom he has to reveal his pet name. At high school, choosing to 'become Nikhil' gives him the courage to kiss his date. Through Nikhil, he feels "protected as if by an invisible shield" (Lahiri, 2003, p. 96). He never reveals to his friends the fact that he lied to Kim about his name. "[H]e doesn't tell them that it hadn't been Gogol who'd kissed Kim. That Gogol had had nothing to do with it" (p. 96). It is here where Gogol clings to Nikhil as a signifier for his new Self. Nevertheless, the new Indian name (Nikhil), which he rejected as a child, does not deepen the admiration of his native identity. It does not make him more attached to his Indian roots. Ironically, 'Nikhil' is his passport to enter a more liberal world of sexual relationships. The first thing he does after he legally changes his name at court is to sleep with a girl; he does not even remember her name! For Nikhil, the name Gogol is the real obstacle to a free life far away from the restrictions of his parents' conservative world. As a mature man, no one in Nikhil's world is called Gogol. Thus, he never tells Maxine the story of becoming Nikhil after long years of being Gogol. Similarly, as a child, Gogol cannot find his name among the names of the dead in the cemetery. At that point, 'Gogol' is a unique name yet not weird. Only when Gogol is exposed to the Western World as a mature man does he realize the oddness of his name. He fears being rejected by American society, which he is eager to join and blend with. However, the name Nikhil does not emphasize any connotations of hybridity. Nikhil ignores the Indian identity of the name as he behaves as pure American. On the other hand, this renaming process does not help him "to reinvent himself fully, to break from that mismatched name" (Lahiri, 2003, p. 287). He thought it would correct the "randomness" and the "error" (p. 287) of his earlier name, but it does not.
Eventually, Gogol reunites with his family after his father's death. As he reads Akaky Gogol's book, which his father gave him as a birthday gift years ago, Nikhil finds the 'Gogol' inside himself. He is ready to read the book "he [has] once forsaken, has abandoned until now" (Lahiri, 2003, p. 290). Not only has he salvaged the book "as his father was pulled from a crushed train forty years ago" (p. 291), but he has also saved 'Gogol'. He takes one more step towards recognition of an authentic identity after years of assimilation into Western culture and denial of his Indian roots. Losing his father, Gogol is more aware of his duties as an Indian son. Now his admiration of American life is enfeebled. The bond between him and Maxine becomes weak. So, he goes through a resistance of the relationship, rejection, and finally, redefinition of his native cultural identity. Now, he does not want to get away from his family. Immediately after the funeral, he tells Maxine in a decisive tone, "I don't want to get away" (Lahiri, 2003, p. 186). When Maxine realizes Gogol's rejection of her presence among his mourning family, she decides to remove herself from his life. On the other hand, Gogol becomes aware of the fact that relationships are transitory and temporary and that the only stable and permanent relationship is the one he enjoys with his family. After spending years maintaining distance from his family, "his origins," Gogol now values their love and, more important, he does not hate his name anymore. On the contrary, he fears to miss the name as he is losing the loved ones who have always known him as 'Gogol': "Without people in the world to call him Gogol, no matter how long he himself lives, Gogol Ganguli will, once for all, vanish from the lips of the loved ones, and so, cease to exist" (Lahiri, 2003, p. 289). That thought provides him no sense of victory and no solace!

The following details of the novel show that Gogol redefines his identity outside Maxine's shadow. When he identifies with his native heritage, Gogol identifies with a Bengali wife. He becomes aware of himself as an Indian, his father's son. The closing scene of the novel is impressive in its emphasis on Gogol's admirable epiphany. He is ready to join his parents' friends in the crowded party, to take photographs of the "people in his parents' life, in this house," to "eat as well, seated cross-legged on the floor, and speak to his parents' friends, about his new job, about New York, about his mother…" (Lahiri, 2003, p. 291). Leaning back against the headboard and adjusting a pillow behind his back, Gogol is ready to start reading his father's legacy. Finally, Gogol manages to resolve the tension between his conflicting identities and creates a deeper understanding of Indian-American identity.

By recognizing his Indian-ness, Gogol does not denounce his Western culture fully. Though he eventually embraces his native culture, he realizes he is not a Bengali only. He has been affected mentally and subconsciously by his Western world (his school mates, university colleagues, and work associates). As he redefines what it means to be a descendent of a Bengali family within a white-dominant society, Gogol incorporates his native culture into the American culture. Now he realizes that the values of the two cultures have enriched his life. He is genuinely a symbolic embodiment of the new hybrid generation. Asha Choubey (2013) suggests that Gogol, an Indian-American, "lives like a pendulum till he finally attains maturity to self-realization" (p. 4). Thus, he brings his conflict to an end. The moment he allows the two cultures to overlap in one cultural contact Zone.
Finally, Gogol allows the two cultural spaces to create a hybrid subject. He accepts the new signs of his hybrid identity because such identity is, as Bhabha (1994) suggests in *The Location of Culture*, is productive and innovative (p.1). Peterson and Rutherford (2003) suggest that the search for one's roots can be positive or may lead to narrow nationalism, which results in "prejudices, hideous biases, leading to implacable animism" (p. 188). Lahiri shows how Gogol finds his 'third space' and realizes that his search for his Indian roots is a positive force. The novel closes with Gogol refusing to invest in a single (American) identity. He is now part of two cultural horizons as he brings the two different spaces of American culture and Indian heritage in one 'third space'. The loud objection by Pamela, the white friend of the Ratliffes, "But you're Indian" (Lahiri, 2003, p.157) which emphasizes the "supposed inferiority" (JanMohamed, 1985, p. 63) of Gogol's native culture, and the "putative superiority" of the Western culture (JanMohamed, 1985, p. 63), does not deepen his hatred for his roots anymore. Pamela's categorization of Gogol as the Other who should never get sick or get affected by the climate when traveling to India will not annoy him because he has accepted the reality of his hybrid existence. Eventually, Gogol realizes the reality of him being an Indian born in America.

4. ii Ashima

As a new immigrant in the United States, there is the pressure to acculturate to the norms of the society where Ashima lives and has become part of. Through the character of Ashima, Lahiri addresses the problem of acculturation and the thin line between adapting as an immigrant to a new culture, and transforming completely, which means a character risks giving up her native identity. Soon Ashima realizes that survival in this Western society requires a balance between two heterogeneous cultures. However, Ashima's efforts to possess a more hybrid identity initially lead to a cultural clash. She refuses to suppress her native way of living to adopt American cultural values. Although she has achieved linguistic hybridity by developing a thick accent, she speaks Indian with her children most of the time. She refuses to give up her religious beliefs in pujos and ritualistic ceremonies, to take off her traditional Sari, or to stop cooking Indian meals daily. The novel opens with Ashima trying to prepare Jhal Muri, a spicy Indian snack, from American ingredients ("Rice Krispies" and "Planters peanuts" (Lahiri, 2003, p.1)), wishing there was mustard oil, which is important for the traditional recipe. While the snack is "a humble approximation of the snack sold for pennies on Calcutta sidewalks and railway platforms throughout India," (Lahiri, 2003, P. 1), the missing ingredient reminds her of what she has left behind in Calcutta. She always remembers the instructions by her family members and relatives who came to see her off at Dum Dum Airport: "not to eat beef or wear skirts or cut off her hair and forget the family the moment she landed in Boston" (p. 37). This emphasis on native identity early in the novel motivates Ashima's clinging to her Indian culture, which is again supported by too many Indian friends in the States. Ashima enlarges her circle of Indian friends in America by inviting them to numerous parties she holds at her house. Thus, Alfonso-Forero (2007) believes that Ashima creates a surrogate India in America and that she plays the role played by all Indian women: "the guardians and propagators of Indian culture" (p. 854).

On the other hand, Ashima understands the fact that her children are fated to be American. Thus, she realizes that she cannot isolate them from their surrounding social setting. She decides
to be more open about her children's desires, so she allows them to celebrate Christmas, which is an event the children "look forward to far more than the worship of Durga and Saraswati" (Lahiri, 2003, p. 64). Besides, Ashima prepares roasted turkey on Thanksgiving, and she cooks American food once a week for Gogol and Sonia (p. 64). She and Ashoke submit to their children's demands: "In the supermarket they let Gogol fill the cart with items that he and Sonia, but not they, consume..." (p. 65). Indeed, hybridity allows Ashima to supplement a lifestyle that recognizes her native roots and her children's American identity. In her family life, traditions are still practiced, Indian language is still spoken, and rituals are still preserved. Lahiri shows how native Hindu culture lives on because of hybridity and adaptation to the dominant social norms.

Ashima goes through different stages of identity formation. Early in the novel, she suffers a deep sense of displacement and alienation in a foreign land. Later, she assimilates to a certain extent to the modern American society as she is transformed into a transnational figure as her Indian name suggests: 'Ashima' means someone who is "limitless, without borders" (Lahiri, 2003, p.26). Nevertheless, Ashima's loneliness is emphasized early in the novel. She flies alone to Boston to join her husband. In their small apartment, she feels lonely and suffers homesickness. She misses her father's home full of warmth and love and yearns for a family reunion. Home is a "mystic place of desire" (Brah, 1997, p. 192) in the immigrant's imagination. Ashima finds solace in the memories of her family. Not only she feels spatially alienated, but she also feels lost in time. "She calculates the Indian time on her hands," which is "ten and a half hours ahead in Calcutta" (Lahiri, 2003, p. 4). She tries to overcome her alienation by rereading a "tattered copy of Desh magazine that she brought to read on her plane ride to Boston and still cannot bring herself to throw away" (p. 4). Also, her family's letters, which she keeps safe in her bag, are a consolation to her. They help her to overcome the pains of alienation and displacement. Dubey (2002) describes the immigrant's experience as a complicated one because the "sensitive immigrant finds himself or herself perpetually at a transit station fraught with memories of the original home which are struggling with the realities of the new world" (p. 22). Worse for Ashima is "motherhood in a foreign land" (Lahiri, 2003, p. 6). "Raising a child in a country where she is related to no one, where she knows so little, where life seems so tentative and spare" (p. 6) is Ashima's nightmare. Far from home, without a single grandparent or parent or aunt at her side, Ashima feels too lonely and pities her helpless lonely child. "She has never known of a person entering the world so alone, so deprived" (p. 25).

Ashima is spatially displaced. Her earlier sense of 'lack of fit' between the new liberal world and her conservative cultural environment is depressing. When her water breaks at the beginning of the novel, she calls out to Ashoke but never uses his name because "[it] is not the type of thing Bengali wives do. Like a kiss or a caress in a Hindi movie, a husband's name something intimate and therefore unspoken, cleverly patched over" (Lahiri, 2003, p. 2). Equally, Ashima is shocked when the public declarations of affection violate such intimacy. She hears the voice of one American husband addressing his wife, "I love you, sweetheart" (p. 3) on the maternity floor at Mount Auburn Hospital. Such words, Ashima has not heard nor expects to hear from her husband because "this is not how they are" (p. 3). Ashima feels alienated in a new setting where women dress differently; they wear miniskirts and bikinis, and couples hold each other's hands on the street...
and lie on top of each other on the Cambridge Common (p. 3). Ashima's forlornness deepens as she lies on the bed in the hospital "[sleeping] alone, surrounded by strangers" (p. 3). All her life, she has slept either in a room with her parents, or with Ashoke at her side.

The gap between the lived space and 'back home' pushes Ashima towards the reclamation of her native landscape through happy memories of her family (her parents, siblings, and her grandma). For Ashima, home is not merely a place; it is an interaction of the environment, language, and history. Such interaction is interrupted by distance in the Western world. Consequently, Ashima desperately waits for the postman to bring her some news from back home. Still, the dominance of the lived space is much beyond Ashima's ability to adjust. She is lonely and helpless. She refuses at the beginning to accept the reality of her new world and clings tightly to the symbols of her Indian heritage. Waiting for her grandma's suggestion for her child's name, Ashima is trying to change the empty lived space into a meaningful place. This process of naming is part of Ashima's efforts to survive the misery of her new setting, where she cannot fit in easily. Early in the novel, she rarely takes serious steps towards assimilation because she is shocked by feelings of estrangement. The emptiness of the lived space leaves deeper marks on Ashima's psyche.

In "The Commitment to Theory," Bhabha (1988) discusses the difference between 'cultural difference' and 'cultural diversity.' The earlier is the process of the annunciation of culture as knowledgeable, authoritative, adequate to the construction of systems of cultural identification. 'Cultural difference' is the field of "force, reference, applicability, and capacity" (Bhabha, 1988, p. 18). We have seen how Ashima, early in the novel, believes that her native culture is empowering. It is the reference point by which she decides what is applicable and what is not. As a result, her understanding of how different her culture is widens the gap between her respect for her traditions and her acceptance of modern alien traditions. Consequently, 'cultural difference' has become a space of conflict and struggle. She cannot accept the new modern world easily. She feels she is a foreigner and that her life in the States will be "a constant burden" (Lahiri, 2003, p. 49). The feeling that her past life has vanished only to be replaced by "something more complicated and demanding" (p. 49) tortures her. However, soon Ashima discovers that culture is epistemological and that it is an object of empirical knowledge. As much as she reveres her pre-given cultural contents and customs, she learns that cultural diversity is enriching. Such epiphany gives rise to notions of multiculturalism and cultural exchange. Now she is more tolerant of her children's life choices, and she is ready to exchange cultural signs with her American friends. Finally, Ashima becomes aware of the fact that beyond individual cultures, we all share one culture of humankind.

Consequently, as her children grow up, Ashima indulges more in the American lifestyle. Gradually, she develops appropriate identifying relationships between herself and the place around her. Besides her role as an Indian housewife, she embraces a more independent role where she enjoys freedom like any American woman. She finds a job as a librarian, which introduces her to new American friends. Her circle of Bengali acquaintances becomes more hybrid as it now embraces friends from a different race. After her husband's death, Ashima is even more independent. Her husband's duties are now hers. She pays the bills, buys tickets, drives the car,
and moves to a different house. Ashima welcomes this transformation in her identity without losing contact with her roots. Now she is both American and Indian. After her husband's death, Ashima decides to divide her time between her family in America, and her other family in India. Consequently, "she will be without borders, without a home of her own, a resident everywhere and nowhere" (Lahiri, 2003, p. 276) and, thus, true to the meaning of her name.

In developing her hybrid identity, Ashima chooses to create her own 'third space'. In that space, Ashima allows the interaction of feelings of nativeness and adaptation of a new culture. As an immigrant, she questions her difference in comparison to the dominant Western culture. At a certain point, she resists the new roles and identities ascribed to her only to accept later on the complexity of her situation and the multiplicity of her identity. In an in-between state, she welcomes a plural cultural interaction with the new world. Being the mother of American-born children and the wife of a well-educated Indian immigrant who is appreciated as a distinguished professor in the American academic sphere, Ashima comes to understand that hybridity is the offspring of a permanent interaction with a different culture. Ashima's family (especially her children) have embraced this culture easily. Consequently, hybridity creates a "transcultural identity" (Ashcroft et al. 1995, p. 20) within the contact zone produced by the dominating culture. Ashima finally becomes trans-cultural and allows the interaction of the symbols of her native culture and those of the Western culture. Homi Bhabha (1994) asserts that the 'third space' is an in-between setting where symbols of culture have no stability, that even the same signs can be translated, rehistoricized, and read a new (p. 37). Truly, Ashima is rereading all these symbols as she allows them to redefine her identity.

4. iii. Ashoke

Ashoke is an example of the ambitious Indian who excelled in an American university. Through the character of Ashoke, Lahiri depicts cultural interaction at its best. Ashoke leaves India after the train accident, which left him paralyzed almost for a whole year. Entrapped in his bed, Ashoke realizes that he is missing much of what is going on in the world. He cannot wait to leave India and explore new horizons as the strange passenger on that train advises him to do before it is too late. Thinking of traveling away, Ashoke cannot read the books his grandfather has given him to entertain himself while he is unable to move. "Those books set in countries he had never seen, reminded him only of his confinement" (Lahiri, 2003, p. 20). To break out of this confinement, Ashoke leaves India and starts a new life in America. Consequently, the new Western world is not only Ashoke's land of dreams but also a true rescue.

Unlike Ashima, Ashoke's cultural conflict is less evident because he welcomes the new Western culture to a larger extent. For him, this culture is a source of knowledge and advancement. Although Ashoke clings to the ethics of his own native culture, he allows the positive aspects of his surroundings to nourish his personality. For instance, he enjoys reading The Boston Globe while Ashima adheres to Desh. He has mastered English and shown distinguished efforts and skills as an academic working for an American University. While America is a source of alienation and displacement for Ashima, it is a source of success and prosperity for Ashoke. He has managed to gain a good reputation as a Professor at MIT, to purchase a house in Boston, and to raise a family.
in a world different from his native world. Back in India, he has a loving extended family, history, and culture, which he leaves behind when he travels to America. However, Ashoke tries to create in Boston a simple version of that precious Indian life by raising a family, practicing Hindu rituals, eating Indian food, and establishing relationships with Bengali friends. Realizing that his dream has come true in America, Ashoke is the only character in The Namesake whose hybridity develops smoothly in a foreign country and who quickly develops a 'third space,' which helps him to avoid an undesirable identity crises. Knowing that his children are conforming to their Western world, Ashoke consciously blends two cultures while protecting his own native identity. This cultural hybridity is much easier for Ashoke than it is for Ashima. The latter detests, at least in the first two-thirds of the novel, most American habits and can hardly appreciate her children's conformity to a world alien to her. Ashoke is more reasonable as he realizes that his children's compliance with the American society is inevitable and can hardly be challenged.

As much as The Namesake is Gogol's story, the novel is Ashoke's story of rebirth and survival. Early in the novel, the narrator tells us about the train wreck and the pages of Akaky Gogol's book, which have saved Ashoke's life. However, when Gogol officially changes his name, Ashoke retells the story to his son in an attempt to help Gogol to appreciate the heritage, which the latter, sadly enough, decides to give up. When Gogol asks his father if his name reminds him of the horror of that tragic night, Ashoke says, "You remind me of everything that followed" (Lahiri, 2003, p.124). Gogol, the son, is part of Ashoke's success, which followed; he is the source of all motivation and ambition for a better life. Gogol is part of Ashoke's story of hybridity. Had he challenged the values of the new Western world, Ashoke wouldn't have achieved his dream, and he would have lost all possible communication with his American-born son. Nevertheless, Ashoke has always determined to give his son a trans-cultural identity knowing that Gogol will conform easily to the American lifestyle. So, Ashoke chooses an Indian good name for his son (Nikhil) and another Russian pet name, which connotes resurrection and a new beginning (Gogol). Ironically enough, Nikhil becomes 'Nick'; the American version of an Indian name and a symbol of assimilation. On the other hand, Ashoke wishes that such trans-cultural identity will enable Gogol to explore better horizons and to defeat spatial confinement as his father once did when he decided to leave India and explore the world before it is too late. In a highly symbolic scene, Ashoke accompanies his little son on a walk on Cape Cod. They step on rocks to the last point of land. There, Ashoke and Gogol could not go any further. The earlier addresses his boy and says, “Remember that you and I made this journey, that we went together to a place where there was nowhere left to go” (Lahiri, 2003, p. 187). Ashoke wants his son to explore the boundless world; to reach the farthest point. Ashoke knows very well that without embracing the Western culture and respecting Indian roots at the same time, his son shall never be able to experience such exploration.

Indeed, Ashoke is a more subtle character. His outlook is more modern and pragmatic. He welcomes the icons of Western culture in his everyday life details: his dress, his work, his readings, etc. Nevertheless, when it comes to naming his son, he follows the Bengali tradition of naming the newly born baby by the eldest person in the family. Consequently, both Ashoke and Ashima manage to protect their authentic identity despite their eventual successful hybrid existence as two Indian
immigrants living in America. In a country where personal freedom and independence are guaranteed on the individual level, Ashoke and Ashima manage to balance Western and Indian values admirably. Surrounded by her Bengali and American friends, Ashima mourns the death of her husband as an Indian wife should and gives him a proper funeral where all Hindu rituals are observed. The gathering in Ashima's house immediately after the funeral is an excellent example of the coexistence of multiple cultures. Ashoke and Ashima's American and Hindu friends are there mourning the death of an Indian friend. On the other hand, the novel introduces a bright image of religious hybridity. Though Ashima and Ashoke never convert to Christianity, the book shows how different belief systems (Christianity and Hinduism) interact within a local cultural-religious framework. The fact that the novel introduces a whole society of Hindus in which Hinduism is practiced freely in a Western environment suggests that Hinduism has gained legibility and acceptance within the modern social system. On the other hand, we hardly see Hinduism imposed rigidly on Gogol or Sonia. The Namesake introduces an excellent model of religious hybridity. Although early in the novel Ashima, Ashoke, and their children join their Bengali acquaintances for ritualistic parties, Ashima- towards the end of the novel- sends her American friends Christmas cards with a drawing of "an elephant with red and green jewels" (Lahiri, 2003, p.160). she has done herself. Even though Ashima's cards are characterized by secular images rather than the image of an angel or the cross, they are a symbolic acceptance of the religious culture of her Western companions.

Conclusion
In The Namesake, Lahiri celebrates cultural diversity, which paves the way for cultural hybridity. She introduces an 'in-between' space for her characters. Thus she allows them to find their home in a 'third space' where they can speak of "Ourselves" and "Others" in a friendly tone. Through this 'third space,' Lahiri manages to escape the rigidity of the binary opposition of the Self and the Other. Lahiri's three main characters finally develop a trans-cultural identity without giving up their native culture. Had they assimilated wholly to the new Western world, they would have risked the loss of their Indian roots. Instead, they choose to create their 'third space’ through a meaningful process of cultural hybridity.

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“Unhomeliness” and the Arab Woman in Fadia Faqir’s *Pillars of Salt* (1996)

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Abstract:  
The concept of “Unhomeliness” as defined by Homi Bhabha will be used in this work to analyse *Pillars of Salt*, written by Fadia Faqir in 1996. This paper intends to demonstrate how this concept, describing the psychological pressure experienced by the female characters of this novel and the feeling of displacement engendered by the different “unhomely” situations from which the female characters suffer, reflect the author’s Arabo-islamic womanism in this literary production. It consists in exploring different Arab traditions, colonial encroachments and a hegemonic orientalist vision as present in the novel, representing patriarchal, colonial and imperial “unhomeliness” for the female characters.

**Keywords:** Arabo-islamic womanism, Colonialism, Faqir, Orientalism, Patriarchy, *Pillars*  
Unhomeliness, unhomely

**Introduction:**

Despite earlier attempts, the Arab woman writer did not contribute significantly to the genre of novel until the second half of the twentieth century. From the 1960s to the 1990s, this form developed, bringing to the fore a postcolonial writing representing the encounter between the East and the West. As argued by Rasheed el-Enany, progressively, this form reaches a staggering degree of artistic maturity and originality of vision (Suyoufie, 2008, P. 224).

The concept of “unhomeliness” will be used in this paper to describe the psychological pressure experienced by the female characters of Faqir’s *Pillars of Salt* (henceforth *Pillars*). It will also serve to describe the feeling of displacement engendered by the different oppressions the female characters experience and resist. As defined by Bhabha (2009): “‘unhomeliness’ is perceived as having a direct bearing on identity awareness and its reconstruction amidst the overwhelming external forces of dislocation and depersonalization” (as cited in Suyoufie & Hammad, 2009, p. 271). In this paper, The researcher intends to demonstrate how “unhomeliness” is represented in Faqir’s novel, as patriarchal, colonial and imperial “unhomeliness”.

In Fadia Faqir’s novels, such as *Nisanit* (1988), *Pillars of Salt* (1996), *My Name is Salma* (2007), *At the Midnight Kitchen* (2009) and *Willow Trees Don’t Weep* (2014) we encounter an author whose literature always contains a double criticism, deconstructing “the Occident’s logo-centrism and ethnocentrism” (as cited Mehrrez in Abdo, 2009, p. 242). Faqir represents her characters as victims of tradition, religion, history, geography or politics in her literary writings. She depicts the power structure existing at different levels and domains (Moore, 2011, p. 4).

The story of *Pillars* is set in Jordan during and after the British mandate. It tells the story of two Jordanian women confined in a madhouse. The narration is shared by two voices: Maha, a Bedouin woman sent to the madhouse after being harshly beaten by her brother Daffash because of her refusal to marry a second time after the death of her husband. She tells her story and that of her roommate, Um Saad (or Haniyyeh) who is a city woman (daughter of a Syrian émigré) whose husband brings a second wife to their house after many years of marriage. The narration is shared with a second voice, that of The Storyteller. He is a foreigner who provides us with his vision of Maha’s story.

This novel has been criticized in an orientalist tradition and considered, on the one hand, as “‘Arabian Nights’ fabulism and social concern regarding the representation of Arab women,” a book whose basic concern is “anti-traditional feminist themes”’ (Steinberg in Abdou, 2009, p. 266). On the other hand, Bibizadeh considers Faqir as an “Islamic womanist” borrowing Miriam Cooke’s idiom (Bibizadeh, 2012, p. 10). Yet a post colonial reading of this novel entails taking into consideration racial and sexual aspects together. For this reason, one has to qualify her ideology differently and that I will coin “Arabo-Islamic womanism” in this work. In this paper the concept of “Unhomeliness” encompasses three different indictments revealed behind significant scenes in the novel Pillars where plausible interpretations will be considered as an illustration of patriarchal, colonial and imperial “unhomeliness” and through which the author’s Arab-Islamic womanism is unveiled.
In Arabo-Islamic womanist writing, Faqir represents a multi-layered criticism where two important aspects of oppression tackled and resisted by female characters. On the one hand, we find the indictment against the androcentric and the colonial systems represented by the traditional patriarchy in the Arab and Muslim context and by colonialism as demonstrated in the following two points: patriarchal and colonial “unhomeliness”. On the other hand, the western hegemony represented under the orientalist vision of the Arab Muslim woman is condemned. The third title will demonstrate the imperial aspect condemned by Faqir’s ideology.

**Patriarchal “Unhomeliness”:**

Faqir voices through the character of Haniyyeh the transmission of “unhomely” values from a mother to her daughter, strengthened by religious patriarchy. In the asylum Haniyyeh tells her roommate Maha how she was treated by her mother when she was very young: “…they sent me to school. My mother made me wear a long black skirt, a black cape, covered my head and my face with a black veil. Hot, masked and unable to breathe, I walked to the Kutab, the religious school run by the mosque…” (Faqir, 1996, p. 38).

Although suffocating under her veil, Haniyyeh is depicted as very excited to learn to write and read. As she says to Maha: “My favorite surah was the Blood Clot. ‘Read: In the name of thy Lord who created. Created man from a blood clot…Who taught by the pen. Taught man that which he knew not’” (Faqir, 1996, p. 38). A year later, her happiness disappeared along with her youth. Her father ordered her to stay at home with her mother because she was growing up. (Faqir, 1996, p. 39) The female character appreciated the Islamic education and so did her classmates: “I lifted the veil and saw the faces of my classmates. The faces of Transjordanian girls beamed with happiness.” (Faqir, 1996, p. 38) Yet, this happiness is interrupted and invaded by patriarchal domination. Haniyyeh enjoyed going to the Qur’anic school because it provided her with an excuse to leave their house and escape her father’s wrath. (Faqir, 1996, p. 39) The house where she grew up in is described as an “unhomely” environment because of a patriarchal system in which men were granted rights women simply were not. “Unhomeliness” is lived as a displacement. “In that displacement, the border between home and world becomes confused; and uncannily, the private and the public become part of each other, forcing upon us a vision that is as divided as it is disorienting.” (Bhabha as cited in Suyoufie & Hammad, 2009, p. 286)

Patriarchal “unhomeliness” is also reflected in the importance given to women’s marriage and virginity. Haniyyeh’s growth represented a threat to her father’s purity. She must stay at home to preserve her virginity. She was forced to marry a man she did not love and Haniyyeh becomes Um Saad after marriage. (Faqir, 1996: 39) About the importance of women’s virginity for the Arab man, Mernissi writes:

Like honor, virginity is the manifestation of a purely male preoccupation in societies where inequality, scarcity, and the degrading subjection of some people to others deprive the community as a whole of the only true human strength: self confidence. The concept of honor and virginity locate the prestige of a man between the legs of a woman (Mernissi, 1992, p.183).
In the Arab Muslim culture, the purity of the men in the family is determined by the sex organs of their daughters and sisters. This is well represented by Maha. As Harb asked Maha to see her in the night before marriage, her answer was: “Are you mad? For a girl to be out at night is a crime of honor. They will shoot me between the eyes.” (Faqir, 1996: 10)

In Maha’s culture a woman must preserve her sexual reputation because the spreading of rumors plays an important role and may instigate honor crimes. Faqir emphasizes the importance of a bride’s virginity in the utterances of Maha more than in those of Um Saad although they belong to the same Arab Muslim culture. This difference highlights the degree of importance that exists between the urban areas and rural areas. Faqir argues in her essay on honor killing in Jordan:

> Within centres the honour of the individual is related to that of the family, but in rural areas the honour of the individual has wider connotations and is related to that of the family, clan, community and tribe. Tribal law, or ‘urf, considers honour as something that does not belong to one individual, but to the whole community. (Faqir, 2001, p. 75)

The importance of young girls’ virginity is an aspect typical to patriarchal communities and which is controlled by marriage. Faqir criticizes the patriarchal system, giving much importance to this aspect through the voice of Maha. During their wedding night, to help her husband prove her chastity Maha asked Harb to give the whole tribe, who are waiting outside their room for the cloth with Maha’s virgin blood, a cloth with the blood from the tip of her finger as she nicked it. Maha says to Harb: “We can fool them”… “It is my blood they are after”… “Prick my little finger with the end of your dagger” … “Give them the proof of my chastity. Quickly!” (Faqir, 1996, pp. 45-6)

Yet, through the marriage of the Bedouin Maha with Harb (the Arab warrior who died while fighting against the British colonizer and whose name means war in Arabic) Faqir is reflecting another dimension of the importance of the Arab girl’s virginity. The importance and the protection of the purity of the colonized Arab woman represent a way to resist the Western influence and preserve the national identity during the British mandate. Faqir writes: “The protection of ‘ird or women’s honour was perceived as the last resort against Western influence and modernization during the British Mandate in Palestine and Jordan.” (Faqir, 2001, p: 76) This shows that traditional patriarchy operates as a harsh protector within a colonial context. Yet, while highlighting this aspect in Pillars, Faqir portrays the Arab woman as a container filled with consumable objects. (Abdo, 2009, p. 260). For instance, when Maha was confirmed to be a virgin on her wedding night, she says: “the honey in its jar was safe; I was pure.” (Faqir, 1996, p. 46) or in songs like: “Dark haired beauty. / Oh dark-haired beauty. / You are the glass. / And your lips are wine.” (Faqir, 1996, p. 79)

This portrayal strengthens the “unhomeliness” that marriage represents in such a culture. “Unhomeliness” within the traditional or private sphere is well described through the marriage of Maha with Harb. The first time Maha enters the house of her husband she describes her feeling:
Harb’s well lit house looked unfamiliar in the darkness – our own roof was dome-shaped and low, Harb’s was flat and high. When my father built our house he patted the doors into arch-shapes. Harb’s house had straight lines which met to form sharp angles. The lines in our house were circular and stooping. My body would not fit through the rectangular door. It was my new home. I must loosen up. I repeated that several times, until the minaret of the shrine caught the echo and repeated, “loosen up, Turn into rectangular, Allah-u Akbar”. (Faqir, 1996, p. 43)

“Unhomeliness” within marriage is experienced more harshly by Haniyyeh, as she is forced by her father to marry a man she does not love and is prevented from marrying the man she does. This situation makes reference to the prohibition of love and desire in the predominant discourse of the patriarchal system that regulates and controls the bodies and desires of women and men. Haniyyeh was beaten by her father when he discovered her secret meeting with a man she loved: “I ate about a hundred lashes” (Faqir, 1996, p. 100)

In *Pillars*, patriarchal “unhomeliness” is also experienced through women’s infertility. The phenomenon of mothers denigrating barren women is described through Maha’s difficulty in having a child with Harb. Aunt Tamam, Harb’s mother, almost forced her to endure violent practices, such as cauterization, in order to give a child to her son. Faqir demonstrates through her female characters how, though women suffer from the restricting values of their culture, women also perpetuate these values and eternalize negative stereotypes about themselves. Maha formulates what her mother used to say when Daffash brutalized her: “…my mother…Her gentle touch on my plaits used to wipe out the pain of Daffash’s slaps. “What do you expect? He is a boy. Allah placed him a step higher. We must accept Allah’s verdict””, (Faqir, 1996, p. 33)

Polygyny also causes and results from patriarchal “unhomeliness”. When Maha suffered from cauterization for procreation she says to Tamam accepting and justifying polygyny: “I did not want children. I was barren. Barren. Do you hear me? “Tamam, get your son another wife”” (Faqir, 1996, p. 75)

Before giving birth to her first son Mubarak, Maha’s infertility represented an important phase in which her “unhomeliness” in a patriarchal society could be easily gauged. Her body, privacy and domestic space are invaded by the intrusion of Hajjeh Hulala’s investigation and cauterization. She described her mutilation for procreation to Um Saad as a descent into hell. (Faqir, 1996, p.73) Through the physical pain, Faqir binds together violence and the female body to shed light on and criticize the “unhomeliness” of the patriarchal system. In *Pillars*, the phenomenon of beaten daughters, sisters or wives is described as an act of violence on women’s bodies. She condemns the patriarchal system of the Bedouin communities.

In the asylum Um Saad shares her story with her roommate Maha. She tells her how she was beaten by her father without reason: “…They just beat me without a reason…” (Faqir, 1996, p. 79), or when she states: “…my father shouted at me, and started beating me with his leather belt. The buckle was cold and sharp … That night, I dreamt of the Vanishing Cap. I wanted to be
invisible like ether. I wanted to slip into another identity. Can you cast off your identity like dirty underwear? Can you?” (Faqir, 1996, p.80)

The scene describing Um Saad’s wedding night is another example reflecting the violence her body receives as she is raped by her husband: “He looked at me assessingly, patted my hairless stomach with his cold fingers, forced my legs open, then penetrated my discarded body. I hugged myself tightly and kept repeating the name of al-Shater Hasan.” (Faqir, 1996, pp. 109-10) Then Um Saad tells Maha how during the early days of their marriage her husband, Abu Saad the butcher, beat her before sleeping with her. (Faqir, 1996. P. 179). In return, Maha narrates how she was kicked in the face with her brother’s boots because she refused to cook for his English friends. (Faqir, 1996, p. 164) Another time, she was beaten by Daffash when she refused to marry Sheikh Talib (A man who, prior to this, has tried to rape her one night as she was walking alone in the bush). Daffash’s brutal behaviour was supported by the utterances of Imam Rajab who reminded him as he was beating Maha: “Allah said in his Wise Book, ‘Beat them up.’” (Faqir, 1996, p. 217) Through this passage we observe how Faqir emphasizes male misinterpretation of the Qur’an through the male character’s voice Imam Rajab. voice (without taking into consideration the context of the verses).

Maha’s narrative describing the way the physical pain is firstly lived through violent practices when she wanted to have a child, then when she was beaten by her brother Daffash as she refused to obey, and then the experience of a beaten wife and daughter as told to her by Um Saad, reflects how the female body can betray its owner. They are tortured and their bodies mutilated because they are women. It is through such an experience of violence that Maha finally understands what was meant by Um Saad when she says she wants to change her identity as her father refused to marry her to the man she loved:

I collapsed and started calling al-Shater Hasan at the top of my voice. Roll into oblivion. Roll into another identity. Depart this body. I could not stop the flooding tears; I could not move my arms or legs, I could not stop shouting […]. I rubbed my eyes, I began understanding what Um-Saad meant when she spoke of ‘identity’ (Faqir, 1996, p. 101).

Though oppressive, patriarchy is an important pillar in the construction of female identity. As argued by Joseph: “…patriarchy in some Arab societies is linked to a ‘connective’ (or relational) notion of self that is embedded in relationships.” This is partly what contributes into the persistence of such a system, (Joseph, 1996, p. 18) as highlighted by the author through the character of Um Saad and this is nothing but one characteristic of the author’s womanism where tradition is a means of resistance.

In Pillars, women are addressed as slaves and servants. The following songs used by different female characters in this novel demonstrate this vocabulary of slavery and servitude:

“Hey Saideh, listen to your master. / I am having a bath. / Obey you master. / Go to your master” (Faqir, 1996p. 95) “Girl, do you have a protector with a sword and shield? / No, I don’t have one, but to you I will yield” (Faqir, 1996, p. 56)
It is also reflected in Haniyyeh’s words as she refuses to marry the man chosen by her father, and says to this latter: “I will be your slave girl for the rest of my life” (Faqir, 1996, p. 108). Um Saad is ready to serve her father for the rest of her life rather than marry that man with whom she later becomes a victim of polygyny.

As argued earlier, the issue of polygyny is raised by Faqir in Pillars to expose women’s “unhomeliness” within the Arab patriarchal social system. Polygyny is the main cause of Um Saad’s internment in Fuhaiss Mental hospital. With the coming of a new wife to Um Saad’s house, the latter is thrown out from her bedroom to the kitchen, then completely outside her house. As she tells Maha: “That night, I slept with my kids on the floor. Did I say slept? I could not shut my eyes. The minaret of the Big Mosque was crying ‘Allahu-Akbar’ when I found my belongings flung on the floor of the sitting room.” (Faqir, 1996, pp. 178-9)

Um Saad’s kitchen is a significant place where she negotiates space in her husband house. It is an “unhomely” place where she exists and has a “full role”. The kitchen becomes an interesting site of articulation of gender relation. As she states:

I put on my brown Kaftan and went to the kitchen. You see, the kitchen was my domain, my space. I would shut the door and nobody would disturb me there. I wanted to talk. We never ever talked, Abu Saad and I. He gave me orders and I listened … roll into another beautiful body and another identity. (Faqir, 1996, p. 151)

In this passage, Um Saad expresses her desire to negotiate her space differently than in the kitchen. She wants to speak. She could not, however, exist differently: As she says to Maha that she was forbidden to enter rooms in the house other than the kitchen. (Faqir, 1996, p. 185)

A reference to a patriarchal figure in the oral Arab tradition is constantly voiced by Um Saad as she mentions al Shater Hasan. Every time she is confronted to “unhomely” situations, when she is beaten by her father or raped by her husband on their wedding night, as quoted earlier, she calls this name. It is a way to call for somebody to liberate her by telling her story. It could also be regarded as a reference to a regretted traditional past during a colonial present.

The author’s Arabo-Islamic womanist ideology is expressed in her use of tradition as a means to negotiate her space, and this idea of recycling tradition itself represents a mode of resistance against “colonial unhomeliness”.

**Colonial “Unhomeliness”:**

Instances in Pillars reflect the “unhomeliness” experienced by the colonized populations in urban cities; these are found in scenes describing the female protagonists walking in the contemporary city. Theorists such as De Certeau suggest that, in postcolonial texts, such an act of walking in the city implies “lacking a place” and that it is related to questions of citizenship, home, and belonging. (as cited in Herbert, 2014, p.210) In Pillars, a scene describes Maha angrily leaving the Pasha’s villa when she discovers she is cooking for the English people: “Foreign killers, all of you” I cried, then I marched past the parked cars, past the flashing lights of lamps, past the mud.
hut of the guard, and out of the wide gate” (Faqir, 1996, p. 162). Here resides the feeling of displacement and “non-belonging” that characterizes colonial “unhomeliness” described through Maha’s reaction in this scene.

In Amman, colonial violence, like the patriarchal form in the village of Hamia, intervenes at the macro and micro levels. We notice that it operates within the female characters’ way of life. It is experienced as insecurity in the public as well as in the private spheres of Maha (through her relationship with her brother Daffash) and of Um Saad (via her relationship with her husband Abu Saad). Every time Um Saad speaks about Amman she describes its “unhomeness”: “Amman was like a spacious Ottoman prison.” (Faqir, 1996, p. 71), “Amman has a black heart” (Faqir, 1996, p. 151) or when she describes it as an absent minded city. (Faqir, 1996, p. 178)

Daffash, meaning literally ‘the bully’, is described by Maha as a man without dignity. We find instances where the colonizer’s condescending view towards the colonized is depicted, as when the British audience laughs at Daffash dancing: “…Daffash […] held the end of his cloak and started dancing the Dhiyya. They all pointed at him and shrieked with laughter” (Faqir, 1996, p. 90) Daffash epitomizes the ignorant Arab man who has sold his past and his history. He helped his friend, Samir Pasha, to loot archaeological sites: “They excavated the land and handed the old bowls, pots, and jars to the Pasha, grinning” (Faqir, 1996, p. 167). His behaviour reflects what theorists such as Homi Bhabha, Albert Memmi and Frantz Fanon call mimicry (Fludernick, 2007, p. 268). Through this scene Faqir reflects how inferior the colonized feels and is perceived and how he needs to imitate the colonizer to resemble him.

Other instances in which Arab men living in the city are described negatively are recounted by Um Saad, the daughter of a Syrian emigrant, as she speaks about her father: “I did not like my father, but I really hated the French who made him restless and dirty.” (Faqir, 1996, p. 37) She describes him as having: “big hairy hand”, “fiery eyes”, “he stood like an eagle above my head” (Faqir, 1996 p. 100)

In _Pillars_, Faqir represents different forms of violence that a woman may experience within the home, through the female characters’ bodies. Micro and Macro violence is concretely represented in this novel through the rape of Nasra by Daffash. (Faqir, 1996, p. 11) This scene represents the micro violence within an intimate relationship where it takes the shape of this rape. Further, this rape is experienced by Nasra as macro violence. On the one hand, at the level of her community, Nasra was accused by the people of her village of having provoked such an act. Daffash says to Maha: “She asked for it.” (Faqir, 1996, p. 12) On the other hand, the macro level representing the act of colonization: the scene of rape is a metaphor of the British intrusion in the land of Jordan, if we consider Daffash as an epitomy of the British colonizer and Nasra’s body as the land of Jordan. The metaphorical relationship between land and women has its roots in ancient western, African and modern Arabic literature. To possess the colonized woman means to possess the colonized land. The colonized woman embodies the colonized cultural identity. In the Arab context, as Fanon’s analysis of the Algerian case, comparing Algeria to a veiled woman, the unveiling of the Arab woman (through rape) indicates this relationship to her cultural identity and
to the land. The scene describing Um Saad putting her veil on her head and wishing to change her identity, as demonstrated earlier, is also a reference to this relationship. To unveil the colonized Arab woman (and rape her like Nasra) destroys her identity and dispossesses the colonized (women and men) from their land. Unveiling in such situations is tantamount to rape.

It is through the character of Um Saad that the veil is used to highlight a specific identity. The veil of Um Saad symbolizes the Muslim community membership on the one hand. On the other hand, it is used as a means to maintain her identity as she was in the “unhomely” asylum and to resist the “silencing” treatment given by the British doctor. In Faqir’s novel, the veil becomes a symbol in the anti-colonial struggle as the colonized woman’s body becomes the battlefield. Though considered by some feminists as the emblem of the Muslim woman’s oppression, in an “unhomely” colonial context, the veil functions as a traditional material used to negotiate colonized women’s space. And this is nothing but Arabo-islamic womanism in action.

Unveiling, for Um Saad, represents a source of anxiety. She told Maha how she felt when the man she loved, when she was younger, tried to unveil her: “He looked at me. I started crying like a fool [...] He lifted the black veil and kissed the powdered chin. ‘No, you must not. Do not touch me.’” (Faqir, 1996, p. 80) Though occupying a peripheral place in Pillars, the veil could be seen as a place of security for Faqir’s female characters. This is well reflected through Um Saad, who feels naked when the British doctor “snatched the pink scarf off Um Saad’s head and Um Saad objected, there are men in the room. I shouldn’t show my hair to strange men” (Faqir, 1996, p. 207) Um Saad’s identity has been constructed between the disavowal from her people (father, mother and husband) and the British doctor as a free and sane individual on the one hand, and on the other, the designation by her patriarchal community of a girl who must obey her father, a wife who must have children and accept polygyny. Furthermore, she is designated by the British doctor as an insane person who must be silenced.

In Faqir’s novel male characters epitomize different oppressions. Some native male characters, like Um Saad’s father and husband, underline the patriarchal “unhomeliness” experienced by the Arab woman. Other male characters, like Daffash, Samir Pasha and Dr Edwards (the British doctor) represent the colonial “unhomeliness” for Arab female characters (Maha, Nasra and Um Saad). Male characters are described negatively in the colonial city of Amman. This portrayal expresses Faqir’s indictments against patriarchy and colonialism. It has been demonstrated that Faqir’s womanism is, not only, a double criticism of race and gender but also a multiple criticism including the religious aspect. On the one hand, Islam is misunderstood and misrepresented by the Arab man, and on the other, misrepresented and demonized by the utterances of a foreign narrator in the novel representing this time an imperial “unhomeliness”.

Imperial “unhomeliness” is a third oppressive aspect resulting from western domination suffered by Arab women and condemned in this novel. It is represented by “The Storyteller”. In Pillars, the female protagonist’s space is dominated by “The Storyteller’s” representation. As stated by Löw: “When boundaries are crossed by gazes, by touches, by invasion, by language, etc.,
or when different spaces do not coexist in harmony, it is social power and domination that take over.” (Löw, 2006, p. 128)

**Imperial “Unhomeliness”:**

Through the description of the storyteller we distinguish a colonial narrative presenting a western view of the native other and the native’s country. It is a situation of dominance where the female protagonist becomes a second narrator and tries to negotiate her space using her narrative.

Faqir makes of the first narrator, “The Storyteller”, half Arab and Muslim. Yet, she names him Sami Al Adjanibi to underline his foreign origins and create a conflation through focal character. On the one hand, he is the Arab man epitomizing patriarchal hegemony by speaking on behalf of the Arab woman. On the other hand, he represents the orientalist vision that stereotypes the Arab woman. The version of the storyteller is doubly mistaken, as a man he could not report correctly what was seen in the private life of Maha since Muslim customs excluded foreigners and males from the segregated Arab house. Despite his name, Sami Al Adjanibi, and his half Arab origin, his narrative reflects the travelogue representing a foreign country and its natives from a superior male/white perspective. From the exoticism with which he describes Maha one may recognize the otherness used in latent orientalism.

In *Pillars*, Maha and the storyteller Sami Al Adjanibi never meet. Being a foreigner, he is not allowed to enter the indigenous domestic sphere. Maha is not really aware of his existence but mentioned him only once in her narrative as “that drivelng liar”(Faqir, 1996, p.135)

Faqir names the second narrator “The Storyteller” to hint at its function as a medium of storytelling representing the other place or other person. The “Other” is thus encountered in his voice. As argued by Fludernik:

> One very obvious level is that of the medium of storytelling. Most audiences and readers encounter narrative not merely as representing the other place or other person; they additionally encounter it in the voice of the storyteller […] in which the actors iconically signify the otherness of the fictional world and their inhabitants. Not only the subject but also the medium of narrative therefore relate to a process of othering. (Fludernik, 2007, p265)

The escapism that the unfamiliar fictional narrative proposed by the storyteller is, therefore, in itself another level of alterity for the reader who tries to discover the setting and characters of the story and intends to immerse himself/herself in it.

Faqir gives privileged positions to the storyteller by beginning and ending the novel with their voice. According to Bridgeman, “Beginnings are where we first encounter the narrative world and establish its key characteristics. And endings are where we move towards our final interpretation of the narrative. Rabinowitz calls these “privileged positions.” (2007, p. 57) These
are narrative positions that capture Maha’s story and image of the Arab woman in the storyteller’s orientalist representation, but which Maha intends to liberate herself from.

The notion of alterity in narrative is exactly what the storyteller does through his utterances. He needs to create a thrilling story to excite and interest the audience. Maha’s description by the storyteller is that of an unfamiliar, strange, superhuman and dangerous woman. Her environment is that of strangeness, forest and the Dead Sea. (Faqir, 1996, pp. 86-7) At this level Maha or the “Other” is the space of alterity. Faqir refers to Western travel writing on the Orient through the narrative of the storyteller. It is a hint at the orientalist description perpetuating the stereotype of the Arab woman as a “lascivious oriental female.” (Faqir, 1996, p. 226) Negative descriptions of both male and female Arab characters are displayed in the narrative of the storyteller. The first depiction of the Arab male character is hardly complementary to the autochthonous Arab man. It is voiced through the orientalist representation of the storyteller:

They went to extremes to entertain foreigners before they even asked them their names[...] the Arabs of Hamia [...] had no dignity themselves, were born in that salty land, caught between the Dead Sea and the Jordan River. They lived there, counting winged cockroaches, then died there and were thus consigned to oblivion. (Faqir, 1996, p. 4)

The lack of mastery of Arabic by the storyteller underpins the unreliability of his version and reflects the impossibility of a total comprehension of a culture by an outsider. It also puts his “tellability” of storyteller at a disadvantageous position. This is well illustrated in the novel when he confuses the word “original,” describing Daffash’s Bedouin way of dancing and uttered by a woman, with Aba-al-Jimaal meaning “father of Camels” (Ibid: 90) showing that, in the storyteller’s mind Bedouins are fathers of camels. (Abdo, 2009, p. 251)

The significance of Maha’s name could be taken to satisfy the fantasies of a western representation. This name means young gazelle:

“a description that could foreshadow the way she will be ‘slaughtered’ and taken advantage of by these powerful men of the tribe who will use her musk, her sweet reputation, and twist it to their own political and economic advantage later on, in acquiring the land she inherits from her father.” (Faqir, 1996, p. 248)

Yet, this name is used as an emphatic element for Maha’s captured image in the exotic storyteller’s representation. Through the storyteller’s narrative, reviving the exotic within an orientalist representation, the author is utilizing exoticisation that could be defined as outmoded and orientalist. The exoticism used by the storyteller to describe Maha and her environment is reminiscent of European descriptions of the Orient. As argued by Edward Said: “[The] European invention [that] had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences.” (Said, 2003, p. 87)

Further to this, the clear reference to A Thousand and one Nights in Faqir’s novel is a means of claiming “the legacy of exoticism in order to interrogate the discourse from within, whilst at the
same time immersing [herself] in it.” (Valassopoulos, 2007, p. 133) By juxtaposing the storyteller’s narrative with that of Maha, Faqir is joining Valassopoulos’ definition of exoticism or exoticisation as a “process, in authorship, undergone consciously and for a particular narrative effect.” (2007, p. 139). The fact that the storyteller’s narrative is contrasted with that of Maha shows that the author is using this concept for an anticolonial purpose and to reflect imperial “unhomeliness”. She is participating in the creation of a radical otherness through the storyteller’s narrative. She then deconstructs this misrepresentation by Maha’s intervention through a juxtaposed narrative with which Maha negotiates her space as a focal narrator.

This technique of constructing and deconstructing exoticism “can be a powerful, conscious tool for reviewing contact [of cultures] across time and space”; (Valassopoulos, 2007, p. 137) In this novel, Faqir re-exoticises the orientalist practice through the storyteller’s voice as a means of entering into a dialogue with representations of the past. The storyteller creates a space through his “unhomely” narrative where Maha is the “Other”. Yet, Faqir demonstrates that the ‘private space’ of Maha has been violated by the colonial gaze and represented in a spurious manner by the storyteller. It is at this very moment that her image is captured by imperial “unhomeliness” and her identity is destroyed and seeks reconstruction through Maha’s narrative.

The idea of the gaze in Pillars creates a space, the storyteller’s space and Maha’s space. It is reflected in the storyteller’s perception and narrative and thus underlines the hierarchical structure of gender and race underlining the social power and domination of the orientalist. The storyteller is a traveler and he is telling a story about Jordan and the people of the village of Hamia. His curiosity is mirrored through his gaze. As his name indicates, he is a foreigner in the village of Hamia, his gaze is the “imperialist eye,” hinting at Western curiosity about the Orient. His narrative describing Maha and her people is an index of British superiority, that of the colonizer, on the one hand, and patriarchal power over the Arab woman on the other. He creates suspense through the secret gaze in the course of which he describes what he saw. The gaze of the storyteller may be read as a clue to the voyeurism of A Thousand and One Nights and, at the same time, as referring to the concept of the orientalist gaze, such as gazing lecherously at the closed door of Maha’s room on the day of her wedding, or when spying on the scene of consummation in the Dead Sea between Maha and Harb. (Faqir, 1996: 60-1) The scene of the gaze reflects the storyteller’s excitement at penetrating into the prohibited. Another instance is when Maha is examined by Hajjeh Hulala and the storyteller’s gaze went “through the opening between the large flat stones” of the dolman to see Maha’s naked body. (Faqir, 1996, p. 88) The same spying scene is reproduced in Samir Pasha’s villa where he watched the semi naked bodies of dancing women at the party (Faqir, 1996, p. 89).

Conclusion:
In Pillars, Um Saad’s ordeal narrated throughout Maha’s voice reveals an Arabic culture’s oppression of women in a colonial setting. Um Saad is a peripheral character that bears the writer’s feminist discourse. She moves from prison to prison, from her authoritative father’s home to her husband’s house (a butcher whose body and house stink of animal blood, dung and intestines) to finish her life confined in an asylum. Tormented by their past, Maha and Um Saad’s present is
worse. They are aware of a double oppression: one of their past (the patriarchal “unhomeliness”) and that of the present (colonial “unhomeliness”) experienced in the asylum shaped by the British doctor’s silencing treatment.

Their experiences are narrated through Maha’s voice. Maha’s narration exists in parallel to the storyteller’s narration. Maha’s image projected by the storyteller represents an imperial “unhomeliness” she resists as a focal narrator. The narrative uttered by Maha is different from the patronizing patriarchal discourse and the stereotyping western storyteller’s narrative. In addition to former oppressions, Faqir expresses her preoccupation about orientalist and exotic perceptions and ideas that still exist despite the fact that they have been challenged in the past.

Faqir’s novel presents a multi-layered criticism unveiling an Arabo-islamic womanism. Arabo-islamic womanism is to be recognized in Arab and Muslim women’s writing, in addition to the aspect of sexism, the impact of racism, colonialism, neocolonialism, orientalism, exoticism and psychological disorientation of Arab and Muslim women’s lives. Through the use of traditional means to carve one’s space for more freedom, we notice the predominance of the native culture claim over the claim of sexual politics.

Notes:

i According to Welsing, rape is, in a context of oppression, a cultural norm of the White man, a sick behaviour where genitals become a weapon. “Sexual inadequacy is, she argues, the basis for the development of weaponry as a mode of European conquest or control in the development of white supremacy.” (in Dove, 1998, p. 525) Following this line of reasoning, the oppressed male as characterized by Daffash is a debased human who, under his oppressor, employs the cultural norm of his oppressor to display his aggression.

ii This ancient metaphor equating women to the land and vice versa can be found, according to Fanon, in the Quranic texts: “Sura II, verse 223: “Your women are tilth for you [to cultivate] so go to your tilth as ye will.”” It is a metaphor that is shared in both the Algerian and the French psyches. Winifred Woodhull argues in Transfigurations of the Maghreb: Feminism, Decolonization, and Literatures: “The cultural record makes clear that women embody Algeria not only for Algerians in the day since independence, but also for the French colonizers... In the colonialist fantasy, to possess Algeria’s women is to possess Algeria.” (Fanon & Woodhull in Faulkner, 1996, p. 847)

iii The veil is used by Fanon in Black Skin, White Masks as a gesture of liberation the woman decides to undertake in order not to be “signified by the intruding, sexualising gaze of male, Western hegemony- she will now take agency of her own, personal corporal schema.” (Cariello, 2009, p. 341)

iv To resist the colonial power, Islam, as a religion, serves as “a historical marker of belonging and resistance.”(Cooke, 2000, p. 158)

v During the Augustan Enlightenment, Orientalist authority was contested. Western travelers knew very little about the private life of Arab men and women since male presence in the Middle
Eastern house was forbidden in the Muslim law and custom that is why domestic ethnography evolved as a female genre. (Melman, 2002, p. 111)

vi Faqir said in an interview with a local Jordanian newspaper Al Rai (5 April 2002) that Pillars of Salt was written as a representation of the semi-Nomadic Bedouin life-style and life in Amman of her childhood and a way “to capture the beauty of Amman on paper, since it is beginning to fade.” She also states that “the thesis of the novel is based on the concept that orientalism and patriarchy run in parallel lines,. The orientalist often misrepresents the Oriental (Arab) women and, for him, they are often non-existent or not seen, just as she is for most Arab men.” As she puts it in the same interview: “I started with politics but ended in women’s issues.” (Faqir in Suyoufie & Hammad, 2009, p. 300)

vii According to Faqir, the storyteller’s lies and imagined narrative are analogous to the Orientalist painting Gérome’s ‘The Guard of the Harem’ (1859) “with a black guard and with a padlocked door behind him [...] crystallizes how much Orientalists wanted to get in, but they were never allowed, so they imagined what lay behind that guarded door. Their narratives were a shabby representation of the complex reality of the Arab world.” (Faqir in Moore, 2011, p. 7)

viii The Lebanese critic Mai Ghousoub writes about Arab woman identity: “What better symbol of cultural identity than the privacy of women, refuge par excellence of traditional values that the old colonialism could not reach and the new capitalism must not touch? The rigidity of the status of women in the family in the Arab world has been an inner most asylum of Arabo-Muslim identity.” (Ghousoub in Cooke, 2000, p. 162)

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A Conceptual Study of Metaphors in Moroccan Tachelhit Variety

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Abstract
This paper investigates conceptual metaphors in the Moroccan Tachelhit variety in the light of the contemporary theory of metaphor advanced by Lakoff and Johnson (1980). The main objective of this research is to find out the conceptual differences between Tachelhit and English language. It also aims at contributing to the field of metaphor in Tamazight linguistics as well as filling the gap that exists in the literature. This qualitative research adopted content analysis as a technique with which data is collected, categorized, and analyzed. This research shows that metaphor can be used as a tool to examine the cultural groupthink of communities. The main findings of the present study include the conceptual differences between Tachelhit and English in metaphors such as: TIME IS A HUMAN BEING, NEWS IS A HUMAN BEING, DIRECTNESS IS UP, WORDS ARE LIQUID, HUNGER IS A KILLING THING, WEAKNESS IS EMPTINESS, GOODNESS IS A STRAIGHT LINE, MONEY IS DIRT, USEFULNESS IS A PRECIOUS OBJECT and REPUTE IS A DELICATE OBJECT; which are all examples of conceptual metaphors that exist in Tachelhit. This research paper also demonstrates that metaphor can structure gestures the way it structures metaphoric linguistic expressions. Conceptual metaphors are vital elements that need be taken into consideration in intercultural as well as intracultural contexts to overcome communication failures.

Keywords: conceptual metaphor theory, gesture, Tamazight, Moroccan Tachelhit

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Introduction
Metaphor has been a study focus since and before the times of Plato and Aristotle. Since then, metaphor was considered a mere linguistic ornament that is used only in poetry, and far away from being unique to everyday language. With advancements in cognitive linguistics, especially with the Contemporary Theory of Metaphor (1992) by George Lakoff and Mark Johnson, a myriad of research followed the trail to study metaphor as a matter of, not only language but cognition as well. This article follows the footpath of the contemporary theory of metaphor in that it considers metaphor as a “linguistic, conceptual, socio-cultural, neural, bodily phenomenon” (Kövecses, 2005, p.8).

There is a multitude of studies researching conceptual metaphors in different languages. However, no research has yet been done to study conceptual metaphors in Tachelhit. Tachelhit is a dialect of Tamazight\(^1\) or Berber language. Tamazight is a language within Afro-asiatic family and is spoken in the so-called Tamazgha region. This region includes North Africa, the Sahara, and West African Sahel (Chaker & Mettouchi, 2006).

As stated by Chaker and Mettouchi (2006) in the *Concise Encyclopedia of Languages of the World*, about 40% of the Moroccan population are Amazigh. In Morocco, there are three dialects within the Tamazight language. Tarifit is spoken in the north, Tamazight\(^2\) in the center, Tachelhit, which is the concern of this study, is spoken in the South of Morocco (Chaker & Mettouchi, 2006).

This piece of research is of paramount importance in that, first of all, it contributes to Tamazight linguistics which shows the paucity of research in the field of cognitive linguistics. This research also contributes to the academic study of Tachelhit metaphor in light of the contemporary theory of metaphor by Lakoff and Johnson (1980), which is virtually nonexistent. Secondly, this research article also seeks to examine the universality of metaphors. It does so by testing the hypothesis which postulates that some metaphors are universal. Studying metaphors in Tachelhit will shed light on the cultural models\(^3\) that characterize some of the conceptual metaphors in Tachelhit as well as reveal the extent to which these metaphors are universal. Last but not least, the significance of this study is attested and witnessed in its attempt to overcome intercultural communication barriers and failures caused by unawareness of metaphor variation across languages.

Unlike the theory of metaphor in *Metaphors We Live By* by Lakoff and Johnson (1980), this article attends more to metaphorical variation and causes of these variations among cultures. It does so by examining metaphors in Tachelhit language in comparison with the English language. This study also focuses on metaphoricity in gesture in the context of Amazigh culture. The objective of this research can be rendered into the following question which this study will try to answer: Are there any conceptual metaphors which are different between Tachelhit and English?
Metaphor is from the Greek word *metaphorá* which means transference. On the word of Bussmann (1996), ‘metaphor’ stands for a figure of speech in ancient rhetoric from which it was taken. According to Lakoff (1992), the word metaphor “was defined as a novel or poetic expression where one or more words for a concept are used outside of its normal conventional meaning to express a similar concept” (p.202). With the contemporary theory of metaphor advanced by Lakoff and Johnson (1980), metaphor is not regarded to any further extent as a matter of language only, but of thought as well.

Metaphor has been a subject of academic and intellectual discussion since and before the times of Plato and Aristotle. Furthermore, conceptual metaphor was a subject of deliberation for many other philosophers such as Locke and Kant (Kövecses, 2010). What is new in the contemporary theory of metaphor, as mentioned in *Metaphor* by Kövecses (2010), is that it is “a comprehensive, generalized, and empirically tested theory” (p. xii).

Micheal Reddy is to be considered the first to usher in, in his influential book *The Conduit Metaphor* (1979), the contemporary theory of metaphor which stipulates that the conventional everyday language is conceptual in nature (Lakoff, 1992). The traditional assumption regards everyday language as literal and non-metaphorical. This erroneous assumption is refuted in *Metaphors We Live By* by Lakoff and Johnson (1980) who view everyday language as a matter of cognition. Lakoff and Johnson go further to assert that conceptual metaphors that characterize everyday language define our everyday realities and activities in that they structure what we perceive and how we function.

As stated by Lakoff and Johnson (1980), “the essence of metaphor is understanding and experiencing one kind of thing in terms of another (p.5).” Metaphor, according to them, is of three types: structural metaphors, orientational metaphors, and ontological metaphors. According to Lakoff and Johnson, structural metaphors are those metaphors that structure a concept in terms of another. The source provides rich resource by which to understand the target. For example, the concept *argument* is experienced and understood in terms of another concept *war* as will be shown below. The following are exemplary structural metaphors taken from Lakoff and Johnson (1980):

**ARGUMENT IS WAR**

*Your claims are indefensible.*
*I demolished his argument.*
*He shot down all of my arguments* (p. 4).

**IDEAS ARE FOOD**

*Half-baked ideas.*
*I just can’t swallow that claim.*
*There are too many facts here for me to digest them all* (p. 46).

**THEORIES ARE BUILDINGS**

*The theory needs more support.*
We need to buttress the theory with solid arguments.

They exploded his latest theory (p. 46).

TIME IS MONEY
You’re wasting my time.
I don’t have time to give you.
How do you spend your time these days?
He’s living on borrowed time (pp. 7-8).

The second type of metaphor is the orientational one. In Metaphors We Live By (1980), orientational metaphors “organize a whole system of concepts with respect to one another” (p.14), using spatial orientations such as up, down, in, and out. The following conceptual metaphors are orientational (Lakoff & Johnson, 1980):

HAPPY IS UP, SAD IS DOWN
I’m feeling up
That boosted my spirits
My spirits rose
I’m feeling down
He’s really low these days (p. 15).

Other conceptual metaphors fall within the category of ontological metaphors. Ontological metaphors, on the other hand, do not structure one concept in terms of another. However, they “enable speakers to conceive of their experiences in terms of objects, substance, or container” (Kövecses, 2010, p.328). For example, in the first sentence: My fear of insects is driving my wife crazy, the fear here, which is a feeling, is conceived of as on object that frightens the wife. The following are other ontological metaphor examples taken from Lakoff and Johnson (1980):

My fear of insects is driving my wife crazy (p.26).
I can’t keep up with the pace of modern life (p.27).
My mind just isn’t operating today (p.27)/ his mind snapped (p.28).
Her ego is very fragile (p. 28).

As mentioned earlier, the contemporary theory of metaphor considers metaphor not purely as a linguistic phenomenon, but also a neural experience. This neural experience of metaphor is known as the neural theory of metaphor. According to this neural theory (Lakoff, 2004-2008), certain neurons in the brain are activated or “fired” when other neurons corresponding to certain concepts or actions are activated. These neural connections are made through the everyday embodied experience. For example, the conceptual metaphor AFFECTION IS WARMTH activates two areas in the brain corresponding, respectively, to affection and warmth. These two concepts are connected or “wired” together because of the embodied experiences. One example of this
embodied experience is the child who can feel motherly affection through being close to feeling body warmth of his mother (Kövecses, 2005).

Kövecses (2010) claims that universality of some metaphors “arises from the universal aspects of the human body” (p.197) as seen with the AFFECTION IS WARMTH conceptual metaphor. However, the universal aspects of the human body do not necessarily lead to universal metaphors. Languages can share many conceptual metaphors, but at the same time can differ on others. For example, languages can differ in the metaphors that involve “heart”. In Zulu, the heart is associated with “anger and patience-impatience, tolerance-intolerance (Kövecses 2010, p.69)” whereas, in English, the heart is associated with love and affection.

According to Kövecses (2010), there are two causes of cross-cultural variation in metaphor. The first is the broader cultural context. This refers to the “governing principles and key concepts in a given culture (p.218).” For example, in Euro-American culture, anger is conceptually originated from the four humors (phlegm, black bile, yellow bile, and blood). It is also believed that the four humors determine the type of body, personality, and medical problems. Another example of broader cultural context comes from Chinese culture. In Chinese culture, the concept of anger nu is closely related to the concept of qi which means energy. Therefore, it is believed that for a person to be calm and in harmony, qi must be in balance. The concept of anger in Euro-American and Chinese cultures is explained in terms of the four humors and qi, respectively (Kövecses, 2010).

The second cause, according to Kövecses (2010), is the natural and physical environment of a culture. The environment at which a given language is located shapes and influences that language in many ways. This impact can be seen in the metaphorical linguistic expressions that speakers from different habitats use to perceive of their ‘universes.’ For example, speakers of Arabic may be acclimatized to perceiving camels as ships of deserts. Another example of the habitat being a cause of metaphorical variation, mentioned in Teaching and Learning English Metaphors by Krishnamurthy (2005), is the metaphoric use of emu to refer to a fast person in Australian English.

Metaphor, apart from being a social-cultural phenomenon, as seen above, is correspondingly bodily in the sense that it affects and structures gestures the way it structures linguistic expressions (Cienki, 2008; McNeil, 1992). McNeil (1992) considers gestures and language to be “truly integral parts of a single process, with the gestures manifesting the imagery that is inherent in this process at an early stage” (p.105). Gestures, or gesticulants, according to McNeil, are regarded as symbols that display “imagery of what the speaker is thinking about.” Since most speakers oblivious about their gestures, meticulous observers can make use of gestures of the speakers to tell what they intend to say or even “read” their minds. Metaphoric gestures can be seen when people talk about the past and future. When speaking about the past, people put their hands near the back of their shoulders or heads to refer to the past; while they put their hands forward to refer to the future. The conceptual metaphors that structures gestures in this context are: PAST IS BACKWARD, FUTURE IS FORWARD. These metaphorical gestures can also be called “deictic gesticulants” (McNeil, 1992) since they refer to temporal locations, past and future.
Further examples of conceptual metaphors and their gestural manifestations will be discussed below.

McNeil (2005) also demonstrates that metaphoric gestures can be expected or unexpected. Expected metaphoric gestures are those that comply with the cultural models, while the many unexpected ones are proved to be metaphoric only if their purpose is considered in relation to the discourse context.

Metaphors are not just a matter of language, but of thought as well. Thibodeau and Boroditsky (2011) argue that the use of metaphor exerts a strong influence on the way we reason about complex problems. For example, the use of metaphorical frames can create huge differences in opinion between Democrats and Republicans (Thibodeau & Boroditsky, 2011; Lakoff, 2004). Boroditsky (2001) also argues that conceptual metaphors can shape thinking about concepts such as time. In an experiment, she demonstrated that Mandarin speakers are more inclined to think of time vertically than English speakers who perceive of time horizontally. Müller (2008) goes further in her research to argue that metaphors are modality independent and are a product of cognitive processes such as attention. Metaphors are also dynamic and are shaped via foregrounding in that the activation of metaphors may be low or high according to the context.

There is a myriad of research investigating conceptual metaphors in English and other languages from different perspectives. However, academic research dedicated to studying conceptual metaphors in Tachelhit is very scarce and almost non-existent. Among the very few studies that tackle metaphor in Tamazight in general and Tachelhit in particular are Mohamed Yeou (2016) and Mohamed Seguenfle (2011), respectively. Nonetheless, the former study deals with semantic extensions of body-parts metaphors only while the latter investigates metaphor semantically in its poetic and linguistic essence more than in its cognitive nature. Also, studies on metaphoric gestures in Tachelhit are non-existent and this research paper serves as a reference and starting point for further studies in this field.

**Methodology**

This research paper utilizes a content analysis technique for data collection and analysis. Content analysis, according to Tavakoli (2012), is “a procedure which is used to convert written or spoken information into data that can be analyzed and interpreted (p.101).” The data for this research is taken from the following Tachelhit movies:

Boutfunast Da Hmad (*Da Hmad and His Cow*), 1992.  
Ajafrrar, 2019.  
Kamchich, 2019.  
Sidi Mansor, 2019.  
Imiss, 2019.  
Bizan (*Flies Lover*), 2017.
The data taken from these movies through meticulous observation will be translated into English in the Discussion Section of this paper. Communicative translations are given in parentheses once direct translations do not communicate the underlying meaning. However, it is worthy to note that word-for-word translation may be needed by non-Tachelhit speakers to wholly grasp and understand the metaphorical mappings that take place within those conceptual metaphors.

Content analysis as a research technique is advantageous in that it is “unobtrusive.” That is, the observer is not observed, and hence the data collected for analysis is not influenced by the presence of the observing researcher. Another major advantage of content analysis according to Tavakoli (2012) is that the researcher is not restricted by time and space; which enables the researcher to access the recorded information of an earlier time. Despite these advantages, content analysis as a technique is disadvantageous in that, as aforementioned, the researcher is restricted to access recorded information only. To avert from this detriment, data is also collected from the mental lexicon of the author of this paper and other native speakers of Tachelhit language through observation. The researcher observed various groups by taking the role of a complete participant.

Research by Jalal Raii (2009) from Tishreen University, who adopted a conceptual approach to examine metaphor in day-to-day Arabic speech, has also been of great use. Few conceptual metaphors which exit both in Arabic and Tachelhit have been taken, categorized, and further analyzed.

**Discussion**

The following conceptual metaphors which to be discussed below cover diverse everyday concepts such as speech, ideas, time, problems and difficulties, weakness, goodness, emotional states and organs, argument, sight, and mind. It is worthy to note, as mentioned before, that the translation will be literal so that the non-Amazigh readers can wholly grasp and understand the metaphorical mappings that take place within those conceptual metaphors. Understanding these mappings is enough to deduce the communicative meaning of the metaphoric linguistic expressions below. However, communicative meaning and additional commentaries will be given- between parentheses- when necessary.

Conceptual metaphors will be presented here from the most productive concepts in Amazigh culture to the least productive ones. The most productive concepts may be taken to be the ‘most’ important in the Amazigh culture. The following are conceptual metaphors from Tachelhit language which revolve around the concept of time:

**TIME IS MONEY/ COMMODITY**

Time here is conceptually structured in terms of a precious substance or commodity (money) which can be given, saved, spent wisely, or wasted.
Table 1. *TIME IS MONEY/ COMMODITY*

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manik asatzrayt luqt?</td>
<td>How do you spend time?</td>
</tr>
<tr>
<td>Artsxsart luqt.</td>
<td>You squander time.</td>
</tr>
<tr>
<td>Ijla luqt.</td>
<td>He lost time.</td>
</tr>
<tr>
<td>Dars 30 ᵇam.</td>
<td>He has thirty years.</td>
</tr>
<tr>
<td>Ifas rbi tudrt.</td>
<td>God gave him life.</td>
</tr>
</tbody>
</table>

**TIME IS A HUMAN BEING**
Time, as these metaphoric linguistic expressions reveal, is conceived of as a human being. The following ontological metaphors are also personifications:

Table 2. *TIME IS A HUMAN BEING*

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Argis tṣa luqt.</td>
<td>Time is laughing at him.</td>
</tr>
<tr>
<td>Itabɛn d luqt.</td>
<td>He is tolerating time.</td>
</tr>
<tr>
<td>Imaɣ d luqt.</td>
<td>He is fighting with time.</td>
</tr>
</tbody>
</table>

**TIME IS A MOVING OBJECT**
Time, an abstract concept that we live by, is experienced here as a moving object. The following examples show that the speaker is static; while time is moving towards and passing by the speaker:

Table 3. *TIME IS A MOVING OBJECT*

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ᵭkmn ᵮewashir.</td>
<td>The (religious) celebration has arrived.</td>
</tr>
<tr>
<td>Iqrbd rmđan</td>
<td>Ramadan is approaching.</td>
</tr>
<tr>
<td>Tushkad luqt lmaɣqul.</td>
<td>The time of seriousness has come.</td>
</tr>
<tr>
<td>Artfaray luqt/ artaylal luqt.</td>
<td>Time flies.</td>
</tr>
</tbody>
</table>
TIME IS A LOCATION
This conceptual metaphor, on the contrary, is understood as stationary. These metaphoric expressions indicate that time is a location we conceptually head toward to:

Table 4. TIME IS A LOCATION

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tbid luqt.</td>
<td>Time stopped.</td>
</tr>
<tr>
<td>Izri yanayr dýiya.</td>
<td>January passed fast.</td>
</tr>
<tr>
<td>Tqrbd ɛutla</td>
<td>Holiday is approaching.</td>
</tr>
<tr>
<td>Lɛam dyushkan.</td>
<td>The upcoming year.</td>
</tr>
<tr>
<td>Tzri flas lu9t.</td>
<td>Time has passed him.</td>
</tr>
<tr>
<td>Rak sul tlkm luqt.</td>
<td>Time will reach you.</td>
</tr>
</tbody>
</table>

These conceptual metaphors are existent in other languages such as English. However, there are few metaphoric linguistic expressions which would sound peculiar if calqued into and used in English. For example: *Pass life, time stopped, time laughs at him, and fight with time.* The succeeding conceptual metaphors deal with another aspect of human life; that of speech.
SPEECH IS A COMMODITY/ OBJECT
Speech is cognitively taken in and constructed in terms of the more concrete source: commodity or object. Speech can go down to the ground to indicate worthlessness, be weighed or empty to suggest value and insignificance, respectively. Speech and words can also be organized, delivered, be moved, and taken away the way we handle concrete objects. The following instances attest to this:

Table 5. SPEECH IS A COMMODITY/ OBJECT

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ika wawal ns akal.</td>
<td>His speech came down on the ground (His speech is worthless).</td>
</tr>
<tr>
<td>yayad ika sul yar rg.</td>
<td>This (speech) is scattered all over the ground.</td>
</tr>
<tr>
<td>Qs-han iwaliwn ns.</td>
<td>His words are hard (he is intolerantly harsh).</td>
</tr>
<tr>
<td>Iyatinit kra, tuznt.</td>
<td>If you want to say something, weigh it.</td>
</tr>
<tr>
<td>Urtswa tjmaet ns yat.</td>
<td>His speech has no value.</td>
</tr>
<tr>
<td>Urtsker tjmaet ns yat.</td>
<td>His speech is inoperative.</td>
</tr>
<tr>
<td>Txwa tjmaet ns.</td>
<td>Organize your speech.</td>
</tr>
<tr>
<td>Slkm laxbar.</td>
<td>Deliver news.</td>
</tr>
<tr>
<td>Ks ina γ imink.</td>
<td>Take away my mother from your mouth (do not talk about my mom).</td>
</tr>
<tr>
<td>Tfaγ agayunu.</td>
<td>It got out from my head (I forgot it).</td>
</tr>
<tr>
<td>Tajmaet an tkshim d umzuγa tfaγ d waya.</td>
<td>Those words got into this ear and got out from the other ear (not important to heed).</td>
</tr>
<tr>
<td>Tgami atkshim lhdrayan aqalanu.</td>
<td>Her words couldn’t get into my head.</td>
</tr>
<tr>
<td>Manid sim tka tjmaet?</td>
<td>From where did words come from? (Got news from where?)</td>
</tr>
</tbody>
</table>
SPEECH IS FOOD
Speech is conceptually organized as a whole in terms of food. Speech can be delicious, sweet, or bitter. These conceptual metaphors also show that speech is honey; speech can be swallowed, and taken away:

Table 6. SPEECH IS FOOD

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Qim wawal nm.</td>
<td>Your speech is delicious.</td>
</tr>
<tr>
<td>Uritzri t’jmaet ns.</td>
<td>His speech can not be swallowed.</td>
</tr>
<tr>
<td>Tga t’jmaet ns tamnt.</td>
<td>His words are honey.</td>
</tr>
<tr>
<td>Tamnt aytfayn d imins.</td>
<td>Honey is coming out of your mouth.</td>
</tr>
<tr>
<td>Thara t’jmaet ns.</td>
<td>His words are bitter.</td>
</tr>
<tr>
<td>Ks tajmaetan y imink.</td>
<td>Take away those words from your mouth (don’t talk about it).</td>
</tr>
</tbody>
</table>

WORDS ARE DELICATE OBJECTS
Apart from being metaphorically conceived of as a hard object and as food, speech, or words, is also conceptually understood and used as if it were a delicate object:

Table 7. WORDS ARE DELICATE OBJECTS

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ardur trzat ri.</td>
<td>Don’t break the words (don’t disagreeably argue).</td>
</tr>
<tr>
<td>Arisxsar tajmaet.</td>
<td>He is messing up words (his words are unpleasant).</td>
</tr>
</tbody>
</table>

ARGUMENT IS WAR
Argument is metaphorically structured in terms of war or fight. When arguing, people can conceptually explode things, kill, block, corner, knead, press, and squeeze other people. We can also break other people’s heads when we use words that have weapon-like effect as seen in irzayagayunu s t’jmaat (He broke my head with words).
Table 8. *ARGUMENT IS WAR*

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sfayd iwali nk.</td>
<td>Pop up your eyes (ready-for-fight facial expression).</td>
</tr>
<tr>
<td>Ėrsh.</td>
<td>Pose upright.</td>
</tr>
<tr>
<td>Irza agayunu s tjmaat.</td>
<td>He broke my head with words (<em>he is disturbing</em>).</td>
</tr>
<tr>
<td>Sbaqi tarmant.</td>
<td>Explode the pomegranate (<em>say bad things and start a fight</em>).</td>
</tr>
<tr>
<td>Sgada awal nk.</td>
<td>Arrange your words.</td>
</tr>
<tr>
<td>Inyat.</td>
<td>He killed him.</td>
</tr>
<tr>
<td>Yudas s wakal.</td>
<td>He pressed him to the ground.</td>
</tr>
<tr>
<td>Imr̄ȳ wakal.</td>
<td>He put him to the ground.</td>
</tr>
<tr>
<td>Iq̲nk̲ in.</td>
<td>He blocked you.</td>
</tr>
<tr>
<td>Ihnglatin.</td>
<td>He cornered him.</td>
</tr>
<tr>
<td>Islsayas ljam.</td>
<td>he reined him</td>
</tr>
<tr>
<td>Yumzk.</td>
<td>He caught you.</td>
</tr>
<tr>
<td>Iɛj̲nk̲.</td>
<td>He kneaded you.</td>
</tr>
<tr>
<td>Igak.</td>
<td>He washed you.</td>
</tr>
<tr>
<td>Iɛsr̲k̲.</td>
<td>He squeezed you.</td>
</tr>
<tr>
<td>Ratsgadah d wakal.</td>
<td>I will flatten him with the ground.</td>
</tr>
<tr>
<td>Isker gik shifun.</td>
<td>He made you a dirty mat.</td>
</tr>
</tbody>
</table>

**NEWS IS A HUMAN BEING**

Speech, in the form of news, is, as these metaphoric linguistic expressions display, conceived of as a human being who can be ill or healthy depending if the news are bad or good:
Table 9. \textit{NEWS IS A HUMAN BEING}

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laxbar hrshnin.</td>
<td>Ill news (bad news).</td>
</tr>
<tr>
<td>Laxbar yuki lhal.</td>
<td>Healthy news (good news).</td>
</tr>
</tbody>
</table>

\textbf{DIRECTNESS IS UP}

Directness in Tachelhit is conceived of vertically. The examples below, which can both translated into ‘be direct in your speech’, show that being direct is up. This conceptual metaphor also suggests that speech goes vertically from indirectness to directness at the top:

Table 10. \textit{DIRECTNESS IS UP}

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ut awal ɣ ufla.</td>
<td>Hit the speech from the top.</td>
</tr>
<tr>
<td>Afla n wawal.</td>
<td>The peak of the speech.</td>
</tr>
</tbody>
</table>

\textbf{WORDS ARE LIQUID}

Words, in this metaphoric expression, are conceptually structured in terms of a liquid. Words flow from one’s mouth like a liquid. If the words are unpleasant, the hearer may metaphorically wish that the liquid freezes to obstruct the flow words:

Table 11. \textit{WORDS ARE LIQUID}

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aniqar ɣ imink.</td>
<td>May it (words) freeze in your mouth. (Perish the thought).</td>
</tr>
</tbody>
</table>

Speech is such a productive concept in Tachelhit. Speech is structured conceptually as if it were a commodity, hard and delicate object, and food. Speech, or words, is also conceived of as a liquid that can freeze to block the flow of bad words from the mouth. Besides, speech in the form of news is personified as a human being who can be healthy or sick (i.e. good or bad news). Argument and directness are structured in terms of war and verticality, respectively. The next conceptual metaphors have to do with problems and difficulties.
**PROBLEMS ARE KNOTS**

Problems are experienced in terms of knots. The solution is resolved once the knot is untied. A problem can also be conceived of- as the third metaphoric linguistic expression attests- as if two people are tied together. They can solve the issue if they know how to disentangle the knot fastening them together:

Table 12. *PROBLEMS ARE KNOTS*

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tnfasay tmukrist.</td>
<td>The knot has been disentangled.</td>
</tr>
<tr>
<td>Tfuka tmukrist.</td>
<td>The knot has been unknotted.</td>
</tr>
<tr>
<td>Ursnh manik asadik nfuku.</td>
<td>I don’t know how to disentangle from you (<em>I don’t know how to solve the issue with you</em>).</td>
</tr>
<tr>
<td>Ifukat.</td>
<td>He unknotted it.</td>
</tr>
<tr>
<td>Maygan amukris nk?</td>
<td>What is your knot? (<em>What is your problem?</em>)</td>
</tr>
</tbody>
</table>

**DIFFICULTIES ARE IMPEDIMENTS TO MOTION**

Aside from being conceptually structured as knots, problems, or difficulties, are metaphorically understood as impediments to motion. As the table below shows, difficulties can be carried, burden you, or be lifted as heavy objects:

Table 13. *DIFFICULTIES ARE IMPEDIMENTS TO MOTION*

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yusi lhm.</td>
<td>He is carrying worry.</td>
</tr>
<tr>
<td>Tzday flas tmukrist an.</td>
<td>That problem burdened him.</td>
</tr>
<tr>
<td>Tusit yili yatday.</td>
<td>He lifted it (the problem) from the heavy side.</td>
</tr>
</tbody>
</table>

**PROBLEMS ARE LOCATIONS**

Problems are not just knots or impediments, but also locations. A person can be in a problem, get struck in a problem, or keep away from a problem:
Table 14. **PROBLEMS ARE LOCATIONS**

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ila ɣ tmukrist</td>
<td>He is in a problem.</td>
</tr>
<tr>
<td>Ituz ɣ tmukrist an.</td>
<td>He got stuck in that problem.</td>
</tr>
<tr>
<td>Itin ɣ tmukrist an.</td>
<td>Keep away from that problem.</td>
</tr>
</tbody>
</table>

The following conceptual metaphors deal with various concepts which have to do with emotional states, seeing, ideas, hunger, sleeping, goodness, stupidity, repute, usefulness, weakness, money, mind, and quantity:

**EMOTIONAL STATES ARE ORGANS AND (BRETTLE) OBJECTS**

In Tamazight culture, the liver is seen as the location of emotions. In Euro-American culture, however, the heart is perceived as the site of emotions. The liver can be cut, burnt, exploded, and broken to convey the meaning of being extremely sad. Hearts can also be dead to express the meaning of being indifferent to something. Moreover, emotional states are also conceptually structured as fragile objects that can be disorganized, collapsed, lost, crashed (like a system crash), or entangled. The following examples confirm to this:

Table 15. **EMOTIONAL STATES ARE ORGANS AND OBJECTS**

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tbi tasanu</td>
<td>My liver is cut <em>(I am sad)</em>.</td>
</tr>
<tr>
<td>Tjder tasanu</td>
<td>My liver is burnt <em>(I am sad/ suffering)</em>.</td>
</tr>
<tr>
<td>Imut ul ns.</td>
<td>His heart is dead <em>(He is indifferent/ careless)</em>.</td>
</tr>
<tr>
<td>Txsrt lxater inu.</td>
<td>You disorganized my mood <em>(you made me mad)</em>.</td>
</tr>
<tr>
<td>Ixla.</td>
<td>He is collapsed <em>(He is crazy)</em>.</td>
</tr>
<tr>
<td>Ifayt leaql ns.</td>
<td>His mind got out.</td>
</tr>
<tr>
<td>Idayas leaql ns.</td>
<td>His mind went away.</td>
</tr>
<tr>
<td>Urtaf y leaql.</td>
<td>I don’t have mind.</td>
</tr>
<tr>
<td>Irza tasanu</td>
<td>He broke my liver <em>(Heartbroken)</em>.</td>
</tr>
</tbody>
</table>
**Isbaqi tasanu**

He exploded my liver (*He broke my heart*).

**Ixla f tfruxt an**

He collapsed over her (*He is so mad about her*).

**Iṣuṭi ɣwana.**

He crashed (*He is crazy*).

**Nhabarn ifalan ns.**

His strings are entangled (*He is crazy*).

### SEEING IS TOUCHING and EYES ARE LIMBS

Seeing is touching. To see someone or to glare at him is to put or stuck eyes on him. Seeing is also conceived of like a mouth that can eat someone or be quenched with water. Eyes are also conceptually understood as limbs that can hit and reach people:

### Table 16. **SEEING IS TOUCHING and EYES ARE LIMBS**

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Istuz giti iwaln ns.</td>
<td>He stuck his eyes on me.</td>
</tr>
<tr>
<td>Igami agiti yal iwaln ns.</td>
<td>He could not lift his eyes off me.</td>
</tr>
<tr>
<td>Tut ṭṭ.</td>
<td>An eye hit him.</td>
</tr>
<tr>
<td>Ishayi s iwaln ns.</td>
<td>He ate me with his eyes.</td>
</tr>
<tr>
<td>Isrs flati iwaln ns.</td>
<td>He put his eyes on me.</td>
</tr>
<tr>
<td>Uratn tzrt ola tswit gisn izrinm.</td>
<td>You won’t see them nor will you have them quench the thirst of your eyes.</td>
</tr>
<tr>
<td>Hkamt waln.</td>
<td>Eyes can reach her.</td>
</tr>
</tbody>
</table>

### SEEING IS LIGHT/ UNDERSTANDING

To see light is to understand, to see darkness is to not understand something. Seeing darkness can also mean being blind:

### Table 17. **SEEING IS LIGHT/ UNDERSTANDING**

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urisfaw agayuns.</td>
<td>He can not see himself.</td>
</tr>
</tbody>
</table>
Isak tbayn kran tifawt?  Can you see some light?

Urtsfawt.  You are blind.

Uryina tsfawt walu.  You can not see anything.

Tilas ayitbayan.  I can only see darkness.

Urak ibayn yat?  Is anything clear to you?

### IDEAS ARE HUMAN BEINGS
This ontological metaphor is conceptually understood in a human-like quality, i.e. being able to pay visits:

Table 18. *IDEAS ARE HUMAN BEINGS*

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Xta urju tka agayunu.</td>
<td>This (idea) has never visited my head.</td>
</tr>
</tbody>
</table>

### IDEAS ARE OBJECTS
This conceptual metaphor shows that ideas are structured in terms of concrete objects that can revolve, be in the head, get out of the head, or be seen:

Table 19. *IDEAS ARE OBJECTS*

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agayumn uragis itdwar umya.</td>
<td>Nothing (ideas) revolves in your head.</td>
</tr>
<tr>
<td>Maylan ŋ ugayunk?</td>
<td>What is in your head?</td>
</tr>
<tr>
<td>Tfaŋ agayunu.</td>
<td>(The idea) got out of my head.</td>
</tr>
<tr>
<td>Xtad urtin anih.</td>
<td>I did not see this one (idea).</td>
</tr>
</tbody>
</table>

### HUNGER IS A KILLING THING
Hunger can be a displeasing thing. However, it is metaphorically experienced in Tachelhit as a killing thing; a person or a disease:

Table 20. *HUNGER IS A KILLING THING*

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inŋayi laz.</td>
<td>Hunger killed me (<em>I am hungry</em>).</td>
</tr>
</tbody>
</table>
Imut s juɛ. He died because of hunger (*He is starving*).

**SLEEPING IS UNAWARENESS**
A sleeper is metaphorically seen as being unconscious or in a deep well:

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urta diqaɭ?</td>
<td>Is he still unconscious?</td>
</tr>
<tr>
<td>Iginn ɣ wanu.</td>
<td>He slept in a deep well (<em>deep sleep</em>).</td>
</tr>
</tbody>
</table>

**USEFULNESS IS A PRECIOUS OBJECT**
Usefulness conceived of as a precious thing that can be located, owned, or taken:

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>urgis lfayt</td>
<td>Usefulness is not in him (<em>He is useless</em>).</td>
</tr>
<tr>
<td>Urtaʃ lfayt</td>
<td>You don’t have usefulness.</td>
</tr>
<tr>
<td>Ksn gis lfayt.</td>
<td>They took usefulness from him (<em>seen as useless</em>).</td>
</tr>
</tbody>
</table>

**REPUTE IS A DELICATE OBJECT**
Repute is something that needs to be wholeheartedly regarded; otherwise, someone will conceptually break it, as the following example displays:

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trza ɭərada nu.</td>
<td>She broke (<em>did harm to</em>) my repute.</td>
</tr>
</tbody>
</table>

**WEAKNESS IS EMPTINESS**
Empty knees are weak ones. The reverse is correct. Knees are also conceptualized as containers that need to be filled to have energy and strength:
Table 24. **WEAKNESS IS EMPTINESS**

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Xwan ifadn.</td>
<td>The knees are empty (<em>weak</em>).</td>
</tr>
</tbody>
</table>

**GOODNESS IS A STRAIGHT LINE**\(^{15}\)

Goodness is metaphorically conceptualized as a straight path. A good person is on the path, while a bad person is off the path. A good person can also have a good path, while a bad person can have a bad path:

Table 25. **GOODNESS IS A STRAIGHT LINE**

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ifaɣ aɣararas.</td>
<td>He went astray from the path.</td>
</tr>
<tr>
<td>Taɣarast ns txshin.</td>
<td>His path is bad.</td>
</tr>
</tbody>
</table>

**STUPIDITY IS A DONKEY**

A donkey is associated with stupidity in many languages. However, a tricked or a foolhardy person is also referred to as a donkey. A person can put a donkey saddle on you (*trick you, make you stupid*), or make a donkey from you (*make you stupid*):

Table 26. **STUPIDITY IS A DONKEY**

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Islsayas ahlays.</td>
<td>He put the donkey saddle on him (<em>He made him stupid</em>).</td>
</tr>
<tr>
<td>Isker gis aɣyul.</td>
<td>He made him a donkey.</td>
</tr>
</tbody>
</table>

**MONEY IS DIRT**\(^{16}\)

Money is metaphorically talked about as filth. A person can stink with money because he has filth (riches). This does not refer to dirty money earned illegally. Illegal money is *lflus n lhram* in Tachelhit:

Table 27. **MONEY IS DIRT**

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ijja s lflus.</td>
<td>He stinks with money (<em>he is rich</em>).</td>
</tr>
</tbody>
</table>
Irkan n dunit.
The filth of the earth.

**QUANTITY IS VERTICALITY**
Anger and price are both conceptually structured in terms of verticality. As you add more quantity, things go up. As blood goes up, the angrier you are. The more costly things are, the higher they go; the cheaper they are, the lower they go:

Table 28. **QUANTITY IS VERTICALITY**

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ɣliniyi idamn.</td>
<td>My blood rose (<em>I am angry</em>).</td>
</tr>
<tr>
<td>ɣli watig ns.</td>
<td>Its price went up.</td>
</tr>
<tr>
<td>Idr watig ns.</td>
<td>Its price went down.</td>
</tr>
</tbody>
</table>

**MIND IS A BRITTLE OBJECT**
Mind, the generator of all these metaphors, is metaphorically constructed as a brittle object. This object can be a fragile and delicate feather, a device that can crash, or a frame that can break down:

Table 29. **MIND IS A BRITTLE OBJECT**

<table>
<thead>
<tr>
<th>Tachelhit</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lah tarisht n ɛaql.</td>
<td>His mind is fragile as a feather (<em>He is insane</em>).</td>
</tr>
<tr>
<td>Ḣuṭi.</td>
<td>He crashed.</td>
</tr>
<tr>
<td>ḫla.</td>
<td>He broke down.</td>
</tr>
</tbody>
</table>

Conceptual metaphors do not only structure linguistic expressions, but also gestures.

**Metaphoricity in Gesture**
Gestures, if observed with a meticulous eye, can show that they are well structured and organized according to conceptual metaphors. Some of these gestural metaphors can be universal in the sense that it is a bodily phenomenon which all people experience. For example, for most communities, people see the future as being ahead and past as being behind. This conceptual metaphor, **FUTURE IS FORWARD/ PAST IS BACKWARD**, can be observed in our gestures when we put our hands outward and backwards to refer to future and past, respectively. In some cultures, the reverse could be true.

Another example is how social status, increase in prices, and events are metaphorically structured in our gestures. When talking about social status or increase in prices, our hands tend to go up vertically. Contrariwise, our hands move horizontally from right to left or from left to right.
when we converse about events in time. Also, people can also metaphorically conceive of ideas as objects. The conceptual metaphor IDEAS ARE OBJECTS can be observed in gestures when people put forward their bowl-shaped hands as if holding an object which represents the idea they are talking about. The speaker, if agreed to the idea, will pull the hand towards his chest. If the idea is rejected, he will exhibit with his hand that he is putting or throwing that idea away.

However, other gestural metaphors may be differently conceived or interpreted due to the cultural contexts in which languages take place. The following are some of the metaphoric gestures which have been observed:

A speaker of Tachelhit can present a hand with the palm facing up as if holding an object which stands for the idea. The hand would then move slightly up and down as if weighing that unseen object which metaphorically stands for the idea. If the metaphoric gesture suggests that the object is heavy, then the idea is important. On the contrary, if the gesture shows that the object is light, then the idea is trivial. The conceptual metaphor that structures this gesture is: HEAVINESS IS IMPORTANCE (figure one).

When speaking about a goal to be achieved, a speaker's gestures may unconsciously be structured in terms of an ascent: PERSEVERANCE IS AN ASCENT (figure two). The speaker would show a hand that goes up step by step as if ascending a ladder or stairs. Another conceptually metaphoric gesture is when people interlock their fingers together forming a knot to metaphorically refer to a problem PROBLEMS ARE KNOTS (figure three).

Among Tachelhit speakers, it is also noticed that a person would protrude his straight index fingers from their formed fists and then adjoin their index finger together to metaphorically communicate rapport and friendship: RAPPORT IS PHYSICAL CLOSENESS (figure four). On the contrary, a person conveys animosity by protruding his crooked index fingers from his fists while hooking them together to signal tightness: ANIMOSITY IS PHYSICAL TIGHTNESS (figure five).

Metaphoricity in gesture is also depicted when people talk about fineness or excellence. A person would refer to excellence by making a squeezed fist with the thumb squeezed against the index finger. The conceptual metaphor in effect here is: EXCELLENCE IS FIRMNESS (figure 6).

Figure 1. HEAVINESS IS IMPORTANCE

Figure 2. PERSEVERANCE IS AN ASCENT

Figure 3. PROBLEMS ARE KNOTS
It is very important to note that metaphoric gestures may be subject to different interpretations within different communities as well as in different contexts. Intertwining fingers, for instance, may refer to a problem or teamwork.

The analysis of the conceptual metaphors in Tachelhit shows that Tachelhit and English do share certain conceptual metaphors related to time, emotions, speech, argument, problems, sight, ideas, sleeping, quantity and mind. These conceptual metaphors are, but not limited to: TIME IS MONEY, TIME IS A MOVING OBJECT, TIME IS A LOCATION, SPEECH IS FOOD, ARGUMENT IS WAR, PROBLEMS ARE KNOTS AND LOCATIONS, DIFFICULTIES ARE IMPEDIMENTS TO MOTION, EMOTIONAL STATES ARE ORGANS, SEEING IS TOUCHING, EYES ARE LIMBS, SEEING IS UNDERSTANDING, IDEAS ARE OBJECTS, SLEEPING IS UNAWARENESS, STUPIDITY IS A DONKEY, QUANTITY IS VERTICALITY, MIND IS A BRITTLE OBJECT.

However, the two languages do differ to a higher extent in some other conceptual metaphors related to time, sight, money, goodness, hunger, usefulness, repute, weakness, and speech. These conceptual metaphors include, but are not limited to: TIME IS A HUMAN BEING, NEWS IS A HUMAN BEING, DIRECTNESS IS UP, WORDS ARE LIQUID, HUNGER IS A KILLING THING, WEAKNESS IS EMPTINESS, GOODNESS IS A STRAIGHT LINE, MONEY IS DIRT, USEFULNESS IS A PRECIOUS OBJECT and REPUTE IS A DELICATE OBJECT. These conceptual metaphors are vital elements that need be taken into consideration in intercultural as well as intracultural contexts to overcome communication failures.

The findings of this research are of paramount importance in that they shed light on the cultural groupthink of the Amazigh people in Morocco. The research is also essential in that it presents its findings as a starting point for further research aiming at contributing to the field of metaphor in Tamazight linguistics as well as filling the gap that exists in its literature. Metaphor, as may be considered by many, is not just a poetic ornament, but rather a conceptual phenomenon that is pervasive in our daily language.
Conclusion

It is demonstrated through this research paper that metaphor is a conceptual experience that pervades our everyday speech. It is also seen that Tachelhit shares some conceptual metaphors with English but differs in others. For example, *Time is a Human Being, News is a Human Being, Directness is Up, Words are Liquid, Seeing is Touching, Eyes are Limbs, Hunger is a Killing Thing, Weakness is Emptiness, Goodness is a Straight Line, and Money is Dirt.*

Conceptual metaphors structure gestures as well. These metaphoric gestures are a tool used unconsciously to communicate abstract things. Conceptual metaphors as depicted by linguistic expressions and gestures are subjected to universality as well as variation. The reasons for variation, as mentioned by Kövecses (2010), are the broader cultural context and the natural and physical environment of a language.

The study of metaphor can shed light on different ways people conceive of things. Knowing the cultural groupthink of a society, on which conceptual metaphors are built, is a key for overcoming intercultural communication barriers and failures caused by unawareness of metaphor variation across languages. Moreover, the study of metaphoric gestures can also reveal the speaker's real focus of attention in real-time communication.

From this point, it is recommended that further research can be done to investigate the linguistic and socio-cultural causes of metaphor variation across and within Moroccan communities. Further research is also needed to examine the multi-metaphoric gestures that speakers display when conversing. This may have vital applications in the fields of cognitive linguistics, communication and discourse studies.

Endnotes

1 Tamazight is preferred here as the name of the language under study since the word ‘Berber’ is derogatory. The diphthong gh, in the word Tamazight, is a voiced velar fricative, and can be written and also transcribed as /γ/.

2 It is noteworthy to point out that the word Tamazight refers both to the dialect in the center of Morocco and also to the Berber language in general. Tamazight is also the name of the official language of Morocco.

3 Cultural models are “best conceived of as any coherent organizations of human experience shared by people.” (Kövecses, 2005, p.193).

4 ARGUMENT IS WAR is a conceptual metaphor, while the three expressions below it are called metaphorical linguistic expressions.

5 There are other metaphorical concept examples of orientational metaphors. For example: *good is up, bad is down/ health and life are up, sickness and death are down.* Further examples can be found in Lakoff and Johnson’s *Metaphors We Live By*.

6 Personification can be considered as a type of ontological metaphor (Kövecses, 2010).

7 The ability to mind read in this context has nothing to do with occult. It merely means that gesticulants can sometimes reveal what the speaker is thinking about.
These gestures may mean the opposite in other cultures since the conceptual metaphors that structure gestures are different: PAST IS UP/ FUTURE IS DOWN.

9 This movie’s date of publication refers to the date when the movie was officially released in cassettes, while the rest of other movies’ dates refer to their publication in YouTube only.

10 The untranslated titles are just proper nouns.

11 There are also metaphors which have been calqued (borrowed) from Arabic to Tamazight and vice versa, since these two languages have been in contact for ages, especially in Tamazgha region. These conceptual metaphors can still shed light on the cultural groupthink of both Arab and Amazigh people.

12 This refers to being washed with force as people used to (or may still) wash clothes. This may involve just hands, a club that hits and squeezes clothes, or a wooden washing board with bumps by which clothes are forcefully pressed against and pulled up and down over the bumps.

13 Other unrelated languages such as Indonesian language also conceive of liver as the place of emotion: patah hati (heartbroken/ sad).

14 Eyes as having power that can hit or reach people may have root in magic and superstition in which people believe in.

15 This conceptual metaphor could be calqued from the Quran.

16 This conceptual metaphor may persist in the minds of poor people who envy rich people. It is also a characteristic of Sufi people.

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References


Conceptual Symbolic Narration in Virginia Woolf’s *To The Lighthouse* and *The Waves* from a Reader-response perspective

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Abstract  
This study examines conceptual, symbolic narration in Virginia Woolf’s *To The Lighthouse* and *The Waves*. The study applies the reader-response critical approach to explain the significance of Woolf’s metaphoric narration in achieving specific interactions and meanings within her readers’ minds. Firstly, it sorts out symbolic language in the two novels to figure out how readers receive them. The analysis shows the heavy use of conceptualized symbolic language to achieve particular meanings and create thematic responses. Secondly, the study clarifies the effect of the conceptual, symbolic narration in revealing the technical aspects in the novels both at the literal meaning and at the symbolic meaning. Thus, the study aims at explaining how the conceptual, symbolic narration plays a functional role in achieving reader-responses to enhance thematic purposes and ideas intended by the writer.

**Keywords**: *The Waves*, *To the Lighthouse*, reader-response theory, Virginia Woolf’s narration, Virginia Woolf’s experimental novels, conceptual narration, symbolic narration

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Introduction

Virginia Woolf’s books and novels represent a turn to modernism. She attracts interest to her exceptional narrative technique. This study explains how she uses conceptual, symbolic narration to achieve specific effects on readers’ minds. The study presents a critical analysis of Woolf’s *To the Lighthouse* (1927) and *The Waves* (1931) to explain her consistent concern with metaphoric language in general and her interest in symbolic narration in particular. Woolf uses excessive symbols in her novels. Consequently, the analysis of her novels aims at explaining that she uses symbolic narration to create emotional reactions and to enhance readers’ responses to themes and ideas. She uses conceptualized symbols to create pictures of the whole text to maintain a developed structure while reading the literary text. The critical writings of Woolf reflect her critical points of view, especially her essay ‘The Art of Fiction’ (1927). Fayzullayeva (2019) confirms:

Still, this kind of achievement is impossible without innovations in the genre of the novel. All aspects of the matter must be considered including writing techniques, main principles in the organization of the novel, and the character’s role in the structure of the work. Therefore, it stimulated the next generation and contemporaries’ enormous interest in so-called ‘experimental novels’ (traditionally considered similar to the works like *Jacob’s Room, Mrs. Dalloway, To the Lighthouse, The Waves, Between the Acts*) written by the author where Virginia Woolf gives her theoretical regulations in practice. (p. 212)

Accordingly, this article focuses on the conceptual, symbolic narration to present a critical analysis of the selected texts. It is a method of analysis used by Feuerstein to connect the factual to the fictitious and vice versa. Schapp (1975) defines: “Thomas Feuerstein’s works and projects deal with the symbolic manifestations and material of social narratives under the changed circumstances of technology, economy, and politics” (p. 1). Woolf conceptualizes the symbolic language to create catalyst stories transforming dreams of her characters to move from abstract fictional symbols to factual and real-life situations. She uses the direct relationship between the symbol and its signified object. Ward (2003) explains: “Woolf challenges the direct relationship between the symbol and the signified object and also subverts the authority of a symbol to act as a signifier” (p. 1).

Literature Review

Woolf investigates readers’ responses to the nature of fiction. She has her point of view about the role of symbols in the narrative. She tries to define the nature and the real function of symbols in narration. In her critical essay, ‘On Not Knowing Greek’, she explains; “… a symbol should have some similarity to the thing symbolised, which it should make splendid” (Thakur, 1965, p. 2). She believes that an image can grow to be a symbol to carry the narrative and to create a symbolic narration. “She knew how an image could grow to symbolic potential in order to carry her narrative forward, and she was sensitive to the way poetic connotations accreue to define the numerous inflections upon which the meaning of her novel would rest” (Leaska, 1977, p. 150). She clarifies; “The intuitive realization that a symbol imparts to us should be instant because we start doubting the real and the symbolical if we do not apprehend symbol and meaning simultaneously” (Thakur, 1965, p. 3). Therefore, Woolf asserts: “Symbols should not inform but suggest and evoke”
(Thakur, 1965, p. 4) which means, that symbols should be left to readers’ understanding and interpretation. In short, the symbolic narration is an important element in Woolf’s novels.

*To The Lighthouse* is a landmark of the change from realism to modernism, as Auerbach (1953) mentioned. He explains that the novel employs a new fashion of temporality. It is the gap between the brief time occupied by exterior events and the dreamlike realm of consciousness. Auerbach (1953) explains:

> the novel represents a surprising fashion unknown to earlier periods, a sharp contrast results between the brief span of time occupied by the exterior event and the dreamlike wealth of a process of consciousness which traverses a whole subjective universe. These are the characteristic and distinctively new features of the technique…” (p. 538).

Ammar-Guirat (2019) presented a critical analysis of the temporal form of Woolf’s *To the Lighthouse*. He described the narrative structure in terms of break and fissure rather than continuity or unity. The researcher explained that “the function of Part II ‘Time Passes’ is one of conveying a ten-year span of oblivion and decay superseding the beauty of human consciousness and its impulse for intersubjective connection exemplified in Mrs. Ramsay” (p. 1). The study provided an extensive analysis of the narrative structure in Woolf’s *To The Lighthouse*.

Besides, Septiyana (2019) described the semantic roles in Lakoff’s Owl City song lyrics to find out the types of conceptual metaphors and to analyze the meaning of these metaphors. He concluded that there are conceptual metaphorical expressions used in the lyrics. He added that “the metaphorical expression which the Owl City song lyrics have the difference [sic] meaning in literal. The words, sentences, or clauses which the researchers analyzed as a metaphor in Owl City song lyrics figure something different” (p. 57). So, this study is significant in illuminating the importance of the conceptual metaphorical technique.

Fayzullayeva (2019) offered many details concerning the views of several scientists and authors of many famous literary books of Virginia Woolf and her writing narration experiments. The researcher concluded that many studies show the experimental role in Woolf’s technical narration. He added: “Thus the main direction and the line of events become obvious in V. Woolf’s experiments carried out on the forms of novels, also, it is seen in the formation and practical implementation of her writing strategy and these things were the most important purposes of this article” (p. 216).

Moreover, Nünning (2017) described an attempt to explore the theory of aesthetics through the analysis of Woolf’s essays to illustrate aesthetics in her works. The researcher stated that: “Examining the connections between Woolf’s beliefs about aesthetics, it becomes possible to place her thoughts about modernist modes of writing in the context of her overarching framework of ideas concerning literature and literary change” (p. 978). This study elucidated the importance of Woolf as a modernist and the importance of her unconventional narrative technique.

Furthermore, Godfrey (2019) introduced an analysis of the narration in Virginia Woolf’s novels. He presented his point of view about her unconventional way of writing and that she is a
modernist with a unique narrative style. Godfrey (2019) explained that Woof was “writing against literary convention and carefully plotted and contrived novels, she was searching for the way to write human experience without diminishing it with the structure of language” (p. 1). Finally, Li (2019) argued that Woolf uses different elements to present unconventional narration. Li (2019) indicated: “The analysis shows that the heavy repetition of color language concerning scenes has a central function in the depiction of characters’ inner world and the revealing of the thematic aspect of a novel both at literal and symbolic levels” (p. 271). Hence, the purpose of this study is to highlight the significance of Woolf’s conceptual, symbolic narration and to show the effect of this technique on her readers’ responses.

Research methodology
Critics and readers are interested in the works of Woolf because of her understanding of the change of modern reality. This study analyzes Woolf’s To The Lighthouse and The waves using the reader-response critical approach. This theory focuses on readers and their reactions to a particular literary text. It explains how the reader focuses on the details of a literary text and what are his reactions and responses. It is also related to post-structuralism which, emphasizes the role of the positive reader in receiving the message of a literary text. The experiences of the reader affect the critic’s way of tackling the analysis of the text. So, critics take into consideration the freedom and the variety of readers’ reactions from different points of view. The modernist critics I. A. Richards, F. R. Leavis, and T. S. Eliot argue that the text is an essential element in the analysis of a literary text. Hence, critics of the reader-response theory use different critical approaches such as Psychological, Feminist, or Structural to interpret readers’ reactions. Tyson (2006) explains:

... reader-response theorists share two beliefs: 1) that the role of the reader cannot be omitted from our understanding of literature, and 2) that readers do not passively consume the meaning presented to them by an objective literary text; rather they actively make the meaning they find in literature” (p. 170).

The reader-response critic examines how readers’ interactions of a literary text create particular meanings intended by the author. The critic surveys some technical aspects like symbols to find out the effects of these aspects on readers’ perceptions. So, the reader-response theory focuses on readers’ reactions because they report real meanings and explanations of that literary text. This approach of criticism explains that literature is like art, and readers reflect their specific responses to that art.

To The Lighthouse and The Waves: an Overview
To The Lighthouse has three parts ‘The Window’, ‘Time Passes’, and ‘The Lighthouse’. The novel is about Mrs. Ramsay and her family. Her son James, wishes to visit the lighthouse in the future. People around Mrs. Ramsay think that she is beautiful and happy. They concluded that the stocking she is knitting is too short and needs more work. Paul and Minta, who live in the house, are engaged. Lily Briscoe is an unmarried woman with Chinese eyes, and Mrs. Ramsay loves. Mrs. Ramsay is reading poetry, and her husband feels that he wants her to say: “I love you”. The reader discovers that Mrs. Ramsay died that night. Children grow, some die, some marry and time passes. Years later, Mr. Ramsay and others return to the summerhouse and decide to go to the lighthouse.
When Mr. Ramsay and others arrive at the lighthouse by boat, Lily Briscoe at the summerhouse finally finishes her painting with one stroke of a brush.

_The waves_ is Woolf’s experimental masterpiece, where the structure of a conventional plot is nearly absent. There are some prose poems in italic to separate the nine chapters of the book. Each prose description is of a set of sea sight where waves are breaking on the shore. There are six characters, three men and three women, who struggle with the death of a beloved friend, Bernard, Louis, Neville, Jinny, Susan, and Rhoda. They speak in monologues that reveal their inner thoughts and life experiences. They express their grief in a chorus soliloquies to find out about the philosophy of both life and death. The narrative voice follows these characters from infancy to maturity with the introductory prose poems to represent the different stages of the characters' lives.

**Discussion: Conceptual Symbolic Narration**

The first line of _To The Lighthouse_ is Mrs. Ramsay’s promise to James that they will go to the lighthouse: “Yes, of course, if it’s fine to-morrow” (Woolf, 1954, p. 1). The narration in the novel is extremely different from the traditional narration of chronological order of events. Therefore, the novelist uses a different technique to connect the events of the novel. Flint (2016) states:

She had already tested readers’ expectations about the nature of fiction. In them, as in _To the Lighthouse_, the centre of consciousness shifts from one character to another, and from their perceptions of the external world at any given moment to their inner life, their associations and memories”. (p. 1)

The main characters in the novel are trying to connect and identify their beings. Mrs. Ramsay tries to find meaning in her life and find a balance in giving her husband love and sympathy. She tries to find meaning in his philosophical work to contribute to the progression of thought. Lily Briscoe is considered as an opposite to Mrs. Ramsay. Lily is unable to make a successful relationship. The second part depicts the disconnection of the characters after the death of Mrs. Ramsay. Later, they are joined again through their aspirations. Woolf uses symbols to create a point to involve all the characters in the novel. The Lighthouse is her major symbol. The writer conceptualizes this symbol, which indicates the dream of nearly all the characters in the novel. She presents this symbol on two levels. The physical meaning, the lighthouse (austere, built upon a rock, stark and straight), is standing away at a distance to represent reality to readers who understand that it means a factual reality of life. It also has a mystical meaning to readers as an aspiration, fantasies, and dreams. James wants to go to the lighthouse, but he realizes the separation between his hopes (feeling happy going to the lighthouse) and actual everyday life. James does not expect the lighthouse to be real, and his happiness comes from his desires and dreams. Woolf wants readers to understand that fantasies and realities are separated from each other. The use of the symbol on both levels is to convey a meaning to readers that dreams and fantasies can bring happiness from the dull reality of life. The use of symbols on both sides of factual and fictional is clear in Jessica Johnston’s (2014) statement: “Woolf wanted her symbolism to balance carefully on the border between what is apparent and what is obscured, in order to have the desired effect of enhancing the narrative” (p. 24). Woolf (1954) describes:
Since he belonged, even at the age of six, to that great clan which cannot keep this feeling separate from that but must let future prospects, with their joys and sorrows, cloud what is actually at hand, since to such people even in earliest childhood any turn in a wheel of sensation has the power to crystallize and transfix the moment upon which its gloom or radiance rests, James Ramsay, sitting on the floor cutting out pictures from the illustrated catalogue of the Army and Navy Stores, endowed the picture of a refrigerator as his mother spoke with a heavenly bliss. It was fringed with joy. (p. 3)

Throughout the novel, Woolf uses memories in the order they arise, not in the chronological order of events. This kind of narration is structured around a series of symbols to join the events of the story together. These symbols become motifs connecting the themes in the novel. Apter (1979) illustrates the importance of these symbols; “external objects can become symbols for one’s own feelings. As such, they become a means of investigating one’s feelings or providing a focus for them” (p. 75). The lighthouse, which stands in water to suggest fluidity and flux, is a conceptualized symbol by the writer to have multiple meanings for readers. It has a spiritual meaning of stable reality that exists and never changes with time. It is also the source of light as it flashes to guide ships. Woolf wants the symbol to guide characters in her novel. The symbol has different meanings to characters. The sense of stability is negative because it means that some people have a stable, boring life, doing the same things over and over again. While other characters are guided by the light to have dreams and goals. The symbol conveys a deeper meaning, as a phallic symbol, related to Mr. and Mrs. Ramsay’s relationship, (Water represents the feminine, and the lighthouse represents the masculine). However, Hanna (2012) contradicts this point of view. She states: “I do not read water as a traditionally ‘feminine’ symbol, however, because when Mr. Ramsay seeks sympathy from Lily, he himself metaphorically turns to water. Therefore, I think water operates as a symbol of unity – the very thing Mr. Ramsay requires” (p. 40). The lighthouse is just a dream and fancy that brings happiness to James. The response to this symbol is different from one character to another. Woolf confirms: “Nothing is simply one thing” (Woolf, 1954, p. 251). In the novel, Woolf presents an example of James Ramsay cutting a picture of a refrigerator from the Army and Navy Stores catalogue, which is a trivial thing; and cutting it out is a futile activity, passing the time but leading nowhere. She wants to say that sometimes the fantasies cause joy, but lead to nothing in reality. Marsh (1998) states:

Virginia Woolf’s significant symbols characteristically express paradoxical ideas in this way. We cannot say ‘the lighthouse represents an idealized fantasy’ because it is a real lighthouse at the same time as being James’s childhood dream. Instead, we can think of the lighthouse as more like a trigger. It provokes us to think about the human tendency to live for a future fantasy, together with all the paradoxical emotions Virginia Woolf conveys as associated with that tendency. (P. 98)

Furthermore, there are many symbols in the novel which Woolf uses to inform readers of the instant meanings needed for narration. The function of these symbols in the narration is to conceptualize her ideas. She uses symbols to enhance ideas and emotions as been explained by Thakur (1965) that the function of symbols in Woolf’s novels, is “to suggest and to give insight into the ineffable in human thought and feeling, or to heighten and make splendid the desired
emotions and ideas” (p. 4). Woolf believes that symbols should be used consciously and intentionally by the writer. In the novel, Woolf uses the symbol of the lighthouse to evoke readers’ imagination. Petry (2007) explains how Woolf uses the symbol. He clarifies: “She wants the lighthouse to mean various things to various readers. As there have been so many attempts to interpret the function of the lighthouse in the novel, her idea worked out in a more than satisfying way” (p. 4).

Therefore, Woolf relies heavily on symbolic narration to connect the three parts of the novel. We can see how she connects the symbols of both the sea and the waves within Mrs. Ramsay feelings:

She had known happiness, exquisite happiness, and it silvered the rough waves a little more brightly, as daylight faded, and the blue went out of the sea, and it rolled in waves of pure lemon which curved and swelled and broke upon the beach, and the ecstasy burst in her eyes and waves of pure delight raced over the floor of her mind, and she felt, It is enough! It is enough!” (Woolf, 1954, p. 11).

The first part, ‘The Window’, is full of stories about the Ramsay family and their holiday at the summerhouse, ended around the dinner table. The second part, ‘Time Passes’, represents the passing of ten years marked by war. The third part, The Lighthouse, is the final part of the morning as if it is the following day of the evening of the first part. The narration in the novel appears as if a cycle of one day, which creates unity in the whole novel. The use of symbols allows the novelist to connect the parts of the novel. This connection is accompanied by the sound of water, which stimulates the thoughts and the feelings of the main characters like Mrs. Ramsay and Lily Briscoe. The use of the water as a symbol means peace of mind and serenity, as well as a connection and unity. In the last part of the novel, when Mr. Ramsay recalls his thoughts and memories about his futile relationship with Mrs. Ramsay. While listening to the sound of water, he soothes himself from the real world to realize the uselessness of his knowledge and intellect. The presence of the sea itself in the novel is a significant symbol that is used by the writer to convey specific meanings to readers. It is a symbol of unification and confirmation of characters beings as mentioned by Hanna (2012):

Thus, Woolf uses conceptualized symbols of the sea and the water to make the characters realize the crisis of their identities. The characters have dreams to achieve. The symbol of the lighthouse becomes their aim. Likewise, the title of the first part is a conceptualized symbol. The writer presents the image of the window to contradict Lily’s image of the sealed hive, which suggests that Lily is blind to an opportunity. However, the writer presents multiple meanings of the window
as a symbol. The window represents dreams of the future, as well as it represents a deep look at
the soul of the character. The symbolic narration at the end of part one explains where Mrs. Ramsay
stands on the brink of her husband, who looks at her as she looks out of the window. Woolf (1954)
describes: "And as she verified him she began to smile, for though she had not said a word, he
knew, actually he knew that she loved him. He could not deny it . . . . She had not said it: yet he
knew" (pp. 185-86). The use of the window as a conceptualized symbol suggests that people are
not sealed to one another. There is a window, one can see through. This is apparent through Mr.
Ramsay’s knowledge of his wife’s love even though she did not say it.

The other significant conceptualized symbol used by Woolf is her understanding of art. Woolf sees art as an organic unity or as a complete whole. The character of Lily Briscoe, the artist
who paints all over the novel, expresses her vision of art. Lily wants to connect everything to create
a sense of order and unity. Woolf (1954) describes Lily: "She hated playing at painting. A brush,
the one dependable thing in a world of strife, ruin, chaos -- that one should not play with" (p. 170).
Woolf highlights the significance of art. It creates unity with life. So, the use of art and life as
symbols is to represent wholeness and completeness. Lily and Mrs. Ramsay attempt to use their
art and life skills to "compose from . . . fragments a perfect whole or read in the littered pieces the
clear words of truth" (Woolf, 1954, p. 144). Woolf represents art as a means to create serenity and
peace in life when it is full of troubles and problems. Also, the symbol of the brush at the hand of
Lily represents the assertion of the of unity between art and life. In the novel, Lily is attached to
her brush.

She could not show him what she wished to make of it, could not see it even herself,
without a brush in her hand . . . becoming once more under the power of that vision which
she had seen clearly once and must now grope for among hedges and houses and mothers
and children -- her picture” (Woolf, 1954, p. 59).

Woolf presents both life and art as two opposing forces. Both Mrs. Ramsay and Lily find their
identities by joining the two forces. The writer describes Lily's understanding of Mrs. Ramsay's
silent discourse at the dinner table as:

I am drowning, my dear, in seas of fire. Unless you apply some balm to the anguish of
this hour and say something nice to that young man there, life will turn upon the rocks --
indeed I hear the grating and the growling at this minute. My nerves are taut as fiddle
strings. Another touch and they will snap. (Woolf, 1954, p. 102)

The symbolic narration is conceptualized to represent unity and understanding between the two
artists. Lily understands Mrs. Ramsay’s desires through the glance in her eyes. Woolf concludes
that life needs art to make it immortal. Because life is full of disorder and trouble, it is revealed
symbolically as imperfect art. Life and art can create wholeness and unity.

She looked at her picture. That would have been his answer, presumably -- how ‘you’ and
‘I’ and ‘she’ pass and vanish; nothing stays; all changes; but not words, not paint . . . One
might say, even of this scrawl, not of that actual picture, perhaps, but of what it attempted,
that it "remained for ever". (Woolf, 1954, p. 203).
Woolf in her essay, ‘Phases of Fiction’, explains her vision of the power of life and art unification. She writes:

> It is the gift of style, arrangement, construction, to put us at a distance from the special life and to obliterate its features; while it is the gift of the novel to bring us into close touch with life. The two powers fight if they are brought into combination. The most complete novelist must be the novelist who can balance the two powers so that the one enhances the other. (MacNeille, 1991, p. 101)

Consequently, Woolf uses the two symbols the lighthouse, and the window to make a whole picture around which, revolves the events in the narration. Woolf’s ability to create intensive symbolic narration is to convey various meanings and different points of view to readers. She writes about her novel that she aimed at: “Unity, Completeness and Unified whole” (Nicolson & Banks, 1978, p. 79). *To The Lighthouse* is a novel where Woolf represents the chaos of modernity through her vision of wholeness. She creates conceptual, symbolic narration to intensify ideas to readers and to create a natural cycle to express her points of view.

On the other hand, Woolf uses symbols to join the events in *The Waves*. The form of the novel is very complex where it shifts from poetry to prose and where the writer uses six soliloquies or voices within the novel. The plot in the novel does not have chronological events, but the writer uses the sea and the waves as two dominant symbols linking the ideas and creating a motif. The sea plays a vital role in referring to different stages of the characters’ lives. At the same time, the sea is presented at different stages on the same day from sunrise to sunset. Jinny flows like water. She likes to move and travel. She has a free spirit like water. Woolf (1987) describes Jinny’s feelings: “I feel like a thousand capacities spring up in me. I am arch, gay, languid, melancholy by turns. I am rooted, but I flow” (p. 40). So, the connection between the symbol of the sea and the interludes represents the life stages of the characters from infancy to death, where the sunrise represents life and the sunset represents death. The waves are also connected to the lives of the characters, where the tension is represented by the crash of the waves on the seashores. The connection is received by the reader as a natural cycle of unity and solidity. Woolf (1987) describes: “The sun had not yet risen. The sea was indistinguishable from the sky, except that the sea was slightly creased as if a cloth had wrinkles in it” (p. 3). It is explicit that Woolf uses the conceptualized symbolic narration to create an overwhelming feeling of mysticism in this prose-poetic novel.

The natural cycle within the novel moves from the voices to the sea, which means that this natural connection reveals the consciousness of the characters to readers in a mystical atmosphere. Also, Woolf uses conceptualized symbols to present her six characters in a particular way. Each is identified as a symbolic motif: “I see Louis, stone-carved, sculpturesque; Neville, scissor-cutting, exact; Susan with eyes like lumps of crystal; Jinny dancing like a flame, febrile, hot, over dry earth; and Rhoda the nymph of the fountain always wet.” (Woolf, 1987, p. 65). The central narration returns to these symbolic identities when those characters struggle at life or losing their pathways. The conceptualized symbols of identity become their life connection and their self-knowledge. Young (1986) explains:
Of all Woolf’s novels, The Waves comes closest to expressing a mythic vision of life. Her interest in the androgynous artist; her attention to “moments of being”; her passion for finding a true self in the flux of time; her use of symbols to express a complex, spiritual vision: these elements in her writing combine to create a mythic vision. (P. 94)

Woolf uses three dominant symbols to convey her meanings and her philosophical points of view: the sea, the waves, and the apple trees. She repeated the symbols in all the chapters, but their meanings are different from one character to another. The sea is a symbol that represents existence and stability. When the characters express their emotions and feelings or narrate their life events, they are surrounded by water.

Woolf’s sea symbolism in The Waves is a deliberate aesthetic choice created to give insight into the complex and ineffable in human existence. It is clear from her extensive critical writings on reader response to literary works other than her own that she sought the same results for The Waves. She believed that recurring imagery sunk into the senses to become symbolic. (Randles, 1985, p. 45)

Water represents life as a flow of time. Also, the sea is a natural force that indicates religious illusion to represent the origin of life. At a spiritual level, water is used for purgation from sins. Woolf conceptualized this symbol to mean the power of change in her characters’ minds. So, the water symbol is very suggestive: it has more than one meaning and interpretation. In the narration, Woolf clarifies the significance of water when Percival’s death is mentioned:

The waves massed themselves; curved their backs and crashed up spurted stone and shingle. They swept round the rocks and the spray, leaping high, splattered the walls of a cave that had been dry before and left pools inland, where some fish stranded lashed its tails as the wave drew back. (Woolf, 1987, p. 67)

The symbol of the waves is dominant throughout the novel. The sound of the waves represents the natural cycle of life and death, which is endless. The repetition of the sound of the waves comes and goes with the crash on shores, and it is not stable like the thoughts in Rhoda’s minds. While it is different in Louis’s mind. This fluctuation of the sound is to suggest both unity and change in human personalities. This conceptualized symbols in the novel (water and the waves) have multiple meanings of choice and permanence of life. The fluctuation of the sea represents the characters’ change from the chaos of life to the reality of death. Bernard explains his thoughts of change:

I, who had been thinking myself so vast, a temple, a church, a whole universe, unconfined and capable of being everywhere… am now nothing but what you see -- an elderly man, rather heavy, grey above the ears, … Always it begins again; always there is the enemy, eyes meeting ours; fingers twitching ours; the effort waiting … Once more, I who had thought myself immune, who had said, ‘Now I am rid of all that,’ find that the wave has tumbled me over, head over heels, scattering my possessions, leaving me to collect. (Woolf, 1987, p. 208)
The symbolism is used by the novelist to indicate the dominance of time. It becomes a common feature in the background to all the characters in the novel. It starts with the main characters who are the narrators of the novel as children hearing the sound of the waves. Each one makes his specific meaning and sense of it. Louis hears the stamping of a chained beast. The sound of the waves becomes a sort of rhythm connecting the passing of time. The passing of time connects the relationship between the characters’ narration and the sound of the waves. The novel begins with the sound of the waves and ends with the sound of the waves, which represents the continuity of life that is endless. “I note under F, therefore, ‘Fin in a Waste of Waters’. I, who am perpetually making notes in the margin of my mind for some final statement, make this mark, waiting for some winter’s evening” (Woolf, 1987, p. 107). Also, the rise and fall of the waves indicate the rise and fall in the lives of the main characters. This change represents the drastic change in life, which is not stable but changeable like the waves of a sea.

Woolf uses the symbol of the apple trees unconventionally. The natural sights of the sea, the sky and the apple trees are beautiful scenes but in the novel they are connected to death. “I shall call this stricture, this rigidity, ‘death among the apple trees’ for ever… But we are doomed, all of us, by the apple trees, by the immitigable tree which we cannot pass” (Woolf, 1987, p. 13). When the main characters heard of the dead man in the gutter, Neville states that people are doomed to death by the apple trees. Li (2011) confirms:

*The Waves* is a novel exploring death as well as life. It presents the journey of life of the six characters moving from childhood to adulthood, to old age, and to death. In the interludes before each part, there are the descriptions of nature. The changes from the sunrise to the sunset in a day symbolize the different stages in life. (p. 79)

Woolf conveys the meaning that both life and death are combined, as well as sorrow and joy, are combined. Neville was looking at the apple trees when he heard the servants talking about a local murder. So, the symbol becomes related to death. When Neville heard of Percival’s death, he feels that he is facing the apple trees which he cannot pass. Woolf (1958) writes: “There was an obstacle. ‘I cannot surmount this unintelligible obstacle’, I said. And the others passed on. But we are doomed, all of us, by the apple trees, by the immitigable tree which we cannot pass” (p. 12). Woolf conceptualized the beautiful sight of the apple trees to a sinister symbol of death. Moreover, the symbol of the apple tree recalls the biblical story of Adam and Eve as the forbidden fruit. Still, Woolf chooses to deviate the symbol to have a gloomy and sinister feeling all over the novel.

**Interpretation**

The conceptual symbolic narration well-matched Woolf’s ideas and her modernist experimentation. This technical aspect offers a thematic background for the change of characters’ inner feelings. Repetitions of symbols in Woolf’s *To the Lighthouse* and *The Waves* emphasize the meanings and help the element of characterization and presentation of themes. The mixture of physical symbols and their conceptual meanings helps to highlight the intended motifs of the writer. According to the analysis of the symbols and their significances in the novels, the article explores the effect of this unconventional technique on the readers’ responses. Woolf uses symbols to connect the physical to the metaphorical to create unity and wholeness, which add to her
narrative technique. The symbol of the lighthouse is physical and mystical, just as the death of Percival is a symbol that reflects the inner feelings of the six characters and reflects the idea that death is inevitable to human beings. Woolf’s intents that the symbols would have deeper levels of understanding within her readers’ consciousness. In *To The Lighthouse* and *The Waves*, Woolf used the conceptual, symbolic narration to create harmony and coherence in themes and characterization. The connection between the natural aspects of life and the ideas is obvious throughout the use of symbolism, which adds to readers’ feelings and emotions. So, Woolf uses the conceptual, symbolic narrative technique to make it easy to probe into the characters’ emotions to deepen the ideas in her novels.

**Conclusion**

The analysis of the symbolic narration in the selected novels raveled that she had used symbols to add particular metaphorical meanings to her thoughts. She intended to conceptualize these symbols in the narration to add multiple purposes and functions. Nearly all the symbols are conceptualized to signify something different. She realized the significance of conceptualizing her symbols to help readers understand them at once without any delay or ambiguity. The analysis of the symbols illustrates that the conceptual metaphors enhance meanings and ideas in the literary text. This study explains that the reader-response critical approach helps to reveal readers’ responses and reactions. Therefore, this article would help readers to have a better understanding of Woolf’s symbolic narration and find out more about her experimental novels.

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Abstract
Jews were represented on the Elizabethan stage as characters of evil deeds, motivated by money to control others and would project hatred towards those who inflict pain on them whether physical or psychological. Themes of money, hatred, love, assuming control over others are archetypal issues, which can be found in almost all dramas of the world. On these common grounds of the representations of characters in plays like those portrayed in Marlowe’s *The Jew of Malta* (1633) and Shakespeare’s *The Merchant of Venice* (1600), these topics permeate the old and ancient dramas, of the Greeks and Romans and up to the present times. Such everlasting themes have always been tackled on the world’s stage. The core issue in drama is whether the audience, watching any play in its time or at any age, enjoy the performance of the play. Marlowe’s Barabas or Shakespeare’s Shylock, for example, these characters have inspired many critics who always converge and diverge about such characters. This article, however, argues that one should first read these plays from definite perspectives like convention, rhetoric, sources and the spirit of the age in order to understand the reality of some circumstances during that era, Elizabethan times. Another perspective, equally important, is the fact that the Jews, the Turks and Christians were represented on the Elizabethan stage as objects of entertainment and instruction. Finally, one should read closely the Elizabethan and the reception of the plays above mentioned to understand them in the proper context. Interestingly enough, Marlowe’s play is a revenge tragedy, while Shakespeare is a comedy.

**Key words:** anti-Semitism, Machiavelli, More, the parameters of Convention, Rhetoric, Sources and the Spirit of the Age.

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Introduction

“The Golden Age for English literature, whose central canon or literary tradition included” Christopher Marlowe, William Shakespeare, Edmund Spenser, Sir Philip Sidney and “others of the same status of literary dominance and fame” (Logan and Greenblatt, 2006, pp. 485 - 509), was also the age of the English Renaissance. “Renaissance England was home to a diversity of philosophical positions that are reflected not just in the Bard’s plays, but also throughout the literature of the period” (Simon, 2106, p.1). It was also the age of drama when Elizabethan audience were the dramatic critics of any play they watch on stage. Great dramatists would also write to please and instruct their audiences according to some measures, such as convention, rhetoric, sources and the spirit of the age. To place the plays in context, one can with some effort understand the reality and fiction of the implication of the actions and characters, which the plays represented during that era. These criteria help us understand the Elizabethan drama as a whole and the plays under discussion in particular. Taking into consideration judgments of both: those of the audience in the Elizabethan times and those of our modern times, one can form solid criticism of the plays above mentioned. In the Elizabethan era, men of letters who were both poets and dramatists, like Marlowe and Shakespeare could have never ever, merely out of their imagination, created Barabas and Shylock; they must have witnessed cases, or read about real historical figures, to represent them in their plays. And with their creative minds and imagination, they must have transformed such characters as objects of instruction and entertainment for their audiences on the Elizabethan stage.

The Parameter of Rhetoric

Consequently, a critic of Elizabethan times should consider some parameters to analyze the literature of that time, which was didactic; it is “the product of a rhetorical culture, a culture steeped in the arts of persuasion” Erasmus’ *DE Copia* (1516), as cited by Logan and Greenblatt, “taught its readers how to cultivate copiousness, verbal richness in discourse.” Elizabethans were “capable of admiring plainness of speech” and examples of these can be found in the plays above mentioned. Interestingly enough, in Sidney’s *Defense of Poetry* (1530), as cited by Logan and Greenblatt, argues that “renaissance poetry is intended not in representational accuracy but in the magical power of exquisite workmanship to draw its reality into fabricated worlds.” More’s *Utopia* (1516), as cited by the critics above mentioned, “brought as well, radical changes to the English society in the context of education, cultivation and thought. Humanism was taking over the traditional role of Aristotelian philosophy.” However, the classics were “also studied for the moral, political and philosophical truths, be reconciled to the moral vision of Christianity” (pp. 485 - 509). These truths can be found in almost every work of Elizabethan poets, dramatists and thinkers. The influence came about, according to (Knights 1980), “more of Shakespeare’s audience were likely to have formal education than was then assumed, and that the methods of school and university education enforced by the many books on rhetoric and the arts of speech were likely to have influenced the approach to dramatic poetry by many of the original auditors”(pp.1-3). In brief, this is one of the constituents of English literature, that is being rhetorical. For instance, Marlowe's prologue is full of rhetoric to persuade the audience of his play. Here comes the function of drama when its major
role is to “instruct and entertain.” “The drama has always played an essential role in educating the public. It developed over the ages: the antiquities, Middle Ages, the Renaissance, the nineteenth, twentieth and twenty-first centuries—producing different kinds of theatres, classical, closet, absurd and experimental” (Zaiter 2019, p. 222). Therefore, Marlowe and Shakespeare must have tackled the Jews in the plays above mentioned by employing four parameters, which the study proposes: convention, rhetoric, sources and the spirit of the age. (Bradbrook 1952, pp. 4-6, 87-88, 97) discuses convention as one of the parameters employed as an aid of reading Elizabethan drama. First, he defines convention and how it evolved. Then he expounds the influences and the common grounds of Elizabethan revenge plays with the drama of Restoration or that of the nineteenth century. Here one should explain one crucial aspect of the Elizabethan drama, which was “frankly rhetorical. It was because so many of the speeches were based upon public property of one kind or another—common tags or common situations—that this rhetorical speech became possible. It is manifested in two ways: by variations of the level of the speech, and by variations in direction” (P. 97). For example, “the expository soliloquy was particularly necessary for the Machiavellian villain. Marlowe uses Machiavelli as prologue to The Jew of Malta (p113). By the same token, “Shakespeare’s poetic language was nourished on rhetoric by the language of common life although Shakespeare sometimes made fun of his rhetorical training, he certainly used it, at first in rather obvious ways, then with increasing skill and subtlety.” His use of “rhetorical devices could be used to disguise, to manipulate, or to put across an attitude not wholly sincere, he learnt yet another way of instructing his audience to the importance of the unspoken speech. Consequently, Renaissance concept of literary composition as being a deliberate process, involving a plan, a definite aim, and a distinct range of emotional effects on the audience” (Knights, pp. 2-8).

**The Parameter of Convention**

Bradbrook expounds our second parameter which places Elizabethan drama in context for both readers and writers as well as the audience. He starts with definition of the term convention. Then he discusses how it develops over time and finally, he arrives at the possibility of the adherence to the so-called Elizabethan conventions.

convention may be defined as an agreement between writers and readers, whereby the artist is allowed to limit and simplify his material in order to secure greater concentration through a control of the distribution of emphasis. Conventions which are acknowledged have usually been erected into a system of Rules. The neoclassic conventions, which were largely the creation of Renaissance Critics, were considered to have the authority of the Ancients and to constitute the only right method of making plays: they were prescribed not as convenience but as a duty. The value of such a system of Rules is that it imposes consistency, and only allows one set of conventions at a time. The Elizabethan conventions have never been acknowledged because they were not formulated. The neo-classical creed was the orthodox one: though the dramatist did not adhere to it, they could not construct an alternative one. It might have been possible to distort the Rules until they fitted contemporary practice, but Elizabethan criticism was not sufficiently advanced for so large
an undertaking. It was nevertheless impossible that writers who worked at the speed of these dramatists should not evolve a convention (pp. 4-6).

Bradbrook then establishes the influence of “the Senekal tradition” on Elizabethan dramatists like Marlowe and Kyd and the common grounds between revenge plays and those of Restoration or the nineteenth century ones. “They relied partly on the Senekal tradition and on the practice of greater dramatists like Kyd and Marlowe. The Revenge plays have in common a certain criticism of life, and the common form should be convenient for expressing it. The imagery and idiom of these plays is the means by which the convention is unified and made poetic. The essential structure of Elizabethan drama lies not in the narrative or the characters but in the words. The mental habits of the age were very different from ours and, in some respects, much closer to those of the Middle Ages, particularly in the taste for allegory and the attitude towards rhetoric. The less important the dramatist, the more essential it is to his play primarily as Elizabethan literature, and only secondly as a play. The Restoration or the nineteenth century that to approach it in its relation to Euphues, the Arcadia and the Faery Queene might at least have the justification of novelty” (pp.87-8). However, Bradbrook excludes Shakespeare from his contemporaries and the plays standing as the backdrop of Elizabethan drama. He argues: “the plays of Shakespeare should be excluded from the mind when the lesser Elizabethans are being considered. Shakespeare can be judged by nineteenth-century standards without suffering an eclipse. He is so different from his contemporaries, particularly in the matter of characterization, that is unfair to judge them by him. Spencer and not Shakespeare was the typical Elizabethan poet, and the Spenserian standards are much safer to apply to the dramatists. (p. 88). Finally, Bradbrook expounds the influences of the ancients(Seneca) on the Elizabethan dramatists.

Elizabethan drama depends for its moral code upon several sources; its ethics were ostensibly Christian, but since the direct treatment of religious questions was prohibited, the language of the drama was coloured by the language of the Church. The classics provided the learned writers with a philosophy: owing to the general ignorance of the comparative inaccessibility of the Greek dramatists, Seneca was the model dramatist, and his stoicism affected the whole of the Elizabethan drama. The “sentences” of the Ancients had a kind of special authority and sanctity; the epigrams and sentences of Seneca became axiomatic, and provided the playwrights with a body of common belief fixed in particular formulae—with a liturgy as well as a creed. The sixteenth century was particularly rich in tight little sayings which passed current for a decade or two and were forgotten, as well as in the old folk-sayings which persist for generations (p. 97).

These classical or popular precepts, above mentioned, provided the moral framework of the drama. This leads us to the third parameter of interpreting the plays under discussion, sources. Such parameters are very crucial in putting the plays in proper context. Writers cannot in any age
compose their works without drawing their sources from historical, scientific, political or cultural events, which form a good background for poems, short stories, novels, articles, or plays. One should not forget the imagination of men of letters to shape these sources as flesh and blood added to their aesthetic of artistic creation. This is our third parameter for interpreting the plays above mentioned. In addition, sources to the writer are as vital to literary creation as oxygen to life.

Sources
Now we arrive at the third parameter, sources. With these three parameters, one can formulate the supposition that these parameters, along with the spirit of the age to be discussed later, have been influential causes of representing the Jews, Christians and Turks as such in Shakespeare’s *The Merchant of Venice* and Marlowe’s *The Jew of Malta*. On the Elizabethan stage not only the Jews but also, the Moors, ( Moslem Turks) and Christians, and others, were represented as objects of entertainment in the form of tragedy: “clashes between the Barbary and the knights of Malta” where the action of the play “centers in the demand of the Turks for the payment of an annual tribute which is due. It is a pure romance, for Malta never paid tribute to the Turks” (Chew, 1974,pp.521-22,24). “The stereotype Turk, sensual cruel, flaying the Christian population, was really a product of the pamphlet literature of the sixteenth century, when rulers hoped to increase the contribution of their subjects toward Turkish crusade by vivid presentations of the atrocities committed by the enemy” (Gilmore, 1952, pp. 20-1). This political interpretation originated against the Turks by the Elizabethan monarchy was to establish hatred towards the Turks and pave the way for the Christian crusade as means towards an end. The enemy was the Turk, an external one. The second enemy put on Elizabethan stage was the Jew. But one can ask, why were the Jews represented as villains in the plays above mentioned. Elizabethan dramatists, particularly, Marlowe and Shakespeare wrote these plays by drawing on historical records. “Medieval England’s Jewish population, the recurrent object of persecution, extortion, and massacre, had been officially expelled by King Edward in 1290, but Elizabethan England harbored a tiny number of Jews or Jewish converts to Christianity. They were the objects of suspicion and hostility.” Furthermore, “Jews were not officially permitted to resettle in England.” On these grounds “London play goers enjoyed the spectacle of the downfall of the wicked Barabas and the forced conversion of Shylock” (Logan and Greenblatt ,pp. 496-7). Similarly, Chew concludes that “prejudices against the Turks reached a climax in the oft-expressed notion that they were incarnate devils or at any rate the chosen followers of Satan, that they derived from hell or were all going there” (p.141). From this situation the Jews were not alone in being represented on the Elizabethan stage but also the Turks and Christians. In his resourceful book *Discovering Shakespeare: a New Guide to the Plays* (Brown 1981) shows us how to read Shakespeare’s plays in the context of Elizabethan age, as a philosopher and the books from which he read and drew his characters and actions in his plays. Brown argues:
Fortunately, Shakespeare sources and the great books of the Renaissance, we can enter the intellectual world which Shakespeare knew and explored in his plays. For King Lear we can read, as Shakespeare did, Sir Philip Sidney’s *Arcadia*, Raphael Holinshed’s *Chronicles*. To these we should add *The Book of Job* in the Bible, Erasmus’s *The Praise of Folly* and, for better understanding of Edmund’s ambition and intelligence, Machiavelli’s *The Prince* or, better still, his discourses. These books will enlighten our understanding of many other plays, for they are seminal works: *The Book of Common Prayer* and the *Homilies* of the Established Church; the works of Bacon, Hooker, Calvin, Aquinas, Seneca, Plato; Sir Thomas Wilson’s *Art of Rhetoric*, George Puttenham’s Art of poesie; Foxe’s *Book of Martyrs*, Sir Thomas More’s *Utopia* the collaborative *Mirror for Magistrates*, or Castiglione’s *Courtier* in Sir Thomas Hoby’s translation; the works of the poets Chaucer, Spencer, Ralegh and Donne; the plays of Marlowe, Lyly and Jonson; the various writings of Nashe, Greene, Dekker and Heywood (p.142).

These sources must have been of great help to both Marlowe and Shakespeare in representing the Elizabethan time by means of their plays when selecting characters from minorities like Jews, Arabs, Turks, and Africans. Marlowe’s and Shakespeare’s audience must have been fond of watching these plays as means to educate and entertain them, an ever-lasting goal of drama since the dawn of the literary history of the genre from the Greek and Roman times till the present day. One may ask, why did Marlowe and Shakespeare choose Barabas and Shylock in their plays? (Ed 2013) considers such characters as “outcasts” represented as such by Marlowe and Shakespeare “to criticize their society” which shunned them. The two dramatists “chose different ways to represent” these characters. “Whereas Marlowe presents his Jew[Barabas] in a Machiavellian state in which all members are equally thirsty for power and use their policy to fulfill their hidden agendas, Shakespeare uses legal channels to seek justice for his outcast[Shylock]” (p. 5). Ed concludes that Marlowe and Shakespeare “show us how outcasts end up in a discriminating society. They either risk being eliminated because they do not conform to conventions or are assimilated in the system by negating their true identity” (p. 6).

**The Spirit of the Age**

It was the spirit of the age which made the dramatists like Marlowe and Shakespeare take such a stand in representing Barabas and Shylock in their plays. In the Elizabethan time, Machiavelli’s *The Prince* and More’s *Utopia* influenced dramatists, poets and politicians alike. The period witnessed the impact of two philosophers Machiavelli and More whose major works, *The Prince* and *Utopia*, were enlightening for the English and Europeans alike. Their views can be inferred from the different portrayal of the Jews, Barabas and Shylock; the former represents the realist political point of view, the latter the idealist. Gilmore argues:

> At the very time when Machiavelli was proposing the remedy of the strong men for the evils of his time and country and holding up to admiration an ideal derived from the study
of Roman history, a younger contemporary in England was also engaged in examining contemporary politics and society. In the work of More the traditional materials of political thought were used to construct unreal Utopia, existing neither in time nor in space, contrasting with the real world of European monarchies, while in the work of Machiavelli the new realistic analysis was used to describe the contemporary scene. Both drew on the inspiration of humanist interests, but Machiavelli remained fundamentally a pessimist about the immediate future of the European situation while More represented the optimistic hopes of Erasmian circle (pp.135-6).

From this quote one can infer how the political atmosphere of notions dominating Italy and England dominated the European world. Marlowe and Shakespeare must have read these books representing the spirit of the age to enlighten their audience of the knowledge of the world. Before leaving this quote, a note of reminder should be made clear to the readers and critics of the plays. (Bennet 2017) explains to the readers of the book the implication of the phrase “the prince” as used in Machiavelli’s The Prince: “this work Principe isn’t a title and doesn’t designate a rank; it stands for any ruler of a state, whether a king or queen or duke or count etc. The English word ‘prince’ also had that broad meaning once (Queen Elizabeth I referred to herself as a ‘prince’), and it seems the best word to use here” (Glossary).

The World of the Plays: Marlowe’s The Jew of Malta and Shakespeare’s the Merchant of Venice
To delve deep in the world of the two plays, we find many common grounds between the two plays. “Two Jewish villains, two rebellious runaway daughters, two Mediterranean countries that declare to uphold Christian principles” (Ed, 2013, p. 11). Other similarities one can locate when reading the plays closely that both are “imbued with Western representations of the otherness or alterity of Jews in Elizabethan England. Religious and ethnic tensions are felt in every confrontation between the dominant and marginal groups present in the texts where all characters struggle to gain power over the other party. Both playwrights use this strategy as an adequate tool to criticize their contemporary society” (p. 12). Furthermore, (BacaKsiz: 4 - 9) finds common themes which permeate the Elizabethan times. For example, Marlowe and Shakespeare “ penned anti Semitic themes. They had described the sentiment and social and cultural point of the era.” Another issue which BacaKsiz tackles a case in point when Marlowe’s play was written, “Jewish people were thought to be the murderers of Jesus and that is why some people showed some kind of hatred toward Jews. Thus, they thought of them as sinful and unwelcomed people.” Marlowe’s portrayal of the Jews in his play had impacted Shakespeare’s play in many aspects: “Shakespeare owes Marlowe much, both in the choice of material” and “the many echoes” employed in his play. The content of this play [The Merchant of Venice] includes revenge and money including anti-semantic details( pp, 4-8). Thus, what applies to The Jew of Malta applies to The Merchant Of Venice. Interestingly enough, Barabas and Shylock “the stereotypes were common in Shakespearean society. People hated Jews since they were lending money” for a big interest, and
according to Christian values, was “a big sin” p.9). (Logan 2007) finds echo from Marlowe’s play in Shakespeare’s, which in style rather than content. He argues: “For Shakespeare, the echo seems to have a way of a link with a popular play without diminishing his talents or belittling Marlowe’s. There is no question about that when reading the plays closely. In each of the plays, one of the central characters is a Jew who has a beautiful daughter. “In *The Merchant of Venice* it is Shylock and his daughter Jessica and in *The Jew of Malta* it is Barabas and his daughter Abigail. The two Jewish men are similar as they both deal with money, Shylock as a lender and Barabas as a merchant. They both reside in Italy and have stakes in ships that are at sea, Shylock through the money he has lent to Bassanio and Barabas through his own stock on ships” (Misiura).

**The Prologue and Act Five in Marlowe’s *The Jew of Malta*: Beginning and End**
To understand Marlowe’s play, one should look closely at the genesis of the play to grasp the representation of the Jews: the beginning and the end. To look closely at the prologue introduced to the audience by Machevill, who sets the scene for the whole play and what it is all about, says he is:

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Admired I am of those that hate me most
Though some speak openly against my books,
Yet will they read me and thereby attain
To Peter’s chair; and they cast me off,
Are poisoned by my climbing followers.
I count religion but a childish toy
And hold there is no sin but ignorance.
Birds of the air will tell of murders past?
I am ashamed to hear such fooleries.
Many will talk of title to a crown
What right had Caesar to the empire?
Might first made kings, and laws were then most sure
When, like the Draco’s, they were writ in blood.
Hence comes it that a strong built citadel
Commands much more than letters can impart:
Which maxim had but Phalaris observed
He’d never bellowed in a brazen bull,
Of great ones envy: O’the poor petty wights
Let me be envied and not pitied
But whither am I bound? I come not, I,
To read a lecture here in Britanie,
But to present the tragedy of a Jew
Who smiles to see how full his bags are crammed
Which money was not got without my means.
And let him not be entertained the worse
Because he favours me. (*The Jew of Malta*, The Prologue: 2)
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From this prologue one can come up with many interpretations. According to (Simkin 2001), Marlowe’s prologue is “the most fascinating of all Marlowe’s openings.” This is an interesting observation based as well on good analysis of all Marlowe’s plays. Secondly, Simkin expounds other aspects of the prologue. “Its speaker is given a name Machiavel, a name that would have resonated powerfully for an Elizabethan audience, the educated amongst them is particular. The Machiavel Marlowe puts on stage is a parody of Niccolo Machiavelli (1469 – 1527), a figure of some significance in European political theory at this time”(p.23). This means that Marlowe must have read The Prince and its teachings. “Machiavelli and his writings had been dominated by Elizabethan culture; even the term Machiavel is used to denote someone or something that is untrustworthy, manipulative, or in possession of hidden agenda”(p.24). Thus, Machiavelli has been the spirit of the Elizabethan age, inspiring men of power and men of letters like Marlowe, Shakespeare and others to write their plays. In addition to what has been said Simkin records some important events in the prologue which is to be seen as a work of history and dramatic art. The prologue to Marlowe’s play “draws on and contributes to that construction of Machiaveli, perpetuating the stereotype of the evil manipulator, and he proceeds to alienate his audience by associating himself with the ‘Guise: Henry the Third Duke of Guise’ (1550-88) was a French nobleman reviled in Protestant England for his part in the St. Bartholomew’s Day Massacre in 1572, in which thousands of Huguenots (French protestants, were slaughtered at the instigation of the Catholic French family, Marlowe, incidentally, depicts the massacre and its political fall-out in his play The massacre at Paris, which survives in a mangled form” (p. 25). The prologue as well reveals a paradox of the people who follow the teachings of Machiavel and yet they hate him much. What a hypocrisy! Marlowe also cites in the prologue “Peter’s chair” referring to “Pope’s throne” representing “Catholicism.” Thus, Marlowe “creates a personality for his prologue figure: Machiavel is haughty, dismissing his critics at a stroke. He is offhand and provocatively dismissive of the enormity of the crimes committed in his name. The tone of the whole speech is powerfully rhetorical: he states his traits and his opinions bluntly and without concessions, answering his own question as a matter of course “What right had Caesar to the empery / Might first made kings.” The prologue as well alludes to “Draco, in Athens in the seventeenth century BC, established a code that dedicated a capital punishment for virtually every offence, hence laws that “were writ in blood.” Then after illustrating the harsh rules written by Draco, the prologue comments on religion as “a childish toy” and “ignorance” as “a sin”. These concepts “would have shocked the average Elizabethan theater goers” since at that time religion was a controversial issue which caused civil wars in England between Protestants and Catholics”(p.26). Finally, the closing lines of the prologue Machiavel stops talking about himself and draws our attention to the major character in the play Barabas the Jew who is greedy and “Who smiles to see how full his bags are crammed” (The Jew of Malta, the prologue, p. 2 ). This has been the beginning of the play , whose original title was The Famous Tragedy of the Rich Jew of Malta, the end of it sums the play by presenting the triangle of conflict which ends for the sake of Elizabethan audience: The Turk Calymath and Barabas the Jew who betrayed Calymath and finally both were punished by the Christian governor who stood for the Elizabeth as idealistic character representing the Christian ideals, power, values and the spirit of the age. The last speech in the play says it all. The governor is resuming control over the city and villains are punished. Marlowe is educating and entertaining his audience according to the convention of the time.
Ferneze. Why then the house was fir’d,
    Blown up, and all thy soldiers massacred.
Calymath. O, monstrous treason!
Ferneze. A Jew’s courtesy;
    For he that did by treason work our fall,
Treason hath deliver’d thee to us:
    Know, therefore, till they father hath made good
The ruins done to Malta and to us,
    Thou canst not part; for Malta shall be freed,
Or Selim ne’er to Ottoman.
Calymath. Nay, rather, Christians, let me go to Turkey,
In person there to mediate your peace:
To keep me here will naught advantage you (act five)

However, as the play develops, the major characters are revealed in accordance with the structure of Elizabethan convention which demands a rising action, or the conflict –paying the tribute to the Turks by taking Barabas’ money and property if he does not convert to Christianity. Now Barabas the Jew is in confrontation with the Christian ruler of Malta Ferneze. In this play not only the Jews are put on the Elizabethan stage but also the Turks and Christians. The relationship between them creates the spirit of the age to entertain the Elizabethan audience and to instruct them about the world around them. Marlowe in The Jew of Malta, attempts to reflect “what his contemporaries found: impiety, audacity, worship of power, ambiguous sexuality, occult aspirations, defiance of moral order, and above all else a sheer exaltations of the possibilities of rhetoric, of persuasive force of heroic poetry” (Bloom 2010). Since Marlowe’s play is read a long with Shakespeare’s The Merchant of Venice, one should find differences to make the comparison complete. Marlowe’s play contrasts sharply with The which may have been composed so as to overgo it on the stage.”

Another angel of contrast is Marlowe’s Barabas is“ a savage original, while Shakespeare’s Shylock, despite his supposed humanization, is essentially the timeless anti-semantic as the Gospel “ (pp. 11-12).

Act One and Five in The Merchant of Venice : Beginning and End

However, in The Merchant of Venice, act 1, The British Library offers a website titled “Treasures in Full Shakespeare in Quarto” in which there is a brief statement summarizing the plot of the play: “Antonio and Bassanio sign an agreement with Shylock, a Jew, to borrow money from him. The bond is to be a pound of Antonio’s flesh”. More clearly than this very brief plot of the play, Tanju writes: “In the powerful and putatively liberal city-state of Venice, young Bassanio needs a loan of 3000 ducats so that he can properly woo a wealthy heiress of Venice named Portia. To get the necessary funds Bassanio entreats his friend Antonio. Antonio’s money unfortunately, is invested in merchant ships that are presently at sea; however, to help his friend, Antonio arranges for a short-term loan of the money from Shylock, a wealthy Jewish usurer. When pressed, Shylock strikes a terrible bargain: the 3000 ducats must be repaid in 3 months or Shylock will exact a pound of flesh from Antonio. The merchant agrees to this, confident in the return of his ships before the appointed date of repayment” (p. 3). This happens in comedy since the original title of the play is
“The Comical History of the Merchant of Venice, or Otherwise Called the Jew of Venice” (freebookssummary.com). To look closely at the opening scene and then at the closing one, we can follow the action as played by the characters in the play to achieve the desired goals intended by Shakespeare, to educate and entertain his Elizabethan audience in a comedy of a situation when Antonio is asked to pay a pound of his flesh if he cannot pay back Shylock’s money. Unlike, Marlowe’s prologue, the opening scene in Shakespeare’s play takes us to the world of the play immediately. What an art of dramatization of setting the scene for the whole play, fear of loss, anticipation of his ships to arrive safely and his lack of money to lend his friend Bassanio.

Antonio. In sooth, I know not why I am so sad;
   It wearies me; you say, it wearies you;

..................................................  
Salarino. Your mind is tossing on the ocean;
   There, where your argosies with portly sail,
   Like signiors and rich burghers on the flood,

..................................................  
Gratiano. You look not well, signior Antonio;
   You have too much respect upon the world:

..................................................  
Antonio. I hold the world but as the world, Gratiano;
   A stage where every man must play a part,
   And mine a sad one.
   Gratiano. Let me play the fool:

..................................................  
Bassanio. In Belmont is a lady richly left,
   And she is fair, and, fairer than the word

..................................................  
Her name is Portia; nothing undervalued
To Cato’s daughter, Brutus’ Portia.

..................................................  
For the four winds blow in from every coast
Renowned suitors .
O, my Antonio! Had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift.
That I should questionless be fortunate.

Antonio. Thou Know’st that all my fortunes are at sea;
   Neither have I money, nor commodity
To raise a present sum: therefore go forth,
   Try what my credit can in Venice do;
   That shall be rack’d, even to the uttermost,
To furnish thee to Belmont, to fair Portia. (act I, scene one).
Finally as in all comedies a happy ending resolves all the challenges encountering the heroes of comedies. Now the good news has arrived and there is no need for Antonio to pay back a pound of his own flesh if he does not meet the deadline as he had agreed on Shylock’s terms. Antonio is saved by the arrival of the letter announcing the good news.

Portia. You are all amaz’d:
Here is a letter, read it at your leisure;
It comes from Padua, from Bellario:
There you shall find, that Portia was the doctor;
Nerissa there, her clerk: Lorenzo here
Shall witness, I set forth as soon as you,
And but e’en now return’d; I have not yet
Enter’d my house.—Antonio, you are welcome
And I have better news in store for you
Than you expect: unseal this letter soon,
There you shall find three of your argosies
Are richly come to harbour suddenly (act five, scene one).

Conclusion:
Marlowe’s The Jew of Malta and Shakespeare’s The Merchant of Venice had been put on the Elizabethan stage to educate and entertain the audience along with some parameters like convention, rhetoric, sources, and the spirit of the Age. Such measures are crucial to understanding the Elizabethan drama, in general, and the plays under discussion, in particular. Consequently, the representation of the Jews, Turks, and Christian meant to achieve an end: winning more theater-goers since the drama was the chief entertainment media for the Elizabethan public and it will always be as such.

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EFL Female Students’ Perception of Feminist Poetry: A Case Study in the Department of English at Umm Al-Qura University

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Abstract
This study examines the perception of English as a Foreign Language female students in the Department of English at Umm Al-Qura University regarding feminist poetry. It offers an insight into their understanding of the genre and its themes and how these are relevant to women’s changing roles in Saudi Arabian society. Research was conducted among forty students who studied the Poetry course (731478-2) during the first and second semesters of the academic year of 2019-2020 at the university. The study adopts a qualitative methodology with a survey as the primary tool to collect data. Students were asked to complete a questionnaire which directly addressed the research questions and were then given a chance to add their comments and personal inputs. Given that women’s empowerment is a vital part of the Saudi vision of 2030, the majority of the responses show positive attitudes towards studying feminist poetry. In doing so, this study sheds light on the value of integrating feminist poetry as it raises students’ awareness of women’s rights in different cultures, allowing them to reflect on their own experience.

Keywords: English as a foreign language, female students, feminist poetry, gender, Saudi Arabia, Umm Al-Qura University.

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Introduction
The empowerment of Saudi women has become a popular topic in contemporary scholarship and the media. Revolutionary social reforms concerning women were launched in Saudi Arabia during the reign of King Abdullah, and the present King Salman is continuing this theme of significant legal amendments. In his recent study on women’s increasing opportunities in Saudi Arabia, Quamar (2016) argues: “Saudi women have made significant gains [which can] be witnessed in their rising economic participation and increasing involvement in media and civil society, as well as a growing presence in many professions other than the traditionally acceptable teaching and medicine” (Quamar, 2016, p. 324). Although Quamar’s article includes some misconceptions about Islamic regulations concerning women’s rights, he sheds light on women’s changing roles in Saudi Arabia.

The Saudi vision of 2030 considered women to be a vital part of the anticipated bright future, ensuring them equal opportunities with their male counterparts. After decades of imprisonment, women are finally being given the freedom to drive and travel without their guardian’s permission. Ammar (2018) states: “With more Saudi women crossing borders as international students (especially since the Saudi economy reached its latest peak), Saudi women’s view of their relationship to language has been growing and attempts to negotiate local and global perspectives on gender rights have started to emerge” (Ammar, 2018, p. 28).

This study proposes that such changes have a direct influence on English as a Foreign Language learners’ openness to and acceptance of other cultures. It examines the perception of EFL female students in the Department of English at Umm Al-Qura University regarding feminist poetry as an agent of western culture, resulting in the following research question: What are the current perspectives of undergraduate female students regarding their attitudes toward feminist poetry and its relativeness to women’s changing roles in Saudi Arabia? The significance of this research lies in the way it sheds light on the female learners’ positive attitudes toward feminist poetry, thereby challenging the prevailing assumption that this poetry confronts Islamic beliefs and social norms.

Literature Review
As the subject of this research is absent from the existing literature, a review of the relevant studies provides an insight into EFL female students’ experience with literary courses, poetry in particular. Alvi and Alvi (2019) identify teaching literature to Saudi students as a challenging task “due to many reasons such as Saudi religious and cultural restrictions, limitation of school texts books and the outdated teaching methodologies to teach them, views of western literature as a threat to identity, the focus on memorization as prevalent tool in learning, low language proficiency and learning outcomes” (Alvi & Alvi, 2019, p. 159).

Like Alvi and Alvi, Hussein and Al-Emami (2016) consider the perception of the western culture as a threat as one of the challenges: “in the Arab world, particularly in KSA, foreign, especially Western, literature is often viewed as a threat to the national and Muslim identity and as a tool of cultural colonization which promotes anti-religious and anti-cultural values. Therefore, though Saudi students start taking English as a compulsory subject in grade four, English literature is totally absent from the curricula of public schools” (Hussein & Al-Emami, 2016, p. 126).
However, Baaqeel (2020) disregards the previous assumptions by highlighting the significance of literature in developing ESL students’ experience of acquiring the English language and appreciating its culture. According to Baaqeel, “appreciating the English language,” will result in “an appreciation of the English culture as well as help him or her to understand the differences between the English culture and their own native traditions” (Baaqeel, 2020, p. 40).

Given that this study focuses on feminist poetry rather than all literary genres, it is worth noting that scholars have hitherto emphasised the value of poetry in EFL classes. For example, Alvi and Alvi refer to it as “one of the significant literary genres and a vital segment of the EFL curriculum in all English departments around the world” (Alvi & Alvi, 2019, p. 155). Similarly, Creely (2019) points out that “poetry and its imagery promote deep reflection about life and experience; and in this reflection there is the potential for profound learning and complex understanding” (Creely, 2019, p. 119).

Study Context
The study was conducted in the Department of English, College of Social Sciences at Umm Al-Qura University (Female Campus) during the academic year 2019-2020. Given its prestigious location close to the Holy Mosque of Makkah, UQU attracts both students and academics from all over the world, especially during the Hajj and Umrah seasons. Therefore, it is regarded as one of the leading government institutions for religious studies and research about Hajj and Umrah. In terms of faculties and student numbers, UQU is considered one of the largest institutions in Saudi Arabia as it has four branches: Makkah, Al-Jamum, Al-Qunfudhah and Al-Lith.

The Department of English at UQU was first established in 1962 as the Department of Social Studies and English Language. In 1984, it was affiliated to the College of Social Sciences, thereby becoming the first and oldest Department in the College. Having this long history, the Department currently includes around 100 male and female faculty members specialising in linguistics, literature and translation. According to the Department’s latest statistics, 1045 undergraduate students are enrolled, 799 of them females. It currently offers a BA programme in the English language divided across eight levels and 130 hours. As Table 1 shows, only 19 hours are dedicated to literary courses.

<table>
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<th>Level 4</th>
<th>Literary course</th>
<th>Number of hours</th>
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<td>Level 5</td>
<td>American Literature</td>
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<td>Introduction to Literature</td>
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Table 1. The distribution of literary courses in the BA academic plan of the DOE at UQU.

Level  | Literary course       | Number of hours | Prerequisites     |
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Due to the limited hours of literary courses, students are not introduced to poetry as a genre except in Introduction to Literature (731270-3) which is listed in level four. They can later study it in-depth in a separate course (731478-2) in level eight. During this course, students are exposed to all poetical forms and techniques from the sixteenth century until the twenty-first. Course instructors are obliged to follow the selection of American and English poets listed in the course specification. Among these poets are Emily Dickinson, Elizabeth Barrett Browning, Christina Rossetti and Anne Bradstreet, all of whom are known for their feminist thoughts and for challenging the prevailing conventions regarding the expectations of women as mere household vessels.

The feminist subjects addressed by such poets include the subjection of women and their isolation in the private sphere; the idealisation of marriage and motherhood; women’s access to education; and their engagement in the public sphere. In their discussion of the poems written by such poets, the instructors approach the themes from different angles considering the biographical, social, political, and historical backgrounds. Therefore, the students obtain knowledge about western poems and the cultures they represent. As is the case with other subjects, students are encouraged to relate their analysis of feminist poems to women’s empowerment in Saudi Arabia, thereby crossing cultural and geographical boundaries. In doing so, the course instructors seek to provide their students with a complete picture, in line with the view of Decke-Cornill and Volkmann (2007) that “ignoring gender issues by adhering to traditional male-dominated concepts of the canon provides students only with ‘one half’ of the human experience and, therefore, restricts their opportunity for intercultural learning” (Decke-Cornill & Volkmann, 2007, p. 12).

Methodology
Aiming to add to the existing body of literature, this study examines EFL female undergraduate students’ perception of feminist poetry and its relevance to women’s changing roles, which is in line with the Saudi vision of 2030. Therefore, the chosen method to collect data was a questionnaire distributed among forty students who took the Poetry course during the first and second semesters of the academic year 2019-2020. According to Nesi (2000), “questionnaires are excellent for obtaining information on large numbers of subjects, concerning matters that are not readily observable” (Nesi, 2000, p. 10). The questionnaire was divided into six parts, which evaluated the students’ reception of feminist poetry as a valuable addition to the course. To each item, the student was asked to select one of five choices (strongly disagree, disagree, neutral, agree and strongly agree). It also considered their point of view regarding the genre as conforming to/contradicting their religious beliefs and social norms. Students were asked about their confidence in participating in discussions about feminist poetry, and whether such discussions had enhanced their understanding of women’s rights. Finally, the students were given the chance to comment and personally reflect on the subject of the study.
Findings and Data Analysis

As Figure 1 shows, around 53% of the students strongly agreed and 33% of them agreed that integrating feminist poems into the Poetry course syllabus is a valuable addition. This percentage may be due to the significant transformations in women’s rights in Saudi Arabia during King Salman’s reign so far—a fact which might have had a direct impact on the students’ positive attitudes toward a genre that was once considered a taboo.

When students were asked about their participation in the discussion of feminist poems, the percentage decreased to a total of 51% of students who either strongly agreed or agreed that they could actively engage in the debate. As Figure 2 shows, the second highest percentage were students who chose to be neutral regarding their involvement in the class. On the one hand, these percentages may be interpreted as a result of the language barrier which discourages some EFL students from participation. On the other hand, it may be argued that the other half prefers not to engage in controversial debates, such as those about women’s rights. In her article on sociocultural identity among Arab men and women, Ismail (2012) observes: “The social fabric of the Arab cultural system is primarily patriarchal. Arab societies typically associate men with the public sphere and women with the private domain” (Ismail, 2012, p. 262). Although Ismail’s study is conducted from a linguistics point of view, it pinpoints the cultural prejudice against women’s passion, which might have influenced some of the students’ answers.
Figure 3 includes a pie chart that demonstrates female students’ belief in feminist poetry as conforming to/contradicting Islamic values and social norms. To our surprise, 35% strongly disagreed while 32% disagreed, leaving us with a minority of 8% who strongly agreed, and another 8% who agreed that feminist poetry does not conform to the status quo. Even though course instructors do not address extreme feminist subjects, the responses of the minority may be due to their ignorance of the different historical waves of feminism and how some of the rights listed in the feminists’ agenda existed in Islam thousands of years ago. Le Renard (2014) explores cultural and religious factors influencing opportunities for Saudi women regarding education and employment: “[since the 1960s, the] curriculum’s official goal was to make female students into good, pious, virtuous wives and mothers, protected from interactions with men” (Le Renard, 2014, p. 29). In many cases, the influence of such conventional education lasts with the female students to advanced stages in their lives, preventing them from exercising their rights and achieving their goals.
The percentages shown in Figure 4 outline the extent to which students can relate their experience to other cultures. Wavering between strongly agreeing and agreeing, a total of 70% found feminist poetry relevant to women’s changing roles in Saudi Arabia and the country’s 2030 vision. This result is in line with recent studies that have explored undergraduate female students’ attitudes toward the rapid social and legal changes concerning women’s rights in Saudi Arabia. Al-Bakr, Bruce, Davidson, Schlaffer, and Kropiunigg point out that “female respondents are more optimistic about changing gender roles than male respondents. […] Saudi women view the changing gender roles as an advantage to their professional lives, and they regard increased opportunities as beneficial” (Al-Bakr, Bruce, Davidson, Schlaffer, & Kropiunigg, 2017, p. 61).

As Figure 5 shows, a total of 80% (half of them strongly agreed and the other half agreed) of respondents voted that feminist poetry played a role in enhancing their understanding of women’s rights that they were not aware of before their enrolment in the course.

Figure 4. Students’ responses to the subjects addressed in the selected feminist poems, and whether they are relevant to the Saudi vision 2030.

Figure 5. Students’ response to feminist poetry as enhancing to their understanding of women’s rights.
Towards the end of the questionnaire, the students were given a chance to add further comments and feedback on their perspective of feminist poetry. The followings are quotes from these statements.

- “In my opinion anything that relates to women’s rights is important to study and discuss.”
- “There should be more poems about feminism on our course.”
- “I truly believe in the power of literature on individuals, or at least in my case. I had a great, thorough insight of the traditional perception of woman’s role in the society in the west in the past, and how poets were trying to alter that. It is crucial now more than ever to focus on feminism in literature to empower Saudi women who will be the leaders of the future.”
- “Studying feminist poetry would be really beneficial for the younger generation to deal with their everyday lives since their lives are filled with misogynistic problems. Academic awareness in such topics will lead to a better understanding as a whole, and somehow they will feel stronger on many levels mentally, emotionally and even physically.”

The students’ comments reveal their interest in feminist poetry as well as their eagerness to learn more about it. This very fact is due to their understanding of the contextual background of the poems, and their ability to relate the experience of western poets to their own experience as women in Saudi Arabia.

Conclusion
This study has examined the value of integrating feminist poems into Poetry (731478-2) as an advanced course in the Department of English at UQU from EFL female students’ perspective. It has demonstrated how these students regard feminist poetry as a valuable addition to the course that enhances their understanding of women’s rights. As the findings of the questionnaire have shown, the majority of female students enrolled in the course during the academic year 2019-2020 reported positive attitudes toward studying and discussing the subjects addressed in feminist poems. In doing so, the results of this study challenge the conventional assumption of feminist poetry as confronting Islamic beliefs and cultures, adding to the existing body of literature a new approach to feminist poetry and its influence on EFL female learners.

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References


Michel Tournier's *Friday, or The Other Island*: Rewriting Defoe's *Robinson Crusoe* with Lacanian Signifiers

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Abstract
The paper aims to demonstrate that Tournier's *Friday or the Other Island* rewrites Defoe's *Robinson Crusoe* within the context of the postmodern Lacanian psychoanalysis. The paper illustrates how literature shifts colors to match the surrounding environment. Defoe's expresses the mode of thought of the Enlightenment that operates as a prelude to Western ethnocentricity, and Colonialism. It narrates the story of the unified conscious individual who has a solid faith in the efficiency of reason to understand objective reality. Such a perspective believes that language transparently represents an actual state of the world. Hence, Defoe's adapts Realism as the mode of representation. Tournier modernizes the classical text to fit into the postmodern cultural context, which doubts the certainty of knowledge, introduces the notion of the split subject, and believes that language mediates reality. Tournier tells of the anecdote of the Lacanian split subject whose experience alternate among the registers of the Symbolic, the Imaginary, and the Real. Therefore, anti-realism is Tournier's style of representation. It adapts figurative language as a variety of the signifier to demonstrate that language is an independent entity that constructs subjectivity, reality, and the text. To advocate humanism, and tolerance Tournier utilizes Lacanian insights of the split subject, the uncertainty of knowledge, and meaning.

*Keywords*: anti-realism, Lacan, *Robinson Crusoe*, signifier, Tournier


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Introduction
Lacan transliterates Freudian's psychoanalysis into Saussurean linguistics. The cross-fertilization breeds the Lacanian subject who is bewildered by the manipulative dynamism of language. For Lacan, language disfigures the fragile subject by imbricating the amorphous being into a structure that exists before and outside the subject's experience. As such, language never expresses the subject's experience. The initiation into language splits the subject into two co-existing selves: an outer cultural one that looks suspiciously at an inner natural counterpart. The former is the conscious being that adheres to the social Law as imposed by language - the consensus system of signification. The latter is the unconscious being that abides to the bodily experience, which seeks to escape the censorship. Lacan (2006) reiterates Freud's claim that the unconscious is "the core of our being" (p. 437), and adds that the content of the unconscious is structured like a language. In the context of the unconscious, the signifier floats freely and infinitely into a chain of signifiers, resisting any obligation to rest upon a single signified. The reality of the unconscious is encrypted in figurative language that makes its content seems like nonsense to the conscious self. The result is the split subject whose outer conscious self is alienated from the inner unconscious twin. The nature of the language of the unconscious becomes evident in dreams wherein images become signifiers; they indeed refer to something significant, but they remain in the shadow because they do not arise meaning. To signify the inner world, the unconscious resorts to the dynamism of substitution and condensation that Lacan transliterates into the linguistic operations of metonymy and metaphor, respectively.

The discourse of language is that of the Other. The need for the mother's recognition, the Other, gives birth to the desire for the integration with the cultural on the expense of the natural. The desire is the trace of helplessness underlying the infant's dependence on the mother who fulfills the primarily bodily needs. When the Other answers to the cry, a language, the infant restores the natural equilibrium, it mistakenly correlates the touches of the Other with pleasure, love, and fulfillment. The Other answers only to the primary bodily need but does not satisfy the surplus psychological desire whose nature is non-substantial. In the realm of Other, the desire copies the linguistic operations of metonymy by substituting one desire for other endlessly. Therefore, the unconscious desire is "indestructible" in the field of the Other (Lacan, 2006, p.432). Not in the Symbolic Order instead in the Imaginary, in the field of the unconscious, that desire meets its "limits" (Lacan, 1998, p. 31). Lacan's epistemology about the nature of the desire has christened the new irrational desiring subject in place of the traditional rational free willing individuals.

Oedipus complex is the result of the metonymic nature of the desire. Due to the dictates of the Law of the Father, the raw desire for being one with the mother is compromised for another. In Lacan's words (1998), "The father, the Name-of-the-father sustains the structure of desire with the structure of law" (p. 34). The Other constitutes the mainspring of desire designating an I that lacks an objet petit a in Lacan's jargon. To find the objet a announces the content un-desiring subject.

The sexual desire hides the ultimate sense of lack that lurks deep in the subject. I need to procreate because I am simply a transitory phenomenon whose function is the survival of the
species. Sex signifies an awareness of death and is a medium to defeat mortality. Immortality is human's objet petit a; as such, the subject is doomed to experience the restlessness of desiring. Lacan (1998) says that:

[I]mmortal life... it is precisely what is subtracted from the living being by virtue of the fact that it is subject to the cycle of sexed reproduction. And it is of this that all the forms of objet petit a that can be enumerated are representative" (p. 198).

Like desire, objet petit a operates metonymically; I desire an object hoping to fill the gap within, thereby achieving the ultimate content subject. Since the real objet a is immortality, only death ensures such serenity. The subject unconsciously desires to experience the ultimate pleasure of being, which in the conscious realm is compromised for the sexual pleasure or jouissance in Lacan's terminology. In the sexual sphere, objet a disguises within the figure of the beloved Other, the resultant jouissance is sexual concerning the fulfillment of the need of an organ. The subject seeks to experience the asexual jouissance of being "that need no organ" (Lacan, 1998, p. 198). Since the latter is unobtainable in the Symbolic realm, the Real asexual jouissance belongs to the female experience that has escaped the dominion of language.

The analysis mentioned above demonstrates the language of the inner self. In the social world, the conscious subject faces an omnipotence-signifier (the Law) whose function is to govern the stability of the established order. Lacan demonstrates the subject's social enslavement in a seminar that investigates Poe's "The Purloined Letter." The mysterious letter (the Law) is a quasi-transcendental signifier that objectifies the subjects. The letter, whose content and sender is unknown, operates as a master-signifier that drags the subjects (the queen, the minister, and the detective) into a status of inconvenient intersubjectivity that imposes their roles and powers. The letter imposes a "fictional ordering" on the subjects (Lacan, 2006, p. 11). The enigmatic letter "is ultimately a fake, an empty signifier without signified- ... -nobody really knows what it means, but each of them somehow presupposes that the other knows it, that it has to mean 'the real thing" (Zizek, 2005, p. 368). In other words, the social subject becomes an object whose roles have already been delineated according to the locus it occupies in the social structure. The delineated intersubjectivity does not necessarily accord with the subject's inner realities; therefore, the social subject is essentially castrated.

In Lacan epistemology, the subject exists within the interplay of three registers, namely, the Imaginary, the Symbolic, and the Real. The roots of the first order have been planted in the Mirror register that occurs roughly between 6-18 months. The subject imagines having an omnipotence power over the self, the mother, and the environment. The subject delves into the second register when it is introduced to language responsible for his social programming. The third register is Lacan's obscure register. It designates the anti-conceptual cause in the unconscious, the real thing in the symbolic, and the objet petit a. in the sphere of the Real, language collapses. It is a non-verbal reality where things simply exist without the need for communication. The Real is the truthful to which the subject stumbles but cannot articulate, yet it is revelatory.
The subject is not conscious in the Symbolic Order. Subjects suffer the residuum of the infantile infatuation with the specular image. When first sees its image in the mirror, the infant responds with a jubilant reflex at seeing the specular gestalt. In contrast to the experienced fragmentation and helplessness, the infant sees itself in the mirror as a whole entity that it controls. Therefore, it becomes infatuated with the specular image that gives an anticipation of an imaginary whole other. The first knowledge of the I occurs in relation to "one's semblable" (Lacan, 2006, p. 79). The specular image marks the emergence of the ego that is a fixation in the psych for an imaginary ideal other that would be forever chased and never obtained. The ego is an inexhaustible primal source of deception and frustration for the subject. Also, it functions as a basis for future identification, responsible for those whom one loves or hates. The ego breeds the emotions of jealousy and aggressiveness.

The Lacanian subject "is divided by the effects of language... that is why he must get out, get himself out, and in the getting- himself-out, ..., to pull himself free" (Lacan, 1998, p. 188). Tournier's text activates Lacan's advice into a psychological praxis wherein the postmodern Robinson escapes the dominion of language in the Symbolic Order, frees himself of the ramifications of the ego in the Imaginary realm, and reaches toward the Real. The inscription of the experience of the unconscious alters the Realism of Defoe's into Tournier's anti-realistic text. The employment of Lacanian signifiers demonstrates the "order of language" rather than the "law of language" (Kristeva, 1998, p. 28). In other words, Tournier's introduces a language that governs the subject and is governed by the subject.

**Review of Literature**

Watt (1975) brings forward that Defoe's prose fiction rarely employs figurative language owing to the dominant philosophy of the time and place. It perceives of the figurative language as a medium of deception and ambivalence. It does not refer to the objective world. In the Seventeenth Century, novelists strive to writes the experience of the universal empiricist individual whose identity is unitary, who trusts the inputs of the senses, and is confident of the innocent transparency of language. In the Nineteenth Century, Freud introduces the notion of the unconscious. The modernist's stream of consciousness narrative technique that renders the individual's inner world is a literary the result of Freud's concept. Modernist type of unconscious isolates the subject from the historical and social context. Lacan's psychoanalysis claims that language constructs both the subject's identity and the objective reality. Postmodern literature demonstrates such insight.

Genette (1997) discusses the "hypertextuality" (p. 1) between Defoe's "hypotext" and Tournier's "hypertext" (p. 5). Genett analyzes the relationship under the subcategory of "hypertextual transvaluation" (p.368,) which entails that Tournier replaces Defoe's "axiological system" of the Enlightenment with that of the postmodern (p. 368). By so doing, the text gives primacy to Friday's mythical ways of being over Crusoe's empiricist's counterpart. The thematic transformation entails an alternation in the narrative style, which replaces Defoe's "autodiegetic" authoritative vocalization with a detached fragmented "heterodiegetic narrative" (p. 369). According to Genette, Tournier aims at creating a distance from his hero. Under the current
investigation, the oscillation between the voices of the first person and the third person signifies the split subject.

Platten (1999) notes that: despite the multiple pre-texts (literary and non-literary) with which Tournier weaves Friday, or the Other Island, Defoe's Robinson Crusoe constitutes the main thread. The Bible, Claude Levi-Strauss's structural analysis of myths, and Rousseau's history of man are other constitutive pre-texts. The weaving of the contemporaneous texts into Friday is Tournier's methodology to rejuvenate Defoe's text. Furthermore, Tournier's logbook - the journal - is among the various intersections with the pre-text. It is the locus wherein the modern preoccupation with language is most evident. Therein, Crusoe ponders that language is his medium to create meaning necessary to order his experience. As time passes on, his referential language malfunctions to adequately articulate the new experience governed by laws of nature. Therefore, he resorts to the "figurative language, which is entirely consonant with Tournier's rewriting project" (p. 66).

**Discussion**

Defoe's occupies a kernel position in Western literary and cultural history. It is the first mature novel whose hero has become the Western prototype of the empiricist individual. Tournier's belongs to a long series of "Robinson books" (Genette, 1997, p. 373). Tournier is a bricoleur due to his writing style that mimics the mythical human imagination, which continues to adapt myths to the historical context (Platten, 1999). However, Tournier's recycling tendency has gone too far; there are three versions of Friday, or the Other Island. In addition to the first one, which is the object of the ongoing investigation, the second is Vendredi ou La Vie Savage translated as Friday (1971); the third is an edition tailored for children Vendredi, au La vie Savage in English Friday and Robinson (1972). Tournier's first text restricts to the plotline of Robinson's experience on the deserted island, disregarding the prior and post solitary adventures. Instead, it uses a prologue and an epilogue. In the former, disguised in a prophecy, Robinson's voice gives a synopsis to the familiar plot about his experience on a secluded island. In the latter, owing to the new knowledge acquired from the Lacanian quest, Robinson departs from the familiar story and decides to continue living on the island.

Defoe's realist text presents the mythical hero of the enlightened individual whose rational faculty has been instrumental in developing the capitalist society. He cultivates a virgin land, and colonizes the indigenous races. Reality has passed the empiricist test since Crusoe has replicated a version of the familiar reality of the Enlightenment (henceforth, Crouse refers to Defoe's and Robinson to Tournier's). Tournier's aborts the empiricist experiment by incorporating the irrational experience of the unconscious, which has led to a category of knowledge unreachable by reason. The text represents a dialogical relationship between the viewpoints of the conscious reality and the unconscious fantasies.

Tournier's text begins by establishing an anti-realist identity antithetical to Defoe's. On the one hand, Defoe's starts with a chapter that affirms the authority of the conscious reality of the Symbolic Order, Tournier's opens with a prologue of images, emulating the system of signification of the unconscious. The pictures narrate a prophecy, which is the plot. The images operate as
signifiers; they signal at something significant in the storyline, yet the meaning is only a matter of speculation. In the first half of the prophecy, the pictures refer to the familiar content of Defoe's. Therefore, the reader derives some meaning. The second half sounds like nonsense because Tournier's text has gone its route; the signifiers fold the reference inward to yet to be read plot. The images of the prologue sketch the anecdote in a few pages. Due to the enigmatic traits of the poetic code, the reader realizes the linguistic trick belatedly as the novel closes. The text gives the reader a taste of the true nature of the sign system. Language is a potent living entity that constructs rather than represents.

Since people are the active agents in tightening the grip of language, Robinson needs to lead a solitary existence. Therein, by going back into his biography, Robison is reborn as a free individual. Firstly, Robinson needs to tackle the signifiers constructing the reality of his unconscious. On the sailing ship, the captain, Van Deyssel predicts Robinson's future using the pictures of the tarot-pack. The first image shows "the demiurge," which is one of the gods of order; "one who does battle with a world in disorder which he sees to master by whatever means come to hand" (Tournier, 1969, p. 7). The description evokes the figure of the mythological Crusoe. The text suspects the viewpoints of Enlightenment, describing it as "narrow and rigid" (p.7). The text seduces the reader to readily conclude that the primary goal of rewriting is to criticize the Enlightened self and the ramifications of Enlightenment's trajectory. The introductory and the closing episodes consist of phantasmagoria; they narrate the anti-real. They serve to distinguish, and then to emancipate Tournier's hypotext from an inferior subservient attachment to Defoe's hypertext.

The second card shows the hermit, indicating a subject living in solitude. The hermit ventures into a cave from which he emerges as a new subject. Robinson's character is experiencing a change. The cave operates as a signifier, which alters it's signified with accordance to the realm wherein Robinson exists. In the Symbolic Order, it signifies the place of the unconscious wherein the true inner self dwells. Lacan’s seminars (2006) suggest such signification alluding to Plato's allegory of the cave as the locus to discover the truth. Following a long journey of exploring the unconscious, the cave's meaning metamorphoses to signify the island's womb. Thereafter, Robinson is the son of the island, signaling an investigation of the subject of the Imaginary Order. Therein, Robinson gets red of the infatuation with the specular image and the subsequent malevolent traces. Some of the following pictures are sterile, yielding no meaning because Tournier's text begins to depart from the familiar text. Yet few remaining images that evoke Defoe's suggest signification. The images indicate the arrival of Friday, who is traditionally assumed to be an agent of anarchy; there is an image that suggests a harmonious coupling between Robinson and Friday that suggests a humanist resolution in their relationship.

Chapter one opens with Robinson marooned on the island. He arrives as a cultured subject divorced from and hostile to the unconscious self. His first act is to slaughter a wild goat whimsically. Robinson resists an exploration of the inner self. Therefore, Robinson's I is symbolized as a "rocky mass, at the base of which was the shadowed opening of a cave" (Tournier, 1969, p. 17). The rock mass insinuates the mechanisms of resistance that prevent the subject from
delving into the unconscious. A colossal cedar guards the fortified I. The tree belongs to the text's set of signifiers, for the moment, it refers to the ego. Robinson takes a quick look inside the cave and finds "it to be enormous, so deep and vast that for the present, he could not explore it" (p. 17). The ego resists an investigation that would reveal its falsified origins and ideals. Change implies experiencing an annoying turbulence that would shake off the gratifying stillness resulting from accepting the status quo: "the truth demands that we bestir ourselves" (p. 33). The repetitive surfacing of the unconscious experience in Tournier's text bestirs the annoying exploration.

Robinson opens his eyes on the other island as the branches of the enormous cedar are leaning toward his sleeping body, "as though in a gesture of consolation...[that] have given Robinson a foretaste of what the island could do for him" (p.18). The island is going to change Robinson gently. The island operates as a protean signifier altering the signified in a manner that answers to Robinson's needs in the particular stages of his journey. It respectively takes on the meanings of the country of the unconscious, the mother, the wife, and an eye looking forward to unite with the cosmos, restoring a heavenly primordial state of being, which is the Real.

The island bears the traits of the space of the unconscious; it emerges and fades unexpectedly, mimicking the "pulsative function" of the unconscious that designates "the need to disappear that seems to be in some sense inherent in it" (Lacan, 1998, p. 34). It is a benevolent being "the subject is 'at home' in this field of the unconscious" (p.36). It seeks to lead Robinson toward his subjective truth. Robinson discerns another island "hidden beneath his cultivated island" (Tournier, 1969, p.148); it is a "place more living, warmer and fraternal" (79). Robinson names the island Speranza which means hope. To tempt Robinson to summon his unconscious reality, Speranza addresses the pleasure principle in the subject psyche. As such, the text continues to fluctuate between the realities of the conscious and the anti-realities unconscious.

Instead of rushing into labor as dictated by the reality principle, Robinson initially leads a state of lethargy; thereby, his imagination finds a venue. Robinson imagines that the land is "in constant motion... having rubbery surface on which he could walk and leap if he chose" (p. 21). In a state of laziness, timelessness prevails: "he never knew precisely how many days it was-or weeks or months" (p. 21). On the other hand, the reality principle hinders the subject from a total succumbing to the demands of the pleasure principle. The freshly marooned subject is reluctant to surrender to the natural order; therefore, Robinson alternates between the demands of the two principles. The capitalist I do not appreciate Robinson's state of lethargy, considering it as more appropriate to animals. Within the capital system, time is precious and is measured by the criteria of toil and production. Hallucinations are not appreciated. Labor is vital for Robinson to sustain his sanity. Robinson temporarily yields for the reality principle.

Robinson visits the ship to get whatever he can benefit from on the island. He brings "forty kegs of black powder" (p. 23). Robinson begins to build the Escape boat (p. 24); nonetheless, it is too big that he cannot bring into water. Afterward, he sinks further into a more degenerate state of the animal passiveness "He felt that he no longer had the strength to stand on his own feet, he lived on unmentionable foods, gnawing them with his face to the ground" (p. 35). Moreover, Robinson
dwells in the mire "over which clouds of mosquitoes hovered" where "the indolent sows, motionless as fallen logs lay there half-buried" (p. 34). The mud drugs the conscious mind paving the way for the memories buried in the unconscious to submerge:

[H]ere in its warm coverlet of slime, his body lost all weight, while the toxic emanations of the stagnant water drugged his mind… Ride of all terrestrial bonds… his thoughts in half-stupor pursued vestiges of memory which emerged like phantoms from the past (p. 35).

The island aims at exhausting the defense mechanisms of the ego; the initial move is to give Robinson the taste of the pleasures of the world of the unconscious wherein the subject's history is inscribed with signifiers. Robinson begins to conjure some of its content. The trauma of the death of his sister is the first of which. Tasting a little bite of the truth of the inner self, Robinson begins to question the dogmas of the Law of the Father. Robinson realizes that: "the mire,…. had taught him that he had inherited more than he thought from that little draper in York" (p. 36). The last words refer to his father.

Tournier invests the unconscious with sublimating effects. In the mire, Robinson begins to hear "music, unreal yet distinct, like a celestial symphony" (p. 36). Robinson's ego abhors the indulgence to the slumber, yet he hauls to repeat the experience. In Lacan's insights, the unconscious resorts to the mechanism of repetition to draw the attention to a cause: "repetition first appears in a form that is not clear, that is not self-evident, in act… The subject drags his thing into a certain path that he cannot get out of" (Lacan, 1998, pp. 50-51). The act of returning to the mire is a compulsive one that signals a traumatic history that needs to be acknowledged. Robinson locates some of the traumatic experiences that have scarfed his psyche, thus indirectly disturbing his being. Robinson reminisces about his parent's unhealthy relationship, his poor upbringing, and about the fire that has turned his house into ashes. In the state of the initial natural denial, Robinson misperceives of Speranza's intention believing that it provides cruel lessons and pushes him to the verge of madness; therefore, work protects his being against such threatening danger. Work diverges the subject from his inner self.

In chapter two, Robinson begins to write his journals. Language is specifically human. Robinson finds few books whose pages have been sea-washed, thereby provide palimpsests upon which Robinson can write. Robinson reflects on the act of writing:

[H]e nearly wept with delight when he traced his first words on paper. In thus performing the noble act of writing, it seemed to him that he half retrieved himself from the abyss of animalism into which he had sunk, and made a return to the world of the spirit. Thenceforward he resorted nearly every day to his journal, not to set down the greater or lesser events of the day, to which he attached little importance, but to record his thoughts, his spiritual progress, his recollections of the past and the reflections to which these gave rise (p.41).
Writing is an act that is esteemed. Yet it is not the type of writing in Defoe's that registers the humdrum of the empirical reality. Tournier's digs deeper, recording moments of meditation and reflection. Tournier's Robinson argues in favor of the French Rationalism (advocated by Rene Descartes), traditionally argues against the English Empiricism (pioneered by John Locke). Because of an attachment to a transcendental Other- God, the French Cartesian individual reaches certainty through meditation. The English ideology renounces God and is strictly sensory in nature.

Descartes's famous motto "I am thinking therefore I am" (as cited in Lacan, 1998, p. 35) announces the birth of the French rational, enlightened individual. Descartes has proposed that the initial doubt, followed by the individual conscious thinking is the correct mode to reach absolute knowledge. Lacan's relation to Descartes is oblivious. On the one hand, Lacan admires the Cartesian method of doubt that questions tradition; on the other, he denounces the claim of the certainty of the knowledge obtained by the cogito. Lacan acknowledges the importance of thinking to reach the subjective truth. However, the thinking process is not exclusively conscious. The subject who thinks is sure that he forgets as well, a thought whose source comes from the unconscious. Lacan proposes a new motto for reaching the subject's truth, "I am where I am not thinking" (Lacan, 2006, p. 430). As such, the unconscious participates in the process of thinking, and such intervention leads the subject toward the Real. Instead of dwelling in the filthy mire, writing becomes a medium with which the unconscious can be investigated. The mire is no longer needed. Robinson celebrates the new cultured alternative stating that: "[c]hange was possible without decay!" (Tournier, 1969, p. 79).

Robinson begins to doubt the pillars of the Symbolic Order, which turn to be conveniently constructed to answer temporally for the demands of a particular locality. Robinson writes that his mindset about "moral and religious matters" (p. 46) has begun to alter due to the contextual urgencies. Since "the root of… Christianity lies in the radical rejection of Nature and earthy things, a rejection which I have practiced to excess in regard to Speranza, and which has nearly been my downfall," Robinson must conveniently "retreat … to more ancient vision of human wisdom, and substitute virtues for virtues" (p. 46, emphasis is original). Urgent for his survival, Robinson must change his Western ethos.

Robinson interrogates language that "evokes the peopled world" (p. 48). Gradually, Robinson senses "the process of erosion" (p. 58) his linguistic faculty undergoes as his mental perception becomes more concrete and less abstract. Robinson revises the traditional understanding of the words' depth and surface. Traditionally, we privilege depth over surface. Depth denotes the positive notions of essence, goodness, and meaning. Surface suggests the negative opposite. The discussion maintains that concepts are saturated with cultural denotations, unconsciously mold the subject's conceptions and attitudes. The subject is born as a signifier (a surface) whose signified (depth) has been implied by the Other; Robinson needs to restore his original status as a signifier free from any attachment to a signified. The text privileges the surface over depth, the signifier over signified, the signification over meaning. The quest ends when Robinson loses the need for the sign, thereby escapes the dominion of language. It is an impossible journey; only the hysteric subject escapes the jurisdiction of the Father. Accordingly, the denouement is not heavenly;
Robinson has not reached the Real but has undergone "a total psychotic catastrophe, the dissolution of the subject's entire universe" (Zizek, 2005, p. 370). Such perspective suggests that Tournier's text parodies any attempt to escape the Symbolic Order, thereby it asserts the subject's enslavement to language.

The conscious Robinson inscribes Benjamin Franklin's capitalist motto on the rocks that symbolize the self "Do not waste time, it is the stuff of life" (Tournier, 1969, p. 113). Robinson works to yield fortune because "[p]overty robs a man of all virtue" (p. 133). Hence, Robinson manufactures a water clock so that "my time is marked by this regular ticking, positive, unanswerable, measurable and precise" (p. 57). On the cultivated island wherein the rational subject lives, the water clock is activated to measure the linear time. When the unconscious experience surfaces, the clock stops ticking. As such, the time of rest becomes the "the stuff of life" (p. 113). Speranza stops the clock so to release Robinson of the "straitjacket" of the scheduled time (p. 69). Robinson misses a day of labor during which Robinson experiences a unity with the natural world. He notes then deciphers the language of a bird that is: "uttering two distinct cries, one of which told unmistakably of happiness while the other sounded a terrifying note of approaching danger" (p. 69). After that, Robinson has integrated with his natural environment.

Robinson has reached the Mirror Stage. Nonetheless, the unity with the environment stems from the imagination; it is the product of the infatuation with the specular image; it marks the moment the ego comes into being. The infant forges the feeling of unity with the environment to dodge the experienced emotions of the fragmented body. Robinson reworks with the ramifications of the Mirror Stage with the purpose of escaping the fixation of the ego while maintaining oneness with nature. Robinson dreams about the infantile experience of the fragmented body:

Last night my right arm, which was hanging down from my couch, went to sleep or 'died.' I took it in my left hand and lifted it up, that lifeless, heavy object of flesh and bone that might have been a part of some other person, attached to me in error (p. 73).

Robinson does not recognize his hand as part of his own body. After that, he looks into the mirror; Robinson reverses the infatuation with the gestalt, he responds to the specular image as "'I am disfigured'" (p. 75). Robinson unnaturally accepts the truthfulness about his fragmented body. He does not compensate for the ugly experience with an imaginary whole. The infatuation with the specular image is the mainspring of narcissism, jealousy, aggression, and the false ideals of the Symbolic (Lacan, 2006). Robinson has escaped the ego's negative ramifications.

The next step is to return to the womb when his eyes have been closed. To navigate through the darkness of the uterus, Robinson needs to get rid of the dependence on seeing as a source of perception. Hence, Robinson embarks on an investigation about the role of the eyes on the subject's knowledge. Robinson uses the allegory of the candle to assert the partiality of perception:

A candle carried in a darkened room throws its light on particular objects while leaving the rest in darkness. Things emerge for a moment into light and then return to shadow. But
whether or not the light has caught them, they do not change, either in their nature or in the fact of their existence (p. 80).

The subject sees things as a result of their reflection of light from a particular angle; therefore, our knowledge of things is partial. If our knowledge were to be absolute: "We must substitute another: that of objects shining unaided, with a light of their own" (p. 80). Lacan expresses an identical argument when discussing the split between the eye and the gaze "[w]hat we have to circumscribe … is the pre-existence of a gaze" (Lacan, 1998, p. 72). Lacan discusses the technique of anamorphosis in painting where subjects are compelled to recognize the latent gaze in the act of looking. Lacan discusses Hans Holbein's of The Ambassadors, wherein the skull painted at the bottom becomes realized only from a particular angle of vision. As such, we cannot trust our senses or our knowledge of things.

The gaze accompanies the very moment of awakening. The fetus looks with a gaze indicating that it has experienced a change of its ontological being. Thus, the moment of awakening is traumatic. Before emerging as an eye, the fetus exists in a spatial oneness with the cosmos. The opened eye announces the separation from the pre-ontological. The gaze indicates that: "I emerge from some primal separation, from some self-mutilation induced by the very approach of the real" (p. 83). The trauma comes from the initial perception of the split from the Real, where we are one with the universe.

In his retroactive course, to re-enter the womb, Robinson needs to forsake the function of "seeingness" (Lacan, 1998, p. 81). The perception of the blind seems a convenient alternative. The blinds' perception is spatial; they comprehend their environment through touching. Robinson is ready to venture into the cave to be reborn. At the furthest end of the cave, the womb resides in total darkness. Correspondingly, the signification of Speranza transforms into that of a mother. Robinson reflects: "Speranza was no longer a territory to be exploited but a being, unquestionably feminine" (Tournier, 1969, p. 84). The text portrays Robinson's return to the womb which:

[W]as so small that his hips would not pass. Accordingly, he stripped, and after rubbing his body with the remains of the milk, went headfirst into the bottle-neck, and this time slide down… After a very gentle descent that might have lasted for second or for centuries, he landed … in a sort of narrow crypt… [on the furthest corner] there was a cavity or recess (pp. 78-88).

The cavity has been crafted to fit his body in the fetus position. Robinson, who puts his "knees drawn up to his chin, shins crossed, hands resting on his feet- which enabled him to fit exactly into the recess that he forgot the limitations of his body directly he had adopted it" (p. 88). Thus, Robinson has reached a state of being wherein there is no "bounds of time and space," where the memory of his mother resides (p. 89). Robinson makes a customary return to the womb for some time—nine months — during which Speranza loses energy as the fruitless trees indicate. Yet Robinson continues to go back. Trespassing the incest taboo puts an end to the pregnancy. Robinson needs to escape the entanglement of the Oedipal complex.
Whereas Defoe's hero is asexual, Tournier's Robison investigates human sexuality as a way toward the Real. Robinson begins to discuss human sexuality. The island lacks a female figure. Since desire operates metonymically, Robinson forges an alternative sexual partner. Firstly, the sexual desire finds a venue in the figure of a broken trunk, laid on the ground in a manner that resembles the figure of women. Soon after, the perverse affair ends, so to be substituted by a union with Speranza, the mother. Robinson fulfills the supposedly primal desire for the mother. Robinson imagines experiencing a reciprocal love relationship with Speranza. Desire continues to govern Robinson's being. At this point, Friday arrives, and is responsible for freeing Robinson of the desire.

In relation to Defoe's, Friday represents the primitive indigenous subject whose life views favor the ways of nature over that of culture. Robinson initially looks down at the Araucanian, dark-skinned Friday, who belongs to "the lowest stratum of humanity" (p.119). Compared to Defoe's, he is much younger yet shows resistance to his master as his comic mood indicates. Friday's accentuated trait lies in the "youthful outbursts, which threw his [Robinson's] order into confusion and undermined his authority" (p.121). Friday is resourceful. He contributes to the order of the island, solving some of Robinson's problems, one of which is "to dispose of his kitchen waste in a fashion as not to attract the notice vultures and rats" (p.123). Friday resorts to the laws of nature to overcome the problem by making a colony of red ants eating the waste. It offers a critique of the European ethnocentricity.

Within Tournier's context, Friday operates as an "intermediary being," "an "arial being, a sylphs," whose function is to lead Robinson to the field of the Real where the gods dwell (Lacan,1998, pp.30-45). Friday elevates Speranza alongside Robinson to oneness with the cosmos. Robinson senses that [t]he earthy reign of Speranza would be succeeded by a solar reign" (Tournier, 1969, p.147). This speculation conjures back a metaphor of Speranza as an eye. Early on, Robinson hallucinates an imagery of "the island with its rocks and trees was itself nothing but the lid and brow of a huge blue and liquid eye contemplating the immensity of the heavens" (p.21). Like Robinson, Speranza seeks to exist in a spatial oneness with the primal substance of which it has been separated. Tournier has emphasized the metaphor earlier on; then, for the average reader, it operates as a signifier empty of meaning. The text needs to build a linguistic texture for the blank signs to be filled with sense. The reader experiences the process "becoming of signification of signs" (Kristeva, 1998, p.28).

Robinson lingers the earthy reign because of his sexual relationship with Speranza. Friday's function is to gear Robinson to experience the asexual jouissance of being in the place of the sexual one. Robinson has been coupling with Speranza in a pink comb. Robinson notes a new plant with white blossoms that grow exclusively in the areas wherein Robinson copulates with the island. They are his offspring. When Friday arrives, Robinson sees new "striped" mandrakes ( Tournier, 1969, p.136). Robinson becomes furious at the betrayal but exclusively blames "the adulterous earth" (p.144). Speranza has seduced the young boy. Friday liberates Robinson of the primordial desire for the mother and her substitutes: "Robinson was becoming ever more conscious of the gap.
between the image of the island projected into his mind by his garbled recollections of human society” (p.146). To enjoy the asexual jouissance of being, Robinson needs to become feminine.

In the Symbolic Order, jouissance is sexual because it is masculine. In Lacan (1999), desire lives on the notion of love, which provides sexual jouissance. Lacan maintains that Woman, with capital W, is not whole in the Symbolic Order because it is the dominion of Men: "There is no such thing as Woman… by nature of words, we cannot speak of a woman" (p.73). Thus, women's experiences have escaped the system of signification; therefore, it belongs to the realm of the Real. Lacan maintains: "[t] here is a jouissance that is hers about which she herself perhaps knows nothing if not that she experiences it- that makes she knows- she knows it when it comes. It does not happen to all of them” (p.74). Some women experience the jouissance of a content being; they simply experience it without articulating it into words. Lacan goes as far as to claim that such asexual jouissance is a mystic experience that involves a unity with the gods.

The solar reign starts when Friday accidentally explodes the cave. Friday smokes a pipe of tobacco at the entrance of the cave; he throws the tube toward the barrel of the gun powder. The massive explosion turns down the mass of rocks. Thereby Robinson's old self has been terminated, and the new self has been reborn. "Now I have been transported to that other Speranza, I am fixed in a moment of innocence" (Tournier, 1969, p.175). He has escaped timelessness to eternity. Robinson accepts the Real sensory experience without the need to understand, to order, or to articulate. The rescue ship arrives on 30 September 1759; Robinson refuses to go back to the mundane world. Friday disappears.

Conclusion

In the rewriting the postmodern text, Tournier invests the Lacanian psychoanalysis with at least double ends. One is linguistic; the other is thematic. The former speaks of the latter. Tournier's text operates according to Saussure's self-referential linguistic dynamism. Tournier's version does not mimic the objective world; instead, it refers internally to the world of literature. The text operates as a signifier that correspond to a signified because of internal relations to a manifold of texts, one of which is Defoe's; when built with the proper linguistic structure, it unfolds the reference to itself. Besides, by employing the protean signifier in constricting the text, the text demonstrates how language constructs not only fiction but also the subject's identity alongside the objective reality. Lacanian Psychoanalysis is another text utilized for Tournier's signifiers to refer to yield interpretations. The Lacanian approach dismantles the traditional Western ethnocentricity that rests on reason and the certainty of knowledge. By introducing the irrational part of the self, the desiring subject, and distrust the senses, Tournier's proposes the alternative postmodern humanism. The text accepts the real and the anti-real, the Self and the Other, nature and culture, and the mainstream and the marginal.

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The Quest for Algerian Linguistic Independence

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Abstract
The paper focuses on the eternal conflict between the existing languages in Algeria as a whole, starting from Berber language varieties through Tamazight to Arabic, then French, and the struggling issue in the Algerian linguistic network. It also examines the existing relationship between the patterns of Arabic language in Algeria, since it was considered as a foreign language until 1947, chiefly through, highlighting the relationship between Classical Arabic among Algerian society, and the language policy (Arabization) pursued since wrenching independence and the linguistic repercussions of the colonization period on Algerian Arabic. In this respect, among other findings, a foremost issue raised to highlight such a critical phenomenon; and that later leads to question the different realities between the Algerian National Constitution and daily practices among users. In other words, the new generation speakers face a natural barrier communicating with post-independence schooled generation. In this sense, the former represents the 'Arabization' policy pursued in Algeria; whereas, the latter is 'francophone,' considering the linguistic as well as the sociolinguistic repercussions that might outcome such contact in a country famed by the use of French among its diplomats as a language of instruction and discourse, whether as a formal discourse or informal speech. The research methodology is based on early retrospect works to denote such cross-conflicting status raised as a significant issue. Finally, the study recommended a siné-quâ-non question which is, when will Algerians put an end to the different linguistic situations inherited after gaining their political independence in 1962?

Keywords: Algerian Arabic, Arabization, Berber, French, language conflict, language contact, language heterogeneity, Maghreb language matters, Tamazight

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Introduction
To establish plausible diagnostics about the actual conflicting linguistic quarrel in Algeria; the writer scrutinizes the Algerian linguistic issue which had been influenced by a bulk number of factors that the author considers them as the critical hinges behind the complexity of the linguistic situation; some of which are historical, others are political, and sociocultural. It is crystal clear that they were as logical repercussions of the various past events experienced by the country. To note, Algeria is located in North Africa between Morocco and Tunisia to which it shares collective geographical borders, and mainly a shared past of French colonial governance. The Algerian society acquired/developed a different identity that is characterized by some linguistic variables, and which could be observed through comparing language use/usage among Algerians and the neighboring countries; Morocco and Tunisia, which encountered the same historical stages, but for a shorter period. To be colonized for 132 years, that lasted from (1830-1962) by France, made the French colonizer considers Algeria as a French colony. The researcher goes through the main stages of the linguistic clash(s) that made Algeria a melting pot language network as a result of the French policy in Algeria, there was a similar influence on different sectors, including education in particular, in addition to administrative affairs, trade, and government. Despite the resistance of the principles of colonialism, the French language and culture's resonances were keen on the Algerians resulting in a type of dual identity. This influence is patent through the conflict that appears when two or more languages are used. The reason that prompts the writer to shed light on language duality, and what results as code-switching, code-mixing, borrowing, and diglossia.

Language Contact in Algeria
Modern Classical Arabic and Algerian Arabic: A Heterogeneous Channel
There are four forms of Arabic language in the Arab world: Classical Arabic (CA), Modern Standard Arabic (M.S.A.), the Elite's Arabic (a kind of 'pure' Arabic) used among intellectual people, and dialectal Arabic. The combination of these linguistic forms led to the overlap with extra/ extraneous factors, which themselves gave a new term called 'Disorientation linguistic deficiency/handicap.' These figures put altogether give a scholar an image of the difficulty of describing the language panorama in Algeria. The fact that illustrates the complexity of endorsing linguistic boundaries to use Arabic in a society characterized by taking a hefty dose of French since its birth. Bouhadiba (1998) points out in this issue; ‘la réalité linguistique actuelle telle qu'elle se présente à l'observation est caractérisée par un continuum de l'arabe ou les variétés de cette langue sont parfois difficiles à délimiter Arabe classique, Arabe littéraire, Arabe standard moderne ; Arabe parlé cultivé, variétés dialectales à dosage arabe mais le français fortement implanté au niveau lexical’. (p.12).

Therefore, it is worth arguing that the researcher of this case finds difficulty in applying the principles of diglossia to the linguistic reality in Algeria, and it remains mysterious unless...
including some examples of the TV discourses, or religious sermons in the mosques where the speaker switches from 'High' to 'Low' variety to convey his message to the largest majority audience, including those who are not educated. In contrast to the written form in Arabic, most of the modern and juridical literacy writings, and academic lectures are written in classical Arabic. Loyer (1987) assumes: “Ou bien la langue imposée va substituer lentement mais surement à la langue dominée; ou bien les usagers de celle-ci vont œuvrer à sa normalisation (C'est à dire à une utilisation normée dans tous les domaines de la communication) en combattant les tendances à l'assimilation” (p. 18).

(Either the imposed language will slowly replace it, but surely to the dominated style, or the users of this language will work on its normalization (i.e., towards a standardized use in all communication domains) fighting the assimilation tendencies).

However, after independence, and especially after the 1990s, there was a bias towards the Arabic vocabulary at the expense of French language, including; 'tablier, équerre, compas, gomme, taille-crayon, cahier, etc.' These French words were replaced by Arabic vocabulary in daily use, especially among students. /kɔræʃ/, /mɪnˈʃefә/, /mɪnˈʃæɾә/, /mɪmˈhæt/, /ˈmidwәɾ/, /ˈmiʔzәɾ/. But, nobody fails to notice that the word 'school bag' in Arabic /miħfaʃә/ is still used in French /kɔɾәʃ/ 'cartable'. Nonetheless, it is noticed that the Arabic vocabulary has begun to dominate and take the place of the French vocabulary and phrases in Algerian daily uses, including but not limited to, for example, the phrase 'Good night' in Arabic that is said /leilәʃ/ replaces the French expression 'Bonne nuit,' the word 'daily' in Arabic /jәwmiʃәn/ instead of the French one 'quotidiennement'. However, people can still hear many French vocabulary and expressions in Algerian daily Arabic, and which seems to last at least for a while.

The Algerian Dialect and the French Language
The relationship between the Arabic language and its French counterpart in Algeria is chiefly attributed to the length of the colonial era. The consequent fall of the latter in the Algerian daily use is either through the use of Arabic or Berber depending on the speaker’s ethnic belonging on the one hand, and his engagement for the technologically developed world and various scientific fields, and then French language as a criterion for development on the other hand. Almost, you hardly hear an Algerian uttering/formulating utterance free from French words. Bouhadiba (1998) asserts in this context: “A great number of French borrowings, both adapted and non-adapted, can frequently attest in everyday speech, particularly in urban areas where French got to hold more firmly than in rural ones. The Algerian society has so deeply been influenced by French that we virtually cannot hear a conversation without at least a few French lexical items or expressions” (pp. 1-2). Hence, it is patent that you hear sentences mixed in French; e.g., /mʃә ɨlmәɾәʃjәʃri demә w vera:(n)/ [He went to the market to buy a receiver and a converter]. Besides, as already stated, the colonial era had a prominent effect on the daily uses as you might find ready-to-use phrases like 'C'est OK, c'est fait? Ça y'est? C'est fini? Questions likewise had corresponding retrospective answers mixed with French language expressions like 'ça va hamdolilah' [Ok, thanks to God].

French Colonialism Impact
French colonialism did not only affect language and culture in Algeria, but it went beyond that to change the doctrine of the French colonial policy and rules (assimilation concept of repentance), where independence was seen to train and get used to the French culture by intellectuals; however, it remained a traditional life-pattern. Despite this apparent difference mainly in West Africa, there was a form in the use of similar words by the French authorities in Algeria in the 1850s. Prince Napoleon Jerome, who did not visit Algeria before, approved the absorption of the entire Muslim population. Hobsbawm (1990) reveals: “we are confronted by a hardy perennial, a strongly rooted national identity which must be eradicated by assimilation”. (p.3).

In contrast, in the early years of French colonization to Algeria, the eyes were addressed to the repression of the country’s culture rather than the consolidation of French culture for Algerians. Gordon states that the percentage of education at the beginning of colonialism was between 40% and 50%, and this does not mean that there were newspapers or means to teach Quran. On the contrary, it was traditional. A French source, De Reynard, the founder of the 'Arab Bureaus' (Les Bureaux Arabes) affirms (1836):

> Education in Algeria was not different from that spread in France. Tocqueville (1847) claims in this respect:

> “we have cut down the number of charities, let schools fall into ruin, closed the colleges. Around us, the lights have gone out, the recruitment of men of religion and men of law has ceased. We have, in other words, made Muslim society far more miserable, disorganized and brutal than ever was before it knew us” (p.4).

After the Republic Revolution in 1848, Algeria became a part of France with the French language inauguration as an official language as France stopped subsidies and donations, endowments, or 'Habbous' (Islamic Religious Affairs) which was the source of financial support for education including the Arabic language. Consequently, without this support, the educational system collapsed.

In fact, 'Assimilation' meant many things in both France and Algeria; in France, it meant; the expansion of the rights and privileges of the Arabs with equal rights with the French citizens. Ageron (1991) comments:

> “Assimilation in Algeria was designed not only to give the French their full share of privilege but to create what Lyautey later called 'overblown or super-citizens,' with rights in exes…. This fundamental mistake as to the true meaning of assimilation in the country lasted throughout the whole history of French in Algeria” (pp. 48-49).

In Algeria, instead of treating Muslims as French, the analogy came to mean the passage of the indigent 'law of indigenous' (Code de l'indigénat) in 1881, which introduced a special law for such category of people to reach adoption of sanctions including imprisonment without a trial.

The policy of attacking the structure and the foundation of the Algerian society began with the division of large families and the creation of a cease-fire with military tribes by the end of
1870, and that was through the establishment of an Islamic legal regime that was administratively affiliated to the French Judiciary. Moreover, the scholars continued administratively to eliminate 'French Medersas' (French schools). The French administration was seeking to resist active forces in the clergy. The same relationship between the church and the state was contrary to the French law, which separated the two in 1905. On the contrary, the code was used to persecute the civil Muslims and then the Arabic language. In this respect Patai conveys; 'In the Kabyle area,’ a policy of divide and rule was installed, only allowing education in French schools and closing all Quranic ones. Some even went so far as to justify this by claiming that the Kabyles were descendants of the Gauls. The policy of segregation of education had left the state in a complicated relationship with the majority of the population. Then it knew the culture of 'the core of one's identity'. But France became the French national identity tool in its broad sense, although some ethnic tribes denied this, and this was not the case in Algeria that was under the policy conducted by the French-speaking ethnic tribes. In the meantime, there was a gap expanding between the European economy and the Muslim one. Such a fact represented the essential components of the development of the Algerian identity. Minogue (1967) points out: 'It is a political movement depending on a feeling of collective grievance against foreigners'. (pp. 25-26). Holt (1990) adds,

'Nationalism represents the common interest against particular interest and the common good against privilege. He claims that the masses are usually the last group to be affected by nationalism. Such was the case in Algeria, the general discontent generated by deteriorating economic position, the sense of outrage caused by all was to view privilege and the feeling of cultural alienations that were channeled in the 1920-s and 1930s into specific nationalist ideologies by different prominent intellectuals and scholars' (p. 32).

However, they had been convinced that the majority in Algeria speak Arabic or Berber. It was vital for them to be confident that Classical Arabic; the language of Islam and symbol of the nation, became easy through:

a- The French government's confession of the emergence of the Algerian state as Muslims, Arabs, Berbers and the establishment of an exclusion policy which excluded them from economic benefit of the modern state, then exclude them from the educational, and judicial system through issuing the feudal law that was; however, based on language and religion.

b- Politicians' belief of the big habit and which give legitimacy and credibility of those nationalists demanding originality of the language and culture; Islam's message and holly book is in Arabic, and consequently whatever authority and law were written in Arabic, and this helps to perform/apply the task; the more the habit is large, the easier the mission is.

c- Muslims in the cities gave great impetus to literary writings in the sense that the linguistic issue in Algeria was politicized in contemporary history. The Arabic language was used as an umbrella of national identity. It is a fashion, at least for those days, to talk about sovereignty, which means convincing and not forcing the masses to follow the elite's ideology. In the history of official languages of this matter, it means to convince people that the tone of the elite is the most appropriate and must be considered as an official language.
Nowadays, we can quickly note that French still has its privilege in Algeria. Saad (1992) confesses,

“French continues to enjoy a privileged position in all three countries of the Maghreb despite governmental Arabization Programs. Massive numbers still speak French. In fact, "twenty times more children learn French than during the time of French Algeria…. Algeria is the second most francophone nation in the world". (p, 22).

From Berber to French through Arabic

Three significant historical periods marked Algerian linguistic history. The first one witnessed the Berber presence and dominance on the whole Algerian land. The conquest of the Arabs to North Africa marked the second period, and the last period is that one known by the French invasion and the introduction of the French language.

Berber

Before the coming of the Arabs to North Africa in the 7th century, the Berbers were dominating the area from the Atlantic to Egypt. Galand (2010) declares that: “Avant l'arrivée des Arabes en Afrique du Nord (7ème siècle), le Bérber occupait un domaine d'un seul tenant, de l'Atlantique à l'Egypte” (p. 9).

(Before the coming of the Arabs to North Africa (7th Century), the Berbers occupied the area in one piece; from the Atlantic to Egypt).

The Arab invasions and propaganda of the Arabic language led to radical changes to the linguistic situation in this region of the world. For some centuries, Arabic did not reach to replace Berber, and mainly Tamazight varieties in the north of Algeria. But, today, 25% of the Algerian population learn and exercise Tamazight (about 9.5 million inhabitants out of 42) distributed throughout Algeria. In the eastern part of Kabyle, in the west of Algiers, and the capital city of 'Chenaoua,' Algiers, Beni- Mezab in the southwest, Awras, and in many other parts of the west of Algeria; Ain Safra. This unfair distribution of Berber dialects affected communication between speakers of these dialects across Algeria's vast borders consequently. Such widespread existence prompts the Algerian government recognizes Tamazight as a second national language. In the same vein, a Kabyle responded to aspects of Arabization of the country in Saad's thesis (1992):

“… Donc objectivement parlant, je crois qu'il faut laisser la langue française comme langue d'instruction scientifique et l'arabe comme langue littéraire car cette dernière accuse un retard d'un siècle et demi par rapport à la science (excusez-moi si j'exagère). En accusant un retard, elle nous induit nous aussi au retard. Ne dites pas que je suis néo-colonialisé (je pense que je suis objectif) ! Je pense qu'il faut supprimer cette idéologie de langue étrangère ou bien de colons, car elle nous sert beaucoup. Mais à ce que je vois, l'introduction de l'arabisation n'est pas réfléchie car elle est introduite seulement pour refléter l'identité algérienne.” (pp. 143-144).

(Objectively speaking, therefore I think that French should remain the language of science instruction and Arabic a literary language because the latter is one and a half centuries behind vis-à-vis science (excuse me if I am exaggerating). Because of this delay, we in turn, are left behind.
Do not say that I am neo-colonized (I think that I am objective)! I think we have to get rid of this ideology of foreign language or language of the settlers because French is very useful to us. However, according to what I see, the introduction of Arabization has not been thought out carefully. It has only been introduced to reflect Algerian identity.

Arabic

Algeria was established at the time of the Arab tribes in North Africa. All of this explains how the deployment of the language in space and time was decisive as it gradually led to the localization of Arabic throughout the country. However, it is not for granted that all Algerians believe that Arabic would be a good fit for science, research, and technological development of the country. Saad (1992) presumes on the words of an Algerian Kabyle who responded to her question about his attitude towards Arabic in Algeria:

‘Je pense que l'arabe n'a pas connu d'histoire dans le domaine de la science (manque de documents, traduction difficile). Bien qu'on parle d'Ibn Sina et de ses compagnons, je crois qu'ils sont dépassés et que le monde est bouleversée (avec les techniques nouvelles). C'est pour cela que je me demande si on arabise dans le but que les autres disent que nous sommes arabes ou bien pour freiner le développement ’. (pp. 100-101).

(I think that Arabic did not have a history in scientific research; (lack of documents, difficult translation). Although we talk of Avicenna and his companions, I think that they are outdated and that the world has been revolutionized through new technologies. That is why I wonder whether we Arabize, so others think of us Arabs or somehow to halt development).

In the same vein, a great majority of the Algerian population agree that Arabic should be left for religious affairs, and must be remoted from the scientific spheres. An Algerian responding Saad (1992) in her questionnaire about the Arabic language and Arabization;

'L'arabisation ne peut toucher aux domaines technologiques, pas pour le moment du moins. Si on compare notre pays à l'Egypte ou à l'Arabie Saoudite, pays plus développés que nous en arabe, [on trouve que] les matières techniques y sont enseignées en anglais' (p. 106).

(Technological domains cannot be arabized, at least not in the near future. If we compare our country to Egypt or Saudi Arabia, where Arabic is more developed, [we find that] technical subjects are taught in English).

Surprisingly, you can note and feel in certain Algerian areas 'la haine' / hate towards Arabic as a language which does not reflect the Algerian identity. Saad (1992) comments through a respondent to her questionnaire: “… je pense que l'arabe ne reflète pas l'identité algérienne” (p. 101).

(… I think that Arabic does not reflect the Algerian identity).
The establishment of French and later its position as the language of power during the French colonial period (1830-1962), then the introduction of French as the language of education, business, and job opportunities reduced the presence of Arabic in many areas. Gordon (1966) notes in this respect:

‘The quest for cultural independence involves both a return to an alienated identity and the fulfillment of a personality in large part molded by the colonial experience itself. This double aspiration … is particularly complex for the Algerians. This is so because Algeria's alienation has been so great, and on the level of her elite, she has moved so far into the culture of the colonial power and into the culture of the modern west’ (p. 161).

Weinstein; (1983) consolidates the same view through the Arabization movement initiated in Algeria since early independence:

“Arabization had progressed only at the expense of the powerless, namely … the poor Arabs and Berbers. University students coming from poor rural families without much prior exposure to French, go into Arabic medium classes of the university instead of the French or Bilingual stream ….” (pp. 122-123).

Once either poor Arabs or Berbers receive their university degree, they find that they cannot get the best jobs or even hope to get them eventually because French is still the language of administration. In the same vein, French, spread to all areas of public life to be, even the official language. Saad (1992) adds: 'The conflict between French and Arabic in the workplace is perceived as having access to better jobs than their Arabophone colleagues. Most have been obliged to teach Arabic courses. (p.8).

In an article in the French periodical *Le français dans le monde*, Akouaous (1984) writes:

“La tension qui domine les rapports entre le français et l'arabe risque encore de durer et, à moins d'une planification linguistique plus cohérente, l'équilibre ne sera pas atteint tant que les contradictions qui pèsent sur l'institution scolaire (car la langue, c'est aussi une façon de voir, de penser, d'agir) persisteron” (p. 28).

(The tension which dominates the relations between French and Arabic may last a long time and, barring more coherent language planning, a balance will not be reached as long as the contradictions which weigh on the school institutions (because language is also a way of looking at things, of thinking, of acting) persist).

Moreover, the French language had a 'bad' influence on the cultural identity of Algerians; a Kabyle remarks: 'Ils disent que le français entraîne une perte de l'identité culturelle, que l'Algérie ne sera vraiment indépendante qu'une fois que l'arabe aura repris sa place de la langue première du pays'.

(They say that French language use leads to a loss of cultural identity, that Algeria would not be independent until Arabic regains its place as the first language of the country)
Saad (1992) adds in this respect; Abdelmadjid Medarci, (1987) another French-educated sociologist complained about his feeling as being alienated because he was an Arabophone and he considered the French language as a relic of colonialism.

'On nous somme, en quelque sorte, de nous déclarer étrangers à notre pays … je conteste formellement quiconque m’interpelle sur le plan du patriotisme, l’Algérie c’est aussi moi, cadre formé dans une école française, cela je n'y peux rien'. (p.8).

(We are summoned, as it were, to declare ourselves strangers in our own country …. I formally refuse anyone the right to question my patriotism, Algeria is also me, elite educated in a French school; that, I cannot help).

Meaning of Arabization
The policy of Arabization consists of two spheres; a national language that must meet a double change, and that must supplant the French language, and revitalize the cultural personality. Moreover, it is necessary to solve the change and replace the multilingual dialects in a unified style. From these two perspectives, just the first one was evident, but the reactions against the Arabization policy showed that the existence of the second was conscious. The preparation of a national language was born of classical Arabic. The only legacy claimed is that the Arabic of the Quran allows the state to deliver the source of establishing the original proportions that Islam must bring to the nation. However, this view was constrained by modernization industry, which was featured by positives in return for reasons of modernity that was against the nature of the country, and for that reason the policy of Arabization was considered as contradictory reconciliation; the reform of Islamic personality and assuring the change of the nation in the sense that it will be opened on different cultures and other values.

In the three countries of the Maghreb, Arabization policies have been introduced to shape and change all that was in the French language into Arabic, in education, management, and public life. Successive governments until the 1980s implemented a policy of balancing the two poles. The first argues that Arabic is the language of Islam, honesty, the mother tongue of the nation. Muslim reformers supported this position. The second, which praised the elimination of any language that disrupts the progress and development of the country. Permanent oscillations between the two poles identified in each country through a highlighted 'crisis' and alerted the unfortunate reality of education. It is the case of Morocco in 1966, Tunisia in 1969, and lately, Algeria in 1977. Ibrahimi (1995) reveals this issue:

'L'arabisation n’est pas l'islamisation. Elle est prononcée en 1962 par le président Ahmed Benbella pour préciser que la politique d'arabisation n'a pas pour but l'islamisation du pays…. La même expression fut utilisée au début des années 1980 par un ministre algérien des affaires religieuses, pour dire que l'arabisation, pour satisfaire les milieux religieux, devait prendre en charge l'Islamisation : une déclaration à l'attention des Islamisants' (p. 87).

(Arabization does not intend to mean ‘Islamization'. An expression pronounced by President Ahmed Benbella in 1962 to clarify that Arabization policy, which is not aimed at the Islamization of the country…. The same feeling was used in the early 1980s by an
Algerian minister of religious affairs, to say that Arabization, is to satisfy religious milieu, had to take in charge Islamization: a declaration for the attention of Islamists).

Moreover, AA is influenced by many languages of the colonizers who colonized Algeria across the history; the Berber, the Turk, the Arab, the Andalusian, and the French. The Algerian Arabic is characterized by some differences that might appear between speakers from different regions; so that we can note 'Dziri Arabic' that belongs to the capital Algiers, and that was influenced by the Turks, and the 'Orani Arabic' represented by words from Zenate origins, 'Tlemceni Arabic' and 'Nedroumi Arabic' which is derived from Andalusian Arabs, and 'Mostaganemi Arabic' characterized by the use of many Jewish-Arabic words. These language varieties found and used in the Algerian speech network do not present any linguistic obstacles by any linguistic intelligibility between those speakers. By contrast, it helps to know the geographical location of the speaker, and for that reason, we find most Arabs, mainly in the Middle East, encounter difficulties in deciphering the Algerian Arabic.

Movement of Arabization Policies in Algeria
On the whole, the researcher can distinguish four periods in the linguistic policy of the Algerian rulers. Nonetheless, Arabization in Algeria, as seen by Berrabah (2007), “… had to be implemented with great care because of the many obstacles that lay ahead of it” (p. 235). The phase of President Benbella (1962-1965), the period of the successor, President Boumédiene (1965-1978), the stage of President Chadli (1979-1988), and the phase of President Bouteflika (1999-2019). Although some marked the openness of President Bouteflika on foreign languages, especially English, with the preservation of Arabic language as the national and official language. Whatever the period is taken, it must be understood that ‘the Arabization Movement’ has intended to accelerate or halt the spread of Arabic! Furthermore, this policy tended to widen the sociocultural sphere towards Arabization. Then this movement clashed with other economic, professional, pedagogical realities. Lately, the concept of ‘Arabization’ was still a new alien term that aimed to assure the school entry for fall 1962.

The following period (1965-1978) is known as the second stage of Arabization; that is, the establishment of a system to measure, and take into consideration the Arabization process and the management of the order of imposing such regulations. During that period, the Cultural Revolution Center was considered as the pivot hinge for Arabization regarding the confrontations witnessed in the political sphere between supporters and opponents, and between rapid and extensive Arabization of the administration and the educational system on the one hand, and between the minister of culture (1977-1979) Mustapha Al-Ashraf, who called for restraint, and Arabization far away from the low status of education, from another hand. The year that followed the death of President Boumediéne in December 1978, there were political confrontations within the government about the linguistic policy defended by Mustapha Al Ashraf to rethink the Arabization policy met with opposition that was sent out again lately by the successive government. The period lasted from (1980-1988) witnessed a new system characterized by the recognition of Tamazight, and the French language to a limited extent.
Since independence, Algeria had engaged in Arabization policy in the administrative, and educational system of the country. This situation declared that Arabic was the national language in 1962, and Arabic as the official language in 1963. This status gave to Arabic a privilege that was in advance given to French in daily public life, and the spread of Arabic in education and media, which had become crystal in everyday life.

It should be noted in this context that Classical Arabic during colonization was not possible in daily practices; the choice of Arabization and the criteria that accompanied it contributed only to dissemination. In fact, during this period, Arabic had no consideration in the elementary school curriculum, and was not introduced in the secondary school until 1938 as a foreign language, i.e., after 92 years of colonization; that is the imposition of the French language as an instrument of power. Turin (1970) declares:

“Je (Anne Jean Marie Rêne Savary, Duc de Rovigo (1774-1833) commandant en chef en Algérie de (1831-1833) regarde la propagation de l'instruction et de notre langue comme le moyen le plus efficace de faire progrès à notre domination dans ce pays” (p. 40).

Indeed, the progress of Arabization will not be free from technical, and pedagogical problems (lack of teachers, manuscripts, etc.). Still, these problems were known, and officials were aware of them, and reached to resolve them to find a place for Arabic in a challenge with the French language. Boucherit (1988) asserts in (Le Monde Newspaper): “Il existe une littérature et une presse arabophone, elle ont leur lecteurs, et le marché des journaux arabes est en expansion alors que celui de la presse francophone se réduit au fil des années”.(p.10).

(There exist Arabic literature and press, it has its readers, and the market of Arab-newspapers is expanding, while that of French language has shrunk over the years).

In this respect, there must be a conception of the results of Arabization and appreciation came up with numerous texts that followed. Worth to mention here that this is not the space to compare between the two languages since there were many factors that decreased the estimated description. An expression like 'The Bilingual Nation' does not absolutely support the discussion. Boucherit (1988) conveys in Le Monde Newspaper, Algérie de l’Arabe à l’Arabisation :

“Il semble néanmoins qu'une expression facile, mais imbécile, comme celle d'analphabète bilingue, que l'on retrouve sous la plume de chercheurs pour désigner les élèves issus du système scolaire algérien, qui ne savait lire ni écrire ni l'arabe standard ni le Français, ne fait guère progresser le débat”. (p.11).

(It seems, however, that an easy, but imbecile expression, like that of a bilingual illiterate, which we find under the pen of researchers to designate students from the Algerian school
system, who could not read, and write, neither the Standard Arabic, nor the French language, does little to advance the debate).

To note those pupils read and write that language although not as desired. This view is crystal clear through the statistics specified, and which means another time that the rate of education after independence was very low, but it jumped into a high rate at the beginning of 1990s.

"En 1954, 300.000 élèves 'musulmans' sur 2.400.000 élèves en âge d'être scolarisé fréquentaient l'enseignement public, alors le taux d'alphabétisation des adultes est passé de 15% en 1954 à 58.8% en 1993 ; à titre de comparaison, pour 1993, il est de 64.1% en Tunisie et de 41.7% au Maroc' (GERM. 1997, p. 457).

(In 1954, 300.000 Muslim pupil out of 2.400.000 pupils of school-age attended public education, so the adult literacy rate had passed from 15% in 1954 to 58.8% in 1993. To compare, for 1993, it was 64.1% in Tunisia, and 41.7% in Morocco).

The use of the Arabic language has increased, but this truth did not harm the status of the French language as wished by those who advocated Arabic. This contradiction between the reality and the wishes made the national identity handicapped among the supporters and opponents of Arabization.

Lastly, we can sum up with what Benrabah (2013) affirms:

'After so many years of warring with language, Algerians must make peace with themselves by accepting multilingualism – for a start, by recognizing native Algerian forms of spoken Arabic and Berber as educational building blocks for young children in schools. From that foundation children can go on to learn literary Arabic, French, and perhaps English. As for French, this language certainly lacks the muscle that it enjoyed in Algeria a century ago, so that its future now looks somewhat shaky'. (P.199).

Arabization and the Mother Tongue in the Maghreb

Arabization from a linguistic point of view consists of changing a foreign language; French, which had taken the status of the official language by a style that can be considered as national; Classical Arabic. To discard that language, Arabic needed to meet daily uses and trades' needs. Put simply; it must be re-adapted to the image of the style that replaced, i.e., French, and which requires profound semiotic and practical alternations. From a sociolinguistic viewpoint, these alternations must put the interest of the social group on the line for those who had a good knowledge of the French language will lose it for the benefit of those who practice Arabic reasonably well. These changes caused tension between the French biases; as a symbol of contemporary modernity, and those advocating Arabic as a source of originality. Then from an anthropolinguistic point of view, it is the Arabization of the cultural law that determines identity through choosing the language and its origin communities, like individuals, can only advance and evolve by relying on their history, recognizing their presence as a true history deeply rooted, but increasingly dynamic form of history. Yet, the development of the modern countries goes beyond this kind of pluralism.
Language Use and Speech Balance in Algeria

The linguistic diversity in Algeria is not the result of geographic belonging or social stratification, but it is a matter of history and myths. This view is right hence the land that today constitutes what is called Algeria was previously governed by the Arabs during the 7th century A.D. The Arab's integration with the Berbers, the indigenous tribes of North Africa, represented a serious problem because they had to face those inhabitants in bloody civil wars.

The Algerian linguistic situation has raised important issues concerning the use of Arabic, Tamazight, and French to the extent that whenever the subject of language is raised in Algeria, it is seen and considered as a 'taboo' topic. Algerians, at least the majority, have no crystal-clear view of the linguistic situation as most Algerians reply for; how many languages are there in Algeria, that there are three; Arabic, French, and Tamazight, and they add 'but the national literature is Classical Arabic' Bouhadiba (1998) summarizes this issue when he affirms that:

“…any talk on language variation becomes taboo as soon as this issue is raised. The linguist's say on this matter was virtually nil until recently, were social changes, and political upheavals led to a more objective view on the language issue in Algeria. Thus, when the ordinary man in the street is asked the question: how many languages are there in Algeria, he often says that there is Arabic, French, and Tamazight. He usually adds, but the language of the country is Classical Arabic”. (p.13).

Djaout, (1991) announces: in Le Monde Diplomatique that:

'En 1990 on a vu les langues utilisées en Algérie (Arabe, Berbère, Français) se mettre en quelque sorte en compétitions, en autres à la faveur des publications des nouveaux partis politiques. Incontestablement, le Français sort "vainqueur" de cette confrontation ; cela prouve que l'usage du Français est beaucoup plus important que ce que le pouvoir voulait laisser croire. D'ailleurs les tirages des journaux francophones, qui sont trois plus élevés que ceux des arabophones, en sont une preuve supplémentaire'. (p. 27-8).

(In 1990, we noted that languages in use in Algeria (Arabic, Berber, and French) are competing, among others, in favor of other new political parties. Unquestionably, French came out the "winner" of this confrontation; this proves that French language use is much more widespread than the government wanted us to believe. Besides, the circulation figures of the francophone newspapers, which are three times as high as those of the Arabophone ones, are another proof of that).

Surprisingly authentic, the Algerian constitutions (1963, 1976, 1989, 1996, 2004, and 2016) stipulated that the Arabic language is the national and official language of the country. But the use of French in Algerian society is worthwhile to conflict quarrel. The existence of French stretches back to the 19th century when France colonized Algeria in 1830. Although French is considered as a foreign language, unlike Tamazight, it remains a competitor to Arabic and is given many privileges within many sectors. Benguida (2017) states in this respect, “It is estimated that some 67% of the total population have some knowledge of French”. (p.13). Arabic, Tamazight,
and French are complex findings inside the Algerian society, albeit the historical decision taken just after independence in 1962 to establish Arabic as a national and official language.

**Algeria: Language, Nation, and Country**

The emergence of the language problem and the development of the nation made from Algeria a fertile field for study. Algeria suffered from long attacks in its language and culture compared to any other Arab country for more than 132 years of cultural colonialism and educational policies determined by external forces, which profoundly affected the Algerian society. Saad claims (1992):

'The fact that France's domination of Algeria occurred at a time when its linguistic unification was still underway had profound implications for Algeria's linguistic situation. Before the military conquest of Algeria was achieved, the colonial authorities implemented language policies that proved detrimental to Arabic language competence and status'. (p: 21).

Although now Algeria is independent; language remains a point of conflict disputed in political debates.-Holt (1994) points out: “… the more widespread use of Arabic in nationalist and Islamist movements as a source of authenticity and identity” (p.37). This use of language is the same for most movements across the world, but it has a special significance for the case of Arabic as the language of the Quran; Minogue (1967) argues ' … it is the nationalist theory desires to discover a past that will support the aspirations of the present. In other words, this is the stage of legend-making'. (p.13).

**Conclusion**

The Supreme Council of Arabic language tried to answer the issue of which language do Algerians speak in the 21st century on the occasion of a study day entitled 'The Arabic Language and the Hybrid Languages: Causes and Solutions.' One single issue that is for granted is that the Algerian does not speak classical Arabic, but a kind of creole which is mixed with Arabic, Berber, and French. The process of preparing for this language is achieved at the expense of Arabic. i.e. The Algerians speak incomprehensible Arabic. This issue is well deputized if we come to know that Algerians speak two minutes in French, thirty seconds in Arabic then one minute in French, and so forth.

The writer comes to a summative conclusion regarding the conflicting linguistic situation in Algeria, confirming that AA is a kind of ‘polluted Arabic’ featured by frozen and alien expressions that could not be understood by any Arab, but Algerians. To mean at the end, it is a variety of Arabic which is influenced by all historical periods; from Berber, Turkish, Spanish, Arabic, and French. AA is a language of all ages that stepped Algeria.

In a nutshell, the author considers the Algerian linguistic conflict as an unscathed repercussion from the long colonial experience, and that the French language must be seen as a plus, and that diversity must not only be tolerated, but also encouraged without any ulterior motive of assimilation and accumulation. Further thorough investigations on the quest of language
independence in Algeria, chiefly with such diversification, will be the subject-matter of an exhaustive study.

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References
Abstract
At the peak of the spatial turn, space and gender have become critical notions that have a direct influence on the social construction of nations. In this vein, Lefebvre identifies space as a physical entity that has a mental representation. He affirms that the physical space is the outcome of a set of values and experiences that reproduce society. Nevertheless, the mental space results from the power relations embedded within the physical one. The manipulation of these spaces produces a gendered one in which women are considered inferiors. This paper investigates the interplay between gender and space production along with the power relations they entail. It examines how this manipulation stimulates resistance precisely through discourse in Margaret Atwood’s *The Handmaid Tale* (1985) and *Oryx and Crake* (2003). The research is carried out on Bakhtin’s concept of dialogism as a theoretical frame, relying on a combination of analytical as well as descriptive methods. This article concludes that gendered spaces are being manipulated by religious doctrines as well as corrupt political structures that aim to relegate females to marginal spaces in favor of their male counterparts.

Keywords: Bakhtin’s dialogism, gendered space, Margaret Atwood, Oryx and Crake, The Handmaid’s Tale

Introduction

Space and gender are two critical notions that have a direct influence on the social construction of nations. Gender consists of a crucial dimension as far as spatiality is concerned. One might assume that gender is about the axiomatic differentiation between men and women, whereas it is far deeper than this cursory definition. To entirely cover the various available definitions of gender, three essential components are worth tackling: physical sex, gender expression and gender identity. First, physical sex refers to "either of the two major forms of individuals that occur in many species and that are distinguished respectively as female or male especially on the basis of their reproductive organs and structures" as defined Merriam Webster (n.d)The physical appearance, the shape of the body, hormones, and other physical attributes are strongly effective in making male and female distinctions. We can set as examples of contrastive traits: beard and breasts as well as a soft voice versus a harsh one. Secondly, Gender expression denotes the array of behaviors and roles that males and females play according to the social standards dictated by their background cultures, customs, and traditions. Finally, a gender identity is related to the feeling that a person has concerning their gender i.e. their own conception of their identity regardless of what their physical appearance indicates.

Indeed, these multiple views concerning gender have paved the pathway for theorists to investigate the repercussions of gender distinctions. These kinds of differentiation between males and females have also been expressed via space. In fact, gender and space have historically been overlooked, both empirically and theoretically. They share a cross-disciplinary relationship in the spatial theory as far as the concept of power is concerned. Undeniably, much ink has been spilled on the issues of gender and female subjugation in patriarchal societies. Still, less attention was directed to the production of gendered spaces wherein women are relegated to the margins. Thus, what the present paper seeks to highlight is the influential relationship between gender and space within the context of power. It also aims to elucidate how the gendered spaces are being manipulated by power and how this latter is being challenged and resisted mainly by discourse in the works of the Canadian writer Margaret Atwood: The Handmaid’s Tale (1985) and Oryx and Crake (2003). The research is carried out in the light of the Lefebvrian notion of space production as well as Foucault’s interpretation of power and power relations.

Postmodernist Views on the Deconstruction of Gender: Towards a Fluid Gender Identity

Starting from the 70s onward, when the emblem of "equality of sexes" started to foreground the majority of feminist academic spheres, essential inquiries about the notion of gender were widely raised. Perhaps the most appealing one focused on questioning the view of gender as a "social construct". This latter constitutes a theory that has been made by feminists and sociologists to investigate the distribution of gender roles among men and women. A role entails a set of expected practices and behaviors that go hand in hand with one's status. These roles are distributed according to social norms that are delineated by cultural customs. These roles’ distributions are what reinforce the traditional gender distinctions. Speaking of statuses, males are embodied in fathers, husbands, brothers, sons, soldiers, workers, and family supporters. On the other hand, women are mothers, wives, sisters, daughters, housekeepers, and nursemaids. These functions are attributed to genders according to their bodily traits as well as the set of cultural beliefs, including
those of religion. If we link those gender roles to places, we spot out a kind of dichotomy that exists. This dichotomy is embodied in public versus private spaces.

The effect of these spaces that are being occupied by individuals on the basis of their gender roles is seen through their influence on their identities. In the Webster (n.d), Identity is defined as: “the distinguishing character or personality of an individual” (“Identity”) To put it differently, it is all that makes a person or a thing who or what they are. In a gendered context and with reference to social science, identity is referred to by Wood and Eagly (2009):

Gendered identity, like gendered roles, encompasses qualities that are regarded typical or ideal of each sex in a society. Gender identity can thus refer to descriptive gender norms defined as what is culturally usual for men and women in a society. In the descriptive sense, gender identity is the construal of oneself in terms of the culturally typical man or woman. Gender identity can also refer to injunctive or (perspective) gender roles, defined as what is culturally ideal for women and men. (p.110)

As suggested in the quote above, gender identity derives its meaning from the set of social and cultural norms that determine what a man is and what a woman is. These data are what confirm the theory of gender as being merely a "social construct", cutting the debate of questioning gender between nature and nurture.

With postmodernist views sweeping all over the spheres, nothing is fixed, sure or absolute anymore. Everything has been deconstructed, including the oppressive structures of the past. Sociologists suggest that man is moving towards forming a new kind of society, wherein old beliefs are deemed inconvenient and misleading. These postmodernist societies are marked by the human identity crisis as well as a continuous struggle for legitimization in a post-modern dystopian society. Speaking of uncertainty, what paved the way to the dubiety of postmodern age is the combination of works presented by Nietzche who anticipated the movement in 1888 when he said: “Nihilism stands at the door” (as cited in Bloom, 2004,p.185) accompanied to his famous slogan of “Death of God” which led to another way towards doubt and uncertainty. Thus, as postmodernism constitutes the space of multiple possibilities, opinions and interpretations that rely on subjectivity and denies the existence of absolute facts and unique versions of reality, gender has also become fluid and subject to different interpretations. These different views “deconstructed” the traditional idea of gender and its division as male/female, allowing new forms of gender conceptions to emerge, such as trans-gender, transsexual, and cisgender.

3. Gender, Power and Resistance: The Production of a Gendered Space

Space is produced as a result of a combination of felt emotions and lived experiences of individuals. Among the various parameters that determine the way spaces are produced is gender. In order to discuss the paradigm of gendered space, we need to have a closer look at geography, namely, feminist geography, which directs paramount importance to the role of the cultural background and the social conventions in shaping and reshaping the gender structure of societies, places and consequently spaces. In this respect, McDowell and Sharp (1997) clarify the inherent role of culture and society in formulating the meaning of the gendered space by claiming that:
The spaces in which social practices occur affect the nature of those practices, who is ‘in place’, who is ‘out of place’ and even who is allowed to be there at all. But the spaces themselves, in turn, are constructed and given meaning through the social practices that define men and women as different and unequal. They reinforce power, privileges and oppression and literally keep women in their place. (p.3)

Indeed, as it is clarified in the quote above, the gendered space is produced as a result of the social conventions and practices that delineate who is allowed to occupy a certain space and who is not. In addition, gendered space, as it is identified by Lefebvre (1991) consists of the intersection of knowledge and action in the gender realm to which he ascribes political as well ideological features that contribute to the manipulations of space in the name of a state or the sovereign. Thus, what Lefebvre is trying to elicitate is the view that not only socialism is what defines a gendered space but also power and the power relations exercised within spaces. Even though Lefebvre is heavily influenced by Marxism and Marxist ideologies, he is also influenced by Michel Foucault’s views on power. Just like he assumes that space is a means of production, he also believes that it is a means of control (p.35). From this claim, we deduce that the binary of gender (male/female) and the gendered space are determined by power. Foucault (1986) asseverates that: “the current epoch is perhaps above all the epoch of space” (p.22). Both stress on defining space as being a locus of hegemony.

Foucault (1978) says, “where there is power, there is resistance” (p.95). According to Foucault, power is a process predicated on a systematic network of relations that is a subject of continuous modification. It functions at all levels of society from the macroscopic level to the microscopic one. It manipulates spaces and uses them as a means of dominance. In this context, it is worthwhile to consider how the interwoven notions of space and gender influence the process of the way power operates. The interplay between these two substantial notions incites intense debates about the nature of the relationship between power and space production held on a gender basis. In this vein, the concept of gender has always been tightly linked to power relations as far as societal structure is concerned. Issues that are connected to conquests and ownership of space seem to appear hand in hand with the ones concerned with gender. This is actually inevitable due to the patriarchal nature of the relationship between men and women, regulated by society. In the same respect, Wrede (2015) claims, “Both gender and space, as social constructs, not only share common traits but are also used to reinforce each other”(p.12).

The paradigm of gendered space is vehemently influenced by patriarchy. This latter, has for long, been controlling the distribution of roles in spaces and has been firmly setting their borderlines. A good example of this is the separation of men and women in a way that consolidates gender stratification.* In totalitarian regimes, men tend to impose the rules of how a society should be. They maintain their superior position over women and convince people that this hegemonic trait attributed to men is a prima facie. The production of gendered space is commonly associated to power and power relations inscribed in the process of space production. Similarly, gendered space is identified as the one that is being produced with regard to gender, or that is “forced” to be produced. In his study, Heterosexuality and Home: Intimacies of Space and Spaces of Touch, Morrison (2012) argues that the spatial structure and the architecture design of the space delineate
the order of power among men and women. Drawing on Morrison’s claim, the way buildings are
designed sustains the powerful position of men. The architectural design of buildings splits them
into two main spheres: a public and private or domestic one. Power relations dictate how roles
should be distributed within them. According to the social conventions that place males above
their female counterparts, women are relegated to the fringes and forced to occupy marginal spaces
embodied in private/domestic ones. Workplaces are men’s space however, indoors or “homes” are
women’s. Discussions about how power operates go further to describe the domestic space as
mystic one where not only inequality is practiced but also violence.

Bakhtin’s Dialogism vis-à-vis Gender: An Overview
As the controversies concerning gender continue to preside the leading controversial issues of the
contemporary world, many attempts to represent this concern in TV shows, cinema and literature
have reaped off their fruit. As far as gender is concerned, the idea of challenging power is of
notable importance. It is legitimate to claim that gender is a term that ignites heated debates
whenever it is mentioned. Speaking of gender and sexuality has often been a taboo for many
conservative societies. Nevertheless, with the drastic change that the post-modern period is going
through and with postmodernist rebellious ideas sweeping all over different academic spheres,
gender has become boldly the core of contemporary concerns.

Drawing on the idea of power and how it is being challenged within the frame of
postmodernism, one of the vivid pictures of resistance is manifested through discourse, precisely
as far as novels are concerned. Mikhail Bakhtin, a Russian theorist and philosopher well known
for his controversial theory of dialogism that celebrates plurality and diversity of thoughts and
opinions expressed via language. This notion is defined as a set of “theoretical and epistemological
assumptions about human action, communication and cognition” (Bakhtin, 1981, p.11).

Bakhtin’s dialogism refutes the typical monologic tradition in novels. In fact, dialogism
constitutes a challenging tool for resisting power because it allows the existence of multiple points
of view spoken by different voices in the novel that he labels “polyphony” a term that means a
multiplicity of voices inspired by music. Within dialogism, there is no unique or sole version of
the truth but there are different multifaceted versions for it. In his famous essay Problems in
Dostoevsky’s Poetics 1984, Bakhtin’s critical views about Dostoevsky’s works are put forward. He
presents his works as untraditional ones because of the absence of the conventional single
authoritative voice of the narrator that often excludes any opposite point of view. He introduces
his works as having different ideologies spoken by different characters that do not merge into the
author’s own ideology. For Bakhtin (1981), Dostoevsky is the father of the polyphonic novel, in
the same book he defines polyphony as:

A plurality of independent and unmerged voices and consciousnesses, a genuine polyphony
of fully valid voices is in fact the chief characteristic of Dostoevsky's novels. What unfolds
in his works is not a multitude of characters and fates in a single objective world,
illuminated by a single authorial consciousness; rather a plurality of consciousnesses, with
equal rights and each with its own world, combine but are not merged in the unity of the
event. (p.51)
Indeed, as suggested in the quote mentioned above, what dialogism and polyphony offer to readers is the ability to meet different and multiple points of views none of which corresponds neither to the other nor to the authoritative opinion of the author himself. They allow a textual space of resistance through language that opens the door for multiple ideologies to be expressed in one single text taking Dostoevsky’s novels as an example.

Thus, for the previously mentioned explanations of Bakhtin’s Dialogism, it sounds convenient to project it on works that deal with gender issues. The binaries of gender have for long, been the interest of many postmodernist writers. Their ceaseless attempts to bring to the fore the sufferings of the subdued females and the downtrodden sexual minorities correspond to the principles of postmodernism that rejects totalities and maxims.

Reading Atwood’s *The Handmaid Tale* and *Oryx and Crake* as Novels of Resistance against Gendered Space’s Manipulation

Margaret Atwood successfully maintains her spot as one of the high volume writers of postmodern times. She is one of the writers whose fame and acclaim was achieved because of her solid stand against manipulations of gender divisions and inequality. Atwood contributes to representing the complexity of gender politics, allowing her voice to raise and echo as a firm feminist through most of her works. She seeks to make her feminist sympathy come in to the open. Her novels that are regarded as science fiction tales: *The handmaid Tale* (1985) and *Oryx and Crake* (2003) are ones of her seminal works wherein her feminist views are explicitly manifested. Atwood’s *The Handmaid Tale* explores issues related to gender identity and feminist struggle. It provides the reader with a gloomy futuristic vision of women’s fate as aggrieved entities whose main and only role in life is reduced to child-bearers. On the other hand, *Oryx and Crake*, another dystopian novel through which Atwood’s concerns of gender division are coupled with her prospective visions concerning the effects of the unethical scientific progress, namely genetic engineering.

In *The Handmaid’s Tale*, Margaret Atwood presents various forms of dominance practiced against females. One traditional form of imposing men’s control over women is a forced sexual relationship held against the women’s will. In the novel, the secret brothel club of Jezebel, a space of entertainment produced by men, shows the hypocrisy of Gileadean government that is originally a theocratic regime. This club consists a space of subduction and marginalization, a space in which women are regarded as mere sexual objects that have no right to oppose or object to men’s commands. In addition, women’s desires are muted. They are prevented from enjoying these kinds of relationships: “there is supposed to be nothing entertaining about us, no room is to be permitted for the flowering of secret lust […] We are two-legged wombs, that’s all” (Atwood, 2015, pp.211-212).

Nevertheless, this space of marginalization and dominance is being challenged by Offred. She creates her own secret space of resistance through allowing her feelings to go wild and opens up for a clandestine affair that gathers her with Nick, the household guardian. Through this relationship, Offred expresses her non-conformity to the Gileadean rules and resists its system by proving that women’s lust is still perceptible. Another form of resistance through space is the one
of the “room”. Offred finds ephemeral freedom once she is in her room that she calls in the novel “mine” (Atwood, 2015, p.78). This very personal space that we might label as a private one allows Offred to embrace and preserve her identity. It consists a site of empowerment built on creating a sense of belonging.

Meanwhile, investigating gendered space’s manipulation and how it is resisted in *Oryx and Crake* takes a different trajectory. The style of narration, the themes and the way Atwood presents the characters shows her commitment to her feminist stands. She introduces female characters as strong and owning some traits that are commonly attributed to men and does the inverse to her male characters. One of the forms of resistance in the novel is turning the space of pornography studios that are thought of as spaces where women are degraded to worthless sexual objects into spaces where women are showed as wild, strong and controlling. In the part where Crake, the novel’s central character, asks questions about Oryx, a former actress in pornography in order to make her open up to him and share her weakness with him, she turns him down and preserves her rigidity. This is a sign of strength and empowerment especially for a woman who survived a difficult childhood in the porn industry.

**Dialogism as a Means of Discursive Resistance against Gendered Manipulations in the Novels**

Atwood’s selected novels constitute textual spaces through which her ideologies about gender inequality and identity crisis are framed within post-apocalyptic and futuristic scenarios. Her novel *The Handmaid’s Tale* centres upon her protagonist Offred and her struggle to regain her identity and defy the “new” society of Gilead’s constrains. In the same token, Jones (1996) describes the imagined plot of the novel by saying that it is a: “reinvigorated hatred of women and the explosive growth of religious fundamentalism” (p.4). It shows the repressive spatial regulations imposed by the new state of Gilead. Indeed, through her novel Margaret Atwood presents her protagonist through a narrative style that alternates between monologic and dialogic perspectives. She introduces Offred as a non-conformist that struggles to free herself from the theocracy of the new government of Gilead. This struggle is carried out through language that is considered by Offred as a source of power and a means of resistance. Mikhail Bakhtin defines language as a “site of struggle” wherein the opposition between the monologic and dialogic or the authoritative and the subjective continually occurs. Monologic voices are described to be the controlling ones in the novel. After the decline of United States of America and its replacement by Gilead that is established on a rigid religious regime. The old “space” has been substituted by another one that is framed, enclosed and filled with distress. The Gileadean government imposed power through the manipulation of language. Since language is the most effective form of communication, it explicitly transports thoughts. Totalitarian regimes use language as rhetoric to spread their monologic views. They exclude any form of expression that opposes their ideologies because of their total awareness of the strong relationship between power, knowledge and language. In Gilead, the government uses the bible as a pretext to implant their patriarchal tendency by interpreting biblical texts in a way that fits its sexist context.

Analogously, in *Oryx and Crake*, Atwood again creates a tribune for her female characters to speak up for women who are excluded from discourse. Her endeavor to attain gender equality in
discourse is shown through providing a simulated version of reality based on her firm feminist views. She creates a dialogic narrative that is based on the polyphony of voices that reinforces resilience. In real life, women who work in porn industry are regarded indecent and, as a result, rejected from society. In this respect, feminist Dworkin (1985) argues that: “women are presented dehumanized as sexual objects, things or commodities; or women are presented as sexual objects who enjoy pain or humiliation; or women are presented as sexual objects who experience sexual pleasure in being raped …” (p.29). Nevertheless, In Oryx and Crake, the protagonist, Oryx that is a porn actress, is shown strong and self-confident. She resists the male monologic discourse by refusing to be a part in it.

**Conclusion**

The manipulation of gendered space through a sexist distribution of gender roles among men and women became a fertile ground for controversy. Since gender has always been one of the intrinsic parameters through which power operates, it is worthwhile to mention its tight relationship with space production and spatiality. Drawing on the Foucauldian ideology, the notion of power entails resistance. This latter, as far as this paper is concerned, is embodied in the constrains that patriarchy enforces on females. Resisting these shackles takes different shapes and utilizes various methods. One of these effective ways is discourse. To challenge power through discourse, Bakhtin’s notion of dialogism becomes of great importance. He defines the term as a set of theoretical assumptions about human cognition.

In this article, the notion of dialogism was used in order to scrutinize Margaret Atwood’s feminist inclinations in her fiction namely The Handmaid Tale and Oryx and Crake to unveil the ways through which she could overtly discuss the female subjugation that is manipulated by religious as well as political pretexts. She shows the hypocrisy of the political rhetoric through a dialogic method of narration where all the characters are allowed free textual spaces. The research’s investigation was fruitful as the result obtained confirms this paper’s claim that space production is being manipulated by patriarchy and resisting this manipulation is mostly held upon discourse. Furthermore, the present article opens new horizons for further research as it can be looked at from different angles especially concerning gender and spatiality and their representation in fiction.

**Notes**

*An appropriate example that reinforces this claim is justuxtaposing workplaces with kitchens

**This was highlighted in gayron and pizzey.**Within the same scope, Saegert identifies the public space as patriarchal one and describes the invention of the dichotomy of public and private as intended in order to oppress women and relegate them to the margins. Also, Elizabeth Herman claims that the design of cities is made to: “keep women confined to their traditional roles in the family as wives and mothers.”
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References
Qur’anic Allusions in Naguib Mahfouz’s *Midaq Alley*: Comparing Two Arabic-English Translations

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**Abstract**
The Holy Quran is a crucial text in the Arabic culture, and hence the Arabic literature uses it extensively. As a hypertext, the Quran transcends its function in the Arabic culture, and Qur’anic verses and phrases serve in literary works as pieces of advice and expressions of wisdom. This paper aims to compare the two English translations of Naguib Mahfouz’s *Midaq Alley* (1947), by Trevor Le Gassick (1966), and Humphery Davies (2011). The paper examines the rendition of allusions to Quran and explores the strategies deployed by the translators. The language used in the source text reflects the culture in which it is born and determines the ideologies of its users. Before Mahfouz won the Noble Prize in 1988, the Westerners were prejudiced “against Arabs and Islam,” and they considered Arabic literature as embargoed (Said, September 17, 1999). The paper hypothesizes that the purpose of the two translations of *Midaq Alley* is to transfer the Egyptian culture to the target reader (TR). The underpinning approach is skopos theory, whose principles are: skopos, coherence, and loyalty (Nord, 2018). The paper queries how loyal each translator is to the ST and ST author to achieve functional adequacy. One finding shows that Le Gassick renders the Quranic allusions literally ignoring the SC; however, Davies either uses cultural equivalents or resorts to paraphrasing, reducing the image to its sense. Second, the new translation of Davies transfers the Qur’anic culture-specific images feasibly. Finally, not recognizing the pictures and their functions in the ST affects their interpretations negatively.

**Keywords:** comparative translation, intertextual coherence, intratextual coherence, Qur’anic allusions, Skopos theory

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1. Introduction

When Le Gassick first translated Mahfouz’s *Midaq Alley* in 1966, Arabic literature was neither known nor read in the West. According to Said (September 17, 1999), Westerners consider Arabic as “a controversial language…. disrespectful and consequently dangerous [and] unapproachable.” Americans and Europeans did not care to explore worth-reading Arab writers because Arabic literature “was ignored, distorted or marginalized in the West,” and they translated a limited number of Arabic books. Even these translations were terrible (Altoma, 2005, pp. 12-15). Only after Mahfouz had won the Nobel Prize in 1988, did the situation change and the West translated a myriad of Arabic novels accurately reflecting the cultures and ideologies of their producers.

Mahfouz’s *Midaq Alley* comprises allusions to the Quran, used as a part of the Egyptian culture. This inclusion confirms the idea that the Arabic literature considers the Quran as a hypertext because it is linked to other texts. According to Jaffer and Jaffer (2009), the Quran is "the mother book" (*umm al-kitāb*), "the guide" (*huda*), and "the wisdom" (*hikmah*) (pp. 11-15). It identifies earlier divine books, offers historical events, emphasizes morals, and provides guidance and laws for humans. Therefore, it transcends its religious function in the Arabic culture, and novelists use Qur’anic verses as pieces of advice.

Affected by the Quran and its figurative devices as a part of his culture, Mahfouz uses Qur’anic verses as phrases of wisdom to depict his characters in *Midaq Alley*. Translating these allusions is controversial because of their symbolic use. Qur’anic verses must be explained by a Muslim using “quotation marks or some graphic markers” to point out their “uniquely context-sensitive sense” (Baker and Saldanha, 2009, p. 226). However, other scholars state that it is permissible for non-Arabs to express the meaning of Qur’anic words in their languages as a form of exegesis, or at least understanding of the text (Picktall, 1931, p. 442). Although the style and strategies of translating the Quran differ, the form has to be similar to the Arabic text in terms of Surah *and Ayah**

Comparing the two translations of Mahfouz’s *Midaq Alley* helps identify, first, the problems that might have encountered the translators when they rendered the religious allusions in the ST. Second, it serves in a better understanding of the different strategies applied to translate Mahfouz’s style. Mahfouz uses phrases from the Quran to indirectly educate the readers and stir their emotions. Writers conceal their attitudes towards the content of their texts and use personal styles in characterization (Armstrong and Federici, 2006). Mahfouz’s idiosyncratic timeless style marks out different voices in *Midaq Alley*, and his use of religious allusions fulfills an aesthetic rather than an informational function.

This paper investigates how Le Gassick and Davies mediate Mahfouz’s distinctive style via their own inadvertently signaled stylistic space-time, through their deliberate stylistic choices. It illustrates how religious allusions, functioning as pieces of wisdom in the Egyptian culture, may lose their meaning if not recognized in translation. The paper explores the concept of culture-specific images in the Quran in two sections: images with literal use and images with metaphorical use. Consequently, the paper compares the two English translations of Mahfouz’s *Midaq Alley*,

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and applies the skopos theory to determine the strategies used in translating literal and figurative religious allusions and the styles of the two translations.

2. Mahfouz’s Language and Style in *Midaq Alley*

Language and culture are inseparable, so the language used by Mahfouz in *Midaq Alley* reflects his culture, ideologies, and style of writing. Barthes (2009) compares cultural events in literary works to myths. He suggests viewing literary works, such as novels, on a mythical level to recognize the symbolic meaning of the stories along with the original particulars of the narrative. Developing this idea, Moramollu (2017) argues that the term “myth” used by Barthes can function “as a synonym of ideology” (p.2), a systematic body of concepts about human life or culture.

Literature allows a specific work about a specific time and place to speak through its narrator and characters. However, in his paratext, the introduction of Mahfouz’s *Midaq Alley*, Le Gassick (1966/1975) argues that the novel is ageless as its events, themes, and “the universal problems of behavior and morality … are restricted neither to time nor place” (p. 8). Mahfouz employs three main elements that characterize his unique style in *Midaq Alley*: omniscient narrator, dialogues, and religious allusions.

Mahfouz deploys an impersonal narrator to tell the stories of the inhabitants of the Alley simply and smoothly. The novel has no protagonist, and the omniscient narrator reveals the characters’ thoughts. The dissatisfaction of the characters is creatively conveyed by the narrator, particularly when the narration conflicts with what that characters say out loud. The narrator sides with the ones who do not want to leave the Alley. Still it does not show compassion for the unkind characters, like Zaita, the cripple-maker, and Hamida, a rebellious and strong-willed character, who becomes a prostitute. Another technique is the use of dialogues. In an interview about his translation and Naguib Mahfouz’s writing, Davies (May 29, 2011) says that *Midaq Alley* Mahfouz deals with life in a straightforward manner by using dialogues in colloquial and classical Arabic. Mahfouz employs discussions as a device of narration to explore the themes and depict the various characters with their keen perception and great humor. Third, *Midaq Alley* is teemed with Qur’anic images, said by all characters from the most pious to the most corrupt. This technique shows how Islam shapes the lives of people in Egyptian culture.

Thus, among the features of Mahfouz’s style are religious allusions from the Quran, which are common in Egyptian literature. Relying on the fact that people in the Arab world can easily recognize religious references in literary works, Mahfouz applies this device to guarantee that he sends his message successfully.

3. The Skopos Theory

Skopos theory has three principles: skopos, coherence, and loyalty. Skopos is a Greek word meaning “purpose”; in the skopos theory, “purpose” means the function of the translation. The task that translators want to achieve from their interpretations guide their decisions. Coherence in the skopos theory has two types: intratextual and intertextual. The former requires the interpretation to be coherent in itself and to make sense as a text. The latter necessitates coherence with the ST. Therefore, the translators of *Midaq Alley* should use equivalents that match the target reader (TR) culture and ideology. However, skopos/purpose is more critical
than coherence in the skopos theory. Most importantly, in the skopos theory translators seek to find functional equivalents and cultural substitutes that serve in transferring the message of the ST to the TR.

The skopos theory is a combination of the two well-established approaches: semantic and communicative. This paper checks the “adequacy and acceptability” of the two translations of *Midaq Alley* and examines whether the translators apply “semantic [or] communicative equivalence” (Rushdy, 1997, p. 245). The semantic approach is biased to the ST, and the communicative approach is inclined to the TT. In contrast, the functional approach produces a target text that “carries” the purpose of the ST to the target reader and interprets the source culture (SC) phenomena (Vermeer, 1987, p. 29). Therefore, this paper applies a top-down model of analysis assuming that the purpose of the translation of *Midaq Alley* is to transfer the SC to the TR.

4. Applying The Skopos Theory to Analyze the Translation of Qur’anic Allusions in *Midaq Alley*

Applying the skopos theory, mainly Nord’s model of text analysis necessitates analyzing the translations examining the purpose of the interpretations, their internal coherence, and their loyalty to the ST and SC.

First, the two translations involved are documentary since the ST serves as a document of the SC communication between the author and the ST recipients. According to Reiss (1971/2000), the translation of a literary text such as a poem, novel, or play is expressive; it transmits both the aesthetic and artistic forms and the accurate meaning of the ST. Thus, since *Midaq Alley* is a socio-realistic novel, the translators should adopt the standpoint of the ST author (p. 58), and the style of the ST author should be a priority. Translators retain the culture-bound religious allusions from the ST to preserve “local color” (Nord, 2005, p. 81). The TTs are produced in English to acquaint the English speakers with the ST culture.

Translating the Qur’anic allusions in *Midaq Alley* is problematic. It needs skillful interpreters to transfer not only the explicit and intended meaning but also the elements of the SC. According to Altima, Arabic literary works are difficult for the West to understand. He describes the Arabic language as a “hurdle” (2005, p. 22), teemed with rhetorical images, while English has a highly abstract and formalized language system. Wong and Shen (1990) argue that the style and strategies applied in solving the problems that literary translators face when they translate cultural elements are affected by their time. Examining the translation of religious allusions in two TTs of *Midaq Alley* turned in two different periods sheds light on the strategies applied and the styles of two interpretations.

Based on Nord’s model, the purpose of the translation determines the translation strategy and the function of the TT in the target culture (TC). Translating literary works loaded with culture-specific images requires specific strategies. Newmark (1988) suggests translation procedures to solve the problem of culture-specific items. These strategies are transference, neutralization, equivalence, componential analysis, synonymy, literal translation, label, naturalization, modulation, recognized translation, compensation, paraphrase, couplet, and
notes. Also, Ku (2006) recommends strategies moving from source-oriented to reader-oriented. Ku’s strategies are borrowing, literal translation, equivalence, reduction and omission, description, explicitation and amplification, and cultural adaptation. To overcome the problem of aesthetic differences, Baker (1992/2006) suggests using (1) idioms of similar meaning and form, (2) expressions of the same meaning but different structure, (3) paraphrasing, or (4) omission. Thus, the paper examines the properness of the strategies applied by the two translators of Midaq Alley by assessing the translators’ competence in transferring the SC to the TT.

First, the paper spots the Quranic verses and phrases that have literal connotations and the culture-specific images that have figurative implications. Second, it compares the TTs to the ST and to each other to investigate the feasibility of the translations. Third, the paper determines the effectiveness of the intratextual and intertextual coherence in the translations.

a. Religious Allusions with Literal Meaning

The first purpose of Qur’anic references in Midaq Alley is to serve as a device of narration to provide a consistent ideological framework. Leppihalm (1997, p. 44) states that allusions can function as an aid of characterization. Mahfouz uses verses and phrases from the Quran to economically introduce the characters. The extract below shows how the narrator alludes to the Quran in depicting El-Husseini as a religious character, adamant to do good deeds daily; otherwise, he is “sorrowing and reproaching himself.” The paper assesses if the TTs maximize the significance of the cultural situation.

<table>
<thead>
<tr>
<th>الراوي (يصف السيد رضوان الحسینی)</th>
<th>ST Zuqaq al-Midaqq ١٠٧٧</th>
<th>TT1 Midaq Alley translated by Le Gassick 1966</th>
<th>TT2 Midaq Alley translated by Davies 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>الكیفیات القدیسیة</td>
<td>لا تجعل يدك مغلولة إلى عنقك ولا تبسطها كل البسط فتقعد مَّحْسُورًا مَّلُومًا مَّحْسُورًا (الإسراء) ص٠٢-١٣١٢</td>
<td>Radwan Husaini .... had always taken care that not a single day should pass without doing some good deed or receiving in his home some abused or unfortunate person. (p. 17-18).</td>
<td>It was Master Radwan’s constant preoccupation not to allow a day to pass without performing some act of kindness, and if he did not do so, he would return to his house sorrowing and reproaching himself (p. 7).</td>
</tr>
</tbody>
</table>

Since the purpose of the translation is to transfer the situation, culture, and ideologies of the ST to the TR, the transference of Qur’anic references are compared to their English interpretations by Al-Hilâlî and Khân (1996). Both translators do not recognize that the phrase
is from the Quran. The presupposition in the ST is that the reader realizes them, and in the TC, these allusions are unknown. TT1 violates intertextual coherence since the meaning does not correspond to that in the ST. However, it achieves intratextual consistency. TT2 performed both types of integration along with the culture as the meaning of the situation is transferred. It keeps fidelity to the ST in order not to violate Grice’s maxims of quantity, quality, relation, and manner. TT1 ignores the factor of intertextual coherence, giving a meaning not intended in the ST, and violating the relation maxim.

The verb ينقلب alludes to verse 9, surat Al-Insâq; it means “return,” and the phrase ملومًا محسورًا refers to verse 29, Sûrat Al-Baqarah. The noun لوم means “blame” and حسر means “regret.” The complete meaning is that El-Husseini would return home blaming himself and regretting if he did not perform “some act of kindness.” Although both translators do not recognize the Qur’anic phrase, Davies in TT2 renders it more properly by paraphrasing the meaning of the words. Thus, the new translation provides the intended purpose, while Le Gassick in TT1 mistranslates the reference to the Quran, changing the meaning and violating the axiom of coherence.

Translation loss may occur when translating literary works, and this loss increases on the metaphorical level. In Midaq Alley, the difference between Arabic, the language of revelation, and English, the TL, may cause translation loss. The example below shows an extended metaphor as the image extends over two verses and has different elements. El-Hussaini is not an expert with in-depth knowledge of Islam; however, he is a sincere believer and righteous man.

| الراوي | ولم يكن السيد رضوان معدودا من العلماء المتفقهين في الدين، ...، ولكنه كان مؤمنا صادقا، ...، فكان بحق من أولياء الله الصالحين. ص ١٠٧ |
| إِنَّمَا يَخْشَى اللَّهُ مِنْ عِبَادِهِ الْعُلَمَاءُ ﴿٨٢﴾ وإن ولي الله الذي نزل الكتاب وهو يترلى الصالحين (الأعراف ١٩٦) |
| Radwan Husaini was not a scholar claiming to know all about holy law and Islam…. He was merely a sincere believer, … All agreed he was truly a saintly man of God. (p. 100) |
| Master Radwan was not considered a scholar with a deep knowledge of the technicalities of religion …. He was, however, a sincere believer, …, and could thus, in truth, be considered one of God’s Righteous Friends. (p. 84) |

The genre of the ST is a novel, and the TTs should be the same, so the translators should produce aesthetic TTs, creatively written to fulfill the same appellative function. The two translators have similarities and differences in translating this excerpt. The axiomatic theory the skopos theory ignores syntactic and semantic features. However, it is significant to mention that Le Gassick uses “Islam” as an equivalent to الدين. He is biased to the ST, and he changes the passive voice of معدودا using the present participle “claiming” as an action done by El-Husseini. Le Gassick also uses the word “merely” as a substitute to لكن. Adding the sentence “All agreed” is an addition that affects the adequacy of TT1. Also, using the noun phrase “saintly man” reflects the lack of
consistency of intratextual coherence, moving between Islam and Christianity; however, it suits the background and culture of the TR.

In the same extract, Davies adds the word “thus” for intratextual coherence. Both translators agree on “sincere believer” for مؤمنا صادقا, but adopt the target culture when translating من أولياء الله الصالحين to overcome the wide gap in cultural norms between the ST and TR. The etymology of the word أولياء is one of Allah’s names which means literally “the guardian who manages everything and disposes of all affairs.” Since Allah “loves the believers and provides them with special help and support” (Assyyid, 2014, p. 79), the literal meaning is “supporter,” as Surat Ash-Shooraa says in Ayah 28 and Al-A’râf, 196. The symbolic sense of the phrase is “a righteous man” who supports people. Le Gassick renders it as “a saintly man of God,” and Davies says “one of God’s Righteous Friends.” Both translations take into account the nature of the TC; they use equivalents effective in Christianity, the supposed religion of the TR. Thus, Davies’ adaptation is more acceptable than Le Gassick as it keeps the consistency of intratextual coherence.

Another purpose of uttering verses from the Quran is for the narrator to evoke many emotions and ideas. Lennon (2004) argues that allusion attracts reader attention. In the extract below, the integration between the description of the narrator and the character’s words shows the ugliness of “Boss Kersha,” who uses verses from the Quran to justify his abnormal actions and validate what God has forbidden. The allusions to the Quran taps into the reader’s body of thought and magnify the social contradictions in the Egyptian culture. Unlike El-Husseini, Kersha is often entangled in scandals, unable to control his desires. He is a drug dealer and a seducer of young boys.

Table 3. Translating a Religious Allusion with a Literal Meaning in the Quran, but Figurative meaning in the Egyptian Culture

<table>
<thead>
<tr>
<th>ST Zuqaq al-Midaqq</th>
<th>الأية القرآنية</th>
<th>TT1 Midaq Alley translated by Le Gassick 1966</th>
<th>TT2 Midaq Alley translated by Davies 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>الراوي</td>
<td>ومن عجب أن المعلم كرشة قد عاش عمره في أحضان الحياة الشاذة، حتى خال لطول تمرغه في ترابها أنها الطبيعية…. وأما شهوته الأخرى فيقول بقحته المعهودة: &quot;لكم دينكم ولي دين!&quot;</td>
<td>Strange as it seems, Mr. Kirsha had always lived a most irregular life, and he had rolled in its dirt so long that it appeared to him a perfectly normal one…. Concerning his “other vice,” he would say in his customary way: “You have your religion, I have mine!” (p. 55-56)</td>
<td>The strange thing is that Boss Kersha had always lived a life of deviancy and had come, from long familiarity to think of it as normal…. Where his other appetite was concerned, he said, with his familiar cough, quoting the Qur’an, “You have your religion and I have mine”! (pp. 42-43)</td>
</tr>
</tbody>
</table>
The paper analyzes the whole extract starting with the translation of the proper noun and title to pinpoint the style and strategies of each translator. In TT1, giving the character the title “Mr.,” a title given to educated people, conceals an essential element of culture-specific items. The English synonym of the title معلم could be “master” or “craftsman”; however, the word “boss” used in TT2 is better than “Mr.” Aïcha Ait Cherif et al. (2011) state that names are letters and sounds; most consonants in English have the same sounds in Arabic. They are transliterated, written in the Arabic alphabet, to transfer the SC to the TR since these names reflect the original culture of the story. Similarly, the transliteration of Arabic names to English is common. TT2 gives a more appropriate translation of the proper nouns كرشة than TT1 because it reflects the way the Egyptian people pronounce the name “Kersha.”

Kersha is indulgent in his lusts and knows no limits; he neither regrets nor expresses remorse for his wrong deeds. By saying شهوته الأخرى, the narrator alludes to homosexuality. Mahfouz reveals homosexuality in a euphemistic manner as it is the way in the SC. This style appears in TT2 by using the equivalent “his other appetite,” but TT1 reveals it by saying the “other vice.” TT2 is more coherent to the SC, which hides this obscene practice and avoid disclosing it.

To normalize his abnormal behavior, Kersha uses religious allusion as a device to play on the reader’s emotions. Although the verse لكم دينكم و لي دين is meant literally in the Holy Quran, it is currently used in the Arabic language to give a figurative meaning: “leave me alone” or “Don’t stick your nose into my business.” The way Kersha speaks gives him a social identity, and it indicates his social group. TT2 translator introduces the verse saying it is from the Quran and writes it in italic, which confirms his recognition of the allusion. He renders it literally for the faithfulness to the ST to convey one of the features of the Egyptian culture. However, TT1 translates it literally without an introduction to the verse of the Quran, which violates the communication function of the TT.

Far from noticing the religious allusion, both translators fail to render the word قحته, which means “his rudeness.” The etymology of قحة indicates that it is a culture-specific image derived from قح, which refers to “boldness” in the Arabic culture. Translator 1 renders it as a “way,” while translator 2 transfers it as a “cough” which is كحة in Arabic. Not knowing the meaning of the word قحته, the two translators make a mistake that affects the transference of the Egyptian culture. This error prevents them from emphasizing how rude people like Kersha are, so it does not help in revealing Kersha’s hedonistic nature and impudence.

b. Religious Allusions with figurative Meaning

Recognizing the religious allusions is not enough for the translator to transfer the intended meaning of the culture-specific images to the TR. Both translators recognize The Qur’anic verse in the extract below as they put it between quotation marks although they do not give it an introduction. Le Gassick puts part of the phrase between quotation marks, rendering it literally, while it is used figuratively in the Quran and the novel.
Table 4. Translating Religious Allusion with a Figurative Meaning in the Quran and Egyptian Culture

<table>
<thead>
<tr>
<th>Extract No</th>
<th>الشخصية ST Zuqaq al-Midaqq المدق ٧٤٩١ الآية القرآنية</th>
<th>TT1 Midaq Alley translated by Le Gassick 1966</th>
<th>TT2 Midaq Alley translated by Davies 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>السيد رضوان الحسيني اعترف بالله من الشيطان الرجيم ولا تقل مللت تعزفزها من الشيطان الرجيم (آل عمران ٦٣)</td>
<td>“seek refuge from the devil in God and never say you are bored…” (p. 62)</td>
<td>“I seek refuge with God from Lapidated Satan—say not that you have grown weary of this world!” (p. 48)</td>
</tr>
</tbody>
</table>

Then another group of men arrived, all peers of the café owner Kirsha. There they started a small party which would not end until the dawn gave enough light to distinguish “a black from a white thread” (p. 21).

A band of Kersha’s peers then arrived … a second get-together began that would not come to an end “until the white thread of dawn could be distinguished from the black thread of night” (p. 11).

Muslims who fast Ramadan know the culture specificity of the image of “dawn”. Verse 187, Surat Al-Baqarah, instructs Muslims to eat and drink until they distinguish the light of dawn from the darkness of dusk. Muslims understand the Qur’anic culture-specific image and get the implied meaning. The ST reader knows that Kersha and his peers stay “until the following day” or “until sunrise.” Translating the image literally in TT1 does not achieve the intratextual coherence as it does not make “sense within the communicative situation and culture, in which it is received.” (Nord, 1997, p. 108) Thus, TT2 will be more comprehended by the TR; Davies gives more explanation showing the intended meaning.

In addition to the literal translation, the translator of the TT1 violates the grammatical use of articles. The definite article “the” should be used instead of the indefinite “a.” Also, Le Gassick violates the rule of translating the Quran when he does not keep the form of the verse paralleled to the original text. Unlike Davies in TT2, Le Gassick puts inverted commas around the noun phrase “a black from a white thread,” excluding the verb from the quote.

The third function of religious allusions in Midaq Alley is to educate and preach the reader. The following table shows the transference of verses and phrases from the Quran, whose gist is a piece of advice. El-Husseini is giving admonition and guidance:

Table 5. Translating Religious Allusion Functioning as Pieces of Wisdom
<table>
<thead>
<tr>
<th>extract</th>
<th>translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>إِنْ مِنْ يهْدِي فَاسِقٍ خَيرٌ مِنْ يَهْدِيٍّ مَعْنِيَاتٍ مِنْ يَهْدِيِّهَا مِنْ يَهْدِيْ</td>
<td>“He who reforms a profligate does better than he who sits with a believer.” He recited the verse from the Koran: “You cannot lead aright whomever you wish; it is God who leads whomever He wishes” (p. 103).</td>
</tr>
<tr>
<td>آذِكْر الله كثيرا فبذكر اللَّه تَطْمَئنُ القُلُوبُ، ص٤١٢</td>
<td>“It is better to bring a sinner to guidance than to keep company with a believer.” He quoted to himself the Almighty’s words, “Thou will not be able to guide everyone whom thou lovest; but God guides those whom He will.” (p. 87)</td>
</tr>
<tr>
<td>وَإِلَيْهِ سَبِيلًا (الرعد ٦١٨)</td>
<td>“…Remember God often, for it is by doing so that our hearts learn contentment….” (p. 189).</td>
</tr>
<tr>
<td>وَلِلَّهِ عَلَى النَّاسِ حِجُّ الْبَيْتِ مَنِ اسْتَطَاعَ إِلَيْهِ سَبِيلًا</td>
<td>“Repeat God’s name often, for ‘in the mention of His name the heart finds peace’” (p. 169).</td>
</tr>
<tr>
<td>انتظ مستوصيا بالصبر متعودا بالإيمان، وسع إلى رزقك، ولتعد العمل المؤمن إذا أدرك أن الله قد اختاره لمصاف المصابين من أوليائه ص٣٠٣٢</td>
<td>“The pilgrimage is a duty for all who can make it…” (p. 281).</td>
</tr>
<tr>
<td>ثم كان من الذين أمنوا وتواروا بالصبر وتواروا بالمرحمة (البلد ٧١٥٦)</td>
<td>“To make the pilgrimage is a sacred duty incumbent on any who has the means.” (p. 263).</td>
</tr>
<tr>
<td>…Go on, put your trust in patience and faith. Earn as much as possible and be as happy as a pious man convinced that God has chosen him to help those in need.” P. 280</td>
<td>“…. Arise, making it your business to be patient and taking refuge in faith, and seek your daily bread, and savor the happiness of the believer as he realizes that God has chosen him to join the ranks of those of His friends whom He has afflicted.” P. 263</td>
</tr>
</tbody>
</table>

In the five extracts above, El-Husseini, the novel mouthpiece for Islam, is advising and preaching his neighbors. These extracts express the writer’s messages to the reader: “seek refuge from the devil,” “bring a sinner to guidance,” “remember God”, “perform pilgrimage,” and “be patient”.

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The first excerpt is from one of El-Husseini’s long conversations filled with appeal and advice. The phrase الشيطان الرجيم is a collocation, a fixed phrase stored in the minds of Egyptian people. A collocation is “the tendency of certain words to co-occur regularly in a given language” (Baker, 1992/2006, p. 47). Translating collocations is problematic because they may not have equivalents in the TL. In verse 36, Surat Al-Imrân, this collocation is interpreted as “Shaitân (Satan), the outcast,” and in verse 98, Surat An-Nahl, it is rendered as “Shaitân (Satan), the outcast (the cursed one).”

In TT1, Le Gassick reduces the translation of the phrase to “the devil” ignoring the culture-specific meaning of the collocation since the word شيطان is associated with the word الرجيم in the Arabic and Islamic culture. This reduction causes translation loss because it will not convey the SC to the TR. On the other hand, by using “never” instead of “Don’t,” Le Gassick emphasizes the order لا تقل مثلت, but he translated the word مثلت literally using “bored” unlike Davies, who transfers the intended meaning of مثلت saying “have grown weary of this world!” reflecting the feeling of all characters in the Allay.

In the same extract, Davies uses “Lapidated” as equivalent to شيطان الرجيم, but “Lapidated” means “thrown by stone.” The etymology of شطن is شطان which means “keep away” or “distance,” and رجم means “throw a stone.” However, the intended meaning is symbolic: “cursed devil” or “outcast from Allah’s mercy.” The literal meaning by Davies violates the intertextual coherence of the skopos theory as it does not provide the required degree of communication and interaction between the ST and TR. Also, Davies’ translation of استعذ با لله does not achieve the intratextual coherence as the TT is not coherent. The first point of view “I” shifts to the imperative structure. “I seek refuge with God from Lapidated Satan” has changed to “say not that you have grown weary of this world!” The extract is a piece of advice, and the structure of the sentence is an imperative since El-Husseini is instructing and preaching. Despite the translation loss in TT1 and TT2, TT2 uses cultural equivalents, so the TR understand the message easily.

The ST gives the Qur’anic reference an introduction in the second extract, so both translators know that it is a verse from the Quran and hence translate it accordingly. It is the only verse with an opening in the ST, and it sums the central message of the ST: It is not in the hand of Kersha’s wife nor in El-Husseini’s to guide Kersha and prevent Kersha from his scandals. It is God’s will to whomever He wishes. The sentence preceding the verse paves the way to this piece of wisdom. TT1 translates the extract literally by using “profligate” for فاسقا and “sit” for يجالس, but TT2 conveys the meaning and culture by using “sinner.” This most general equivalent communicates the culture-specific image of فاسق. Its significance in SC is anyone who breaks a religious or moral law. Davies’s use of “keep company” for يجالس. Succeeds in achieving intratextual coherence. The interpretation of verse 56, Surat Al-Qasas is “Verily, you (O Muhammad صلى الله عليه وسلم guide not whom you like, but Allâh guides whom He wills.” TT2 introduces the religious allusion and transfers the skopos, coherence, and loyalty to ST and its TC.

In extract three, Davies writes the religious allusion in italic and puts it between quotation marks ‘in the mention of His name the heart finds peace,’ which indicates his recognition of it. However, he gives a literal translation as he conveys ذكر as “mention.” The interpretation of verse 28, Surat Ar-Ra’d is “in the remembrance of Allâh do hearts find rest.” Although Le Gassick uses
the equivalent that transfers the connotation of ذكر اللَّهِ، “the hearts” into the plural of the first-person point of view “our hearts.” Using the pronoun “our” does not affect the general meaning because the translator moves within the parameters of adequacy to the ST and function and acceptability to the TL.

In extract four, the Arabic sentence الجَهَّلْ فِي رَبِّي إِلَيْهِ سُبْحَانَهُ is an allusion to verse 97, surat Al-Imran. Its interpretation in the Quran is “Hajj (pilgrimage to Makkah) to the House (ka'bah) is a duty that mankind owes to Allâh, those who can afford the expenses.” Davies’ translation is again more proper than that of Le Gassick. Davies uses a structure and lexis understood by the TT and, at the same time, not very simple to suit the aesthetic aspect of the genre, rendering it “To make the pilgrimage is a sacred duty incumbent on any who has the means.” This translation is compatible with skopos and loyalty.

The last item in the table above gives El-Husseini’s previous advice. The culture-specific image of مستوصيا بالصبر is rendered effectively in TT2 as the coherence and culture are achieved. In verse 17, Surat Al-Balad, وتواصوا بالصبر is interpreted as “recommended one another to perseverance and patience.” Le Gassick’s translation was in 1966, and the TC at that time was different from the contemporary TC. The use of lexical equivalents, such as “Go on” for انلهض and “Earn as much as possible” for اسع إلى رزقك shows this difference. Also, the use of “a pious man” for المؤمن the suits the time of translation more. Again Le Gassick misuses the correct article, but he conveys the whole meaning. Davies’ adaptation is more feasible as it achieves its adequacy and acceptability. The use of “His friends” makes TT2 coherent as there is consistency in transferring the same expression although Davies renders the words المصابين أوليائه literally as “Arise” and “afflicted.” The paraphrasing and explanation of the situation make it understood by the TR. TT2 renders the correct meaning of the ST relying on the linguistic and cultural knowledge of the English language to preserve the intended purpose, giving culture equivalents.

5. Conclusion
This paper compares two English translations of Mahfouz’s Midaq Alley to explore the strategies applied in translating Qur’anic verses and query the translators’ loyalty to the ST. It involves the three rules of the skopos theory using Nord’s model of text analysis. As a literary milestone, Mahfouz’s novel marks a period of realism documenting an era of turmoil, revealing Egypt’s very bleak picture of a miserable alley. Mahfouz depicts Egyptian society with its culture and ideologies. The purpose of the translations is to transfer the SC and ideologies. The first translation took place when the Arabic literature was embargoed, while the second one was after Arabic literature has received recognition in the West. The characters, including the minor and unkind ones, use verses from the Quran in their dialogues and standard talks as one of the elements of Mahfouz’s style. Using allusions to the Holy Quran as a tool to criticize the social reality of people mirrors the ugly face of this society. Both the narrator and characters use verses from the Quran, so neglecting these references in translation may result in translation loss. The paper finds that both translations achieve the skopos; however, the new translation is more appropriate in terms of using cultural equivalents. Another finding is that literal translation, paraphrasing, and paraphrasing with explanations are the most common strategies. Also, the translators surrender their loyalty to the ST for the sake of the skopos. Finally, the kopos theory does not pay sufficient attention to the linguistic nature of the ST nor the reproduction of micro-level features in the TT.
scholars should do more research on the translation of culture-specific images in Qur’anic allusions combining top-down and bottom-up approaches that consider expressive and stylistic language.

* the term for a chapter of the Quran
** a "verse" of the Quran/ Ayas are verses that make up the Surahs (chapters) of the Quran, and each ayah is marked by a number.

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References


Blyden’s Philosophy and Its Impact on West African Intellectuals: Case of J.E. Casely Hayford of the Gold Coast (Ghana)

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Abstract  
This study examines the impact of Blyden’s philosophy on J.E. Casely Hayford of the Gold Coast (Ghana). It exposes Blyden’s ideas, a philosophy on Africans physical and intellectual emancipation, and points out the similarities in the thought of both men. Blyden toured different parts of West Africa and spoke with great intensity about the African problem and ways of its remedy. His ideas had a lot of influence at the time and precipitated the emergence of nationalist messiah who undertook a mission to redefine the African universe. This study examines the ideas and intellect of J.E. Casely Hayford and revealed that his thoughts were a potency of Edward Wilmot Blyden’s philosophy. An examination of his ideas reveals how Joseph Ephraim Casely Hayford took an uncompromising stand against the derogatory and the glaring abuses of European colonialism. He shaped cultural nationalism that disdained the apparent repulsive and despotic colonial hegemony and fashioned a new outlook for fellow Africans to stand up as humans. This article concludes that Hayford, drawing on Blyden’s philosophy, succeeded in fashioning a culture of protest against all forms of black degradation and thus presented a continuity in black political thought that remained up to present.

Keywords: African problem, Casely Hayford, cultural nationalism, Edward Wilmot Blyden, European Colonialism

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Introduction
The origins of Black Nationalism promulgated during the late eighteenth and the early nineteenth
centuries. During this period, Africans grappled with questions of identity crisis. With the
demoralizing effects of black enslavement and trafficking to the American continent, the Africans
sensitized the plight of slaves and their campaign for their freedom. Their protests delineated
slavery’s detrimental effects and showed how blacks were disgusted and despoiled with the
obtrusive and retarding force of Western civilization. Africans realized the fact that they had their
peculiarities that set their social and economic systems different from that of the Westerners. A
blind fusion of these systems into the western models would only result in the disruption and
destruction of these systems.

As such, Africans sought white oppression as detrimental to their growth and was only a means to
make Africans show shame in their blackness.

Within this time of great upheaval for Africa, Edward Wilmot Blyden came on top of the
personalities who attempted to lift the veil of ignorance and stir the imagination of the public of
the horrors of European colonialism. He placed complete responsibility of the black situation on
Europeans, and questioned European appeals of “civilization” and “modernity” that drove them to
fail and debase the African. In all, Blyden’s ultimate goal was to provide an Afro-centric
interpretation of Africans socio-cultural estate and mould new images for the Africans that
recognized their history, culture, and well-being.

Yet many scholars have not acknowledged Blyden’s impact on West African intellectuals.
Blyden’s philosophy has been credited with giving a totally theorization of Africans psyche, but
the impact of his philosophy on West African intellectuals is scarcely recognized. The article
contributes to the existing literature through a contextualization of Blyden’s broader ideas and
intellect within the racial, theological, and ideological thoughts of a Ghanaian Nationalist messiah:
J.E. Casely Hayford. As such, the article consists of four sections. The first gives briefs on
Blyden’s early life and career. The second reviews his philosophy while the third traces Blyden’s
ideas and the emergence of West African nationalism. The last section reviews the impact of
Blyden’s philosophy on J.E. Casely Hayford. The article concludes with some findings and
recommendations.

Edward Wilmot Blyden: Early Life and Career
Edward Wilmot Blyden was born on 3 August 1832 in Charlotte Amalie on the island of St.
Thomas, the West Indies. His parents Romeo and Judith Blyden were ex-slaves brought to the
island of St. Eustatius in 1794 (Lynch, 1967). His childhood was characterized by great
socialization with the Jewish community at Charlotte Amalie, where he interacted with Jewish
families and was amazed by their culture and religious practices. His intellectual advancement
seemed to grow out of his contact with David Cardozo, a very influential Jewish intellectual.
Cardozo helped Blyden study Hebrew and was very instrumental in shaping his philosophical and
intellectual reflections on race, education, and religion. At the age of twelve, Blyden (as cited in
Conyers, 1998, p.35) was a regular attender of a tailoring shop where he was allowed “a provision …to attend school in the morning”.

An outstanding achievement of his whole life came with his contact with the Rev. John Knox, a white priest at the Dutch Reformed Church at St. Thomas. Blyden (as cited in Conyers, 1998: p.37) described his friendship with Knox as one “which was of great benefit to me and gave a turn to all my life”. By 1850, Blyden, with the help of Knox and the support of his parents, went to the United States. Knox had the plan of enrolling Blyden in the Rutgers Theological College in the United States. Unfortunately, Blyden’s first visit to the United States was disappointing. The Theological College refused Blyden’s admission because of his race. An action that disheartened Blyden and placed him in front of a “deep-seated prejudice” and detention to the right of education against people of the African race. Things worsened for Blyden with the issuance of the Fugitive Slave Law of 1850. The Law made it plain that “slavery for the free and the slave alike (and) a declaration of an open season for the slave kidnappers” (Gloria, 2014:p.253). After about several months in New York City, Blyden met Walter Lowrie, secretary of the Presbyterian Board of Foreign Missions, and John B. Pinny of the New York Colonization Society. The two men proposed for Blyden to repatriate to Liberia, where he could attain higher education at Alexander High School. Once Blyden decided to go to Liberia by 1851, he moved with a renewed vigor. Blyden seemed to embrace the appeals of many prominent Afro-Americans for a return to the African continent. According to Blyden, there was a “need to collect the scattered forces of the race, and there is no rallying-ground more favorable than Africa” (Spreading Pan-African Ideas, n.d 02).

Blyden’s first stay in Liberia was of great importance to his intellectual and political career. At Alexander High school, Blyden proved his talent as an accomplished classicist (Conyers, 1998). He received courses in Latin, Greek, Geography, and Mathematics. He also had courses in Theology where he studied the Bible. The latter had revealed to him many aspects of Hebrew History that resembled African’s experience with enslavement, persecution, and dislocation. Because of his great talent and mastery of many languages, Blyden quickly immersed himself in the political and intellectual life of the country. During these years, Blyden occupied many positions that helped disperse his ideas among West Africans. He served three terms as Secretary of State of Liberia (1864-1871), Ambassador of the Court of St. James (1877, 1879 and 1892-1894), and agent to the Sierra Leonean interior (1872-1895). As a journalist, Blyden edited the Liberia Herald (1855-1856) and the Negro, a Sierra Leonean newspaper, (1872-1873).

During his long journey as a scholar, theologian, and anthropologist and extended stays at Liberia, Sierra Leone, Lagos, and Nigeria, Blyden produced works of highly intellectual appeals. A Voice From Bleeding Africa (1856), The Negro in Ancient History (1869), and Christianity, Islam and the Negro Race (1887), to mention just a few, were instrumental in shaping his cultural, intellectual and spiritual philosophy. Through his philosophy, Blyden worked to oppose current racist theories that contemplated Africans and made them believe in their inferiority. He urged the Africans to fight European representations that strove to show Africans’ mental retardation and indolence.
Blyden’s Philosophy

No doubt that the African personality presented the core of Blyden’s philosophy. He sought to oppose European anthropological race theories that denigrated the African race and made it parasite upon the European. Blyden’s African personality propounded the fact that the African had its peculiarities that made him unique, and any attempt at fusion with other systems would only result in the possible disruption of his own identity (Conyers, 1998). According to Blyden (as cited in Zack, 2017),

Let us do away with the sentiment of Race. Let us do away with out African personality and be lost, if possible, in another Race.’ This is as wise or as philosophical as to say; let us do away with gravitation, with heat and cold and sunshine and rain. Of course, the Race in which these persons would be absorbed is the dominant race, before which, in cringing self-surrender and ignoble self-suppression they lie in prostrate admiration. (p.87)

Blyden had been at pains to show how European influences distorted the African personality. For Blyden, continuous European obliteration of Africans intellectual and cultural institutions was a “terrible homicide”. By this, Blyden (1908) condemned western theories of human unity and alluded to the fact that each race “has developed for itself such a system or code of life as its environment has suggested” (p.10). Moreover, he affirmed that Europeans intentional erosion of these institutions precipitated the gradual erosion of the African personality. A process that stirred up the need to recognize the Negro problem and to show fellow Africans how to develop a race pride and an awareness of a distinctive cultural identity.

The African personality was utterly antithetical to the European personality. For Blyden, the African personality exhibited qualities of communalism, sympathy, spirituality, and cooperation (Lynch, 1967). He conveyed that these qualities made the Africans spiritually superior to the Europeans. Blyden (as cited in Conyers, 1998) made this clear in a letter to Booker T. Washington:

It is a small matter that the white man has not yet advanced to the point where he will invite a Negro to the prayer meeting. Perhaps he will never advance to that point. The Negro is on a different plane, religiously, from the white man. He has a more spiritual nature… (p.83)

Moreover, he advanced that African cooperative socialism was innate to the African personality. For Blyden (1908), the African society taught the individual “all work for each and each works for all” (p.12). Because of these qualities, the African personality heralded a close connection to nature. On the other hand, the European personality was “harsh, individualistic, competitive and combative” (Lynch, 1967). It had the tendency to subdue other races and place science over spirituality. In doing away with spirituality, Blyden (1888) claimed that the European personality sought “to divorce God from his works” and praise individualistic human achievements. A man became “an end” not “a means”. An individual’s intellectual and “pecuniary” might dictated that less powerful people should abstract their presence and be controlled by “the more favored race”. In this respect, Blyden affirmed that the European personality became merely materialistic which
Blyden’s African personality was much more than a culturally-based philosophy (Conyers, 1998). It represented a holistic philosophy that entails political and educational ends. According to Blyden (as cited in Conyers, 1998),

The great point at which you should aim is not simply the information, but the formation of the mind. The formation of the mind being secured the information will take care of itself. Mere knowledge of itself is not power- but the ability to know how to use that knowledge – and this ability belongs only to the mind that is disciplined, trained, formed. (p.194)

Blyden made the point that mere knowledge of the African of his innate abilities was not enough. The African to survive, he should metamorphose understanding about the African personality into a dynamic for his social, political, and educational progress. As a dynamic political and educational creed, Blyden sought the African personality philosophy as a positive new start. Now, the African bestowed with the blessings of this philosophy should carve his path of progress. For Blyden, this progress demanded a whole re-conceptualization of the aims of education for Africans.

Education represented another dimension by which Blyden addressed the Negro problem. It is worth noting that Blyden’s vision of Euro-Christian education underwent many changes. Before 1870s, Blyden seemed to get behind this type of education. In praising the work of Christian missions, Blyden (1856) wrote: “Christian colonies, standing like a chain of light along the benighted shore and spreading their civilizing and recovering influences among the surrounding degradation and barbarism” (p.29). Blyden believed that what worked for the European would inevitably work for the Africans. In this respect, he was at odds with giving a “peculiar type of education for Africans”. Instead, Blyden (1862) advanced that the African was “part of the human family”, and so he shared the “intellectual needs” that dictated the appliance of the “same fundamental principles” (p.25). However, Blyden visits to Egypt and the University of Beirut mushroomed in the alteration of such claims. Blyden averred that European missionary education was debasing, aiming in the first place to mistaken, distort, and alienate the African of his own identity. It only produced a despoiled African, contaminated by Euro-centric modes of existence, and a life inconsistent with his own. Blyden (as cited in Tibebu, 2012) wrote these words:

The evil, it is considered, lies in the system and method of European training to which Negroes are, everywhere in Christian lands, subjected, and which everywhere effects them unfavourably. Of a different race, different susceptibility, different bent of character from that of the European, they have been trained under influences in many respects adapted only to the Caucasian race (p. 51)

Now the African fell victim to a brutal type of slavery that was of the mind: “The slavery of the mind is far more destructive than that of the body,” alleged Blyden (1872:p.13). This process
canalized in making Africans imitators, not inventors (Conyers, 1998). The African hero-worshiped the European model to such an extent that he was blind to its faults. Blyden (1888) conveyed that Euro-Christian system of education was a means to engrave “a practical inferiority” and entrenched the African with “the faults rather than the virtues of their models” (p.88).

To remedy the delinquencies of African education, Blyden espoused for the creation of a West African university. Blyden had long been an advocate for a Pan-West African unity because of his great touch with West African cities. The establishment of a West African university was an articulation of this held belief. Blyden believed that the creation of a West African university was the best means to development and progress. Blyden (as cited in Conyers, 1998) addressed the governor of Sierra Leone about his proposal on 6 December 1872:

The more I reflect upon the subject, the more I am convinced that we can have no thorough and permanent reform- no proper development and growth- without the means being afforded of a liberal education to the youth (p.110)

Liberal education was not confined to the study of classics and European studies. Rather, it embodied an emphasis on African-centred education. The latter would defuse among Africans an education that did not interject with their “native instincts” and, in a way or another, did not make the native African “out of harmony and sympathy with their own countrymen….”. Moreover, a purely African education would produce a “correct education” for the African. A correct education, on the other hand, would implant “self-respect”, “growth and efficiency” and “a fitness for one’s sphere of life and action” (Blyden, 1872:p.07).

The need to reformulate Euro-Christian education promulgated an assessment of Christianity. For Blyden, the Africans remained prone to the glaring abuses of European Christianity. He felt compelled to conjure up how Christianity was damaging to the Africans. For Blyden, Christianity represented the highest form of human endeavor. He sought Christianity as the “ultimate and final religion of humanity,” a “truly” manifestation of God’s words that would raise “mankind to the highest level” (July, 1967:p. 227). Yet, the Christian Negro experience with Christianity was malign. Blyden was at odds with how the attitudes of Christian missionaries were antithetical to God’s Christianity. He constantly showed the “dissimilitude” and “disproportion” between God’s message and preachers’ attitude. By this, Blyden averred that “the triumph of Might over Right” helped diffuse Christianity among Negroes. This vehement hostility came up with a Christian Negro “abnormal in his development”. There was nothing of an African character, but “easy prey to the Europeans”. According to Blyden (1888),

From the lessons he every day receives, the Negro unconsciously imbibes the conviction that to be a great man, he must be like the white man. He is not brought up-however he may desire it-to be the companion, the equal, the comrade of the white man, but his imitator, his ape, his parasite (p.44)
Accordingly, European missionaries (as cited in Conyers, 1998, p.150) sought the African mind as “Tabula rasa”. A blank space where “everything is to be destroyed, replaced by something new and foreign”.

The African faced the painful dilemma of having “God portrayed as other than self” (Akbar, 1984; p.54). Blyden espoused that the image of God exhibited itself in the “physical characteristic of a foreign race,” which utterly had a depressing moral effect on the Negro. In a letter to Majola Agbebi, founder of the Native Baptist Church of Lagos, Blyden (as cited in Conyers, 1998) described the painful situation of the Christian Negro:

The European teacher, especially the Anglo-Saxon, hampered by dogmatic creed, cannot help trying not to Christianize but to Europeanize or Anglicize the native. He brings with him his prejudices, his faith in a natural inequality, and his profound disbelief in any race but his own….The great drawback in the character of the Negro who has been subject to training under the doctrines and formalities of European Christianity is his unwillingness to stand up as an African. He does not like to be odd. He is ashamed of anything that does not confirm to the European standard or represent European conceptions (p.158)

To get rid of this dilemma, the idea of creating a purely independent African church stood as a central premise to re-model African Christianity. For Blyden, the African must go on his line. There would never be an African imitator, but an inventor (Conyers, 1998). Through an independent African church, the African would forge a holistic amalgam of intellectual and educational paradigms consistent with his environment. The process would mold Christianity to suit the African socio-cultural estate and yield Africans to be independent and intellectually allegiance to the race.

**Blyden’s Philosophy and the Emergence of West African Nationalism**

European colonialism in West Africa dated back to the 15th century when early explorers of the West African coasts returned to Europe with news of African riches. European nations took no time to grasp at the chance and secure portions of the newly discovered lands. The process of explorations found great stimulus with the discovery of the Americas and the emergence of the Trans-Atlantic slave trade which lasted for nearly four hundred years. New World plantations quickened the need for African slaves and unfolded vigorous competition between all European rivals to have a monopoly over the West Coast of Africa. Up to the beginning of the nineteenth century, the English, Portuguese, French and Dutch occupied many areas in West Africa, but because of intense rivalry and wars, most of these posts did not develop into colonies. However, by the end of the century, Europeans consolidated their presence in West Africa in a period known in history as the scramble for Africa (1881-1914). At that time, European nations agreed on the partition of Africa to avoid clashes that hindered their progress in the region and, thus, exposing Africa and Africans to the painful and malignancy experience of European imperialism (Mostefaoui, 2010)
Because of increased colonial domination and racial prejudice, many West African intellectuals resisted European intentional attempts to demoralize them and exploit the African riches. These intellectuals owed their ideas to Blyden. They were much influenced by Edward Blyden’s concept of the African personality, and denounced the rejection to be absorbed by Western values. In Sierra Leone, James Africanus Beale Horton, one of Blyden’s friends, disdained Europeans appeals of Black’s inferiority and believed that all races were equal. Horton (as cited in Meberbeche, 2010:p.137) expressed this belief in his book West African Countries and Peoples. He wrote, “I claim the existence of the attribute of a common humanity in the African or the Negro race…there exist no radical distinctions between him and his more civilized confrère”. Horton also sought giving an African-centred education. Like Blyden, he believed education to be the best means for African’s regeneration. He led many attempts to establish a medical school for Sierra Leoneans, while campaigned for the creation of a West African University that would offer courses in African philosophy and languages (Meberbeche, 2010). In Nigeria, much of inspiration derived from the thoughts of Edward Blyden. Mbonu Ojike criticized Europeans anthropological theories that depicted aspects of African societies as “a passing culture”. As an admirer of Blyden, Ojike (as cited in Bouchemal, 2017:p.63) insisted that these societies were “too stable to be unproductive, too dynamic to be static, too dignified to be unimpressive, too African to be Western.”. Jacob Kehinde Coker also leveled severe criticism at European Christianity. Coker (as cited in Bouchemal, 2017:p.57) opined that the African received Christianity as a foreign religion. As a result, he continued, “Many Africans had been spiritually lost because of the evils of the hypocritical life of the mission churches”. This damaging situation led them to embrace Blyden’s ideas and call for a purely African Christianity. A group of intellectuals formed a group known as Orunlaism. The group (as cited in Bouchemal, 2017:p.58) demanded for a re-Africanization of European Christianity. They appealed “Scrap the imported religion … (there can be no) political emancipation without spiritual emancipation … Paint God as an African,…the angles as Africans,…the Devil by all means in any color than an African,…and thou shalt be saved”.

In the Gold Coast, the focus of this study, intellectuals’ response to Blydenic philosophy was very quick. In 1874, the development of British colonial system and the eventual erosion of native institutions led to intellectuals’ frustration and disappointment. The British colonial government raced to supplant native tribunals with a new British judicial system. The British attempted to weaken the power of kings and chiefs and made them indirectly controlled by the British authorities. Moreover, there was systematic exploitation of the African riches, which made people suffer from poverty and ignorance. Within this atmosphere of racial prejudice and colonial hegemony, intellectuals found in the ideas of Edward Blyden an outlet to address their grievances toward colonial oppression. Among these intellectuals stood J.E. Casely Hayford as the one who addressed the African problem, using Blyden’s anthropological, ideological, and theological standpoints.

**Blyden’s philosophy and Its Impact on J. E. Casely Hayford**

Joseph Ephraim Casely Hayford was born on 29 September 1866 in Cape Coast, Ghana. In his childhood, Hayford attended Wesley Boys' High School and moved to Fourah Bay College in Freetown, Sierra Leone where he met Edward Wilmot Blyden and became one of his friends. In
the Gold Coast, he became a high school teacher then principal at Accra Wesleyan Boys' High School. Between 1885 and 1888, he edited the Western Echo and later the Gold Coast Chronicle between 1890 and 1896. In 1893, Hayford went to London to pursue his study at the Honourable Society of the Inner Temple, and at Peterhouse, Cambridge. When he returned, he helped establish the Mfantsipim School in 1904. By 1912, Hayford became the president of the Aborigines' Rights Protection Society, an anti-colonial organization (Darko, 1985). Up to 1930, Hayford was deeply involved in political activism that stemmed from his rejection to colonial monopoly of the social and economic life of the ordinary citizen. He took part in many international events for African emancipation and called for the creation of a Pan-West African unity through his body the National Congress of British West Africa. Hayford also published many books that revealed his hope for Africans’ ideological purity and allegiance to the race. Through his writings, he constantly showed how he was an admirer of the work done by Blyden. Hayford (1911) wrote:

Edward Wilmot Blyden has sought for more than a quarter of a century to reveal everywhere the African unto himself; to fix his attention upon original ideas and conceptions as to his place in the economy of the world; to point out to him his work as a race among the races of men; lastly, and most important of all, to lead him back unto self-respect (p.163)

Hayford’s words showed how he had an avid interest in Blyden’s ideas and it was not a surprise to find most of his words and actions in compliance with Blyden’s ideas and actions. As such, this section attempts to show this resemblance in the intellect and actions of both men.

As stated by Blyden, Hayford reacted against Black’s inferiority and called for blacks to start their mission of progress. Hayford (1911) disdained race theories that contemplated Africans as “primitive”, “barbarous”, and “pagan”. He vehemently protested against these malicious ideas that intended to precipitate a “national and racial death” and longed to prove the reverse. He conveyed, “before ever the British came into relations with our people, we were a developed people” (p.17). By this, Hayford propounded that the African had his own “native institutions”, which marked the existence of a religious, municipal, commercial and judicial systems. Like Blyden, Hayford contended that the African had yet its mission to fulfill in Africa and the universe. In December 1929, in a meeting of the National Congress of British West Africa, Hayford (as cited in Ugonna, 1977) addressed the public in these highly sensitive words:

In these days when there is a tendency among the races of men to come together in their natural groups, it will be insincere for us to pretend that African nationhood does not interest us...Indeed while propagandists of another race are spreading abroad doctrines which may submerge our continent and make the black man perpetually a hewer of wood and drawer of water, it will be criminal in us to remain silent, and to pretend that those matters do not concern us. (p.162)

Hayford advocated that people of all races recognized the need for unity for self-empowerment. The African more than other races, should carve to come together to fight the derogatory views
about the African. He continually realized that African progress depended much on reviving native institutions. Hayford (1903) felt compelled to pressure on British authorities to let people “develop upon the national lines of their own institutions” (p.19). As such, he shared Blyden’s view about the damaging effect of European influence. He believed it a mistake to deny Africans the ability to think, progress, and mainly chain them to European mental incarceration. Accordingly, the preservation of native institutions must be the responsibility of all Africans who showed allegiance to the race. For Hayford, it was high time for Africans to resent European influences over them and loudly tell the world that “there is an African law and an African culture; that the African has institutions and a state form of his own” (Mark, 1903:p.22).

For Hayford, African imitation of the European resulted in a cultural abortion. Like Blyden, Hayford believed that the African lost his cultural integrity and was alienated, distorted, inferiorized, and made ashamed to stand up as an African. In his influential novel *Ethiopia Unbound*, Hayford used the character of Tom Palmer, as an example of Africans who were misled to live in two worlds. As a leader of the community, Palmer, dressed like a European, married only one wife that signified his intense attraction to be like the white men. After all, Palmer discovered how he was deceived by a ruthless zeal to disciple all that was Western. His cultural awareness led him to dress African and to get more than one wife. Moreover, a similar disdain to the contaminated situation of the African centered on monogamy. A man in African societies could marry more than one wife. With an imitation of Western marital system, however, the Africans became in a nasty situation. According to Hayford (1911), “embracing Christianity invariably meant for him adopting subterfuges and chicanery to cover up the way of the old life, which not all the spiritual graces could help him to brush aside” (p.192). This blind mimic of Westerners led Ekuba, one of his characters, to lead a life of misery because she refused to be one of the wives of Tandor-Kuma. Her pain, affirmed Hayford, was only a result of her contaminated understanding of European modernity. By this, Hayford endorsed Blyden’s opinion and called for the Africans to despise Western influences and believe in their capacities. According to Hayford (1911), “African manhood” demanded that the Ethiopian “should seek not his opportunity, or ask for elbow room from the white man, but that he should create the one or the other for himself” (p.182).

Hayford considered the African personality to be incompatible with the European personality. In his novel “Ethiopia Unbound”, Hayford bolstered up a feeling of pride in the African personality. The main two characters, Kwamankra and Whitely, represented the African and Western standpoints, respectively. The two characters are “ideas personified,” argued Ugonna (1977), where Hayford intended to compare African cultural institutions with Western models (p.163). Kwamankra exhibited the essence of African personality. He presented a counter-discourse of Africans depicted by Europeans. He is a spiritually religious character, mostly tight to God. On the other hand, Whitely presented the emptiness of European personality. For Whitely, belief and non-belief were the same. He repeatedly revealed doubt about the divinity of Christ, even though he was a theology student (Ugonna, 1977). Moreover, the African personality had a significant influence on the moral and philosophical history of ideas. In theology, much of the European principles of God Christianity were utterly African. Hayford espoused to demonstrate the fact that knowledge about Christ was only an African initiation. According to Hayford (1911),
these beliefs were “borrowed from the Romans, who were pagans like ourselves, and who, indeed, had much to learn from the Ethiopians through the Greeks” (p.5). Additionally, Hayford dilated upon African religion to prove his argument. For the Fanti, the word “Nyiakropon”, means God, entails “combination of distinct root ideas in one word”. Set separately, “Nyia”, “nuku”, “are”, “oye”, “pon”, the word means “Great”. This philosophical discussion of the principles of African religion was one way to negate European claims of African “barbarism” and to denounce that much of Europe’s philosophical, ethical and religious beliefs were African (Ugonna, 1977). Hayford (1911) claimed, “nation that can in the next century, show the greatest output of spiritual strength, that is the nation that will lead the world, and as Buddha from Africa taught Asia, so may Africa again lead the way”(p.09). By this, Hayford concurred with the view of Blyden that the spirituality of the African personality, by reverse to the materialistic and scientific endeavor of the European personality, would make Africans head other nations.

Hayford believed that education was the best means for national conservancy and evolution. Like Blyden, He found that different government and missionary education institutions detached the African of his origins. Euro-Christian education made the African completely imitator of the Europeans. Hayford pointed out that European education “denationalized” Africans and made them humble and submissive to European influences. The Africans received an education that prepared them to be disciplinarians of the Europeans. Hayford (as cited in Darko, 1985) lamented this state of affairs in the 1929 presidential address to the Fourth National British West African Congress in Lagos:

But it is obvious that we cannot forever remain babes and suckling and yet complain when our destiny is being decided for us by others. History tells us how other people have risen to nationhood, to economic security and power. We must tread the same path if we would see salvation as a people; and that path is primarily educational. We have our ideals; we have our interests to safeguard, we have our line of evolution, and we cannot afford to leave them in the hands of others to manipulate them for us. There must be an educational awakening throughout West Africa greater than at any time in African history, and when this Pentecost breaks in upon us, we shall begin to tread the sure path to national emancipation (p.111)

According to Hayford, education would stimulate a widespread awakening among Africans. It would uplift the African to a status where he could see the world of his philosophy, uncontaminated by European influences. As a tool for national emancipation, Hayford insisted that the diffusion of education throughout West Africa would shape new Africa mentally independent of European incarceration and physically self-reliant to lead its own destiny.

Hayford called for the foundation of a West African university. Hayford too believed that the creation of a West African university would heal the distorted African manhood, and self-empowered the African to find his way among nations. By this, the new scheme would offer the African student a chance to reinforce his ties with his language, religion, customs, and tradition.
An excellent example of Hayford’s sentiments regarding a West African University is quoted at length from *Ethiopia Unbound*:

> Upon the opening of the National University, Kwamankra gave up newspaper work and joined the University staff. He was foremost in bringing forward schemes to prevent the work of the University becoming a mere foreign imitation. He kept constantly before the Committee from the first the fact that no people could despise its own language, customs, and institutions and hope to avoid national death. For that reason, the distinctive garb of students, male and female, was national with an adaptability suggestive of the advanced state of society. It was recognized that the best part of the teaching must be done in the people’s own language, and soon several textbooks of known authority had, with the kind permission of authors and publishers, been translated into Fanti, thereby making the progress of the student rapid and sound. (Hayford, 1911, p. 16-17)

Through the realization of his scheme, Hayford had the hope of improving the lot of his fellow-Africans. Like Blyden, he believed that a purely African university would provide a correct education. The latter would bring African one-step closer to their institutions that had long been damaged by European influences.

Hayford also leveled severe criticism at European Christianity. Identical to Blyden’s view, he insisted on the mystifying effect of Christianity brought to Africans and was at odds with how such a system confused and deluded the African of his real estate. Hayford always showed that missionaries’ lack of knowledge of indigenous beliefs led them to deceive the Africans. According to Hayford (1903), “yet what a different state of things would prevail if the missionary had first studied the Religious system of the Native before trying to impose it, or, which is worse, before introducing new one” (p.105). For Hayford, missionary bodies had never attempted to understand African religious beliefs. They utterly superseded them to advance their own obstructive and detrimental Christianity. Speaking about missionaries failed project, Hayford (1911) emphasized:

> I cannot help but agree with you …and I, for one, feel nothing but pity for the kind of ignorance which scoffs at what it does not understand. The fact is that you Christians have not taken the trouble to understand any other system but your own (pp.27-28)

By doing this, Hayford averred that the missionaries betrayed the African by detaching him from his own religious beliefs and retarded his spiritual development by introducing a system that did nothing but distorted his religiosity and relation to God. Furthermore, Hayford (1903) claimed that the foundation of a purely independent African church would be a source of “the mine of truth and inspiration” (pp.102-105). He proposed the establishment of a “National Church” that would develop an African character through the incorporation of indigenous religious beliefs in teaching. Similar to Blyden, hayford (1911) consistently sought an independent African church as the only path for Africans’ real emancipation and warned Africans that the only way to survive was to throw the burden of European Christianity:
If my people are to be saved from national and racial death, they must be proved as if by fire…by the practice of a virile religion, not by following emasculated sentimentalities which men shamelessly and slanderously identify with the Holy One of God, His son, Jesus Christ (p.75)

Hayford sought the creation of an independent African church as the only path for racial and national survival. The church would subside the harmful effects of European Christianity and get Africans back to their religious real estate. Moreover, the Church would instill in the Africans a sense of autonomy to revive their institutions and initiate other projects for their social, economic and political progress.

Conclusion
The purpose of the present study was to examine the impact of Blyden’s philosophy on J.E. Casely Hayford of the Gold Coast. The article traced the evolution of black’s protests that were a result of racial prejudice and subjugation, and briefly exposed different facets of Blydenic philosophy. The findings revealed that Blyden’s ideas and intellect influenced many West African intellectuals. Believing in Blyden’s principles of African unity and the African personality, these intellectuals engaged in systematic resistance to the colonial enterprise and its degrading effects on native institutions. They championed the cause of their fellow Africans to lead a life of dignity and manhood.

Furthermore, the article concluded that Hayford, similar to his fellow West Africans, promoted the psychological welfare of the African people and campaigned to let Africans re-build their distinct African personality. His significant preoccupations were to promulgate a sense of oneness and cooperation among people of the African race and to disdain the disparaging views about Africans’ inferiority and barbarism. Like Byden, Hayford spearheaded and fashioned new paths of Africaness and determination to grapple with different national and racial challenges to stand out as Africans. It is essential to manifest efforts to keep the legacy of Edward Wilmot Blyden and encourage further investigations into its impact on pre-independent Africa, and why not much more modern Africa.

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The Power of Memory in the Creation of *Wuthering Heights* by Emily Brontë: when Transplanted Biographical Details Become Fictionalized

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Abstract
The role of memory in the imagination and the creation of the art of writing is paramount. The present paper is an attempt to argue that although novels are fictional works, they mirror a great deal of subjectivity; unconsciously, writers implicitly put ahead of their events. Hence, they directly extract from their life story. Moreover, they have been conditioned by their previous works as well as others’ books. In this paper, the researcher will select some passages from *Wuthering Heights* (1847) expressing the recollections of the past, which move Emily Brontë (1818-1848) to write her unique novel, where her imagination with its expansive power can “deploy boundless perspectives.” The entire plot is set within a story which reflects the unfair decisions that destroy the beautiful meaning of people’s life. Besides, some vivid autobiographical elements have been transplanted from her family and her homeland to permeate the atmosphere of *Wuthering Heights*; they also accounted for the stigmas left in her mind and echoed in *Wuthering Heights*. Therefore, the researcher focused on these crucial details, added to the atmosphere of Emily’s whole life, which are probably the most critical significance of this analysis. In this respect, the results of this study will perhaps give birth to further researches about the influence of one’s memory on their works.

Keywords: background influence, Emily Brontë, imagination vs. reality, memory, *Wuthering Heights*, Yorkshire Moors

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Introduction
From a logical point of view and following E. Kant (1933, p.77), what characterize these factors ‘before, now, after’ as notions of time is precisely because they are never given to the consciousness simultaneously, like things of the physical intuition. Thus, the units expressing space such as ‘here, there’ seem to combine of themselves as a whole, whereas, for factors expressing time, they only exclude one another. So, the evidence of the existence of one specification signifies the non-existence of the other and vice-versa automatically.

The influence of the author’s background is so powerful that she succeeded in creating an immense confusion between ‘Past’ and ‘Present’. This fact is also valid for the confusing space, when the reader is unable to detach between ‘there’ (the fictional space) and ‘here’ (the real place in Haworth). The restricted landscape in Wuthering Heights is just around the heroine’s house, where the intrigue is taking place. It results from the social differences which trap the heroes in an atmosphere always at the limits of the mysterious and unnatural; from here, we follow the tragic destiny of a family torn by an impossible love and the violence of the hidden sufferings.

An idea on the novel
This novel, Wuthering Heights, is not an autobiography. It is the overthrowing story of Heathcliff’s life, an erring boy found in the streets of Liverpool by Mr. Earnshaw of Wuthering Heights (Haworth, Yorkshire). After the death of the father, during his childhood, he had been frustrated, intimidated, and brutalized by Hindley, Mr. Earnshaw’s son. Hence, the latter looked at him as a usurper of his own father’s affection and privileges. From here, the ground becomes favorable to an act of posterior revenge. Nelly Dean, the family governess, has felt the presage when she cries out with wisdom by these words: “for shame, Heathcliff! It’s for God to punish wicked people; we should learn to forgive” (Brontë, 2012, p. 52).

In Wuthering Heights by Emily Brontë, the supernatural is emerging from everywhere. Mr. Lockwood goes back to Wuthering Heights and arrives there just before a snowstorm; this reminds us of King Lear’s storm in the Heath. Besides, in his dream, Lockwood had been so cruel to a little girl. According to Whitley (2000), this fact presents “powerfully the excess of his fear” and the vivid detail “anchors the unreality in reality and reminds the reader, as “does Macbeth; ‘supernatural’ need not mean ‘unnatural,’ but rather a nature rendered to a higher and more mysterious degree.” (As cited in Brontë, 2000, p. xiii). The researcher may wonder if Man is a prisoner of his past. We are going to see how this past inevitably follows him in his future life. Furthermore, one has to consider the origin and the nature of the impact of social context on writing. The author would like to highlight the relationship between the influence of the places where the writer has lived and those stagnating in her brain and embellished by her imagination. Every detail has been nourished by Emily Brontë’s memory and her recollections of the past. In this respect, Gérin (1979) states: “No book was more rooted in its native soil, more conditioned by the local background of its author, than Wuthering Heights.” (p.225)
Influence of her *Gondal Poems*

Undoubtedly, the children were very interested in the stories told by Daddy, since they rise again at the opportune moment. They resonate in her writing in all the splendor of their original space thanks to the activated memory. The latter works eternally to perpetuate the events, their time, and their space. Thus, Emily Brontë has been able to describe at the same time her beloved desert moors and this fictional world, which sleep in her unconsciousness, where the events manifest themselves according to their circumstances. Besides, Emily Brontë carried out long walks on the moor of heath and fern. Gérin (1979) asserts that “it was as Emily and Anne roamed the moors as growing girls, learning more each day about the natural life about them, that the feeling for *Gondal* was born.” (p.25) Gérin herself asserts that some passages in *Wuthering Heights* are paraphrases of the novelist’s poems. More precisely, *No Coward Soul is Mine*, with its “obvious affinities with *Wuthering Heights*, suggests that the vision which dictated the one must equally have inspired the other. They seem, on the metaphysical plane, at least, the products not only of one mind but of one time.” (p.189). At this point, the researcher becomes aware of the importance of time. Besides, it can serve as a reminder of how crucial and determinant the notion of time in fiction is!

On the other side, in her mind, she did not hesitate to create with her sister Anne this imaginary kingdom which is only the famous Gondal country directed by a woman, Augusta Géraldine Almeda. We may perhaps refer to Gérin’s interpretation:

> Emily gave the significant role in her Gondal Saga to a woman; this may well have been due, in the first place, to the idea of Princess Victoria, born on 24 May 1819, who was the first symbol of feminine power she came across (Gérin, 1979, p.25).

All the members of the family as well as the nurses, in addition to Byron, Milton and Shakespeare these authors previously read in childhood, and adolescence, have contributed to conceiving if not to inventing this imaginary space and time, which has made the particularity of Brontë. In her poems, she deals with themes that are very often similar to the strange passion which links Heathcliff to Catherine Earnshaw in *Wuthering Heights*.

Most of the themes existing in *Gondal Poems* come incessantly back, then naturally infiltrate in *Wuthering Heights* added to the contamination of the mentioned above writers’ episodes. Moore’s *Life of Byron* imprint has been for Emily less immediate but more lasting. Therefore, Gérin (1979) does not hesitate to highlight the Byronic impact:

> The influence of Byron on the young Brontës was an instant contagion that spread through everything they did and wrote during their formative years. It affected Charlotte and Branwell morally and mentally to such extent that they lost contact with realities, and suffered acutely from the restrictions of their life. (p.44)

With the help of lots of flashbacks and returns in time, travels in the past brilliantly executed, Emily Brontë develops a literary space of revenge, love, hatred, and passion to the point that
Catherine and her daughter Cathy have become among the most famous figures in British Literature. And the intrigue goes on through wide extensiveness of cruelty and bitterness which, however, ends with the ultimate defeat of Heathcliff’s destructive efforts and the promise of the union of the two dwellings, Wuthering Heights, and Thrushcross Grange, which were a long while tormented.

The Influence of her own life
Silently, the brain begins to register everything since the very early childhood to express one’s inner feelings at adulthood, when the same circumstances come back, or those who draw nearer appear. The best example will be perhaps that of Emily, who heard her father’s lamentations and her brother’s and sisters’ cries, but she did not understand great matter what was happening. Yet, these details emerged from the abyss of her soul, when she has been confronted with the writing of her poems and her novel. In this case, she was influenced and stigmatized by well precise events thanks to unfailing memory each time that the imaginary space is owing to the real one.

Undoubtedly, these laments for the loss of Maria and Elizabeth, the two eldest sisters who died in a private boarding-school at Cowan Bridge, registered in the little head of the five years old girl, find their loud echoes in Wuthering Heights. Mr. Lockwood saw the girl snatched to the window of the mysterious room where he was sleeping; he even heard her shouting and begging him to let her enter, and the choice of language is not fortuitous. Because in reality, Branwell, Brontë’s brother, arrived one day out of breath and screaming to have heard Maria’s voice, his already dead sister. Besides, Mr. Lockwood had a similar vision: the strange Catherine’s sudden appearance at the window. The girl complained and said, having been wandering for twenty years; she was asking if just they let her step in the paternal house. Moreover, in Wuthering Heights, once more, the shepherd affirmed he saw Heathcliff and Catherine walking on the Moors. And the superstition went on.

Emily Brontë uses this same room where Mr. Lockwood lived the painful nightmare, to permit by the same circumstance to Heathcliff to express his inner feelings with the help of a monologue deserving a scene from Racine’s or Corneille’s piece of drama. Here, the writer has succeeded in representing this so precious space, which everyone keeps genuinely in his subconscious. The Past, that lost paradise which even poets from the middle ages evoke and call up from memory. Standing in the heart of the flaming desert, these poets cry on what remains after they have left the spots, i.e., the ruins, those famous ‘Al Atlal’. They were immortalized forever in certain minds thanks to Umru Al Qais a poet from the ante Islamic period. Besides, the researcher has also in mind Ibrahim Nagui’s marvelous mournful poem, ‘Al-Atlal’, and its resonant repercussion on Um-Keltum’s song full of pathos.

The Brontë’s imagination had been solicited by her artful work to reproduce forever those fictive spaces which find their echoes again in the novel Wuthering Heights. As far as Gondal is concerned and although Emily had never visited Scotland, she has succeeded in making it an overthrowing transplantation of the space. The whole motion of the novel takes place around the two neighboring houses located in Yorkshire in England; yet, the influence of Papa and Tabby,
the housekeeper, is going to open other horizons to Emily. When the resemblance with the reality is striking, this writer is allowed to penetrate quietly in these fictive places.

One may wonder why it is that the same place can represent two different spaces according to time. Space has always been seen subjectively. The same dwelling, Wuthering Heights was an area symbolizing tranquillity, happiness and peace. Just after Mr. Earnshaw’s disappearance, it becomes a real hell where the inhabitants find themselves in atrocious conditions. Unfortunately, they have no other choice apart from living closer to one another, and to cohabit together. Hence, the adverse situation dominates the atmosphere and engulfs all the characters in its frightful mesh.

**The Pathetic fallacy in Brontë’s writing.**

Youngquist (1989) put it so elegantly in this passage:

> Specific post-structural and Marxist methods of interpretation have so diminished the role of the artist in the act of creation. The strange notion has occurred to some that there is no such thing as an author, that language speaks without a mouthpiece, or that when poets compose, history does all the work while it is unquestionably true that history shapes an author’s aims and ought, therefore, to be studied; the extent to which history determines a literary activity is a question that requires the most considerable critical tact. We must not discount, for reasons of fashion or convenience, the role that the individual plays in producing a work of art. (p. iiix)

In fact, by restoring the Brontës to the Brontës’ studies, we restore the individual to the act of creation, but with the awareness that the biography of the mind cannot be reduced to the historical circumstances. To restore Emily Brontë to Emily Brontë’s studies is to consider the character of the writer’s own mental life inevitably. But deviating from the human norms demands more attention, since the norm acquires meaning primarily compromised. Put another way, “you never know what is enough unless you know what is more than enough’, as said in Blake’s poems.” (SparksNotesEditors.2002). Consequently, one may wonder if it is possible to travel both divergences when Reason and Heart are constantly in conflict.

Like Byron, the Brontës exploited the fascination of the forbidden and the appeal of the terrifying ‘satanic hero.’ In our opinion, when mentioning forbidden, has Catherine to consider Heathcliff as an adopted brother or as a passionate lover? Here, Emily Brontë was sensitive to the ambivalence of the human nature as well as the human experience. She felt her characters’ pleasure and pain at their highest intensity. Besides, she perfectly managed to put on the surface the destructiveness of love and the “erotic quality of the longing for death.” These phenomena were crudely explored by 18th Century writers of terror tales and gothic fiction and their picturesque backgrounds of England. Coote (1986) notes that Heathcliff “is both worldly and profoundly romantic.” Besides, “the pathos of the orphan”, added to “an air of mystery deepens the suspicion that he is connected to the devil.” (p.44)

At the same time, he possesses benevolence, humanity, and grandeur of passion - whatever his sins - which echoes Shakespeare. Emily Brontë demonstrates her inner psychological grasp
and her deeply rooted knowledge of the internal side of man thanks to her elevated metaphors. She also uses a lot of terrifying images, and troubling scenes which, as we know, resemble only significant moments in Shakespeare’s drama, not to mention Racine’s Phaedra or even Sophocles’ Antigone.

To put the above quotation in simpler words, our analysis of the most influential images that emerge from that powerful language is necessary. The two epithets ‘powerful’ and ‘amoral’ have been attributed to both Heathcliff and the ‘forces of nature.’ Moreover, ‘powerful’ may suggest that the other even main characters can only be weak and ‘amoral.’ This paradox conducts us to the extremeness of mastering and managing one’s power and will. No moral or even religion can stop this animal-like instinct of destruction.

In addition to this overthrowing comparison, one may wonder which ‘nature’ does Emily Brontë mention, storm or defeat? And which forces? Here lies all the sweetness of the secret of the particularities of each region, with its so-called particular climate, landscape, and fame, thus specific themes, and choice of words. Heathcliff is both ‘worldly’ and ‘romantic.’ The first qualifier may be linked to materialism as opposed to spiritualism, whereas ‘romantic’ supposes evasion, imagination, and freedom of mind. It may also have the connotation of the supremacy of feelings. The latter are sometimes able to solve problems and to answer questions if one refers to transcendentalism. This psychological situation is superbly illustrated by Blaise Pascal (1623-1662) by “Le Coeur a ses raisons, que la raison ne connaît point” (as cited in Lagarde & Michard, 1961, p.169), i.e., The heart has its rights, that the reason ignores. In this Pascal’s philosophical aphorism from Les Pensées (1670), the purposes of the Reason are utterly different from the goals of Heart.

Furthermore, the Brontës being themselves natives of the moors had ‘their lot been cast in a town,’ doubtless, their writings, if they had written at all, ‘would have possessed another character.’ Garrod (as cited in Brontë, 1972: viii) manages to summarize everything in this short passage:

The wild moors of the North of England, the language, the manners, the very dwellings and the household customs of the scattered inhabitants of those districts must be to such readers in a considerable measure unintelligible, and—where intelligible—repulsive—men and women who, perhaps naturally very calm, and with feelings moderate in degree, will hardly know what to make of the rough, sharp utterance.

**The Universal tragedy**

Trying to be able to choose the ‘right road’ to follow in our fixed itinerary is quite a utopia, since man is at the same time free and imprisoned when confronted with many directions in his ephemeral journey. Robert Frost’s poem (1991), “The road not taken,” reflects precisely this painful dilemma where one finds himself unable to travel both roads, if not more. Hence, how disturbing his ‘and sorry I could not travel both’ is! The same feeling with a melancholy mood of a life that one had not lived is felt when Catherine Earnshaw (in *Wuthering Heights*) finds it hard
to make her final choice upon which her whole life will depend. Who has she to marry, Heathcliff? And it would ‘degrade’ her; she is torn between her love for him and her desire to become a gentlewoman if she decides to marry Edgar Linton.

Moreover, when she regrets being an adult, she probably would like to go back the whole path already chosen; thus, she laments ‘I wish I were a girl again, half-savage and hardy, and free’… This could symbolize a life that one has not enjoyed to the full, things not experienced, or perhaps just a ‘word’ that has not been ‘said.’ The whole tragedy lies in the fact that Catherine and Heathcliff went from ‘Innocence to Experience,’ if I may borrow William Blake’s vision, and this is the lot of any other human being. They lose that world of paradise to enter the thorny one. Likely, the notion of Adam and Eve thrown from heaven to the earth is omnipresent, and that eternal regret for childhood takes on the obsessive nostalgia.

One may try perhaps to analyze the link between the Brontës as readers, and these authors as writers. Bunyan, Shakespeare, Milton, Schiller, Scott and Byron have influenced them. Some critics said that Byron might write some parts of *Wuthering Heights* or perhaps they are written about him. On these matters, we may cite Holker (1986,) who emphasized that the theme of the human soul struggling to find righteousness and eventual peace is an echo of Bunyan’s Pilgrim *Progress* in which everyman makes his way through the world and all its troubles, encountering temptation on the way, yet managing to stick to the winding and thorny path of goodness. (p.94)

When using this vivid image, Holker (1986) wants to tell us about the real human condition. She also adds a comparison with King Lear, “battling against the storm, a storm symbolizing the cruelty of man.” (p.95) At this point, the researcher is not so satisfied with the phrase ‘cruelty of man.’ She prefers to say the frailty and vulnerability of Man.

On the other hand, throughout Emily Brontë’s novel a combination of light and darkness, storm and tranquillity pervades the atmosphere. The latter is sometimes expressed with an exceptional silence such as in the following passage in chapter 11; the narrator, Nelly Dean passed the old gate, on a journey to Gimmerton (a hamlet in the Yorkshire). It was “a bright frosty afternoon; the ground bare, and the road hard and dry.” Suddenly she remembers when she was a little girl:

I came to a stone where the highway branches off on to the moor at your left hand; a rough sand pillar, with the letters W.H. cut on its north side, on the east, G., and on the South-west, T.G. It serves as guide-post to the Grange, the Heights and village. The sun shone yellow on its grey head, reminding me of summer; and I cannot say why, but all at once, a gush of a child’s sensations flowed into my heart. Hindley and I held it a favorite spot twenty years before. I gazed long at the weather-worn block and, stooping down, perceived a hole near the bottom still full of snail-shells and pebbles, which we were fond of storing there with more perishable things; and, as fresh as reality, it appeared that I
beheld my early playmate seated on the withered turf: his dark, square head bent forward, and his little hand scooping out the earth with a piece of slate. ‘Poor Hindley!’ I exclaimed involuntarily. (Brontë, 1983, p.94)

Although Hindley’s son, Hareton, is walking hand in hand with Nelly, he is far away from the events taking place in her mind. This kind of silence, where no utterance is heard, is capable of speaking volumes of the passing of time. Hence, the shells and pebbles are still there, and they function as a ‘homely reminder of lost childhood’ when one cannot forget the crucial fact that Hindley was Nelly’s playmate twenty years ago. She even had a vision: “the child lifted its face and stared straight into mine! It vanished in a twinkling.” (Brontë, 1983, p.94)

Even the characters’ memory becomes active over time. In this sense, Nelly’s consciousness is put in motion to assert this sweet, painful impact of childhood. The Past is ironically whispering to Brontë as well as her characters that it will never fade away. Here the researcher is wondering about which is the winner? Is it the imagination and its expansive freedom or the reality with its restricted limits? Such questions, the researcher thinks, are beyond any human intelligence.

Finally, the heroine in Wuthering Heights goes as far as to deny the existence of the space in which she is living. She confesses to Nelly Dean: “If everything perished, and only Heathcliff remains I will continue to be; however, if everything remains and he will be demolished, the universe will become extremely strange and unknown, and I will no more be part of it.” (Brontë, 1983, p.198) Besides, space is compared by Catherine to an inescapable prison which torments her, to the point that she dare to cry out in that way: “the thing that irks me most is this shattered prison, after all. I am tired of being enclosed here. I am wearying to escape into that glorious world and to be always there.” (Brontë, 1972, p.198). At the limit of despair, she was tired to be enclosed and aspires a better world; a glorious world she is the only one to see, neither through the tears nor through the wall of a broken heart but really in her. Here we have the impression that she wishes a kind of fusion of the whole Nature perhaps more potent than the Deism where probably, instead of finding freedom, she will be condemned to remorse, indeed, to roaming in the infinity and the damnation which engulfs her forever.

Conclusion
The Brontës’ childhood was a rough one, especially when the disease was prevalent. Besides, Emily Brontë, the writer, has grown up in an oral tradition of the ballades sung by Tabby; this governess’ influence is crucial, and the brain is here to make it rise again at the most appropriate moment. For Brontë, the representation of places generates a flagrant similitude between fiction and reality; this accounts for the fact that when the researcher is visiting Haworth, this so overthrowing place, a total confusion arises in her brain. And she confirms that Wuthering Heights and Gondal Poems are so profoundly rooted in Haworth. The influence of the author’s background is so powerful that she succeeded in creating an immense confusion between ‘Past and Present.’
Some writers often affirmed that the West Yorkshire wild moors are linked to ‘Scott’s Highlands, Cooper’s forests or Melville’s sea.’ Indeed, Haworth wild moors were vital for Emily Brontë, not only because they exist in the Yorkshire, but also especially she has been able to reproduce them in her writing with those alarming hills, weltering in dreadful loneliness. Consequently, this paper concludes that the author’s background goes hand in hand with her book and resonates loudly throughout it. This result is probably the next issue that one may venture to analyze in this unique novel.

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References
Appendix A
Here is Emily Brontë’s poem “No Coward soul is mine,” written on 2\textsuperscript{nd} January 1846.

\begin{verbatim}
NO COWARD soul is mine,
No trembler in the world’s storm-troubled sphere!
I see Heaven’s glories shine,
And Faith shines equal, arming me from fear.

O God within my breast,
Almighty ever-present Deity!
Life, that in me hast rest,
As I, Undying Life, have power in thee!

Vain are the thousand creeds
That move men’s hearts, unutterably vain;
Worthless as withered weeds,
Or idlest froth amid the boundless main,

To weaken doubt in one
Holding so fast by thy infinity,
So surely anchored on
The steadfast rock of Immortality.

With wide-embracing love
Thy spirit animates eternal years,
Pervades and broods above,
Changes, sustains, dissolves, creates, and rears.

Though earth and moon were gone,
And suns and universes ceased to be,
And thou wert left alone,
Every Existence would exist in thee.

There is not room for Death,
Nor atom that his might could render void;
Since thou art Being and Breath
And what thou art may never be destroyed.
\end{verbatim}

(Brontë, 1983, p.360-61)
White Identity Problems in Kurt Vonnegut’s Science Fiction

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Abstract:
Kurt Vonnegut as a American post-war author sought to voice his anger with American foreign policy, arguing that it had a pervasive impact on the white middle-class individual. He used two mains types of protagonists to represent the struggle of this white middle-class individual. The first is a post-nuclear hero that is careless and indifferent to things around them. The second is characterized by a sort of obsessive madness about people’s well being and love. Both are victims of the atomic annihilation age which occurred after the Second World War and the fears that emanated of it. They have to look at their universe crawling to destruction and teach themselves to cope with it. The only escape that is possible for these protagonists is death. Vonnegut thus makes self-deluded, anxious, and mad protagonists to show a white middle-class individual who suffers an identity crisis because the discourses and claims of the government alienate them. This special middle-class is a minority that is marginalized by the mainstream bourgeois culture. Loneliness is a keyword in his works, he often depicts Americans around the world as lonely because the foreign policy of their country makes them misunderstood among others, and does not represent their true feelings. Lonesome No More and God Bless You Mr. Rosewater are novels that show kindness towards simple Americans. Understanding the importance of this white American minority will help understanding contemporary American politics and particularly the kind of people that are elected in America.

Keywords: alienation, american identity, atomic annihilation, cat’s cradle, god bless you, mr. rosewater, kurt vonnegut, post-nuclear hero, postmodern prometheus, , post-war period, science fiction, science fiction protagonist, self-delusion, slapstick, slaughterhouse-five, white middle-class American

Introduction

Through an analysis of Vonnegut’s major works, particularly *Cat’s Cradle*, *Slaughterhouse-Five*, *Slapstick*, and *Galápagos*, one realizes that Vonnegut did not write Science Fiction (SF) for the sake of fantasizing about the future only. His approach to the universe around him, and the future of the earth, was somewhat pessimistic, he even predicted a disastrous—and accelerated—end of the world. Kurt Vonnegut’s use of Science Fiction is undoubtedly rebellious. He writes merely to express anger, disapproval, and to show his resistance to the imposed systems. He stands against everything that turns out to be abusive to the future of man, like political systems or cultural agents that justify harmful practices like racism and war.

Vonnegut is an anti-conformist author who hated (then left) his job at General Electric because it obliged him to tell lies (Allen & Vonnegut, 2003). His non-conformist ideas occur in his works in a very subtle way. Some of his protagonists are “post-nuclear heroes,” who are loners, and for whom science is an indifferent force that “assaults them every moment of their lives” (Boon, 2006, p.19). These heroes live in a “post-nuclear age” (a term used by the American critic Donald E. Morse), which comes in SF as the age of destruction. Though different authors attempted to represent the positive side of science, most of the population was already convinced that the end of the world was near, and that they were living in an age of “atomic annihilation” (Morse, 2006, p.84-85). In this period, atomic destruction became “the number one public fear” (83), which yielded into the “post-nuclear hero” as a recurrent figure in the literature of the period.

The people represented by, and in, Vonnegut’s works of SF are helpless white Americans; who rejected the living conditions in their country during the post-war era and prepared themselves for the end of humanity. Morse cites authors who also made writing about doom the core element of SF, like Ray Bradbury, who wrote about humans colonizing Mars as a consequence of the destruction of the earth in *The Martian Chronicles* (as cited in Morse 2006, p.85). American SF author Philip K. Dick is also mentioned by Morse to argue that any “responsible” writer would have become an “involuntary [crier] of doom, because doom is in the wind” (p. 85). Likewise, Vonnegut often mentioned that his works meant to raise people’s awareness about their world, their politicians, and about the danger of science (Allen & Vonnegut, 2003). He often spoke of the function of the author, saying that writers are the “canaries in the coal mine” or the alarm bells, who have to warn about danger before it happens (Vonnegut, 2006, p. 94).

What is typical about the cited writers is that they lived within the same period; they witnessed the end of the war and its consequences (the atomic age). They have been terrified by the development of events, and all of them used SF to speak about their disapproval and rejection of such policies, especially when the US government started war in Vietnam. The people who consumed such literature were people who could see what was going wrong with the world around them and who felt terrible about it. Likewise, Vonnegut’s characters often feel depressed, abandoned, anxious, or even marginalized by the mainstream around them, which denotes the
existence of a white minority within the majority, usually unheard or ignored by the mainstream culture, who justifies war.

The “Post-Nuclear Hero” and Character

The SF writer occupies a position that elevates the genre to high art by acting as a prophet writer. Such is the case of Kilgore Trout, the fictional SF author in Vonnegut’s works, who prophesies doom, thus embodying the redemption of the SF writer as a prophet of the atomic age (Morse, 2006). The SF work inspires from the period of its writing even if the setting is in the future. The 1950s in America for example was a period in which Americans were engrossed by the idea of atomic annihilation. They were shocked by the use of the bomb against civilians after the Hiroshima and Nagasaki events (Morse, 2006), which they reflected in the literature of the period (and imagined consequences set in the future).

These “New Wave Science Fiction Writers” concerned themselves with the sociological impact of their works as expressions of satire, characterized merely by their sarcasm and pessimism, and depicting the future as “dark and miserable” (Mann, 2001, p. 18). The writers of the period become prophets of doom, and the things-go-wrong attitude becomes the common way of writing SF. The protagonist is thus someone who has to face the trouble of living in destruction and coping with it. They are someone who tries to cope with the chaos around them (like Jonah in Cat’s Cradle), someone trying to give sense to the world (Eliot in God Bless You, Mr. Rosewater), or a loner who goes senseless and careless about the world (like Dr. Hoenikker in Cat’s Cradle).

Kevin A. Boon speaks of the “Post-nuclear heroes” whom he describes as loners that are affected neither by science nor by religion (Boon, 2006, p.20). They are characters who have to surrender to death because it is the only escape they find around them. He concludes:

The post-nuclear hero achieves heroic proportions by asserting his/her individual will in the midst of chaos. Order does not have to be regained. The enemy does not have to be vanquished. All sources of conflict do not have to be resolved. Closure is not mandatory (Boon, 2006, p.20)

Science in such novels is one of the different forces that oppress them. Though Boon chose Felix Hoenikker as the loner in Cat’s Cradle, other characters are also loners in the same novel (maybe even more than Felix). Jonah and Newt, for example, feel assaulted by the consequences of Dr. Hoenikker’s inventions (the atomic bomb and ice-nine that caused the end of the world). One more loner is Billy Pilgrim in Slaughterhouse-Five. He is a young man who was driven to fight in a war against his will. Billy did not want to be in war and was constantly trying to die to put an end to his struggle.

In the case of Billy Pilgrim, death is presented as the only escape from a fate he never wanted. He is the center in his environment, yet, he is not represented as a brave warrior. The main
thing about him is that he is rather realistic at war; he did not embody any of the myths of heroic fighters. He was a simple young man who was not ready to fight.

For Billy, it was unfortunate to have to survive each time he tried to let himself die. He was traveling back and forth in time because the aliens from the fictional planet Tralfamadore captured him. Though the time-traveling in the narrative breaks all the rules of traditional storytelling, for Billy, it meant being stuck in life and being unable to make one’s fate better. Boon (2006) explains that “in post-nuclear science fiction, death is presented as the conclusion of a game we create for ourselves to play” (p.20). Thus, Billy, being able to foresee the future, is overwhelmed by the game around him. The game is a reference to government decisions like going to war, the Dresden firebombing, etc. All that makes him feel like death is the only possible conclusion for the meaninglessness of life.

Mary O’hare in Slaughterhouse-Five is also a post-nuclear hero who feels alien to her culture. Mary does not consider death as the only option though she does show some sort of melancholy about the world. She considers the young men who went to war as children who were sent to death. Mary showed a lot of anger with the writer of the book in the novel because she thought he was going to write another “war glorifying novel,” which is why Vonnegut decides to call it the Children’s Crusade (Vonnegut, 2007, p. 16).

Cat’s Cradle published in 1963 featured the same idea as that of Mary in Slaughterhouse-Five. In this novel, Ambassador Minton stated that the war was actually fought by children (Vonnegut, 2011, p.181). In his speech during the celebration entitled “In Memory of War Martyrs,” he spoke about the young men who fought the war and called them children. In fact, Cat’s Cradle expressed Vonnegut’s view about war in the voice of ambassador Minton saying:

When we remember wars, we should take off our clothes and paint ourselves blue and go on all four all day long and grunt like pigs, that would surely be more appropriate than noble oratory and shows of flags and well oiled guns (Vonnegut, 2011, p.182).

There is a common feeling of anxiety shared between these characters, as a result of the events of their age. They deliver a truthful account of the feeling of the common individual in the twentieth century. This leads to the questioning of the true feelings of these groups as opposed to their societies, in which they often feel alienated. Vonnegut’s protagonists are usually white middle-class Americans from the Midwest, often from his hometown, Indianapolis. They all share a common distrust of their culture and think that all life is meaningless.

Vonnegut’s White Minority

Vonnegut keeps going back to his disillusioned white protagonists in many novels (Cat’s Cradle, Slaughterhouse-Five, Slapstick, GBY). He also depicts them as feeling lonely in America. In Cat’s Cradle, he argues in the voice of Mrs. Minton that Americans are hated everywhere they
go because of the country’s foreign policy and that they are in constant search for love (Vonnegut, 2011, p.70).

Vonnegut adds the description *Lonesome no More* to the title of the novel *Slapstick*, in which he assigns codes arbitrarily to different people in the country. In case of a sudden war or atomic catastrophe, the people who are assigned these codes can find each other and live together as a family. In *Slaughterhouse-Five*, he describes the American soldiers as the most desperate, the poorest, and the dirtiest of all the other soldiers, saying:

Many novelties have come from America. The most startling of these [...] a mass of undignified poor. They do not love one another because they do not love themselves. Once this is understood the disagreeable behavior of American enlisted men in German prisons ceases to be a mystery (Vonnegut, 2007, p.85).

He explains that even their outfits were not well fashioned as those of the soldiers from other countries. The enlisted American men had sterilized old suits “obviously made for [other men],” gifted from a “nose-holding charity” (Vonnegut, 2007, p.86).

Vonnegut goes on to describe the American enlisted soldiers’ behaviors to each other and towards other soldiers at war. He says that they constantly lacked fraternity and politeness to each other because they were taught to hate themselves for their poverty.

They were known everywhere to be the most self-pitying, least fraternal and dirtiest of all prisoners of war … They despised any leader from among their own number, refused to follow or even listen to him, on the grounds that he was no better than they were, that he should stop putting on airs. (Vonnegut, 2007, p. 87)

Vonnegut explains this self-pitying attitude of the American soldiers as a lack of love and consideration from the American government towards its people. He says America is the wealthiest country, and the most common belief among Americans is that they can easily become rich, yet, they remain poor and disrespected (Vonnegut, 2007, pp.85-86).

Finally, in *GBY*, Eliot, the protagonist, tries to give love to all people. Jerome Klinkowitz, the American scholar and critic, analyzes Vonnegut’s different references to the feeling of loneliness and argues that it is due to the changing American Dream. America, according to Klinkowitz, needs a new American Dream, because the American Dream people believed in during the early twentieth century did not include living equally with the Blacks. Besides, the Economic Crisis of 1929 was a direct contributor in creating this feeling of depression and loneliness because Americans were used to a better (or higher) living standard (Klinkowitz, 1982, p. 62)
Vonnegut’s plots show characters who only feel psychologically relieved in the odd and bizarre turns of events of the SF setting. Some of them identify with SF texts and authors they read (like Eliot Rosewater with Kilgore Trout) because they usually feel marginalized by their cultures and politics. The things that make these characters feel psychological relief are inspired from the real as the author, Vonnegut, himself often makes references to real events from the history and politics of America. This fact is not a simple act of fiction but part of the self-referentiality of the text.

The assumption that the white middle-class male characters feel represented in the SF work comes in Vonnegut’s works in two different forms. First, when the characters feel lonely, desperate, they try to help others but find themselves helpless in front of the general status quo in their lives. Their sadness for humanity makes them into other versions of Prometheus. If Frankenstein was Mary Shelley’s Modern Prometheus, then these characters are Vonnegut’s different forms of a Postmodern Prometheus. Like him, they live in continuous pain and agony. They see things going wrong around them, become anxious, nihilist in some cases, sometimes they try to fix things but are defeated.

The Promethean protagonists live in total sadness until the end and undergo the subversive consequences, just like the people they try to help. Vonnegut’s characters find relief and peace in the chaos of things around them, not because the chaos is their favorite aspect, but because there is the disruption of the imposed systems in chaos. Just like Prometheus, they are rebellious, and they want to break the conformist systems that control Man. These characters are Mr. Rosewater in *GBY*, the twins in *Slapstick, Or Lonesome No More*, Jonah in *Cat’s Cradle*, and somehow, natural selection (metaphorically) in *Galápagos* (1985).

Eliot Rosewater, for example, had a strong love and will to help others. He gave up his father’s wealth because he refused to live by the fake standards of a society of appearances. He chose to be a wanderer in America, shared everything he owned in an office devoted to the people in need of help, and held long conversations with them. The novel does not include SF, but glorifies SF authors. Eliot, the protagonist, crushes into a SF authors convention and says he loved them because they were the only ones “crazy” enough to be aware that there was a “terrific” change in the world. For Rosewater, SF authors are the only ones with “guts” enough to care about the future (Vonnegut, 1965, p.18). So, taking Rosewater as an example of a white-middle class male individual, it is realized that this character feels subverted by the imposed systems; he even rejected wealth and bourgeoisie for their artificiality, for a more casual lifestyle.

Eliot is the optimist philanthropist who devotes his life and money to help people around him in *GBY*. He is Vonnegut’s depiction of the sympathetic character. The novel is about the importance of kindness towards the poor and the needy, be it mundane or psychological need. The novel itself begins with a piece of advice for babies saying that during their stay on earth, the only thing they needed to do is being kind.
The Karass of poor people, which is set forward by Vonnegut, shares the same feelings of love and care for others. In his conversations with Rodney Allen, Vonnegut admitted having experimented with poverty in GBY by giving money to a character inspired from a real person who was actually poor (as cited in Freese 2009, p. 235). The result of his experiment was a character who gave everything he owned for the sake of spreading happiness. The Karass also occurs indirectly in Slapstick as the point in the novel is the extent of love and empathy that an individual might be able to find in cases of loneliness.

The Prometheus figure is less explicit in the novel Slapstick as the idea of the novel is to create relatives for people all around America. In the novel, inhabitants of the country are given codes that secure extended families for them in different places. The basic plot is about a philanthropist action taken by the government to make everyone happy (or at least, lonesome no more), which reflects more or less Vonnegut’s obsession with happiness and well-being (Vonnegut, 1976).

The Lonesome no More in the title is a radical plan to overcome loneliness and sadness in America by assigning artificial families for each individual. Vonnegut seems to be mostly concerned with the lack of real love and good intention in America, which is why he created the Karass as opposed to the Granfalloon, both terms coined for the first time in Cat’s Cradle (first published in 1963). The Karass is a family in which people share true feelings about their society and humanity. The Granfalloon denotes people who identify with each other based on subversive ideological or cultural premises, usually, something that survives upon prejudice and artificiality (what is left after removing the skin of a toy balloon) (Vonnegut, 2011, p.65). Each of Vonnegut’s novels has a Karass composed of people who feel marginalized by Granfalloons (an example of a Granfalloon he mentions in Cat’s Cradle is the USA) and so is the social group represented in his works, a minority (Karass) who feels under-represented in an America of Granfallonery, the karass is thus a white minority.

Other characters are not Promethean, they do not suffer for the well-being of humanity, they are rather consequences of things going wrong in society, like Billy Pilgrim in Slaughterhouse-Five, and Dwayne Hoover in Breakfast of Champions (The loners).

An American Identity Crisis

Vonnegut’s characters suffer identity dilemmas. They are troubled by the loss of the morals and principles they always respected. This mode leads them to self-delusion, which, according to the American critic James Lundquist, becomes a theme in Vonnegut’s satire. Indeed, the secret, which makes Vonnegut’s comedy special, is its absurdity. The more absurd the situation becomes, the funnier it is (Lundquist, 1980). Klinkowitz (1982) concludes that Americans are programmed to think that they are doomed to search for things that do not exist, which is due to a loss of trust in American values and culture. Klinkowitz idea is that the values Americans were raised to respect, were not considered by their government at war.
What defines Vonnegut’s characters is their continuous search for meaning for their lives (Klinkowitz, 1982). Vonnegut in the voice of Claire Minton explains that Americans feel lonesome and alienated everywhere they go in the world; that they search for love in forms and places where it does not exist, and that it is a problem related to the vanished frontier (Vonnegut, 2011).

Lundquist says it is “an identity fable” that is “run through Vonnegut’s fictions” (Lundquist, 1980, p.25). Americans are troubled and deceived by the image of the America of the Post World War. America is the country that raises children proud of their country’s peaceful constitution and its small number of soldiers, especially compared to European countries. Yet, many of its citizens are anxious because of its foreign policy during and after the Second World War. They feel alienated when their beliefs no longer conform to their present, which is affected by war and its consequences.

Claire Minton’s point (that American people’s alienation is a product of the vanished frontier) is further discussed by Fumika Nagano and Jerome Klinkowitz. Fumika Nagano argues that the people who believed in American democracy considered America a white society. The vanishing frontier constituted a threat to white America because it meant ethnic mingling and the end of white America (Nagano, 2009).

Vonnegut felt loneliness and longing for the community among Americans as they shifted between houses and towns, a lifestyle that was imposed on them by their economic system. Kathryn Hume argued that his melancholy is the outcome of Americans’ feelings of loneliness (Hume, 1998). Most of Vonnegut’s critics, mainly Jerome Klinkowitz, James Lundquist, and Kathryn Hume, have agreed on the fact that Americans feel a loneliness caused by deceit and their government’s faithlessness. This condition created a constant search for a community within Americans (Hume 1998; Lundquist 1980; Klinkowitz 1982). Each of his novels provides alternatives and ways for society to recreate family bonds. Perhaps his most popular concept is that of the Extended Family, which he suggested in Slapstick. Through the Extended Family, Vonnegut allows his characters to have relatives in every American state, thus making them feel less lonesome. The idea consists of attributing code numbers to each individual, thus, each one could find a relative who had the same code number as theirs other states around the country.

Vonnegut’s expression of anger against his culture and politics includes not only disillusioned characters but also irrationality and humour. He uses absurd representations like extreme transformations in human beings (from Men to half-fish in *Galápagos*), grotesque human figures like Dr. Felix Hoenikker on the day the bomb was dropped on Japan, and silly illustrations of Billy Pilgrim in *Slaughterhouse-Five*.

**Conclusion**

The twentieth-century literature needed to depict different themes that represented the period, especially the post-war era. This literature about wars included feelings of disillusionment...
and distrust by individuals towards their cultures. Americans felt the risk of living in chaos after the end of the war and felt that their age was the age of atomic annihilation; they expected the catastrophe at any moment. Authors attempted to depict these fears in SF works because the danger came from science. Science had become the most dangerous thing in life since it was perceived as more harmful to human beings, than useful.

SF writers redefined the function and elements of this genre, which went from creative prophesies about the future of science to destructive expectations of the future of humanity, such themes are best represented through dystopia. Whether these writers decide willingly or unwillingly to use such a style in their literature, this genre finds itself immersed within the post-war SF novel from the very moment the themes of doom make an occurrence.

The post-nuclear literature features a post-nuclear hero who feels lonely and desperate because of their culture and politics, expecting death as the only solution out of it. Through the works of Kurt Vonnegut, this protagonist reveals himself to feel lonesome in a society that is entirely influenced by the ideals of Modernity, which legitimizes war, and submits to the discourses of their governments. Vonnegut’s SF revealed the existence of a white minority within the general white majority in the United States. This group is minor because of its feelings of marginalization and disillusionment as opposed to their mainstream culture.

Notes

i American historian Bernard DeVoto stated that the post-War SF was all about destruction and devastation. The “‘Things go wrong’ is the ultimate story pattern of the period with “conclusive tragedy” (cited in Bleiler and Bleiler 1998).

ii Term coined by K. Vonnegut in CC to refer to people who share good intentions about humanity and feel they belong to the same group

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Multimodal Conflict Management in English Fictional Discourse

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Abstract
Modern linguistic studies encompass a wide range of approaches for explaining language in use through the set of different semiotic resources. This paper discusses the use and informative significance of such funds in the framework of conflict studies in English fictional discourse. The phenomenon of conflict discourse multimodality, which combines several semiotic systems as particular modes of communication, helps to reveal the communicative and pragmatic value of verbal and nonverbal means of conflict settlement and resolution. The paper aims to determine how the nonverbal means of communication in conflict discourse influence the process of conflict interaction and what implications its interpretation has on conflict development and resolution. To achieve this, the study relies upon the analysis of semantic, formal, and functional peculiarities of nonverbal conflict-management mode in the structural organization of conflict fictional discourse. The analysis of nonverbal mode as a combination of different semiotic resources reveals that nonverbal conflict-management mode is represented by a specific set of patterns in English fictional discourse. Moreover, the process of conflict communication may be regulated nonverbally, governing, completing, strengthening, or resolving the conflict. The obtained results indicate that analysis of the nonverbal means in conflict fiction discourse with a focus on multimodal studies enables to get a true picture of the role of nonverbal conflict-management mode in the actual and potential realization of communicative strategies which in correlation with its pragmatic impact and some sociolinguistic features contribute to the influence on the process of conflict resolution and management.

Keywords: English fictional discourse, multimodal discourse analysis, nonverbal conflict-management mode, behavioral patterns, sensory modalities

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Introduction
Multimodal discourse analysis as an interdisciplinary approach to the study of oral and written, literary, and digital, verbal, and nonverbal language use aims at revealing formal and functional characteristics of the language concerning its social context, pragmatic intention, as well as sociopsychological characteristics of a person. Conflict-management mode in English fictional discourse comprises both verbal and nonverbal resources used by the characters influencing the beginning, escalation, culmination, and resolution of conflict communicative process. As far as conflict communication is characterized by a high level of tension and emotivity, it determines the choice of nonverbal means of communication as a unique way of conflict management and resolution (Gamble & Gamble, 2012; Hasan, 1996). Conflict discourse being a complex multidimensional, multimodal and multifunctional phenomenon that always exists in context brings to light the necessity to analyze its various aspects, such as social, situational, historical, cognitive, intertextual, linguistic, and extra-linguistic ones, in conjunction with nonverbal mode research as a particular way for the full interpretation of a speaker's communicative behavior in conflict situations in English fictional discourse (Królikowska, 2015).

Almost all human communication, including conflicts as the process of active disagreement between people with opposing opinions or principles, is intrinsically multimodal, conveying the messages by using more than one semiotic mode or channel of communication. According to Kress (2010) and O'Halloran (2004), multimodal discourse analysis comprises the study of language in combination with other resources, such as music, images, gesture, action, symbolism. Multimodal phenomenon is realized through analysis and description of different semiotic resources (modes) which integrate across sensory modalities (e.g., visual, tactile, auditory, kinetic) in multimodal events, texts, discourses. So, communications are conveyed through a definite channel, or medium, and the diversity of semiotic resources or modes serves as a means of communicating and interpreting the transmitted messages (Makaruk, 2015). Although verbal mode generally predominates in a given medium, namely in the fictional discourse, conflict communicative situations are always characterized by a high percentage of nonverbal messages, completing, strengthening, opposing, substituting, or emphasizing the verbal resource.

This paper investigates the designation of various nonverbal means such as gestures, mimics, facial expressions, and voice qualities, etc. of the character in conflict situations depicted in the fragments of English fictional discourse. The complex of these nonverbal cues viewed as nonverbal conflict-management mode reveals a particular semiotic resource represented in specific nonverbal behavioral patterns, specifying the development of conflict communicative process.

Due to the tasks of the given research, the following sections suggest the analysis of the pragmatic nature of conflict fiction discourse as well as the correlation between a verbal and nonverbal mode that contribute to better understanding of the role of nonverbal conflict-management mode in the ways of governing, settlement, waning or the resolution of conflict communicative processes.
Finally, the article proposes the application of a theoretical model of multimodal discourse analysis that underpin conflict discourse studies revaluing the role and influence of nonverbal mode in conflict discourse organization, interpretation, and management.

**Theoretical Background of the Research**

Different approaches to the analysis of nonverbal means of communication in modern studies are characterized by cultural and psycholinguistic aspects research of nonverbal communication (Kurylo & Rozman, 2017), functional aspects of the speaker’s tactile behavior in the English fictional discourse (Zhukovska, 2018), the study of nonverbal means of expressing empathy in English dialogical discourse (Kozyarevych, 2006), nonverbal aspects of the speaker’s invective behavior in conflict discourse (Zolotarenko, 2015), gender peculiarities of haptic communication (Hertenstein & Keltner, 2011), pragmatic functions of gestures research (Kendon, 2018), the problem of using facial cues continuous speech (Mitchel & Weiss, 2014), the analysis of nonverbal communication in the fields of security and justice (Denault et al., 2020), the character’s emotional response in English fictional discourse (Netrebina, 2016), etc. Nonverbal means of communication are generally classified according to the place of their realization: for instance, kinesics as a special semiotic resource, representing kinetic modality includes gestures, facial signals, smile, and eye contact. Haptics as a particular type of sensory modality presupposes a tactile communication mode. Paralanguage is a kind of nonverbal communication based on the voice characteristics, and proxemics implies the use of the space in conversation (Argyle, 1972; Knapp & Hall, 1997; Krejdlin, 2002). The multimodal dimension of written and oral discourses has not been studied yet in the framework of conflict discourse studies. Nevertheless, the progress in the field of nonverbal semiotics, discourse studies, linguistics of emotion, socio, and psycholinguistic can not be underestimated today, serving the background of our research.

The objective of this article is to complete a theoretical multimodal framework of conflict discourse studies by revealing structural and functional peculiarities of nonverbal conflict-management mode in English fictional discourse. It is achieved by fulfilling the following tasks: (i) to outline the role and functional value of nonverbal mode as a unique semiotic resource in the multidimensional space of conflict communication, (ii) to establish a peculiar correlation of verbal and nonverbal modes in conflict settlement and resolution phase, (iii) to reveal structural, semantic and pragmatic peculiarities and behavioral patterns of the use of nonverbal means of conflict communication in English fictional discourse.

**Methods and Material**

To achieve the objective of the research and accomplish its tasks, several general scientific methods, such as induction and deduction, analysis, and synthesis, as well as methods of linguistic analysis, such as multimodal discourse analysis, contextual and pragmatic analysis are used.

The research material includes discursive fragments, singled out from fictional discourse, with a specific focus on the designation of the characters’ nonverbal behavior in everyday communicative situations of conflict interaction, predominantly selected from the works of British and American authors of the 20th-21st century (a total volume of about 2000 pages). For instance,
the following fragment, "The doctor slapped the table in disgust. His eyes were scornful. "We’re talking," James shouted furiously, all patience gone, "about my cousin’s wife!" His hands clenched fiercely" (Cabot, 2002, p. 172), illustrates the power of nonverbal mode in the development of conflict communicative situations between the characters, strengthening the verbal module, and revealing pragmatic and psychological behavioral patterns in the framework of conflict interaction.

Results and Discussion
Nonverbal means of communication play an essential role in the process of conflict interaction. They are characterized by high informative value amongst other extra-linguistic factors, influencing the process of conflict management. Since more than 60% of information has been carried nonverbally (Knapp & Hall, 1997), nonverbal signs not only help to regulate the language system, cueing priority among communicators but provide meta-communication and feedback. Such semiotic resource, as nonverbal conflict-management mode, sometimes acts more efficiently than verbal means but as a rule in complementary redundancy to the discourse flow.

According to Arola, Ball and Sheppard (2014), the chart of the five modes of communication, based on a diagram created by the New London Group includes visual, linguistic (verbal), spatial, aural, and gestural means of communicating (Arola et al., 2014). The structural composition of nonverbal mode as a useful tool of conflict settlement and resolution comprises a wide range of nonverbal means of communication classified according to the place of their realization. Haptics is a tactile communication mode, paralanguage is a kind of nonverbal communication based on the voice characteristics. Kinesics includes gestures, facial signals, smile, eye contact; proxemics is the use of the space in communication and others (Argyle, 1972; Knapp & Hall, 1997; Krejdlin, 2002).

Having analyzed many conflict discursive fragments, we conclude that the most frequently used type of sensory modalities, through which the multimodal phenomenon of conflict communication is realized, is kinesics including gestures, postures, various facial expressions of the characters. Facial expression and gaze serve as an explicit means of the character’s internal state expression which comprises experiencing a “hostility triad” emotions, such as anger, disgust, and contempt, e. g., "She can’t tell me what to do, she’s not my bloody mother!..." yelled Robin. Eyes blazing and tears running down her cheeks, taking plenty of mascara with them, Robin ran from the kitchen, sobbing loudly. They heard the door to her bedroom shut (Kelly, 1998, p. 58).

The multimodal field of the fragment mentioned above, covers a specific set of sensory modalities such as auditory modality, visual modality, and kinetic modality.

Here is another example, demonstrating the intensity of gaze interaction "I’m not about to invade your father’s privacy, Fred," Marta said. She spoke calmly, but the fire in her dark eyes gave her away (Charles, 1989, p. 192).

The most common lexical means of verbalization the effects of facial expression and gaze interaction in conflict discourse are: to gaze at somebody, to give a long look, to close one’s eyes for a moment, to raise one’s eyes, with a final glare, his eyes blazing, his eyes dropped, an ugly
look on his face, eyes, filled with tears, eyes, sparkled, with haggard eyes, etc. (Delinsky, 2003, pp. 152 – 155).

As reported by Ekman and Friesen (1969), there are five general functions of nonverbal means of communication, constituting the nonverbal mode: repetition, contradiction, complementation, accent, and regulation. The pragmatic potential of nonverbal conflict-management mode is realized through completing, emphasizing, and governing, regulating verbal messages, neutralizing at the same time the illocutive polysemy of words, revealing accurate interpretation of the speaker’s intentions, feelings, and emotions between the characters, e.g. She turned to face him. "Ok. That would be lovely."

"I do love you, Dee," he said gently, tracing the contours of her cheek with one hand. He looked tired, she realized with a jolt. There were shadows under his eyes, and he’d been stifling yawns all evening.

"I know it’s difficult having Mum to dinner, but I feel so guilty when she rings, and I say she can’t come over," he said. "You’d want to do the same if your mother was in the same position, wouldn’t you?"


This conflict discourse fragment demonstrates a unique peacebuilding role of touch, constituting the nonverbal conflict-management mode in the conflict resolution phase. It is used to soften the verbal message in conflict, and together with proxemics, the use of the space in communication determines how comfortable communicants may get out of conflict situations. The most common lexical means of verbalization of the effects of haptic interaction in conflict are: to shake somebody by the hand, to take somebody fiercely in his arms, to gently strike somebody’s hair, to touch somebody’s hand gently, etc.

Contrary to the amicable role and function of touching behavior in conflict fiction discourse, the language of gestures serves as a way to demonstrate protest, unwillingness to develop the process of conflict communication, to express the emotional states of the conflicting parties during the conflict resolution phase, e.g., "You might let me know where I stand, at least."

"I won’t", said Carrie, feeling no refuge but in anger.

"You can go to the deuce as far as I am concerned”, he said as he reached the door. "I’m no sucker", and with that, he opened it with a jerk and closed it equally vigorously (Dreiser, 2008, p. 201).

The most common lexical means of verbalization the gestural mode in conflict fictional discourse are: to make a dismissive gesture, she started a little, a shiver passed through her, and out he strode, and quietly closed the door of her room, with an angry gesture, gravely, to slam the door, etc. The pragmatic value of gestures is realized through the functions of completing, substituting, emphasizing, and governing the language mode.
The use of proxemics and haptic nonverbal mode between the characters may also witness about estrangement, incomprehension, even in case of an apparent peaceful solution of conflict, e.g., "Bring Strickland here, Dirk. I’ll do my best for him."

"My precious," he smiled. **He wanted to take her in his arms, but she avoided him.**

"Don’t be affectionate before strangers, Dirk, "she said." It makes me feel such a fool."

**Her manner was quite normal again, and no one could have told that so shortly before she had been shaken by such a great emotion** (Maugham, 1972, p. 106).

Among the exclusive nonverbal cues influencing the development of conflict communication, the communicative act of silence (“-” verbal behavior, “+” nonverbal behavior) serves as a hugely informative one (Gamble & Gamble, 2012). Furthermore, it is used as a pragmatic marker, which determines the stalemate as a peak of the conflict, its maturity, leading to resolving or waning of the conflict situation, e.g., **A dead silence followed the outburst. In its midst, Griffin caught the smallest movement in the corner of his eye. Glancing back at the door, he saw Poppy. Her eyes were on Micah. She looked devastated. Griffin let out a breath. "No, I don’t suppose it does," he said quietly. He glanced at Poppy again, but she continued to look at Micah. Discouraged, he said, "I’ve done enough for today, I guess," and let himself out the back door (Delinsky, 2003, pp. 179 – 180).**

The most common lexical means of verbalization of the communicative act of silence in conflict situations in English fictional discourse are: **a dead silence followed, for a moment neither man spoke, a short silence followed, for a minute a peculiar silence filled the chamber, the silence of the studio seemed to gather the body etc.**

Vocal paralanguage characteristics, such as intensity, timbre, the pitch of voice, intonation, speech rate, and others help to provide a verbal message with informative, modal, emotional, evaluative, and other characteristics to complete or strengthen the verbal mode in conflict fiction discourse, e.g., **She gaped at him, and then suddenly she shrilled:**

"**No, you don’t. I said it first. You’re sacked, that’s what you are – sacked, sacked, sacked...**"

**The outburst was loud, hysterical, degrading. And at the height of it, there was an interruption (Cronin, 1963, p. 111).**

As the analysis of conflict discourse fragments show, prosodic characteristics of nonverbal mode range from transmitting a smooth, quiet voice in the situation of conflict settlement (**say softly, tenderly, quietly, calm, clear voice**) to the expression of emotions of anger, fury, annoyance in the situation of disconnection and competing between the communicants (**to say disdainfully, rudely, shortly, bitterly, in a dangerously soft voice, to yell at somebody, to shrill**).

Thus, structurally, functionally, and pragmatically, the nonverbal conflict-management mode in fictional discourse may be grouped into **psychological, physical, and pragmatic behavioral patterns** of the character, influencing the processes of development and interpreting the conflict communicative situations in fictional discourse. By paying attention to these nonverbal...
cues, a researcher can also detect deception or affirm the speaker’s honesty in conflict interaction. Therefore, **psychological** patterns comprise nonverbal psychological pressure on the partner, such as threats, orders, cry, realized through the sensory modalities of posture, gaze, voice, gestures, etc., for example: "His lean hands clenched and he clicked his teeth. "Mine, mine!" he muttered, and one would have thought him a villain in a cheap melodrama. Mrs. Dale shook her head (Dreiser, 1998, p. 268). **Pragmatic** patterns may be explained as "nonverbal pointing" through gestures, silence, refusal, emotional suppression, etc., for e.g. Craig half hoped the noise would bring Luke running out of the house, arms raised in protest (Follett, 2005, p. 79). It should also be mentioned that behavioral patterns are closely connected with semiotic behavioral types of personality. **Physical** patterns presuppose the contact use of body language, gestures, such as fighting, struggle, scramble, pushing, kick, smack in the face, etc. in character’s pragmatic goal achievement, for example: "You don’t. You know you don’t!" she flared up suddenly. "Why do you lie? You don’t care. Don’t touch me. Don’t come to me. I’m sick of your hypocritical pretenses! Oh!" And she straightened up with her fingernails cutting into her palms. Eugene, at the first expression of disbelief on her part, had laid his hand soothingly on her arm. That was why she had jumped away from him (Dreiser, 1998, p. 304).

These behavioral patterns are closely connected and interrelated in the process of conflict development, settlement, and resolution in English fictional discourse. As a result, these conflict-management nonverbal patterns are used by the characters to achieve different communicative intentions and to express a wide range of emotions from anger to humility. They also create some perlocutionary effect, either harmonize or disharmonize or even pseudo-harmonize the relations between conflicting parties. Moreover, those mentioned above conflict-management nonverbal behavioral patterns are often used to realize the character’s goals and intentions, which are represented in the main conflict discourse strategies, influencing the beginning, escalation, culmination, and resolution of the process of conflict communication in English fictional discourse.

Accordingly, nonverbal conflict-management mode regulates, completes and even defines the choice and development of the main discourse strategies of social conflict interaction: competing, collaborating and avoiding (Hasan, 1996; Thomas & Kilmann, 1990), e.g., "Why don’t you come out and say it?" Josh suggested, his voice steel-edged.

"No."

"Then I’ll say it for you. Because I’m crippled, right, and so you feel the need to protect my tender sensibilities. That’s in, isn’t it?"

Marta looked at him, outraged. "No," she stormed, heedless of other people in the bar. "That’s not it at all. You’re reading me all wrong. You’ve always read me all wrong, damn it!"

Marta grabbed her handbag and slid out of the banquette in one swift motion (Charles, 1989, p. 129).

In the fragment of conflict interaction in the fictional discourse, the nonverbal conflict-management mode performs a complementary function in realizing the competing discourse
strategy, which ends in the disconnection of conflicting parties and results in disharmonization of interpersonal relations.

**Conclusion**

The nonverbal conflict-management mode as a constituent part in realizing the phenomenon of multimodality in conflict discourse plays an essential role in exploring, analyzing, and interpreting conflict communicative situations. The high informative value of nonverbal mode in conflict discourse made it possible to analyze the total impact of messages transmitted nonverbally, from the viewpoint of their structural, functional, and pragmatic value. The analysis of the nonverbal mode in conflict communicative situation in English fictional discourse reveals that it is viewed as a complex of its functional, pragmatic, psychological, social, and behavioral characteristics. Therefore, in conflict communicative framework, the nonverbal conflict-management mode is represented by a set of behavioral patterns, realizing the main conflict strategies in fictional discourse. Finally, the paper has shown that such nonverbal behavioral patterns realized through a particular set of sensory modalities may influence and even regulate the process of conflict management and resolution. Multimodal discourse analysis as a study of different semiotic resources in fictional and non-fictional types of discourse may serve as an important practical tool for the development of literary and translation studies and outlines the perspectives of further research in the fields of cross-cultural, conflict-management, gender studies.

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**References**


Resurrecting ‘Metaphor’ inside the EFL Poetry Classroom: a Nudge towards an Integrated-Model

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Abstract:
‘Metaphor’ captures the zeitgeist of the 21st Century for reaching a climactic scene on the stage of cognitive linguistics, literary studies, and Second Language (L2) teaching. Important though, in Algerian English as Foreign Language (EFL) literature classrooms, metaphor plays a peripheral role in education, as it scarcely appears either as part and parcel device in literature analysis or as a means for strengthening the understanding of poetry. However, even in those literary spaces where it visibly manifests itself, learning the metaphoric language does not touch a chord with the learners. The persistent issue is that many Algerian instructors are still employing threadbare, transmissive modes of instruction that fail deceptively to reach satisfying scholarly ends. In this sense, the fulcrum aim of this study is to explore the effectiveness of repositing metaphor inside the poetry curriculum. Correspondingly, it proposes the integrated-model as a state-of-art teaching framework. The primary question that this study seeks to answer is whether teaching poetry via an integrated approach may act as a stimulus for enhancing students’ Metaphoric Competence (MC). The secondary subsidiary endeavour is to diagnose the different intricacies that the learners confront along that process. Guided by these incentives, the researcher has carried an empirical study (pre/posttest) with forty-first year EFL Algerian students from Tlemcen University using four poems as evaluative materials. To analyze the effectiveness of the experiment using SPSS, the inquirer has opted for the Paired-Samples t-Test to check whether the paradigm shift in the same group of participants’ grades is statistically significant or not. Substantially, this study reveals that the implementation of an integrated framework to instruct poetry provides a springboard for remarkable betterments in the area of MC. This progress is evidenced by its ability to revitalize the learners’ cognitive potentials to comprehend, interpret, and evaluate conceptual metaphors embedded in poetry. In an unfavourable note, this study has also dropped the veil on some language difficulties that the students face in the course of metaphor analysis, that stem mainly from the low exposure to the target language (TL), and the poor engagement with the different literary modes of expression. Finally, for the hope of honing (MC) inside the Algerian EFL classes, it is fervently recommended that the teachers assist their learners actively in well-defined figurative-oriented assignments that focus on raising the awareness of the L2 conceptual mapping. Technological aids are also a solicited constructive teaching material that may make poetry draw a new breath of life inside the classroom and beyond.

Keywords: metaphor, EFL literature classroom, the integrated approach, metaphoric competence, poetry curriculum

Introduction
The subject of metaphor has perceptibly ionised into a fascinating sublime, of which ineffable allure continues to mesmerise a never-ending chain of ambitious scholars in the field of linguistics, psychology, and cognitive linguistics from the time immemorial to the present day. Its current strength is fundamentally inculcated from a contemporary cognitive reflection on metaphor, with a faithful reference to Lakoff and Johnson (1980), which demonstrates vividly that this figurative trope is not a chiefly poetic gimmick or a rhetoric device peripheral to the language use (Kirby, 1997). In essence, it is a rather extraordinary cognitive phenomenon that nurtures our natural reasoning and informs people’s actual perception of the world. According to Lakoff and Johnson (1980), metaphors are those undue concepts which we ‘live by’; they are “pervasive in everyday life, not just in language but in thought and action” (p. 4). What is strikingly distinct about the contemporary theory of metaphor is its ability to capture the researchers’ attention to the omnipresence of metaphor in the language, its ultimate ascendancy over everyday dynamic thoughts. Importantly still, these kinds of nourishing perspectives have helped revive the subject of metaphor inside academies, when many perceived views start to consider the teaching of metaphor a sine qua non for the acquisition of instructive knowledge and the heuristic discovery of the language (Holme, 2004). Advantageous still, the magnificence of cognitive theory also resides in how it makes a new beam of sense glitter down upon the subject of ‘Poetic Metaphor’, which finds plenty of room in impressive studies advanced by Lakoff and Turner (1989) and Gibbs (1994). These researchers maintain that most metaphors – which proliferate abundantly in poetry – are not strokes of genius, wit, and elusiveness. Instead, they embody a way to communicate the same conceptual mappings inherent in human thoughts but with a different ornamented style (Gavins & Steen, 2003; Stockwell, 2005). Gibbs (1992, 1994), on his part, explains that the elaboration of metaphor undergoes three central processing, namely comprehension, interpretation, and appreciation. In an English Language Teaching (ELT) context, Gibbs’ theory reigns supreme, especially in Cameron and Low (1999), and Littlemore’s (2001) study on metaphoric competence that follows nearly the same lines of figurative understanding sketched by Gibbs. According to Littlemore (2001), there are four tangled facets of MC that signify the capacity to acquire, to create, and to interpret metaphors during a short time speed. However, the most substantial surge towards promoting the students’ figurative thinking emanated abundantly from poetry (Cameron, Candlin, & Sarangi, 2003). Undoubtedly, exploiting authentic poems in an EFL classroom is said to be “a powerful change agent by developing language learners’ intercultural awareness while at the same time nurturing empathy, a tolerance for diversity and even emotional intelligence” (Littlemore & Low, 2006, p. 99).

Given to all these views, one can think of a poem as a rich field appropriate for growing some fertile ideas and effective strategies to enhance metaphor learning inside classes. However, teaching poetry inside Algerian EFL classes is not as vital as in elsewhere. Such a parlous state is possibly attributed to the fact that many Algerian students still feel haunted by the eldritch mechanism of English poetry, which encounters them to a new language that is almost sophisticated, archaic, and highly symbolic. In the case of Tlemcen, the studies on poetry are also agonizing, for they are lucidly marginalized from the mainstream curriculum. However, despite this state of malaise, poems are sometimes integrated into the umbrella field of literary studies themselves.
prescribed for different grades, especially the first and the third year. More involving, the students in the first year are supposed to delve into the techniques and the mechanism of English poetry exploring thoroughgoing the poems of the mastermind of English poetry, William Shakespeare, whose sonnets continue to hold an enduring value for some centuries ahead. Unluckily, poetry is dislodged from the second-year programme. Nevertheless, some teachers of literature still prefer to integrate some authentic poems in the curriculum, such as William Blake’s “Chimney Sweepers,” that is invaluable teaching material used to show the phenomenal revival of poetry in the age of Romanticism. On the other hand, literature syllabuses of the third year also incorporate very few poetic works that go back to twentieth-century Modernism, best represented by some great minds of the time like W. B. Yeats and T. S. Eliot. All in all, the teaching of poetry in the department of English looks in an unhealthy state, and it seems, it is still struggling hard to survive.

Guided by this reality, and in the light of all previous accounts, the current study is an attempt to examine the effect of teaching poetry on the first year EFL learners’ MC at Tlemcen University (Algeria). The study strives, concomitantly, to shine a flashlight on the challenges coming before the learners while trying to cut across the literal boundaries of the poetic works. To reach this goal, the researcher has proposed to use the integrated-model as a teaching framework, which is a fashionable and very engaging methodology of instruction. However, to generate an idea about this methodology of teaching, it is significant to highlight its mechanism, the instructive techniques, and the objectives underlying its actively-oriented purposes. Substantially, the implementation of the integrated approach to teaching literature in an EFL context has been first proposed by O’Brien (1999) then re-planned for a more ambitious scale by Savvidou (2004). It is proper “a linguistic approach which utilizes some of the strategies used in stylistic analysis, exploring texts, literary and non-literary from the perspective of style and its relationship to content and form” (Divsar & Tahriri, 2009, p. 108). Technically speaking, the integrated model suggests the conglomeration of three models of instruction: the language-based model, literature as content or cultural model, and literature as a personal growth model (Carter & Long, 1991). Its purpose is to shape a cutting edge teaching methodology that is apt to cater to all the learners' needs, styles, and tastes. In this sense, it is vital to bridge the chasm between the learner, the target culture, and the reader’s stamp of engagement with the poems under scrutiny.

In that flash of illumination, the cornerstone of this study is to gauge whether –and roughly to what extent– teaching poetry through an integrated framework may enhance the intermediate EFL learners’ metaphoric competence, focusing on three building skills; metaphor comprehension,
interpretation, and evaluation. In line with this purpose, the research will shed light on some of the main intricate difficulties that hinder the participants’ metaphor understanding processing.

To reach these ends, the empirical study carried out along the lines of this paper targets to answer the following research questions:

(1). To what extent teaching poetry via an integrated approach can foster the undergraduate EFL students’ metaphoric competence at the University of Tlemcen?

(2). What are the unsettling limitations that intimidate learners while dealing with metaphors in poetry?

To cater for healing answers to the questions expressed little above, the research proposes the following hypotheses:

(1). Since the integrated approach puts stress on all the possible dimensions of the language delineating the stylistic, cultural, and the enriching aspects of the text, implementing this model, as the researcher presumes, may cater to better results. It sounds reasonable to assume that the fusion of different perspectives, beliefs, and values embedded in the poem is likely a capstone for metaphor conceptual reasoning, since metaphor itself, cannot be grasped in isolation, and needs to be re-posited in a socio-cultural context. From another vantage point, the integrated approach may involve the learners in varied strategies and procedures that attempt to crack down many fences between the students- as implied readers- and the language of the poetic text.

(2). It is hypothesized that poetic metaphors would open a can of worms inside classes. Under this belief, the learners are supposed to get stuck on many difficulties along the process of metaphor entailment. The contention in this study is that many of the students are not well-equipped to deal with polished metaphors in poetry. Besides, the beginners are less familiar with the target culture of the author, and even worse, they lack the exposure to literature that inculcates the self-confidence in them to engage with more complicated language patterning. Therefore, though some metaphors will not be confusing for the participants to deal with, others will expectedly slip through the net.

In this spirit, this paper will anchor on Gibbs’ theory of metaphor understanding with a firm reference to Littlemore’s (2001) conception of MC, and practically, the study would draw on the procedures and the strategies of the integrated model that seems to mesh well with the stages and

Metaphor Conceptualized (A Brief Literature Review)

The concept of metaphor is defined from a welter of perspectives. Etymologically speaking, a metaphor has its deepest roots back to the ancient Greeks who utilize the term to refer to the act of transfer between what is called the ‘tenor’ and the ‘vehicle’(Sepp & Embree, 2010). These oldest vestiges of studies on metaphor left by the Greeks are all grounded in Aristotle’s book of Poetics that offers sui generis assumptions on the poetic function of metaphor and its aesthetic
impact on the readers, paving the path to what becomes known as the traditional Analogy Theory. So according to the champions of this view, metaphor signifies a rhetoric device or embroidering tool to the language crafted carefully to embellish the great works of art (rhetoric); the poetic pieces of writing in the first place (Ortony, 1993). Strongly then, Aristotle’s traditional view on metaphor and its rhetoric influence within a poetic discourse could build a solid pedestal upon which a large body of research has based. In the same account, the process of metaphoric thinking has been considered an artistic proficiency that is a tough thing to come by (Garrett, 2007; Kirby, 1997). It is said to be the consummation of grotesque poetic genius and plenitude of mind that only endowed (master) writers can grip in the palm of their hands. “A good metaphor,” as claimed by Aristotle, “is the one thing that cannot be learnt from others; and it is also a sign of genius, since a good metaphor implies an intuitive perception of the similarity in the dissimilar” (Poetics 1459a in Lossi, 2010, p. 211). Not surprisingly, the Aristotelian perspective stays unrivalled and consistent for a considerable time. It has translated into what becomes conventionally known as the comparison theory of metaphor. In time, the perception of metaphor, which falls basically under semantic, pragmatic, and cognitive levels of understanding, has witnessed a metamorphosis in meaning from the implied comparison (Aristotle (1924) into a conceptual cross-domain mapping (Lakoff & Johnson, 1999)).

From a linguistic vantage point, the metaphor has been described earlier as a flagrant phenomenon of the language system that relies heavily on similarity (Gentner, Holyoak, & Kokinov, 2001; Holyoak & Thagard, 1995). It also means the substitution of a ‘proper’ expression with another (Ortony, Reynolds, & Arter, 1978), in that to generate a ‘fictitious’ signification to reality (Ricoeur, 1978). Under the traditional theory, the hidden meaning of metaphor in a sentence is grasped by the ‘analogical resonance’ of meaning that springs at the temporal time when words harmonize with their associative concepts. In this sense, metaphor has been defined by Paul Henle (1958) as “[A sign that is] used in reference to an object which it does not denote literally, but which has certain properties that its literal denotandum has” (in Wheelwright, 1962, p. 74). Analogy theory had offered later a reliable source of inspiration to two aspirational views, namely the ‘tension’ and ‘interaction’ theory advanced respectively by Richards (1936) and Max (Black, 1962). In his treatment of metaphor, Richards (1965) suggests that this figurative device does not function only through parallelism and those commonalities that emanate directly from the interplay, or fusion (see Avis, 1999), that occurs between the topic and the vehicle. Instead, metaphor is created out of the paradoxes of concepts association that instigate a kind of ‘tension’ or ‘incompatibility’ between the topic and the vehicle. This tension may evoke thereby a fresh metaphor to come to life (Bilsky, 1952).

Stepping into Richards’ shoes, Max Black advanced, in 1962, the interaction theory that became so far one of the most influential theories in the semantic study of metaphor. Centre to this assumption is that all metaphors create an interrelated complex of concepts that Black refers to as a ‘system of associated commonplaces.’ This conceptual network embodies a wealthy treasury of criss-cross connotations and meanings that are close to the primary and the secondary subject of a metaphor. This latter can create ad infinitum a change in the meaning of words regarding their position and function in a particular sentence. Surprisingly at the end of the interpretation process,
the prodigious number of meanings that associate with a word provoking interaction between the topic and the vehicle will stir something novel to sprout; an innovative thought which construal is a less conventional task. (Berrada & Jahfa, 2011)

In opposition to the semantic view of metaphor, some researchers, like (Levinson, 1983; Searle, 1979) consider metaphor as a pragmatic process, whose meaning couches in a given context of an utterance, and it is by any means context-free as Cohen (1993) and Katz (1981) forcefully aver. Metaphor, to this contention, takes place as a part of a speech-act shared by different members of a social community or a cultural background (Searle, 1979). In the same regard, other champions of the pragmatic view categorize metaphor as a linguistically anomalous and semantically deviant figure of speech. As Grice (1975) claims: “metaphor results from a violation of the maxim of truthfulness” (p. 20). Accordingly, one would realize that an expression like ‘the stone died’ is metaphorical only if it is identifiable by its patent falsity. In the same account, Grice (1975) suggests that the meaning of an utterance depends very much on the “conversational implicature” that is produced as a result of the cooperation that occurs between the hearer and the listener within a conversation. Therefore, the target of conventionality is assured to realize if the talk obeys to the four maxims of literality, notably 1/ Quantity (informative); 2/ Quality (truthfulness); 3/ Relation (relevance); and 4/ Manner (to be brief). Otherwise, if an utterance flouts these maxims, it is likely intended metaphorically.

From a cognitive vantage point, the advent of the contemporary theory of Metaphor fathered by Lakoff and Jonson (1980) becomes a pièce de résistance that marks a quantum leap in the systematic understanding of metaphor and cognition. The gist of this contention rests on the premise that metaphors are part and parcel elements of the language that inform our conceptual mapping, and are not, or not, exclusively poetic or subsidiary parts of speech. In this vein, Lakoff and Johnson (1980) emphatically aver that “our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (p. 4). For instance, most conceptual metaphors, like ARGUMENT IS WAR, IDEAS ARE FOOD, LOVE IS A HEAT, LIFE IS A JOURNEY, to name but a few, are not random analogies, but abstract schematic thoughts very pervasive in language and thoughts. As demonstrated by Lakoff and Johnson (1980), the inner power of schematic metaphors lies in their ability to “structure what we perceive, how we get around in the world, and how we relate to other” (p. 4). Fundamentally, the cognitive theory of metaphor has added an extra flavour and profundity on the conceptualization of the figurative language by shaping its pivotal role in reconfiguring the thinking habits of mind (see Gibbs & Steen, 1999; Katz, Cacciari, Gibbs, & Turner, 1998; Ortony, 1993). Given to the figurative mental functioning, Bishop and Starkey (2006) state emphatically that “metaphors don’t simply reflect the way we look at the world, they can actually shape that process, and that shaping is intimately intertwined with how we remember the world” (p. 114). By the same token, Charteris-Black (2004) exalts the authenticity of metaphor as a product of the mind that “originates in human creativity” (p. 3). In their part, Cortazzi and Jin (1999) go further than that by delineating metaphor as a bridge to the reality that “links and comprises the known and the unknown, the tangible and the less tangible, the familiar and the new” (p. 149). Apart from all those diffraeted spectra of attitudes cast on metaphor over the last two centuries, which turned it, after a fashion, into an enthralling topic
for debate, what concerns one the most along the pages of this study is how poetic metaphors matter in EFL literature classrooms.

**Poetic Metaphor**

“Our minds are ‘embodied’ not just literally but also figuratively.”

(Stockwell, 2005, p. 4)

The extension of cognitive-linguistic metaphor to the field of cognitive poetics could revive great curiosity about poetic metaphor, which has rapidly pull at the heartstrings of many researchers who grow much enthralled by the poetics inherent in human being’s minds, like Gibbs (1994); and Lakoff and Turner (1989). In their most influential book; *More than Cool Reason: A Field Guide to Poetic Metaphor*, Lakoff and Turner (1989) pinpoint the ubiquity of poetic metaphors in everyday talks and interactions. They both believe that the images that the poets generally create are not extraordinary phenomena of the language. Rather they signify natural and automatic performances of the ideas that are all-pervasive in human mental reasoning. As they both elucidate that “[metaphor] is indispensable not only to our imagination but also to our reason. Great poets can speak to us because they use the modes of thought we all possess. (Lakoff & Turner, 1989, p. 4)

Very akin to this view is that of Gibbs (1994, 2008), who also underlines the cognitive potential of poetic metaphor that does not necessarily reside in its extraordinary level of absurdity, ambiguity, or oddness intended to create new blind spots in the poem. On the contrary, creative act manifests itself in those various polished choices that the poets manipulate cautiously to speak about pretty the same conventional conceptual associations between source and target domains already hardwired in human thought. In this fashion, poetic metaphors attest to a natural process of figurative thinking, which originates in the same conceptual reasoning by which people interact and make sense of the world. “What poets primarily do, again, is not create new conceptualizations of experience but talk about metaphorical entailments of ordinary conceptual mapping in new way” (Gibbs, 1994, p. 7). For instance, Emily Dickenson’s verses ‘the only Ghost I ever saw/ was dressed in Mechlin’ depict death in such a startling novelty that surpasses the imagination of any ordinary person. Nonetheless, the scary image of death that she strives to personify through the invisible dark shadow seems to represent a familiar conceptual mapping that people already possess in mind embodying (DEATH as A GHOST).

By the same token, Haley (1988) draws the researchers’ attention to the disparities that lie between natural analogies and poetic metaphors. By extrapolating his speculation from Chomsky, Haley (1988) avows that poetic metaphor “is a matter of performance (use of knowledge) rather than of competence (kind of knowledge)” (p. 4). Explained in another way, there is a difference not in the kind but the degree of awareness of the semiotic functions of words; signs and images that the poets are undoubtedly more sensitized to than the non-poets. In this way, the poets are more apt to put implicit objects more innovatively. These objects, however, would stay vague until the bard demystifies them before people’s eyes, and later become familiar to them as if to the manner born. Involving still, Peter Crisp (2003) suggests the penetration of poetic metaphor through the prism of *blending theory* hypothesized by Fauconnier and Turner (2002).
this thesis is that the listener/reader goes through an ‘online’ cognitive processing’ in his understanding of poetic metaphors. This moment-by-moment inference involves him to call for a new mental space to facilitate the association between the source(s) and the target domain, though it could belong to neither. According to Fauconnier and Turner (2002), the mental spaces stand for those “small conceptual packets constructed as we think and talk, for purposes of local understanding and action” (p.136). Stepping on Fauconnier and Turner’s shoes, Crisp (2003) goes for a fourth mental space that he calls the generic space created by the fusion that occurs between the target domains, the source domains, and the blended space. Ultimately, this fusion allows a new metaphor to come into existence that looks brimming with ingenuity and resourcefulness. All in all, arguments of the former kind have called the theorists’ attention to the significance of the poetic uses of the language in the way humans behave, communicate, and think, and also in the way people learn the target language (TL).

**Metaphor, Literature, and the EFL Classroom: A Shove towards Metaphoric Competence (MC)**

Literature survives after all metaphorically – say a poem, a novel, or any work of art. All literary forms cannot escape flouting the standard norms of the language, constructing a new-fangled image schematized in mind. This is to say that all the works of art, not least poems, are metaphorical in the genes. As a result, it is hardly possible to engage with a rhetorical discourse without delving into the depth of the symbolic images, that are a master key to penetrate, or even perhaps, to make a new light of understanding shine on the blind spots of the literary text(s). In an EFL teaching context, strident voices solicit more earnestly for consolidating the position of metaphor in language learning, yet, little of their echo could reverberate off the chart in the field of applied linguistics. For instance, Low (1988) has portrayed the paramountcy of conceptual metaphor in the vast world of praxis. He eulogizes the building role of metaphor in mapping many language-based assignments, and also its significance in extending the breadth of awareness of the phenomenal uses of the language (see Lazar, 1996). In the same vein, Zheng and Song (2010) advocate strongly that metaphor in education sustains the learners with many insightful clues that help them unravel the mysteries of the language that featured in different contexts and inspire them new tricks for understanding. However, the metaphor is very often accused of clouding the issue of transparency and the discernment of literary taste by presenting sloppy and odd ways of thinking (see Green, 1993). But many of its appreciators, who are in the majority, show the lofty ideal of integrating metaphors in the classrooms to help the learners get outside the familiar world of the language by experiencing things that are full of novelty, inspiration, and discovery. For instance, Petrie and Oshlag (1993) claim that metaphor – regardless of all its variety of types and functions –it “enables one to transfer learning and understanding from what is well known to what is less well known in a vivid and memorable way, thus enhancing learning” (p. 580). Better still, the researchers often argue that the implementation of elicited metaphors at schools is a powerful strategy for illuminating the implicit beliefs, attitudes, and behaviour of the instructors (Wan & Low, 2015, p. 39).

As related to literature teaching, poetic metaphors are considered motivating sources of knowledge that have plenty of aesthetic, cognitive, and cultural effects. Substantially, reading a literary discourse through the lenses of metaphor enables the close diagnosis of the language,
whereby the learners appreciate the register, the diction, and the tone of the text (Littlemore & Low, 2006). On a more favourable note, Picken (2007) persuasively supports the view that metaphor that resides in poetry or a novel possesses some traits that have a strong potential of warming our hearts and enlivening our minds by keeping the text fresh and always on the move. On the same account, Charteris-Black (2004) throws light on the emotional effect of metaphor, which he asserts, is a potent and overwhelming tool of persuasion used in political and rhetoric discourses to convince people to look to the world with different eyes. As he elucidates, “metaphors are usually influential because they persuade us of certain ways of viewing the world. I hold the belief that a better understanding of language is the basis of creating a better society” (Charteris-Black, 2004, p. xii).

On the scholarship stage, other researchers have made a fervent plea for (re)thinking the conceptual metaphors CMs at schools by considering their pro vitality and effectiveness on enhancing the learners’ MC (Cameron, 1999; Littlemore, 2001) –overlapped later under the umbrella-terms ‘figurative language competence’ (Littlemore & Low, 2006). From another pro scale, teaching metaphors promotes the learners’ communicative language proficiency drawing on Hymes (1972). However, as a newly coined concept, ‘MC’ is a slippery term that might denote different things for different applied linguistics. As for Stern (2000), it proper entails two categories of expressive mastery; one is an offspring of semantic competence that implies the speaker should possess a ‘Knowledge of Metaphor’; i.e., “knowledge that includes a stock of concepts that constitute the linguistic or lexical meanings -literal meanings” (p. 8). Adding to ‘Knowledge by Metaphor,’ which refers to the speaker’s ability to interpret metaphors, not literally, but metaphorically. In brief, Stern (2000) describes the true characteristics of a metaphorically competent speaker who should know “how to generate metaphorical expressions given her knowledge of the expressions F to be interpreted metaphorically” (p. 198). On that qualification, the identification of metaphorical utterances here is always context-dependent. Analogously, according to Low (1988), a competent learner of metaphor is distinguished by his ability to (a) to build reasonable meaning, (b) the ability to pick up the intentions of the speaker out of a metaphoric utterance, (c) and the potential to discriminate or to recognize whether a sentence is meant literally, figuratively, or from both ‘hedges,’ (d) also the ability to cope with invented and new metaphors, (e) to be sensitive to the necessity to adapt metaphors according to the social sector one is dealing with, (f) to be aware of several levels of metaphors, (G) and finally to be apt to link vague statement coherently in the language.

More painstakingly elaborated research on MC is the one presented by Littlemore at sunset of the twentieth century. Her deep understanding of this area of concern covers four crucial elements for assessment, that are resumed as follows: (1) the ability to produce original and unconventional metaphors, (2) the fluency in drawing a multiplicity of interpretations for the same metaphoric expression, (3) the capability to think of tangible meanings for creative metaphor(s), (4) and lately, the ability to elaborate metaphors quickly and even under pressure. Plausibly, Littlemore's (2001) stratification of the different components of MC seems to relate very strongly to communicative language competence, and thoroughly, to Gibbs's theory of metaphoric understanding processing that appears in many of his groundbreaking studies (Gibbs, 1992, 1994, 2008). For instance, in his
research paper “When Is Metaphor?” Gibbs (1992) elaborates the understanding of metaphor as “a continuous mental event that takes place in real time, starting with the first milliseconds of processing and potentially extending through long-term, reflective analysis” (p. 576). On that characterization, MC embodies the “ability to acquire, produce, and interpret metaphors in the target language” (Littlemore, 2001, p. 459). Equally salient, the present study will also cast a wider net on the processing of ‘metaphor evaluation’ in literature (poetry in particular), which fascinates several researchers, including Gibbs (2002) and Picken (2007). In the vision of Picken (2007), judging metaphor in literature can be either done from an aesthetic, or emotional perspective, or both. Aesthetically, metaphoric evaluation generally overlaps with the Aptness Tradition Theory, which asserts the assumption that to appreciate a metaphor one has to build contemplative judgments that are purely based on its aptness or aesthetic value in the context to which it belongs. In essence, Gibbs (2002) elucidates that “appreciation refers to some aesthetic judgement given to a product either as a type or token” (p. 103). For example, ‘my marriage is an icebox’ is evaluated in terms of the aesthetic compatibility between the word ‘marriage’ and ‘icebox’ that depicts a cold, unhappy marriage devoid of feelings.

Revisiting Poetry in EFL Classroom: How Much Novelty?

Before engaging the readers with sharp perspectives on the triangular interplay (effect) between poetry, metaphor, and the EFL classroom, it is of high saliency to start by tracing the most recent stamps of advancements in each area of concern. The meaning of this process is to appraise the degree of the pedagogical progress achieved, to draw links, and then to expose the gap. Keeping this objective in mind would make it so meaningful to touch the sensitive nerve wondering how much novelty value is characterising the actual teaching perspectives and strategies applied to meet the contemporary poetry pedagogy. Raising such a concern forces us to describe first the Scylla and Charybdis situation that poetry undergoes inside the classroom. The Scylla signifies the slippery and undecided views on the unnecessary inclusion of poetry writings inside the curriculum (Maley & Duff, 1989; McKay, 1982; Lazar, 1996; Widdowson, 1975), leading to a Charybdis of an obscured pedagogical destination (Aydinoglu, 2013; Hall, 2015).

Hopefully, in the past two decades, many scholars show ambitious attempts to strengthen the position of poetry in education, by perceiving poems basically as the lifeline for a well-rounded literature classroom, and overall, as an enriching component in the study of the language (Antika, 2016; Khansir, 2012; Khatib, 2011). The assumptions pervading the mainstream education have emphasised its immense contributions to language acquisition and L2 learning. With this line of argumentation, some researchers claim that poems are promoting educational tools that enhance language proficiency by demonstrating the possibilities of language use, particularly phonetics, lexis, syntax, morphology, and the stylistic devices (Hu, 2010; Rodríguez, 2018). In the same vein, other common studies have highlighted the effect of using authentic poems in the classroom as a content-rich reading material, explored inside classrooms to develop the learners’ productive skills, such as reading comprehension abilities, and critical reading skills (Rodríguez, 2018). On the other pro side, some researchers have strongly evinced the leading role that poetry plays at schools in honing the learners’ speaking abilities, and to develop their fluent reading abilities (Deepa & Ilankumaran, 2018; Srirermbhok, 2017; Yavuz, 2010). Besides all the stated virtues, the
authentic English poems in EFL classes are also considered cultural emblems replete with social ideologies and semiotic clues. Thus, introducing them to the learners may foster more familiarity with the target culture contributing to the development of their intercultural competence (Melzer, 2001).

The most recent developments in the didactics of poetry have proposed refreshingly new models of teaching that can promise educational betterments. In this context, Kellem (2009) exalts the beneficial pedagogical ends of using the Formeaning Response Approach to teaching poetry. This approach, as he strongly recommends, allows the perfect combination between the form and the inward meaning of the text, which “anchors students in the language of a poem while inviting them to express their own responses to the themes of the poem” (Kellerm, 2009, p. 16). Unlike Kellem’s paradigm model, the revolutionary few attempts tackling the subject of poetry pedagogy had all drawn new road maps for a student-centric methodology that could boil down to meaningful teaching practice. Most studies presently advocate the need for innovative teaching strategies that transcend beyond the walls of the text, treating the poem as a cultural testimony, a crystallisation of language structure and thoughts, a source of inspiration, and an impulse for personal involvement and creativity. Some researchers like Dutta, (2001), Panavelil (2011), and Savvidou (2004), and to note few more like Khatib (2011), and Marin (2017) refer to this fashionable way of teaching as the ‘integrated approach’. A model as such is a very active and sound teaching paradigm that cements the ideal matrimony between ‘the intrinsic’ and ‘the extrinsic’ value of the poetic texts treating each element as complementary to the other.

Absorbed by all those favourable conjectures, it is crucial to conclude that the integrated model is an advised model to teaching poetry, which is worthy of trying in a real learning environment. However, despite the persistent pedagogical views for following more fashionable active ways of teaching, change for betterment is still up in the air. Admittedly, many of the research recommendations become a dry ink on forgotten papers as most of the brilliant ideas are not followed genuinely, while some other instructions rarely appear on the ground of practice. In this spirit, today, poetry needs to be revisited for more persuading, resounding, and well-designated educational purposes. In this paper, it is suggested that poetry could be fully exploited for strengthening EFL learners’ MC. The nudge towards this objective orientation stems from the fact that only a few inquiries have focalised on the area of metaphor vis-à-vis poetry learning. Adding to that, what is thoroughly missing today in ELT education concerning the study of poetry is how to stimulate metaphor teaching through the poetic metaphor itself using a strategic model of instruction. At this juncture, the current study raises the challenge of searching the missing puzzles that fit neatly into the jigsaw of metaphor teaching by examining the possibility of applying the integrated approach as a way to develop the EFL student’ MC in poetry classes. Ferreting out solutions to the previously illuminated practical issues will give us insightful answers to the oft-raised question, what poetry teaching can contribute to the study of the language?

Research Methodology and Design
In an impulse to give a thorough appraisal to the topic under the lenses of investigation, the researcher has pertinently undertaken his research paper through the use of descriptive/diagnostic
research study, which is geared by the use of a Case Study method in gathering data. Undoubtedly, Case Studies are potential methods of inquiry, and this could be due to several factors. Doubtlessly, this investigative method is a very salient academic type of research, for its ability to enrich the repository of data stored, allow the investigator to describe his need situation, diagnose persisting symptoms, and deepen one’s perception of a particular topic under study. In that, Duff (2012) notes:

The greatest strength of case study is its ability to exemplify larger processes or situations in a very accessible, concrete, immediate, and personal manner. [...] Case study research seeks depth rather than breadth in its scope and analysis. Its goal is not to universalize but to particularize and then yield insights of potentially wider relevance and theoretical significance. (p. 96)

For a more clarified depiction of the case study in this paper of research, the following rubric will provide a living picture of the qualities typical for the target group taking part in this study.

**Target Group (Case Study)**
The researcher has opted for his participants among the first year EFL students at the University of Tlemcen (Algeria), as they are fresh learners of English whose age ranges from eighteen to twenty-one years old. The choice of this grade is ascribable to the fact that many scholars, viz. (Cameron, Candlin, & Sarangi, 2003; Piquer Píriz, 2011) among others, have strongly recommended the importance of using metaphor in education from an early stage of the learning process. These metaphor-based classes designed for the novice learners might be a stout stimulus for promoting their metaphoric awareness (Low, 1988), extending their vocabulary repertoire (Boers & Lindstromberg, 2008), and developing their language proficiency in general. In respect to this, the target group is composed of 40 students (twenty-one female and eleven male), that the researcher has selected randomly from among two literature classrooms studying along the academic year 2018/2019. Those students have accepted willingly to act as guinea pigs for the experiment designed for the accomplishment of this study (Pre/Post Test).

**Description of the Instruments**
To pursue the target aspiration for testing the validity of the hypotheses stated little ahead in this paper, the investigator has embarked on before-and-after study design or what is widely known as Pre/Post Testing. The use of this quantitative tool of research is invaluable by virtue of its ability to appraise the quantifiable “change in a phenomenon or to assess the impact of an intervention” (Kumar, 2010, p. 109). Its vitality in this context lies in evaluating the EFL learners’ skills and outcomes before and after learning poetry through an integrated approach that represents the intervention in this study. However, in the hope to minimize, or to relinquish, the side effect that could occur when we deal with two samples that might have varied learning styles and unbalanced potentials, the inquirer has favoured opting for One-Group Pretest-Posttest Design. This analytical strategy stipulates working with only one sample that acts both as a treatment and a control group at the same time. The experiment used in this research includes identical activities that follow Gibbs’ (1992, 1994) model of metaphor processing (comprehension and recognition, interpretation, and appreciation), already illuminated in this paper. By going through these stages,
the study will examine the ability of the students to cope with crucial components of MC, namely the ability to draw a distinction between metaphor and non-metaphors, interpret metaphors fluently, produce creative metaphors, and appreciate metaphors in poetry. Before fleshing out the procedures and the experiment criteria, it is worthy of highlighting the poems we have worked on in the test. In this process, the study has deliberately incorporated four poems as testing materials, viz. Anne Bradstreet’s “To My Dear and Loving Husband,” “Daffodils” by William Wordsworth, “The Glory of the Day was in Her Face” by James Weldon Johnson, and “A Red, Red Rose” by Robert Frost (see Appendix A). The rationale behind this selection is that most of these literary pieces can strike a chord with the novice L2 students, who are very likely to appreciate their neat style and conventional themes that look very congenial to their needs and desires.

**Procedures in the Pretest**

Given that familiarity with the teaching materials involved in the experiment is a necessary process, the teacher (the experimenter in this study) has devoted a course for each piece of poem. The presentation of the lecture takes place at the outset of the second semester, which marks the end of ‘prose-oriented syllabus,’ and the beginning of a new literary genre, which is poetry. In this context, the investigator has undertaken a language-based model as a teaching method using some close reading strategies (like reading aloud and text marking), which centre basically on the stylistic aspects of the text, including (rhyme, rhythm, sound pattern, figurative language, and meaning).

The first test of the experiment consists of 06 exercises that the participants have to accomplish in an allotted time of 2h. These activities fell mainly under three rubrics that go with the same line of Gibbs’ figurative language processing; each rubric includes two exercises (see Appendix B). In the first activity, the learners are encouraged to distinguish between 10 expressions extracted from the poems under examination, by stating whether they are literal or figurative. However, the second exercise invites the participants to categorize 05 metaphorical images shaped under different conceptual domains. At the beginning of the second rubric, the students have had to interpret (05) figures of speech by paraphrasing them in the style of prose, whereas, in the second exercise, participants have to create (05) metaphors beginning with words used by the poets. Finally, the last section in the pretest offers the learners more latitude to evaluate (05) selected metaphors in terms of richness, compatibility, the worthiness of reading, creativity, imagination, and emotive effect (illustration is compulsory). Finally, the closing exercise invites the learners to explain whether the use of some metaphors relevant to the theme of ‘love’ in the poems has added any strength, genuineness, novelty, artistic beauty, or elicitation to the values and intentions conveyed by each writer.

**Procedures in the Posttest**

Before immersing the students in the last test, the experimenter had assigned the participants to re-attend extra sessions devoted to analyzing the same poems. However, at this time, he puts more emphasis on the cultural context of the verses and the reader’s response to the text. As a reminder, these aspects of literary exploration are the very characteristics of the integrated approach, which
incorporates different levels of analysis; linguistic, cultural and aesthetic. In this process, the teacher has embarked upon the following criteria of study in the classroom:

- To offer the learners a lot of insights about the background of the poet (biography, trend, attitudes, and culture, etc.)
- The students read the poetic texts intensively, and in deep contemplation. The aim is to urge them to discover the variant dimensions of meaning; connotative, emotive, and social implications embedded in teaching materials
- Stirring students-students interaction in the classroom; as an active teaching strategy that allows the verbal exchange of assumptions and thoughts in the classroom
- The teacher invites the learners to re-contemplate over the lesson materials in an audible way, by raising critical issues, and sensitive questions that help them reframe their attitudes, and change their feelings towards the moving verses of the poem
- The researcher explains some cultural features, connotations, and cross-cultural differences between the texts
- Last but not least, the participants have to judge the richness, authenticity, and the critical values of the poems that they have explored in the classroom

After assisting the learners in an extra four lectures, the posttest is piloted and distributed to the same group of participants. The attempt is to assess their progress after the use of the treatment. As a matter of fact, the posttest and the pretest look quite identical concerning the testing materials, the allotment of time, and the number of rubrics and activities. Yet, the types and the items of questions involved in each testing part are somehow different. Meaning, the first section in the posttest based on metaphor comprehension incorporates two exercises. The first one invites the examinees to extract two figures of speech from each poem, and to identify their type, whereas, the second is an activity that contains 12 ‘true-false’ questions, in which the students have to state if some expressions are literal or metaphoric (see Appendix C). Interestingly enough, the second rubric accentuates the second stage of metaphor processing (interpretation). The first exercise consists of (08) multiple-choices questions, which call the participants to tick the typical metaphor interpretation from among three options; one signifies the correct elaboration of the utterance, while the two other phrases present misleading answers. Both of the two other choices are tricky in the sense one gives a literal interpretation (word-for-word interpretation), while the other one embodies a nonsensical sentence, which is grammatically correct, yet semantically deviant (semantic deviation). In the same vein, the second activity asks the examinees to translate some metaphoric images into the standard Arabic that is their native language. The challenge in this context is checking the learners’ ability to transfer metaphor cognition from L2 to L1, by eschewing the use of a word-by-word interpretation. Besides, this activity is another effective assessment strategy that helps to consider the learners’ development of metaphor interpretation competence by evaluating their potential to rephrase their understanding the figures of speech in poetry using their L1 instead of the (TL) (Boers & Lindstromberg, 2008). Finally, the last rubric also entails two exercises. The first task encourages the students to take more risks by generating some conceptual mappings from some complex metaphoric images that are, implicitly or explicitly, applied in the poem “I
Wandered Lonely as a Cloud.” The students are assisted by some source domains beginning with ‘(DANCE IS ________), (EYE IS ________), (COMPANY IS ________), which they have to complete by revisiting the semantics of metaphors used by Wordsworth. The second step is to demonstrate whether the metaphoric images created by the poet ought to provoke their sense of appreciation of the poem. In the closing exercise, the learners have to write a short composite to compare the metaphoric images used by all of James Weldon Johnson, Robert Burns, and William Shakespeare. The purpose behind is to show the impact of the creative poetic images on stirring the literary appreciation of the poems, not least the significance of the metaphor in illuminating each poet’s understanding of love. After delineating the main procedures of the experiment, the section which follows will display the most substantial results of the tests, which will help the inquirer to shape insightful interpretations and constructive conclusions.

Analyses and Interpretations

Pretest Results

During the evaluation process, the teacher has devoted 20 points for each rubric, which makes a total of 60 points altogether. After thorough appraisals of 40 test sheets, the descriptive statistics of the final grades calculated through SPSS reveal the low performance of the participants in the first trial (see table one). The table portrays that the majority of the gained scored fluctuate below the average with a total mean of 24.43 (the lower and the lower score are 9.5, and 34.5 respectively). Guided by the same statistics, one may notice that the participants’ scores revolve around the median 25, while the mode is 28. Besides, the measures of variability have also demonstrated that the dispersion between the variables of the pretest is thoroughly high (std. deviation = 6.92). Leaning on the fact that most scores are mostly far from the centre permitting a slight cleavage between the highest and the lowest score may allude that the results are not very coherent, and thus, not that satisfactory. Impressionistically, the findings of the pretest do not reflect satisfactory outcomes at all.

Table 1. The descriptive statistics of the pretest score

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<th></th>
<th>Comprehension</th>
<th>Interpretation</th>
<th>Evaluation</th>
<th>Pretest</th>
</tr>
</thead>
<tbody>
<tr>
<td>N Valid</td>
<td>40</td>
<td>40</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>Missing</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Mean</td>
<td>9,250</td>
<td>8,350</td>
<td>6,838</td>
<td>24,438</td>
</tr>
<tr>
<td>Median</td>
<td>10,000</td>
<td>9,000</td>
<td>7,000</td>
<td>25,250</td>
</tr>
<tr>
<td>Mode</td>
<td>11,0</td>
<td>9,0(^a)</td>
<td>4,0</td>
<td>28,0(^a)</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>2,8420</td>
<td>2,5120</td>
<td>2,7882</td>
<td>6,9200</td>
</tr>
<tr>
<td>Variance</td>
<td>8,077</td>
<td>6,310</td>
<td>7,774</td>
<td>47,887</td>
</tr>
</tbody>
</table>
For a more particularized glimpse into the students’ performance in each metaphoric understanding processing (see figure one), the data show that the mean on comprehension (9.25) is the highest compared to interpretation (8.53), and evaluation (6.83). Saliently, the target group did remarkably better in the first two exercises included in rubric 1 (assessing comprehension). However, though the grades are not a success across the board, (35%) of the participants could achieve pleasing scores ranging from 10 to 13.5. Importantly, the findings disclose that (95%) of the right answers are accumulated from the first exercise that seems much easier than the second. As far as metaphoric comprehension is concerned, most students could not provide the right conceptual domains overlapping the metaphors used by the poets, like since she is gone, and my heart with pleasure fills, which may be derived respectively from the conceptual mapping DEATH IS LEAVING, and HEART IS A CONTAINER. However, the scores in the second rubric (interpretation) seem less satisfactory compared to the first one (Mean 8.35), or not satisfactory altogether (as contributing only in 24.2% of the total mean). The majority of the examinees could not come with coherent and cohesive literal paraphrasing to some figurative images, like while the sands of life shall run, or my love is such that rivers cannot quench, which they could not approach its meaning using their proper words.

Unlike interpretation, the results on evaluation were even more pathetic than the researcher had expected. The evaluation of metaphor is noticeably the most daunting processing that instigates many perils for the participants. Many students could hardly construct critical literary judgements that could best illustrate the multidimensional impacts of the metaphoric images on the general perception of the poetic texts. As displayed above, 92.5% of the participants’ scores range from (2-10pts), most of which have been gained from the second exercise that is itself at a low ebb. However, the first task is catastrophic because many participants have favoured not to answer the questions leaving the gaps blank. Strikingly along the process of evaluation, the examiner has observed that, in the last task, even the minority (12.5% of the participants) have chosen some metaphors from the first stanza of each poem (e.g., I wandered lonely as a cloud, and O my Luve’s
like a red, red rose). Then afterwards, they have ticked some items of evaluation randomly providing no tangible explanations at all.

Overall, the grades on the pretest show a moderate ability on the part of the learners to differentiate between literal and non-literal images imbedded in classical English poetry. Worse still, the participants’ capacity to interpret as well as to evaluate those images has gone badly off the rail, as most of them have failed to provide acceptable answers to many questions of the test. To these ends, it is necessary to gauge the posttest results set at the end of the year. This step would allow the researcher to measure any improvement or regression in the students’ achievements after attending extra poetry classes orchestrated by an integrated teaching model.

Posttest Results
From the prism of the second trial assessments, the scores (60pts) –that are distributed relatively in each rubric –have yielded noteworthy results. As displayed in table two, the students’ scores – that range from 15 to 47 out of 60 – rise slightly above the average with a mean of 32.86. More involving, this test reveals that 30 participants – representing 75% of the examinees –have managed reach the mean average. In a quest for a more penetrating look into the measures of central tendency, the value of the median, as indicated below, reveals that most of the students have got satisfactory marks that orbit around 33.25, while the score distribution occupies mode 33. These statistics signify a significant landmark of improvement in the students’ performance after treatment. With the same regard, while examining how spreads out the rating of scores are, the average of Standard Deviation as represented in table two (Std. Deviation=7.88) indicates that the grades after intervention do not disperse a lot from the mean, which reflects a favourable inference.

Table 2. The descriptive statistics of the posttest score

<table>
<thead>
<tr>
<th></th>
<th>Comprehension</th>
<th>Interpretation</th>
<th>Evaluation</th>
<th>Posttest</th>
</tr>
</thead>
<tbody>
<tr>
<td>N Valid</td>
<td>40</td>
<td>40</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>Missing</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Mean</td>
<td>11,125</td>
<td>10,863</td>
<td>10,875</td>
<td>32,8625</td>
</tr>
<tr>
<td>Median</td>
<td>11,250</td>
<td>10,500</td>
<td>11,000</td>
<td>33,2500</td>
</tr>
<tr>
<td>Mode</td>
<td>12,0&lt;sup&gt;a&lt;/sup&gt;</td>
<td>10,0</td>
<td>11,0&lt;sup&gt;a&lt;/sup&gt;</td>
<td>33,00&lt;sup&gt;a&lt;/sup&gt;</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>3,2339</td>
<td>2,5820</td>
<td>2,8504</td>
<td>7,88864</td>
</tr>
<tr>
<td>Variance</td>
<td>10,458</td>
<td>6,667</td>
<td>8,125</td>
<td>62,231</td>
</tr>
</tbody>
</table>

Figure 2. Line-chart of the descriptive statistics of the posttest score
With a wish to sifting every scrap of evidence, table two also enlightens substantial data concerning the shift in the mean in the threefold processing of MC. As can be noticed, the outputs show considerable improvement in the results in all stages. As for comprehension, the mean (M=11.12) reached by the participants in the posttest drops the veil on the dramatic progress achieved after the experiment (see also figure two). Most examinees have grown more able to mark a clear cut between poetic metaphors and non-metaphors ingrained in the test. Concerning the assessment of interpretation, six students (15%) only could not reach the average, while the rest of them (85%) have succeeded in gaining good scores ranging from 10 to 15.5. These results that culminate into a mean (10.86) show the remarkable development in the students’ capability to delve into complex-meaning utterances in poetry. What is also spectacularly significant in these findings is that fifty per cent (50%) of the participants have enhanced their ability –to a certain extent – to cope with witty and creative images in English poetry using their first language (L1). For instance, Robert Burns’ beautifully weaved mixed-metaphor ‘O my Luve’s like the melodie/that’s sweetly played in tune,’ has been dexterously translated by the majority of the students into meaningful Arabic metaphors. One of those well-elaborated examples is /حبي لك يشبه أعذب الألحان التي تعزف بسلالسة لترسل أجمل موسيقى/ which says pretty the same of the original metaphor, but it shows more creativeness in expressing meaning in Arabic.

As far as evaluation is concerned, the stride on grades in this process has been unexpectedly phenomenal. What lends colours to this evidence are the measures of central tendency highlighted on the table above (mean=10.87, Median=11, Maximum=16) that reflect a conspicuous enhancement in the students’ metaphoric evaluation skills after treatment. Importantly, the majority of the students have done better in the last exercises compared to the first trial. Most of them could find many conceptual metaphors which William Wordsworth implies in his “Daffodils,” like EYE IS MEMORY and COMPANY IS CROWD. As for the first example, the thorough in-class exploration over the various cognitive (denotative), and social meanings associated with the word ‘eye,’ explained in the classroom, has sustained the learners a great deal in the process of evaluation. By shadowing some overused connotations to the term eye, like be all eyes (indicating CARE or INTEREST), have an eye on, or in sb’s eyes (indicating THINKING), the learners could realize that sometimes the eye signifies things that transcend beyond the act of seeing, as to raise one’s sub-consciousness, and to call something into memory. At this stage, the researcher has proceeded with *t*-tests to appraise the possible treatment effect on the learners’ outcomes.

**Comparison between the Pretest and the Posttest Scores**

In this process, the findings of the pre-test have been measured up against the posttest through the conduction of two *t*-tests using (SPSS):

*A non-parametric test—One-sample Kolmogorov-Smirnov Test*: it aims to test the normality of variables. To confirm the normal distribution of scores, the value of significance (sig) defined by the symbol (P) must be higher than the alpha significance level 0.005 or 5%.
Parametric test—the Paired-Samples t-Test: it tests whether the change in the same participants’ scores after a course of instruction is statistically significant. The test includes the measurement of the probability of significance value (P-value), the degree of the difference between the variations of the test (T-value), the degree of freedom of variables (df), and the correlation between tests (rp).

Succinctly, the results illuminated on table three and four ensure the factor of normality demonstrated by the value of significance that is noticeably bigger than 0.005; (Kolmogorov-Smirnov, Pre-test ‘P=0.17’, Post-test ‘P= 0.20’/ Shapiro-Wilk, Pre-test ‘P=0.010’, Post-test ‘P= 0.13’). To have a concrete outlook on those results, the normal probability plots, displayed in figure three and four, show that all the pretest and posttest marks follow, or approximate to the line of normality.

Table 3. Kolmogorov-Smirnov normality test (K-S test) of the pretest score

<table>
<thead>
<tr>
<th></th>
<th>Kolmogorov-Smirnov(^a)</th>
<th>Shapiro-Wilk</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Statistic</td>
<td>df</td>
</tr>
<tr>
<td>Comprehension</td>
<td>,154</td>
<td>40</td>
</tr>
<tr>
<td>Interpretation</td>
<td>,202</td>
<td>40</td>
</tr>
<tr>
<td>Evaluation</td>
<td>,106</td>
<td>40</td>
</tr>
<tr>
<td>Pre-test Scores</td>
<td>,118</td>
<td>40</td>
</tr>
</tbody>
</table>

Figure 2: Normal Q-Q plot of the pretest scores

Table 4. Kolmogorov-Smirnov normality test (K-S test) of the posttest score

<table>
<thead>
<tr>
<th></th>
<th>Kolmogorov-Smirnov(^a)</th>
<th>Shapiro-Wilk</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Statistic</td>
<td>df</td>
</tr>
<tr>
<td>Comprehension</td>
<td>,110</td>
<td>40</td>
</tr>
<tr>
<td>Interpretation</td>
<td>,219</td>
<td>40</td>
</tr>
<tr>
<td>Evaluation</td>
<td>,115</td>
<td>40</td>
</tr>
<tr>
<td>Posttest scores</td>
<td>,112</td>
<td>40</td>
</tr>
</tbody>
</table>
With a reassuring certainty that the distribution of the scores complies with the rules of normality, the researcher has conducted a Paired-Samples *t*-Test to check treatment significance. As the findings suggest (see table five), the participants attending extra sessions on poetry via the implementation of the integrated framework prove to hone their metaphoric competence at the end of the second semester (Mean=32.86, SD=7.88), compared to the beginning (Mean=24.43, SD=6.92), with a difference in mean of -8.43. As noticed in the second box, the grades of the students setting for both tests are highly associated, if one considers the strong correlation coefficient exhibited in the output (rp = 0.898). As a reminder, the correlation is always between the scale values 0 and 1; the closer values are to 1; the stronger is the relationship between the two variables. Thus, the groundbreaking inference that one might draw upon is that the outcomes of the participants in the posttest raise in sympathy with the grades earned on the first test (pretest) because the correlation coefficient comes closer to the value 1.

One last crucial point to draw out from these findings is that the difference between the pretest and the posttest scoring proves to be statistically (highly) significant (see also figure five). The output spelt out in the closing box; (p=0.000< 0.001, t= -15.36, df= 39'), reveals first that the p-value is smaller than 1, and therefore, one can make the substation that the use of the experiment has been a success. Another efficient adjunct to the reliability of the integrated model is the t-value
characterized by a high magnitude far-bigger than -0 (t= -15.36) with a significant degree of freedom 39.

Table 5. SPSS –paired samples t-test of difference in the pre/posttest scores

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Std. Error</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Std. Error</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pair 1</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pretest Scores</td>
<td>24,438</td>
<td>6,9200</td>
<td>1,0942</td>
<td>Posttest Scores</td>
<td>32,8625</td>
<td>7,88864</td>
</tr>
</tbody>
</table>

**Paired Samples Correlations**

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Correlation</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pair 1</td>
<td>40</td>
<td>.898</td>
<td>.000</td>
</tr>
</tbody>
</table>

Paired Samples Correlations

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Std. Error</th>
<th>95% Confidence Interval of the Difference</th>
<th>Lower</th>
<th>Upper</th>
<th>t</th>
<th>df</th>
<th>Sig. (2-tailed)</th>
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</thead>
<tbody>
<tr>
<td>Pretest Scores</td>
<td>8,42500</td>
<td>3,46882</td>
<td>.54847</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>39</td>
<td>.000</td>
</tr>
<tr>
<td>Posttest Scores</td>
<td></td>
<td></td>
<td></td>
<td>9,53438</td>
<td>7,31562</td>
<td>15,361</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 5: Line-chart of the difference of the pre/posttest scores

Fortified by these findings, one may conclude that the novice Algerian EFL students, who have been attending poetry classes through the use of an integrated approach, have developed their MC at the end of the semester compared to the beginning. This conclusion testifies to the validity of the hypothesis drawn at the outset of this study, which upholds the belief in the potential of the integrated approach to developing the learners’ figurative language awareness and metaphorical thinking in poetry classrooms.
Summary of the findings

For getting from the world of hypothesising into the world of the ascertainable truth, it is enormously significant to put all the results in one basket for the attempt to test the credibility of the research hypotheses. Retrospectively, the researcher has presumed at the outset of this study that the integrated model to teaching poetry could personify a sinew for promoting the lower-level undergraduate’ MC at the University of Tlemcen (Algeria). By drawing on the main results displayed painstakingly in this study, one could reach to the conclusive proof signifying the validity of the previously underlined contention. In other words, though limitations are indispensable, teaching poetry through the integrated approach has influenced the outcome of the learners to a considerable extent, since the majority among them could outperform their weak results in the pretest. The impact has just been worthwhile, and obviously, significant in each metaphoric understanding processing.

As illuminated so far in the analysis of the tests, the integrated model urges the participants to sink profoundly into the bottom of the poem. The intensive language-based teaching strategies (e.g., text marking, reading aloud, close analysis) that have been fruitful for laying bare the ambiguities besieging the poetic style. Therefore, this preliminary teaching strategy contributes to furnishing the learners’ mind with conceptual reasoning skills that help them grow somehow into meaning-sensitive readers. As for metaphoric interpretation, the personal growth strategies adding to the exploration of the cultural perspectives implied by the poets seem to offer the learners a chance to spread their wings, and to start thinking out of the box. As visibly noticed, the students could make a remarkable improvement regarding the ability to elaborate on the meaning of many metaphors in poetry. Along the same lines of argumentation, the study would also disclose the ability of the integrated model to embolden the evaluative potentials of the learners to discuss the role of metaphor in its context. As could be generalised from the present study, the active tasks promoted by the researcher (in-class interaction, intense reading, creative writings, among others), could be the stimulus for encouraging the learners to see the images used by the poets replete with meaningfulness, vibrancy, and emotive effects. In a nutshell, this study manifests the effectiveness of the integrative teaching strategies in developing the learners’ MC.

From another empirical end, the study underlines the credibility of the second subsidiary hypothesis. As a reminder, the research avers that the learners will probably endure persisting difficulties along the process of metaphor analysis. For settling evidence against expectations, the assessment of the learners’ outcome in each test portrays that the learners suffer from a severe deficiency almost related to written expression and L2 proficiency. Insistently, these weaknesses are not directly relevant to MC as much as to language use and usage. Those flaws put the teachers at the full alert of the necessity to employ more efficient teaching techniques that ought to help the learners defeat the barriers of the English language above everything else. By the end, to make the findings concord with the chief problematic of this study, it is worthy to note that rethinking poetic metaphors inside the Algerian EFL initial-grade classroom is both a pedagogical requisite and a might. Admittedly, re-stressing the area of metaphorical thinking is a step towards strengthening the cognitive potentials of the learners. Better still, conceptual metaphors personify
a focal point in metaphor teaching, which would awaken the learners to the significance of metaphoric reasoning, not just in literature, but also as a high-level activity of mind interwoven with peoples’ use of the language and the way they think.

In this context, the mapping of a constructive teaching model to teaching poetry in the EFL classrooms that targets at enhancing the learners’ MC encapsulate the genuine sense of this research. The prior significance resides in bringing the subject of metaphor back to life in such a fashionable way that offers an additional rigour to the concept of metaphor inside the Algerian learning spaces. In this spirit, the study thereby may contribute to opening the Algerian academics’ eyes widely awake to the significance of metaphor in English teaching and learning. From another very noticeable pro side, and as related to the paramount objective of this research, the teachers would find the suggested integrated approach a very consistent, and a worthy-to-use method for enhancing the students’ metaphoric thinking skills inside the classroom. Adding to those virtues, this research remains an exciting, curious space for those interested in cognitive linguistics and L2 teaching. However, despite the improvements witnessed in the learners’ MC after the intervention takes place, apparently, the students still face a lot of handicaps relevant to syntax, semantics, and the deep engagement with the intricate poetic style. Absorbed by this reality, the teachers coming across this research may feel the necessity to double their synergetic efforts for promoting the learners’ L2 proficiency above all. It is very enlightening to see through the prism of this paper that the learners are in an intense thirst to a lot of language practice. They are in a great need to grow the passion for reading literature, and equally appealing, to develop the yearning for travelling beyond the surface level of words where every bit invites a multiplicity of ways for speculation.

By the close of this humble paper, it is crucial to assert that any academic research starts in wonder and ends in wonder. The final wonder that anchors in the curious inquirer’s mind will prevail upon him to think critically of a wider breadth to this research. Correspondingly, one can go further than this limited study, and thus, could think deliberately of the possible ways to engage the learners with metaphor through the use of technology and media studies. On the other way round, this research can be enriched by examining the effect of using metaphors to develop other areas of competence inside the EFL classrooms, like cross-cultural competence and conceptual fluency.

Conclusion
This study marches into our point of departure, but more reassuringly, this time it makes us re-believe in poetry as a magnetizing subject of education, and therefore, it could be put at the same magnitude like anything else. If the classroom is taught through a physician theory, probing every corner of the text purposefully, deeply, and not in a hurry, poems may grow into a permanent mightily instructive resource in the classroom. As revealed in this research, one of the benefits of teaching poetry through a synthetic model is to engage the learners emotionally, physically, and cognitively with metaphors. Substantially, the test shows that the use of an integrated model has enhanced –to a considerable extent – MC of the Algerian EFL students at Tlemcen University. What confirms first the efficacy of this teaching model is the thriving progress noticed on the students’ achievements after being involved in some integrated-based techniques of learning. In a more particularized fashion, working through different levels of integration; (methodology level,
techniques level, skills level, and efforts level) in the analysis of poetry has in a way maximized
the learners’ potential to discriminate between the literal and the figurative uses of the language
(metaphor identification). It could also sensitize them to find the chemistry between the language
and the poetic materials. Participants could also interpret a vast range of CMs which featured
robustly in different English poems, and this could be ascribed to the ability of the integrated
approach to reframe the students’ thinking habits of minds and to deepen their understanding of
the TL. Better still, stimulating personal growth activities in poetry classroom (interaction, talk-it-
out, creative writing, and role-playing) have captured the attention of those who have their heads
in the clouds to the lure of metaphors in poetry. Many students could triumph upon themselves by
judging the aesthetic, emotive and the cognitive effect of love ‘CMs’ in the language, and their
invaluable role in constructing the general meaning of the poetic pieces of art. Notwithstanding,
coping with creative poetic metaphors for undergraduate learners has not been a piece of cake.
Despite improvements, many students could not grasp all the figures of speech distracted from the
poems under examination. This pitfall is perhaps due to many difficulties with which the EFL
learners are still putting on, namely the low language proficiency, and the exposure to literature.

In a nutshell, and despite the perils mentioned above, teaching metaphor stays one the
picturesque journeys to the mysteries of the language. Therefore, restoring its core ability in the
EFL literature curriculum can bring language into life, by reserving much of the beauty of the
texts. Also, it could disclose the secrets that disguise under this beauty. As grounded in down-to-
earth evidence, we would also be reassured to recommend the integrated model as a powerful
model of instruction. This hybrid method of teaching can free the language to get out of its stylistic
shell, while it offers the learners latitude to see the text beyond the confines of the literal world,
beyond time and space, as a signboard to reality. By the end, for the hope of promoting MC as a
breath of fresh air in the EFL milieu, the research will first suggest that the teachers should target
at developing the learners’ metaphoric awareness-raising. To reach these ends, the students have
to practice conceptual mapping through task-based activities (like, word-play, image-
creation, brainstorming, and filling gaps) that focus on CMs (e.g., LIFE IS A JOURNEY,
ARGUMENT IS FIRE). However, to develop more intimacy with the TL, the teacher has to stir
the learners’ passion for reading literary works as much as possible. They should also practice the
language by doing role-play activities, problem-solving tasks, and multiple-choice activities).
Further, the teachers can use advanced supportive visual aids (e.g., slide-share, videos, power-
point presentations, drawing and moving pictures). Amusingly, with visual aids, understanding the
symbolic images will be trivialized through flesh and blood personification of abstract thoughts,
as only few can resist the lure of colours, music, bright-light, and mutable pictures that pirouette
across the screen. The wand of computer can somehow levitate the magic of words, magnetize
some fond eyes of acoustic-visual learners, and fill what is missing in the literature classroom. All
in all, the revival of metaphor in education may develop human resources, open new gates of
understanding, entertain, and help the learners and the teachers raise the bare, to a limitless horizon.

About the author
Amina Bouali is an assistant teacher of literature and a former instructor for global virtual
classrooms (GVC) in UABT 2. She holds a Magister degree in the didactics of literary texts and
civilizations from UABT, Tlemcen (Algeria). She is also a would-be doctor in English literature, whose research investigates the potential of comparative literature in ELT education. Her fields of interests include EFL literary studies & criticism, applied linguistics, comparative literature & cultural studies, and distance learning. ORCid ID: https://orcid.org/0000-0003-0933-1802

References


Appendix A. Poetic Teaching Materials

William Wordsworth’s “Daffodils”
I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced;
but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed--and gazed--but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie

James Weldon Johnson’s “The Glory of the Day Was in Her Face”

The glory of the day was in her face,
The beauty of the night was in her eyes
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils

Robert Burns’ “A Red, Red Rose”

O my Luve’s like a red, red rose
That’s newly sprung in June;
O my Luve’s like the melodie
That’s sweetly played in tune.

As fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a’ the seas gang dry:

Till a’ the seas gang dry, my dear,
And the rocks melt wi’ the sun;
I will luve thee still, my dear,
While the sands o’ life shall run.

And fare thee weel, my only Luve,
And fare thee weel awhile!
And I will come again, my Luve,
Tho’ it ware ten thousand mile.

Anne Bradstreet’s “To My Dear and Loving Husband”

If ever two were one, then surely we.
If ever man were loved by wife, then thee.
If ever wife was happy in a man,
Compare with me, ye women, if you can.
I prize thy love more than whole mines of gold,
And over all her loveliness, the grace
Of Morning blushing in the early skies.
And in her voice, the calling of the dove;
Like music of a sweet, melodious part.
And in her smile, the breaking light of love;
And now the glorious day, the beauteous night,
The birds that signal to their mates at dawn,
To my dull ears, to my tear-blinded sight
Are one with all the dead, since she is gone.

Or all the riches that the East doth hold.
My love is such that rivers cannot quench,
Nor ought but love from thee give recompense.
Thy love is such I can no way repay;
The heavens reward thee manifold, I pray.
Then while we live, in love let’s so persever,
That when we live no more, we may live ever

Appendix B. The Pretest

Name: ______________________  Group __________  (Time allotted: 2h)

1. First Rubric (Figurative Comprehension)

Exercise 01: State if the following statements are literal or figurative (figure out which type is being used): (10pts)
1. if ever two were one _________
2. so deep in love am I __________
3. ten thousand saw I at a glance _________
4. the beauty of the night was in her eyes _________
5. for oft, when on my couch I lie __________
6. I will come again, my luve __________
7. are one with all the dead _________
8. the rocks melt with the sun _________
9. melodie that's sweetly played in tune _________
10. a poet could but be gay _________

Exercise 02: categorize the following metaphors under conceptual domains (10pts)
11. since she is gone  (DEATH IS .................)
12. the breaking light of love  (LOVE IS ...............)
13. the waves beside them danced (DANCE IS .............)
14. the heavens reward thee manifold  (HEAVEN IS .............)
15. my heart with pleasure fills  (HEART IS A .................)
16. **Second Rubric (Figurative Interpretation) (10pts)**

**Exercise 01:** paraphrase the sentences below turning them from figurative to literal:

17. And I will love thee still, my dear/ Till all the seas gang dry

18. And in her voice, the calling of the dove

19. I wandered lonely as a cloud / That floats on high o'er vales and hills

20. While the sands of life shall run

21. My love is such that rivers cannot quench (drink so that no more you feel thirsty)

**Exercise 02:** complete the following words to create metaphors *(10pts)*

22. My love is __________________________

23. The morning is __________________________

24. Her smile __________________________

25. I wandered as __________________________

26. The birds __________________________

27. **Third Rubric (Figurative Evaluation)**

28. Select 05 metaphors from the poetic works under study, then evaluate them in terms of richness, compatibility, worthiness of reading, creativity, imagination, and emotive effect (please justify your answers): *(10pts)*

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29. Explain whether the many metaphors that embody the theme of ‘love’—used differently by each poet—have added any strength, genuineness, novelty, artistic beauty, or elicitation to the values and intentions of the poems. (10pts)

1. Appendix C. The Posttest

Appendix C. The Posttest

Name: __________________________  (Time allotted: 2h)

Rubric (A) Comprehension

Exercise 01: Extract from each poem two figures of speech, and then state their type:

30. Anne Bradstreet’s “To My Dear and Loving Husband”
   - ...........................................
   - ..........................................

2. William Wordsworth’s “Daffodils”
   - ...........................................
   - ..........................................

   - ...........................................
   - ..........................................

4. Robert Burns’s “A Red, Red Rose”
   - ...........................................
   - ...........................................
Exercise 02: State if these expressions are truly figurative or literal (write the type of the figurative expression)

31. I prize thy love more than whole mines of gold  (literal)
32. Wife was happy in a man (literal)
33. The glory of the day was in her face   (figurative)
34. And dances with the daffodils   (literal)
35. I will love thee still    (figurative)
36. Along the margin of a bay   (literal)
37. Till a’ the seas gang dry, my dear    (figurative)
38. In her smile, the breaking light of love   (literal)
39. If ever two were one (figurative)
40. All the riches that the East doth hold (figurative)
41. I will come again, my love   (literal)
42. Ten thousand saw I at a glance   (literal)

Rubric (B): Interpretation

Exercise 01: Choose the most appropriate interpretation

43. The beauty of the night was in her eyes.
   a) The woman’s eyes are brightly black, b) The eyes of the woman have the eyes of the night, c) The woman’s eyes are sad and gloomy

44. The heavens reward thee manifold
   a) Heavens are people of many traits, b) many heavens will give you a recompense in a multiplicity of ways, c) I pray for ‘You’ to be rewarded heavens on earth which give you all sorts of pleasure and happiness

45. In her voice, the calling of the dove
   a) She starts to speak when the dove calls her, b) She has the sound of dove in her voice, c) Her voice is sweet and soft, that it is compared to the nice twitter of the dove

46. Tossing their heads in sprightly dance
   a) Daffodils have heads that dance in the party, b) The flowers swing by the breeze as if they are persons that move and dance cheerfully, c) Flowers lost their heads when they dance happily

47. My Luve's like a red, red rose / That's newly sprung in June:
   a) Poet’s love is red in colour that looks like a rose, b) Poet’s love is fresh and gives nice feelings, so that is compared to a red rose that grows in summer, c) Poet loves the red roses a lot, especially those are seeded in summer

Exercise 02: translate the following verses imbued with metaphors into the Standard Arabic

48. I will luve thee still, my dear/ While the sands o' life shall run.

49. That when we live no more, we may live ever.

50. And over all her loveliness, the grace/ of Morning blushing in the early skies.

51. Ten thousand saw I at a glance/ Tossing their heads in sprightly dance.

52. Oh my Luve’s like the melodie/ that’s sweetly played in tune

Rubric (C): Evaluation
**Exercise 01**: re-read William Wordsworth’s “Daffodils” in order to finish the following conceptual metaphors, then demonstrate their worthiness in the poem.

53. EYE IS ________
54. COMPANY IS ________
55. DAFFODILES ARE ________
56. DANCE IS ________

**Exercise 02**: compare in a short paragraph Robert Burns, Anne Bradstreet and James Weldon Johnson implication of poetic metaphors to portray the theme of love, and explain which images you consider are more powerful to embody the true feelings (tone) of the poet.

____________________________________________________________________________
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Persona in Kazuo Ishiguro's The Remains of the Day

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Abstract
This article studies the archetype of the persona in Kazuo Ishiguro’s novel, The Remains of the Day (1989). It deals with the journey that the protagonist Mr. Stevens takes through the unconscious in search of his real self, in which his true persona is revealed. The article mentions, also, the archetype of shadow, which is considered, in most cases, inseparable from the persona archetype. In this novel, the shadow helps the reader realize the true self of Mr. Stevens that has been covered for years by his misleading persona. The article clarifies to what extent the absence of a real self leads to distorted archetypes. The article uses Carl Jung’s theory of individuation, concentrating mainly on the idea of archetypes. Thanks to memory, a real sense of self, and thus persona is discovered. The persona, in this article, is discussed as one of the astonishing abilities of the unconscious that enables people to hide a lot about their real selves behind it, reminding the reader, therefore, not to be cheated by the appearances.

Keywords: British persona, Carl Jung, Kazuo Ishiguro, self, shadow, The Remains of the Day, unconscious.

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Introduction

The Remains of the Day: A Remarkable Novel

The Remains of the Day is the third book of Kazuo Ishiguro, for which he won the Booker prize in 1989 (Parkes, 2001). It is a novel told in the first-person narrative and revolves around the life of Mr. Stevens who is both the narrator and the protagonist. Stevens is a butler, who works in Darlington Hall. He used to be the loyal butler of Lord Darlington, but after the death of this latter, An American lord called Mr. Farraday owns the house. Indeed, Stevens cannot get accustomed to Mr. Farraday’s manner of talking and joking and he, even, faces many difficulties in interacting with his new master. However, it is Mr. Farraday who suggests to Stevens, one evening, to take a trip around England -- a journey that would change Stevens’ whole life.

Actually, Mr. Farraday’s suggestion was not, at first, taken seriously by Stevens. It is not until Stevens receives a letter from Miss. Kenton that he starts taking the matter of the trip into consideration. Miss. Kenton is a former housekeeper in Darlington Hall. She worked with Stevens for fifteen years and then got married. After twenty years of marriage, Kenton sends a letter to Stevens who, repeatedly reading the letter, assumes that she alludes to a failed marriage and wants, thus, to come back to Darlington Hall as a housekeeper. Therefore, in July 1956, Stevens starts a six-day journey to visit Miss Kenton. It becomes a journey in which he remembers and recollects all the events, the experiences, and the relationships he had during his service career at Darlington Hall. His relation to Lord Darlington, who turns out to be a Nazi corroborator, and his relation to Miss Kenton are some he remembers.

Steven’s romantic attraction to Miss Kenton is never mentioned frankly, but is alluded to on different occasions. In their last meeting, at the end of the novel, Kenton professes to Stevens that she has always dreamt of life joining them together. Indeed, this profession has broken Stevens’ heart and changed his whole view of life and his self. The novel ends with Stevens’ decision to profit from the remains of his day and to learn to get more intimacy with people in general and with his new master in particular.

Now, this article is concerned with the protagonist of the novel, Mr. Stevens. It analyses his persona during his life career at Darlington Hall and the way he becomes aware of it at the end. Throughout the whole novel, Stevens is rewriting his old self so that it could adopt a new shape. Through remembering and recollecting the events of the past, Stevens will compose a clear picture about his suppressed persona, he will be able to see the mistakes he has committed and he can even admit them once he gets aware of his persona. The article attempts to answer the question: does the absence of a real self affect the personal archetypes?

The article will analyze Stevens’ persona, using Carl Jung’s method of individuation. It should be noted; however, that the theory of individuation won’t be used on its whole, instead the analysis will tackle the idea of archetypes. Through his recollection of past information, Stevens’ archetypes become clear. The paper will investigate what creates Stevens’ suppressed self and how he will meet it finally.
Literature Review:

Jung’s Theory:

Jung’s theory of individuation is based on certain concepts that should be defined and understood. The first concept is individuation itself. According to Jung, in order to be mentally sound, people have vigorous access to the different part of their selves. But, unfortunately, most people do not know how to do that and, consequently, they become unaware of the different elements of their psyches. Here, actually, comes the role of the individuation process. Through such process, people should gather all the parts of their true selves. This is could be done by realizing what their dreams and daydream images are telling them and by believing in their uniqueness. “Individuation means becoming a single, homogenous being, and in so far as individuality embraces or innermost, last, and incomparable uniqueness, it also implies becoming one’s own self. We could therefore translate individuation as coming to selfhood or self-realization” (Kellis, 2007, p. 324).

However self should not be perceived as the ego. The ego, for Jung, the ego is “the center of the unconscious, the world of time and space” (Gibson, Lathrop, Stern 1991, p. 65). Differently said it is the conscious part of the mind. Thus, ego is considered as a part of the self and it depends on it.

On the other hand, there is the concept of the unconscious which has been debated by many philosophers and psychologists. Jung's teacher, Freud, defined the unconscious as “the gathering place of forgotten and replaced contents” (Jung, 1972, p. 3).

Jung (1972) argued that the unconscious could be both personal and collective. The personal unconscious contains “autonomous complexes” and “disturbing factors that disrupt conscious control and act like true disturbers of peace” (p.230). Thus, the personal unconscious includes the different suppressed believes and memories that belong to a certain individual regarding his own experience.

The collective unconscious, on the other hand, “is not individual but universal-- it has contents and modes of behavior that are more or less the same everywhere and in all individuals” (Jung , 1972, p. 4). Hence, the collective unconscious is shared by all the people around the world and it originates from the experiences of the ancestors. So, when dealing with certain notions of the external world, the ancestors developed given experiences and images that are reflected in people’s myths, legends, folktales…etc. Those images, indeed, do not have contents, however, through practice and with time, they developed contents and they become known as archetypes

The archetypes are original images related to all universal themes familiar to all people. Their place is in the unconscious and they date back to distant times. The frames of the archetypes are universal but their tenors are personal. In his book, A Study Guide for Psychologists and Their Theories for Students: Carl Jung, Gale Cengage Learning (2017) claims that: “in Jung’s words, archetypes are by definition, factors and motifs that arrange the psychic elements into certain images” (p.26). Jung (2017), also, adds that “toward the end of his life, Jung strengthened the
connection between emotions and archetypes by redefining the archetypes as innate releasing mechanisms linked to universal human emotions” (p.26).

Among the most important archetypes is the persona. The persona is considered sometimes as the first archetype, “is that which in reality one is not, but which one self as well as others think one is” (Jung, 1981, p.123). Put differently, it is the mask that each of us wears to behave properly in society and to control his/her different relationships. The persona is not individual, although it seems so. It is an identity imposed on us by the society. In other words, it is an ideal image we create to please the society. Indeed, each persona has certain features and characteristics related to it depending on one’s role in society. Thus, each individual creates his/her persona basing on what his society expects him/her to be.

Nonetheless, sticking too much to persona can be harmful. People need to know when to give up their persona for their real identities. As a matter of fact, most people tend to stick to their persona, because the society rewards the people for what they show and not for what they really are. That’s why most people tend to bury their selves deeply to the extent that they forget, totally, about them.

Indeed, letting go of the persona could be really scary, for it has remarkable consequences. People may feel really vulnerable exposing their selves, openly. They may lose certain ranks, they sought for, long, in society or will face constant complain about how they unexpectedly changed. Thus, having a certain persona that you can take apart in given situations is a hard task for a lot of people:

“Carl Jung calls the individual who identifies himself with his persona a mana personality…that’s a person who is nothing but the role he or she plays. A person of this sort never lets his actual character develop. He remains simply a mask and his powers fail” (Mcdonald 2014, pp. 135-136).

Although the persona, always, seeks the perfection, it is, most of the time, faced and hampered by the shadow archetype. The shadow, the second archetype, is “described as composed of the dark elements of the personality” (Rothgeb, 1994, p. 59). It is somehow similar to Freud's Id. The shadow contains the negative ideas and believes that the person feels ashamed to bring to conscious. However, bringing them to conscious is, for Jung, the first step to get healed.

As opposed to the persona which wants to be ideal and to match what is expected from it in the society, the shadow, simply does not want so. The shadow wants the person to confront his/her reality and to adopt it. Hence, the more the people realize the contents of their shadow, the less psychologically frustrated they feel. But, admitting the dark side of our selves is neither easy nor cozy. It is a side that most people feel reluctant to confront; instead, they find it safer to project it on others. In fact, most, if not all, the contents of the shadow are repudiated by the society, especially, if it is an obstructive and prohibitive one where the shadow could dominate the large part of the unconscious.
Regardless of people’s admission of their shadow, it is still projected in their selves, deeds or thoughts. That’s why the frequent answer to the question ‘why did you do that?’ addressed to a person who has done a mistake liking stealing, lying, hurting others…etc is ‘I don’t know’ or ‘it is like it was not me’. That’s partially, true because people, mostly, are not aware of when or how their shadow is going to show up. Actually, the shadow is inevitable. Simply, all the human beings have a shadow, “everyone carries a shadow, and the less it is embodied in the individual conscious life, the blacker and the denser it is” (Freed 56).

The events of *The Remains of the Day* go back to July 1956. In his article “Trauma, Memory and History in Kazuo Ishiguro’s Fiction,” Guo (2012) mentions that 1956 is the same year where “Margret Thatcher’s conservative government aimed to emulate the Victorians” (p. 2512). Moreover, Thatcher explained in the election campaign her wish to “reglorify Britain” and it is glorification that Mr. Stevens tries to achieve in this novel. He, actually, devotes his life to achieve dignity, glory and greatness. Indeed, the characteristics of Mr. Stevens’ personality could be projected on the British Empire which through history had strived to be the great and the glorified empire ever:

I would say that it is the very lack of obvious drama or spectacle that sets the beauty of our land apart. What is pertinent is the calmness of that beauty, its sense of restraint. It is as though the lad knows of its own beauty, of its own greatness and feels no need to shout it. In comparison, the sort of sight offered in such places as Africa or America, though undoubtedly very exciting, strike the objective viewer as inferior on account of their unseemly demonstrativeness (Ishiguro, 1988, p.29).

The novel starts with Mr. Stevens taking a journey to the place where Miss. Kenton, the former housekeeper, has been living since getting married. His decision to walk a step far from Darlington’s Hall is after he receives a letter from Miss. Kenton alluding that she has problems with her husband and she may want to come back to Darlington’s Hall, or this what Mr. Stevens wants to understand.

**Data Analysis and interpretation**

**Stevens’ Persona**

Actually, throughout his life, Stevens has been the prisoner of Darlington hall and of his own Persona archetype. For him: “the great butlers are great by virtue of their ability to inhabit their professional role and inhabit it to the utmost” (Ishiguro, 1989, pp. 42-43). Stevens spends his life wearing the mask of greatness and to maintain the role of a great butler, he suppresses all his beliefs and feelings. He believes that being an English butler is the pure portray of greatness. Eventually, by agreeing on taking a journey throughout England, Stevens is, also, wandering through his unconscious and trying to prove that what he has spent his life doing is worthwhile. Thus, the road he takes to reach Miss Kenton is a road to his unconscious too.

Once Stevens starts his voyage, his memory begins to bring back to him all the events he has passed through, within the walls of Darlington Hall. As opposed to Augustine, who starts
his *Confessions* with the ‘origins stage’ in which he remembers the events of his childhood and adolescence. Stevens begins directly recollecting his adulthood's events as if nothing happens in his childhood and adolescence stages that is worth of remembering. The reader feels, as though, Stevens is destined to be a butler, so, what matters is when being as such, another period would be of no importance.

When first mentioning the trip, Mr. Stevens uses the word “imagination”, a term which reflects the fact that Mr. Stevens had never gone outside, to the extent that if he would think about anything which lies outside Darlington Hall, then his ideas would be purely imaginative. Nevertheless, Stevens Believes that he knows everything about England and impliedly about his self, he states “it has been my priviliege to see the best of England over the years, sir, within these very walls” (Ishiguro, 1989, p. 4).

In fact, through the years of serving in Darlington Hall, Stevens develops a very strict persona. For him, everything has rules that must be respected. He is accustomed to put strict “margins” for the staff who work under his command and for everything that can or must be done inside Darlington Hall. However, by doing so, Stevens has been putting strict margins for his persona, as well. Mr. Stevens is a purely professional butler who has never thought of anything else rather than the complete mastering of his work. Thus, the idea of getting outside Darlington Hall has not hit his mind ever. It is, in fact, Lord Farraday, the American new owner of Darlington Hall, who suggests to Stevens the idea of taking a journey around England You realize, Stevens, I don’t expect you to be locked up here in this house all the time I'm away. Why don't you take the car and drive off somewhere for a few days” (Ishiguro, 1989, p. 3)?

Mr. Farraday is, therefore, the first person who suggest to Steven to take the first steps out of his suppressed self. However, this offer is not taken seriously by Stevens. He considers it as “instance of an American gentleman's unfamiliarity with what was and what was not commonly done in England” (Ishiguro, 1989, p4). For Stevens, such an offer is the “most kind suggestion” never thought of (Ishiguro, 1989, p.3). It is not, actually, until he receives a letter from Miss. Kenton, the former housekeeper, that Stevens took Lord. Farraday’s suggestion into consideration. However, he makes sure to hide and change any idea that may sneak to the reader’s head that he is going to take the trip only for the sake of meeting Miss. Kenton:

I found myself reconsidering Mr Farraday’s kind suggestion of some days ago. For it had occurred to me that the proposed trip in the car could be put to good professional use; that is to say, I could drive to the West Country and call on Miss. Kenton in passing, thus exploring at first hand the substance of her wish to return to employment here at Darlington Hall. (Ishiguro, 1989, p.10)

Actually, Mr. Stevens believes that he knows his real self and is proud of it. He claims that under his command, very few mistakes and errors happened that are not, indeed, worth talking of:
The fact is, over the past few months, I have been responsible for a series of small errors in the carrying out of my duties. I should say that these errors have all been without exception quite trivial in themselves. Nevertheless, I think you will understand that to one not accustomed to committing such errors, this development was rather disturbing, and I did in fact begin to entertain all sorts of alarmist theories as to their cause. (Ishiguro, 1989, p.5)

But, to expose such a self to experience would be something terrifying and Mr. Stevens is not keen of finding out things about his persona that he would rather remain blind of.

Indeed, when Stevens decides to take the trip after receiving a letter from Miss. Kenton, the former housekeeper, he starts to consider each tiny detail to prepare himself for his journey. He, for instance, afraid, that “the staff plan would, furthermore, for each of the four resident employees mean a radical altering of respective customary duties” or that the employees will have “an unhealthy amount of time on their hands” (Ishiguro, 1989, p.8). However, the thing that really preoccupied Stevens’ mind is the manner of clothing: “Then there was the question of what sorts of costume were appropriate on such a journey, and whether or not it was worth my while to invest in a new set of clothes” (Ishiguro, 1989, p.10). It seems that Stevens wants to cover something. He is very interested in wearing the appropriate mask that will cover any inappropriate thought or feeling. According to Marshall Berman, “clothes become an emblem of the old, illusory mode of life; nakedness comes to signify the newly discovered and experienced truth” (Ishiguro, 1989, p.106). Therefore, Stevens aims to hide his real identity through clothing. Throughout the novel, he has often being mistaken for an aristocrat because of his suit. He hides his real self with all its beliefs and emotions under an elegant suit.

Actually, being perplexed by what to wear and thinking that many of his suits are “too formal for the purposes of the proposed trip, or else rather old fashioned these days,” Stevens reveals one of his main principles in life: to care, deeply, about the public view and to try to satisfy others rather than himself (Ishiguro, 1989, p.10). He is very afraid of been seen driving the car with the inappropriate suit. But once again, Stevens makes sure of wearing his mask in front of the reader thus the latter cannot feel that Steven is at all emotional about the journey:

I hope you do not think me unduly vain with regard to this latter matter; it is just that one never knows when one might be obliged to give out that one is from Darlington Hall, and it is important that one be attired at such times in a manner worthy of one’s position (Ishiguro, 1989, p.11).

Indeed, hiding is not the only reason for Stevens to wear nice suits; he also wants to look great. Greatness is a crucial principle that Stevens’ persona is based on. He believes that through serving a great man who has his own political position in England, Stevens would, necessarily, be a great butler and, accordingly, a great Living in a country like England gives another reason for Stevens to be great It is, effectively, a land called “Great Britain” by those who believes in the greatness of
its beauty (Ishiguro, 1989, p.9). As he stands in front of one of the natural views in his way to Weymouth, where Miss. Kenton lives, Stevens comments on the greatness of his land stating that:

I distinctly felt that rare, yet unmistakable feeling—the feeling that one is in the presence of greatness. We call this land of ours Great Britain, and there may be those who believe this a somewhat immodest practic. Yet I would venture that the landscape of our country alone would justify the use of this lofty adjective (Ishiguro, 1989, p.29).

Dignity, on the other hand, is a highly important feature Stevens believes all butlers must have. For him, dignity “has to do crucially with a butler’s ability not to abandon the professional being he inhabits. Lesser butlers will abandon their professional being for the private one at the least provocation (Ishiguro, 1989, p.43). In fact, dignity and greatness are very related virtues, so that the presence of one necessitates the presence of the other:

While I would not retract anything I have previously stated regarding the quality of dignity, I must admit there is something to the argument that whatever the degree to which a butler has attained such quality, if has failed to find an appropriate outlet for his accomplishment he can hardly expect his fellows to consider him great (Ishiguro, 1989, p.122-123).

Indeed, Stevens has the habit of discussing the word dignity and the aspects of the dignified butler with his fellow butlers. He even considers some butlers like Mr. Marshall or Mr. Lane as “competent” for having a dignity. Apparently, Stevens believes that “dignity is something one can meaningfully strive for throughout one’s career” (Ishiguro, 1989, p.33). And for that, professionalism is deeply related to dignity. The dignified butlers are those who can abandon their private lives for the professional ones. Thus, professionalism is the standard that Stevens uses to measure the dignity of his colleagues, as well as, his own lord and father, but behind his great and dignified mask, the true identity of Stevens lies.

Throughout his journey, Mr. Stevens meets a number of people who mistakenly took him of a gentleman because of the elegant suits he wears, as well as, the luxurious car he is driving. One of men he met in the street told him “Now I got it. Couldn’t make you out for a while, see,’ cause you talk almost like a gentleman. And what with you driving an old beauty like this” (Ishiguro, 1989, p. 125). Yet, deeply inside, Stevens approves his inappropriateness in being compared with the true gentleman, therefore, in one of the meeting held in Darlington Hall with the presence of certain important political and economic figures, Stevens decides to minimize his presence in the meeting room through standing in the shadow, so as not to be noticed by any of the visitors (Ishiguro, 1989, p.75).

Stevens’ Shadow
All the beliefs, thoughts and feelings that he feels ashamed or afraid of, are stored in his shadow archetype, although he makes sure that with each move and each word he perfectly suppresses them. In his article, “Sentiment and History in the Remains of the Day” Harting (2011) claims “that the Remains of the Day works to produce a surfeit of feeling or affect on the part of
the reader, and it does so at the same time that it thematizes emotional distance, repression of desire, and stultifying anti-sentimentalism” (p.3). So, regardless of Stevens’ infinite attempts not to appear emotional, his speech according to Harting is highly emotional. It is loaded with words like “beguiling, profound, heart-rending, ineffably sad, deeply moving, and tragedy” (p.2).

In an attempt to hide his desire to change, Stevens claims that his tendency towards learning bantering is not to change anything about his persona of which he is totally proud, but a trial to learn a certain sort of talking that is so cherished by his new American master. He alludes to that saying: “Now actually, like many of us, I have a reluctance to change too much of the old ways. But there is no virtue at all in clinging as some do to tradition merely for its own sake. In this age of electricity and modern heating systems, there is no need at all to employ the sorts of numbers necessary even a generation ago” (pp. 7-8).

Nevertheless, Stevens’ persona which seems so wise in some situations appears to be really naïve in others. Mr. Stevens presumes that he is sure of Miss. Kenton’s desire to return to Darlington Hall for employment, even though, there is nothing in her letter which openly ensures that, yet the hints that are scattered here and there in her letter, he believes are a vivid proof of that:

   at this very moment, no doubt, she is pondering with regret decisions made in the far-off past that have now left her, deep in middle age, so alone and desolate. And it is easy to see how in such a frame of mind, the thought of returning to Darlington Hall would be a great comfort to her. Admittedly, she does not at any point in her letter state explicitly her desire to return; but that is the unmistakable message conveyed by the general nuance of many of the passages. (Ishiguro, 1989, p. 50)

However, when Stevens is preparing himself for the trip and thus checking in an Encyclopedia the places he will pass by, he seems so naïve to think that the German bombs did not, in any way, alter the English countryside.

Practically, the day that Mr. Stevens, the father, died is an unquestionable example of Stevens' power of suppressing. Indeed, Stevens makes sure not to think about his father's deteriorating health by getting busier with the members of the conference which takes place in Darlington Hall. He even avoids checking his father letting this job to Miss. Kenton. The only time that he has the chance to see his father, he does not allow to be driven to any emotional conversation with him. Stevens tries so hard to hold his tears so when he was thought of being crying by Lord Darlington, he uses the pretext of being so tired.

Days before his death, Stevens’ father was told by his own son that his duties would be minimized to one required, usually, by new servants. These orders came as a result of an ‘embarrassing’ incident that took place a week or so earlier. Mr. Stevens senior who was used to serve the visitors of Darlington Hall, was about to serve a tray of refreshments to two guests of Lord Darlington in the summerhouse which is situated in the lawn, as he fell, “scattering the load on his tray-teapot, cups, saucers, sandwiches, cakes- across the area of grass at the top of the steps”
An incident that caused a lot of embarrassment to Mr. Stevens and his father who kept repeating that it was not his fault but this of the steps.

Mr. Stevens Senior could not bear the shame of committing a mistake that, for him, would erase a whole career of commitment and bestowal. Mr. Stevens, the father kept returning to the place where he fell, walking back and forth on the steps to find out the reason that made him fall attempting, as though, to convince himself along with those surrounding him that his value as a butler and, thus, a man. Watching him, along with Miss. Kenton, Stevens stated: “I can describe his manner at that moment no better than the way Miss. Kenton puts it in her letter; it was indeed ‘as though he hoped to find some precious jewel he had dropped there” (Ishiguro, 1989, p.70).

Such jewel is his greatness that was taken out from him the day he was told that he can no more be one of the principle butlers in Darlington Hall. Therefore, days after this incident, Mr. Stevens that father’s health deteriorated and he soon had a stroke and passed away. Mr. Stevens’ attitude towards Lord Darlington is another contradictory matter. Lord Darlington is believed, by the British people, to be a Nazi ally who sympathizes with Germany, either during World War I or after it. He is one of the important figures who stand against any punishment of Germany following the crimes it committed during the war. However, ironically, Stevens has never doubted his master’ actions nor has he noticed such vices that every person in Britain now accuses Lord Darlington to have,

and when today one hears talk about his lordship, when one hears the sort of foolish speculations concerning his motives as one does all too frequently these days, I am pleased to recall the memory of that moment as he spoke those heartfelt words in the near-empty banqueting hall. Whatever complications arose in his lordship’s course over subsequent years, I for one will never doubt that a desire to see ‘justice in this world’ lay at the heart of all his actions. (Ishiguro, 1989, p.76)

Actually, Lord Darlington expresses in many occasions his sympathy towards Germany; he keeps moving from country to country and continually receiving guests in his Hall, only to convince them about the cruelty of applying the treaty of Versailles against Germany. Listening to all his speeches, Stevens cannot but naively admire and be moved by his eloquent style rather than thinking deeply about his attitude; “of course, I had heard these same sentiment expressed by his lordship in many occasions before…I could not help but be moved afresh” (Ishiguro, 1989, p.96).

In spite of mentioning, previously, that Lord Darlington is anti-Semitic, Stevens cannot completely hide that he is touched by the dismissal of two Jewish girls from Darlington Hall. Lord Darlington who stopped any donation to any local charity whose management committee is probably Jewish, justifies that with the fact that his guests’ safety is the priority. Therefore, under the order of Lord Darlington himself and despite the fact that, the Jewish girls do no harm to Lord Darlington and the fact that Miss. Kenton is totally against this decision, Stevens dismisses the girls claiming that “I don't have to remind you that our professional duty is not to our foibles and sentiments, but to the wishes to our employer” (Ishiguro, 1989, p.157). However, when Lord
Darlington admits that what he did was wrong and orders Stevens to bring the girls back, this latter states that: “now really, Miss. Kenton, that is quite incorrupt and unfair. The whole matter caused me great concern, great concern indeed. It is hardly the sort of thing I like to see happen in this house” (Ishiguro, 1989, p.161). This declaration pushes Miss. Kenton to say nervously “why, Mr. Stevens, why, why, why, do you always have to pretend?” (Ishiguro, 1989, p.162). Well, Stevens has to pretend to remain great and dignified for himself at least. His duty is not to question his Lord’s orders but to follow them.

Ironically, Mr. Stevens who claims to be concerned with his master’s moral status contradicts this principal by being blindly loyal to a Nazi ally “where our elders might have been concerned with whether or not an employer was titled, or otherwise from one of the ‘old’ families, we tended to concern ourselves much more with the moral status of an employer” (Ishiguro, 1989, p.120). But, such moral status is not, for Stevens, about the private beliefs or the principles of the employers, rather it is about serving and working for men who are “furthering the progress of humanity” and doing so Stevens believes that he helps shaping history, “the satisfaction of being able of being able to say with some reason that one’s efforts, in however modest a way, comprise a contribution to the course of history” (Ishiguro, 1989, p.121).

Conclusion

In fact, at the end of the novel, the readers stand perplexed. It is true that they realize that it is a novel about self-deception in which the protagonist rewrites his whole self through remembering and recollecting his memories. However, they can’t determine whether they are in front of a tragic or a happy ending or a mixture of both. But, what all the readers are sure of is that Stevens would never be able to know the truth about his real suppressed self, that was covered by his persona, if he did not take a journey through his unconscious and, more precisely through his memory.

It is the act of recollecting that obliges Stevens, at last, to admit that his self is neither great nor dignified, instead, he has, during his whole life, been the prisoner of a suppressed self consuming others’ thoughts and beliefs. It is, evidently, the presence of memory that enables Stevens to be aware of his real self. If Stevens forgot his memories and were no more able to remember for one reason or another, and hence not being able to see his persona for what it is, he would never be able to know the truth about his self or even further, he would never have any sense of self.

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Women’s Education in Colonial Algeria: Emancipation, Alienation, and the Aphasia of Love in Assia Djebar’s L’Amour, la fantasia (1985)

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Abstract
This paper examines the contradictory yet complementary forces that connect women’s spatial liberation to the colonial power’s institutions. It explores the cacophony between women’s education, emancipation, and alienation in Assia Djebar’s L’Amour, la fantasia (1985). It argues that spatial mobility bears the potential to challenge patriarchy and colonial violence. Djebar’s struggle to reconcile with or condemn her Western education foregrounds the ambivalent relationship the author entertains with the vehicle of her empowerment. The appropriation of the language of the other equips the schoolgirl with the instruments needed to subvert extra-Islamic traditions, and to regender the history of Algeria by voicing the stories of her matriarchs, withal, it sentences her to an aphasia of love.

Keywords: Aphasia, Emancipation, French school, Quranic school, Spatial Liberation.

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Women’s Education in Colonial Algeria: Emancipation, Alienation, and the Aphasia of Love in Assia Djebar’s L’Amour, la fantasia (1985)

During the French colonial era, Algeria endured two wars of conquest: a territorial conquest that involved, for almost half a century, brutal military methods of subjugation, and a moral conquest, that entailed a comprehensive gallicization of the Algerian society by processes of assimilation (Rogers, 2013). Colonial schools constituted emblems of an imperial enterprise galvanized by a mission to civilize. French pedagogical institutions in colonial Algeria served a discriminatory agenda and a policy of deracination that excluded the teaching of anything that was not French. In her “Letter to Zohra Drif,” Hélène Cixous describes her schooling experience at the Lycée Fromentin in Algiers: “… I detected the lingering odors of racism and colonialism in teachers. A cult to France reigned and was not questioned. We learned France” (2003, p. 88). Colonial administrators argued that women’s education should constitute the locus of the French pedagogical mission in Algeria for they had the potential to act as cultural emissaries. (Gosnell, 2002, p. 36). The meagre efforts that were contrived in order to provide an education for Algerian girls were challenged by the colons and the Arabo-Berber population alike. Assia Djebar, pen name of Fatima-Zohra Imalayen, appertains to the minority of women that received an education in colonial Algeria. The central point of interest in the present contribution is the illumination of the tensions between women’s simultaneous dependence upon and resistance against colonial hegemony. This paper endeavors to examine the perplexing correlation between women’s education, emancipation, and alienation in Assia Djebar’s L’Amour, la fantasia (1985).

The Politics of Women’s Education in Colonial Algeria

The establishment of girls’ schools in colonial Algeria was initiated prior to the implementation of the Jules Ferry reforms, under the Third French Republic (1870-1940), that favored an educational system inclusive of the fairer flake of society. Lay and Catholic Frenchwomen migrated to the colony impelled by a belief in the righteousness of the civilizing mission rendering women the instruments and subjects of France’s pedagogical venture (Rogers, 2005). Madame Eugénie Allix Luce, founder of the first school for Arab girls established in Algiers in 1845, urged the colonial administration to endorse her educational project. The schoolteacher argued that her students, the bearers of posterity, would serve as “veritable intermediaries in the fusion of the two races” (Rogers, 2013, p.65). The Luce-Benaben school operated like metropolitan schools of the period, the students received lessons in the French language in the mornings while the evenings were dedicated to the teaching of the art of embroidery. The state recognized the dangers of religious proselytism, and licensed the teaching of Quran in French schools. To ensure the success of her mission, Madame Luce appealed the families of her students. She designed a school program that respected religious holidays, and social customs. Though Luce’s Arab-French school struggled to survive in the midst of tides of criticism, it served as a model for four girls’ schools, and five boys’ schools created, in three cities, by a governmental decree in 1850 (Rogers, 2013, p. 83).

Prior to colonization, there existed in the Algerian nation approximately two thousand schools, and numerous universities in the city of Algiers, Constantine, Mazouna, Tlemcen, and Oran. Education was conducted in Quranic schools or Zaouïas at the expense of mosques, the
material taught in these schools was no different from those dispensed in other parts of the Arab world, children recited the *Quran*, studied its teachings, and learned the Arabic language (Ferhat, 2005, p. 56-57). By virtue of being theocentric, religion was an integral part of education and since women were subjected to confinement they were excluded from schools on account of the social role attributed to them as future wives and mothers. In her essay “Women in Islam: their Roles in Religious and Traditional Culture” (1972), Saleh attributes the inferior status of women in Islamic societies to extra-Islamic traditions. She contends that women’s seclusion is imbedded in a conceptual cultural context not an Islamic one. Islam is the religion of equity and equality, it grants women and men complementary equal roles, and dictates that women and men have equal mental capacities. Accordingly, women were pushed to the *harem* to serve patriarchal notions that are not Islamic in nature.

Diane Sambron (2013) maintains that the percentage of Algerian children that were granted access to the French colonial educational system was very low, girls’ education especially was severely limited. In 1908, Algerian children formed 4.3% of the schooled populace, and in 1929 they represented 6% of registered students. In 1907, there existed only 9 schools for girls in colonial Algeria (195). The “1955 Report of the Commission of the Plan of Modernization and Equipment” states that until the end of World War II, Algerian children’s literacy has witnessed little progress. In 1930-1931, a century after the conquest, out of 192,000 primary schoolchildren, Algerian *écoliers* of both sexes constituted 67,700 students, 59,300 boys and 8400 girls, a total of 5.4% of the schoolable Algerian population. In 1939-1940, out of 258,000 pupils, Algerian children represented a population of 114,000, 92,400 schoolboys and 21,600 schoolgirls (as cited in Sambron, 2013, p. 199). The relatively low percentage of schooled children of both sexes is accredited to the resistance of the settlers’ population that were hostile towards Algerians’ education, and that of the Algerian families that were hostile to French education.

**Schools, and Bodily Integrity**

Assia Djebar’s *L’Amour, la fantasia* offers a perspicuous insight into the mechanism of the French colonial educational system. The author’s Western education proved to be a source of trials and tribulations. Symbols of colonial oppression, French schools granted the promise of a life beyond the bounds of the harem. The opening scene of the autobiography foregrounds the congruity between colonial education and women’s emancipation. The author’s depiction of her path to the French school connotes that the colonial pedagogical enterprise represents a contested site of bodily integrity. As she walks, escorted by her father, Djebar evades female seclusion: “A little Arab girl going to school for the first time, one autumn morning, walking hand in hand with her father. A tall erect figure in a fez and a European suit, carrying a bag of school books. He is a teacher at the French primary school. A little Arab girl in a village in the Algerian Sahel” (p. 3). The tenor of the text illustrates the orotundity of the episode, the author emphasizes the Arabness and the gender identity of the *écolière* attesting to the uncommonness of the occurrence. As the schoolgirl trespasses the public space, dismantling extra-Islamic traditions, the neighbors foster a gaze of protest, they lament the men in the little Arab girl’s family for mischief will ensue. The gaze of patriarchy is sympathetic in nature, if a girl is schooled she will learn the alphabet and will,
eventually, write “that fatal letter,” the love-letter (p. 3). The world of Western education harbored the revelation of the body, and the exhumation of the word.

The little Arab schoolgirl in Fantasia’s colonial Algeria received a hybrid education, she simultaneously attended the Quranic school and the French school. The author believes she was part of the last secular form of Quranic instruction, for a modern wave of Arab schools, that resembled French schools in many ways, were established by the Nationalist Association of Muslim Oulémas (p. 182). School awards ceremonies held at the Kuttȃb were a source of great pride, Djebar’s mother celebrated “the walnut tablet decorated with arabesques,” she was awarded for memorizing a long Quranic verse, with the utterance of the ancestral ululation “…that semi-barbaric 'you-you'. That prolonged, irregular, spasmodic cooing, which in our building reserved for teachers' families - all European except for ours- must have appeared incongruous, a truly primitive cry” (p. 182). The circumstances necessitated to be celebrated in a traditional fashion, Quranic schools embodied a form of non-Western education that predated the pedagogical conquest of Algeria. These institutions served as emblems of the people’s cultural resistance. In her recollections of her schooling experience at the Quranic school, Djebar conflates the learning of Quran to bodily movement. Her description of the gestures and the posture one adopts in order to carve the sura into the board suggest that the Zaouïa accords, paradoxically, a terrain of spatial mobility (p. 183).

Bicultural education allocates the young learner a dichotomy of space, when she studies the Arabic language her body incarnates the fabric of her “native city” echoing its fences and enclosed doorways. While she reads the colonizer’s language her body migrates in spite of the social customs, in spite of the patriarchal gaze (p. 184). Prior to maturing into womanhood, the Arab écolière quit the Quranic school and joined a secondary boarding school while her school comrade, the baker’s daughter, was “…veiled, withdrawn overnight from school: betrayed by her figure. Her swelling breasts, her slender legs, in a word, the emergence of her woman's personality transformed her into an incarcerated body!” (p. 183). Dispossessed of spatial mobility and deprived of the right to an education; the baker’s daughter, like many of her peers, endures forceful confinement in the harem. A form of oppression that the author eludes since Western education avows bodily liberation.

Unveiled, Voiced

Throughout the text, elements of the colonial educational project are intertwined with perceptions of female empowerment. Djebar’s mother - wife of a teacher at the French school - was a privileged woman as well. In her early years of marriage, she, like the rest of the female community, spoke of her partner using the personal pronoun ‘him’: “Thus, every time she used a verb in the third personal singular which didn’t have a noun subject, she was naturally referring to her husband” (p. 35). It was a canonical form of discourse, women used to speak of their husbands using verbal evasion, spouses were simply nameless. As the years went on, the author’s mother learned a sliver of French. She would no longer conjure her husband in a euphemistic manner; she would call him by name. Such freedom of language distinguished her from the women in her entourage, enabling her to maintain a superior demeanor (p. 36). The author’s parents gradually abdicated social customs and traditions, by challenging hegemonic gender norms. The author
recollects a rare instance that had the potential to rehabilitate her parents’ relationship, a triviality in Western society, but an uncommon occurrence in their world. When he was away on a mission her father wrote to her mother: “My father had dared ‘to write’ to my mother,” without reverting to “the vague periphrasis: the household,” reinstated by, “The Western manner as Madame So-and-So…” (p. 37-38). The emphasis the author allocates to the act of writing, and that of inscribing her mother’s name as the addressee demonstrates that her father’s letter was a rebellious act that granted the child faith in the marital institution.

The appropriation of the French language and the attainment of bodily integrity equipped Djebar with the instruments required in the subversion of the colonial and patriarchal discourse. Accordingly to Connell (2013), Djebar is unable to fully credit or condemn the French education she received during the colonial era. The Algerian novelist juxtaposes images of female empowerment and colonial oppression by depicting the effects of the imposition of the French language on the Algerian linguistic body. Her success within the French educational system resulted in an ambivalent case of simultaneous dependence upon and resistance against colonial processes of acculturation. When a matriarch protests the unveilment of the Arabo-Berber teenager, her mother answers arduously: “She reads!” (p. 179). Djebar associates her mother’s reply to the first command of the Quran: Read, she declares that the act of reading even in the language of the colonized “…is always a source of revelation: in my case of the mobility of my body, and so of my future freedom” (p. 180). By evoking the scripture of the holy revelation, the author attempts to manifest the righteousness of her quest for freedom.

Alienation, and the Aphasia of Love

Along a different vein, the author probes the contradictory, yet complementary correlation between her Western education and her appropriation of space and language. She emphasizes that she had no freedom of choice, thus, the relationship she retains with the French language is that of a forced marriage: “Thus, my father, the schoolteacher, for whom a French education provided a means of escape from his family's poverty, had probably 'given' me before I was nubile - did not certain fathers abandon their daughters to an unknown suitor, or, as in my case, deliver them into the enemy camp?” (p. 213). Although the step-mother language has granted Djebar bodily liberation and the means to forge a subversive discourse, she approaches the language with ambivalence conveying that she has been compelled to engage with colonial forces. The novelist’s tone shifts when she evinces, one more time, her first journey to the French school: “My father, a tall erect figure in a fez, walks down the village street; he pulls me by the hand… Suddenly, I begin to have qualms isn’t it my ‘duty’ to stay behind in the gynaeceum?” (p. 213). Though she reaps the benefits of her Western education, the little girl questions her allegiances.

Accession of bodily integrity and the appropriation of the language of the Other, singled out the little Arabo-Berber girl from the body of incarcerated women. Anchoring within her a feeling of double estrangement; she neither belongs in the harem nor does she belong in the French school. Images of segregated women on rooftops come to her mind as she bemoans her inability to partake in the traditional dance, her frailty to mouth the collective ancestral cry: “…My throat lent itself uneasily, discordantly, to this ancestral plangent cry - which is emitted by spasmodic
To depict the virulent relationship the author maintains with the language of colonial education, she summons the tale of the death of the Greek hero Hercules and declares that her father’s gift is tantamount to Deianira’s toxic offering to her husband:

The language of the Others, in which I was enveloped from childhood, the gift my father lovingly bestowed on me, that language has adhered to me ever since like the tunic of Nessus: that gift from my father who, every morning, took me by the hand to accompany me to school. A little Arab girl, in a village of the Algerian Sahel . . . (p. 217).

The enchanted shirt conferred as a gift of affection bore lethal pain as the Hydra poison relentlessly fed of the flesh and bone of Hercules; rendering the body and the poisonous fabric one. In the end, the Greek hero chose to be burned alive to thwart the effects of the mortal tunic (Fry, 2019, p. 131-132). Djebar contends that her admission into the colonial school is a toxic offering endowed by a caring father. While the author acknowledges the virtues of colonial education she bewails the loss of the Arabic language, and the ligation between her and her cultural heritage.

To write in the language of the colonizer is to relive the death of Hercules and to writhe, once again, the effects of the Tunic of Nessus: “To attempt an autobiography using French words alone is to lend oneself to the vivisector's scalpel, revealing what lies beneath the skin. The flesh flakes off and with it, seemingly, the last shreds of the unwritten language of my childhood. Wounds are reopened, veins weep, one's own blood flows and that of others, which has never dried” (p. 156). The language of the Other infests the author’s qalem with the history of violence the Algerian people endured. The novelist attributes her Aphasia of love, the inability to express affection, to French colonial education. The dislocation of the Arabic language harbored a state of emotional distress issued by the mastery of the language of the colonizer, a barren language devoid of words of love. In an attempt to heal, Djebar echoes in her oeuvre her ancestresses’ ululations.

Djebar’s first journey to the French school delivered her into a world in collision. In her autobiographical novel L’Amour, la fantasia, the author attempts to negotiate an escape. She arraigns her Western education for inducing her aphasia of speech, and her aphasia of love, she also laments the severing of the bond that ties her to her ancestral heritage. Be that as it may, she reveres her attainment of bodily integrity, and her appropriation of the French language, that allows her to challenge extra-Islamic traditions and to reinvent Algerian cultural memory. The correlation between emancipation, alienation, and linguistic displacement foregrounds the little Arab schoolgirl’s quest for atonement.
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Abstract

Dialect and sociolinguistics have a mutual relationship considering language, with its varieties, a tool of characterization; one’s speech expresses one’s age, cultural and educational level, gender, social class, ethnic group, etc. Literature is the artistic field that holds all existing language diversities. Hence, some authors (like Dickens and Gaskell, and many others) embrace dialect employment in standard literary works stressing on its aesthetic function. The concern in this paper is on the novel Gaskell Mary Barton (1848), where Lancashire’s dialect is generously used. So, what does literary dialect means? What is the scope of Lancashire, and what are its features? How did Gaskell employ it? This paper aims at highlighting the phenomenon of literary dialect and how authors use it to achieve authenticity.

Keywords: Characterization, dialect, Elizabeth Gaskell, literary dialect, literature, Mary Barton

Introduction

Literature is the human artistic interpretation of life in the form of written texts where all the valuable aesthetic devices enlist to produce precious literary works that stem from reality. Mainly, literary dialect may be a subtle way to illustrate this concept as authors codify the different dialects that are the informal forms of language in the formal written texts to portray real life. The literary dialect has always been a subject of dispute between dialogists and dialect writers and linguists. The sociolinguistic factor of literary dialect was the primary motivation of the writers to use it as it serves as an identity marker that facilitates shaping the character’s personality in the readers’ minds.

Elizabeth Gaskell (1810-1865) is one of the dialect writers who employed dialect in many of her writings, fundamentally, *Mary Barton*, where she codified the Lancashire dialect to epitomize her characters well and make them authentic.

Literary Dialect Concept

Dialect is a sub-branch of language considered as informal, “which is associated with a particular area/and or/ with a particular social class or status group” (Trudgill, 2003, p. 23). The employment of this linguistic feature in literature has always been questioned, whether it is or not suitable to include informal language form in a formal literary text. Yet, dialect writers defend this issue by stressing the usefulness of literary dialect and how it is sociolinguistically related to the identification of the characters’ age, nationality, level of education, etc. Milton (2002) defines it as a “stylistic construct. It is a marked code that invites readers to go beyond denotative meanings to seek the specific connotations of the speech depicted” (p. 5).

Zanger (1966) gives a simple definition of literary dialect as being “the attempt to indicate on the printed page, through spellings and mis-spellings, elisions, apostrophes, syntactical shifts, signals, etc., the speech of an ethnic, regional or social group” (p. 40). The goals of dialect use in standard literary works not only lie in characterization but also to attract a broader category of readers by giving them the ability to test new flavours of language as Shorroks (1996) explains:

The representation of non-standard speech in literature that is otherwise written in Standard English … and aimed at a general readership; dialect literature, on the other hand, is defined as aimed essentially, though not exclusively, at non-standard-dialect-speaking readers (p. 28)

According to scholars, literary dialect has to be treated not only as a literary issue but also as a scientific theory and “should be guided by the principles of descriptive linguistics and should be controlled by the findings of linguistic geography” (Ives, 1950, p. 173). Dialect may be divided into two kinds; the regional and the social, and then, literary dialect may either be a marker of region or society. The local is that variety of language spoken within specific geographical borders and one can “perceive phonological distance indirectly” (Heeringa & Nerbonne, 2001, p. 398) as there are “sharp borders between dialect areas” (Heeringa & Nerbonne, 2001, p. 399). This kind of dialect is employed by writers in their literary works to make the characters’ geographical
background familiar to the reader. As for the social dialect, also called the sociolect, it is related
to the social parameters including, age, level of education, gender, social class, etc. Behravan
(2012) mentions that “social factor shows that members of a specific socioeconomic class such as
working-class dialects might have different dialects compared to high-class businessmen” (p. 16).

The appearance of realism as a movement in response to romanticism enriched the writers’
motivation for literary dialect as it, as its name indicates, focuses on the portrayal of the intrinsic
life, the different social classes’ problems, and the real mood of society. Language then, with its
varieties involving dialect, builds a bridge between the reader and reality as it depicts the
characters’ portraits. Kramsch (1998), in this respect, notes that “words also reflect their authors’
attitudes and beliefs, their point of view, that are also those of others, in both cases, language
expresses cultural reality... language embodies cultural reality ... language symbolizes cultural
reality” (p. 3)

Keeping the focus on the relationship between language and the social attitude of the person
and how the social status (age, cultural level, gender, social class) affects one’s linguistic character;
an educated person will not use the same language features of an ignorant. Walpole (1974)
believes that:

If the character is from an inferior social class, if he is of an ethnic minority, if he is foreign,
rustic, or ill-educated, or if he is from a few choice locations [...] his dialogue becomes
branded as substandard by the use of colloquialisms, solecisms, and eye dialect (p. 193)

The accuracy which literary dialect provides breaks the barriers between the writers and his
audience as it makes them feel closer to the stories’ dialect characters. The literary dialect notion
was, after that, acknowledged as a sociolinguistic branch as speech diversity forms are
automatically linked to social factors.

Lancashire Dialect

The Lancashire dialect refers to the vernacular within the scope of the Lancashire county
situated in the northwest of England. It is bounded to the North by today’s Cumbria, to the south
by Merseyside and the west by Yorkshire county. The county arose during the industrial
revolution, by the 1830s, and became a central trade field where “approximately 85% of
all cotton manufactured worldwide was processed in Lancashire” (Gibb, 2005, p. 13).
Lancashire dialect has several grammatical, phonological and lexical features, some of them are the followings:

1 – The non-moderate use of the past form of *to be*: was and were may be used with all pronouns
Example: Dialects was various / Dialect were various

2 – The suffix ‘s’ was added to verbs with the third person singular in the present tense may be added to other pronouns
Example: Grammatical rules need to be well understood

3 – The definite pronouns gloating /the/ becomes /t/


5 - /t/ may turn to /d/: ‘cannot’ becomes ‘connod’

6 - /a/ is replaced by /o/: ‘many’ and ‘can’ turn to ‘mony’ and ‘con’

7 – The word ‘much’ turns to ‘mich’
Words like ‘about’, ‘without’, ‘mouth’ turn to ‘abeawt’, ‘beaawt’, ‘meawth’

Letter doubling: ‘above’, ‘coat’ become ‘aboon’, ‘coaat’

In literature, Lancashire dialect was pervasive among writers during the 19th century; its employment in the printed literary works reached its climax “Martha Vicinus was the first historian to make serious use of Lancashire dialect literature” (Salveson, 1993, p. 2)

Salveson (1993) believes “dialect literature in Lancashire went through a number of distinct phases” (p. 5). The first one starts from the emergence of the flourishing of dialect literature in the mid-eighteenth to the mid-nineteenth century, where “typical products comprise a combination of broadsheet songs, satirical verse, and humorous occasional pieces” (Salveson, 1993, p. 5). The pioneer of this figure is John Collier (‘Tim Bobbin’). The second phase “begins in the early 1850s and lasts until the end of the century. It is represented in the work of Edwin Waugh, Ben Brierley, J.T. Staton, and slightly later Samuel Laycock” (Salveson, 1993, p. 5). The third period witnessed the appearance of a new generation of Lancashire dialect writers, mainly Allen Clarke. The last one starts from the end of the first World War to the death of Allen Clarke (Salveson, 1993, p. 5).

**Lancashire Dialect in Mary Barton**

Elizabeth Gaskell (1810 – 1865) was an outstanding woman writer who strongly marked her name in the field of feminism and literature, benefiting from her settlement in Manchester to produce notable literary works dealing with the working-class preoccupations in the industrial Manchester. Cecil described her as “a typical Victorian woman” (198). This interest in the low class was not welcome, since dealing with this issue was seen as a male matter rather than a female topic. It was believed that she might “know too little about the cotton industry”, and so she has no “right to add to the confusion by writing about it” (Chapman, 1999, p. 28).

*Mary Barton* is Elizabeth Gaskell’s first novel published in 1848. The story is set in the Green Hey Fields in Manchester during the 1840s. It deals with the status of the working class during the industrial revolution:

> Mary Barton dramatizes the urban ills of the late 1840s, an era marked by industrial conflict, by strikes and lock-outs, by low wages and enforced unemployment, by growing class consciousness and by Chartist agitation which reached its climax in the year of the novel’s publication (Sanders, 1929, p. 417).

Though Gaskell was not a dialect speaker, she employed it in this novel to achieve authenticity and well-characterize her characters. In this passage, she makes use of a widely prominent Lancashire word "nesh" in the mouth of a dialect character John Barton which means soft or tender whose etymology goes back to old English; “Sit you down here: the grass is well nigh dry by this time; and you're neither of you nesh folk about taking cold” (Gaskell, 1848, p. 2).

Table1 will present a set of Lancashire words Gaskell used in *Mary Barton* with their explanation:

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### Table 1: Lancashire words used by Gaskell in Mary Barton (1848)

<table>
<thead>
<tr>
<th>Lancashire Word</th>
<th>Standard Word</th>
<th>Example of use from the novel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Childer</td>
<td>Children</td>
<td>&quot;Cannot bring mysel to let my two childer go in one day&quot; (p. 42)</td>
</tr>
<tr>
<td>Clooas</td>
<td>Clothes</td>
<td>&quot;Oi'm a poor cotton-veyver, as mony a one knoowas, Oi've nowt for t' yeat, an' oi've worn eawt my clooas ...&quot; (p. 18)</td>
</tr>
<tr>
<td>Heawse</td>
<td>House</td>
<td>&quot;When they seed as aw t' goods were ta'eneawt o' t' heawse; Says one chap to th' tother ...&quot; (p. 18)</td>
</tr>
<tr>
<td>Mun</td>
<td>Must</td>
<td>&quot;It is, Mary! and yet what can I do? Folk mun live; and I think I should go blind any way, and I daren't tell grandfather...&quot; (p. 26)</td>
</tr>
<tr>
<td>Neaw</td>
<td>now</td>
<td>&quot;We shifted, an' shifted, till neaw we're quoite fast&quot; (p. 18)</td>
</tr>
<tr>
<td>O’</td>
<td>Of , on</td>
<td>&quot;I've been to both doctors again and now they're both o' the same story&quot; (p. 25)</td>
</tr>
<tr>
<td>Owd</td>
<td>Old</td>
<td>&quot;We'd neawt left bo' th' owd too' &quot; (p. 18)</td>
</tr>
<tr>
<td>Sin’</td>
<td>Since</td>
<td>&quot;if they can't give us what we're all crying for sin' the day we were born.&quot; (p. 48)</td>
</tr>
<tr>
<td>Sowd</td>
<td>Sold</td>
<td>&quot;But he wur too lat, fur owd Billy o' th' Bent, Had sowd th' tit an' cart, an' ta'en goods for th' rent&quot; (p. 18)</td>
</tr>
<tr>
<td>They’n</td>
<td>They have</td>
<td>&quot;You'll say (at least many a one does), they'n* getten capital an' we'n getten none&quot; (p. 35)</td>
</tr>
</tbody>
</table>

### Conclusion

An ultimate relationship between literary dialect and sociolinguistics exists. Authors, through dialect employment, seek realism, authenticity, and characterization. Gaskell, through Lancashire dialect use, did so and became one of the prominent writers thanks to her clever use of vernaculars. Therefore, *Mary Barton* gains over an impressive success.

Though dialect authors have suffered from neglect and underestimation, they succeeded in proving, through their works, that vernacular is not an inferior variety of language but a type of speech that refers to the person’s social behaviour; the fact that reinforced its usage by a substantial rate of authors.
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References
Investigating Category Translation Shifts of a BBC News Article from English into Arabic

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Abstract
Investigating translation shifts in the translation of news articles has not received much attention despite its paramount importance in how translators produce adequate translations. Indeed, news translation is considered to be understudied in the field of translation. The current research aims at identifying the types of category shifts that have occurred and the most employed ones in the selected corpus. This study offers also an understanding of the category shifts that occur concerning translating news reports or stories. Accordingly, the study will explore the translation of a news article from English into Arabic; the news article titled 'North Korea 'preparing rocket launch', images suggest' is published on BBC news website 9 March 2019 together with its translation which was found on the BBC Arabic news website. To attain the research objectives, a comparative investigation of the English source text and the Arabic target text will be needed to look into the use of category shifts following Catford's typology of category shifts. This study adopted a qualitative and quantitative method in identifying what kinds of category shifts occurred and the most frequent ones in the analyzed news text. The findings show that all types of category shifts were employed in the translation with a total of 35 shifts. The most employed type of category shift is structural shifts which are exemplified through 16 cases. These structural shifts are illustrated in word-order, passive-active, or nominal-verbal sentence structures. The least applied category shifts in the process of translation are class shifts which indicate that the translator found target text equivalences that have the same part of speech of the source text items. The study concludes that category shifts were employed in the translation to fill the linguistic gap between the two languages.

Keywords: category shifts, Catford's typology, English-Arabic translation, media news translation

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Introduction

Translation is not a pursuit of translating words into their equivalents in another language. It is a labyrinth of meaning, a labyrinth of nuances and the one of new concepts and expressions. Bassnet (2011) view translation as a communicative activity that involves the transfer of information across linguistic boundaries. There is a word meaning, there is a sentence meaning and there is a consistent message which entails that meaning is not limited to linking words and conveying complete messages; rather recreating the feeling of the source text to transcend to the target audience.

One of the most newfangled concepts in translation research is 'translation shifts' (see Catford, 1965; Vinay and Darbelnet, 1995, Hatim and Munday, 2004, and others). The concept of translation shifts became evidently recurrent in the progress such Arabic and English. In the course of translating from one of these two languages into the other, the linguistic system that each language possesses gives rise to what Catford (1965) denominates as 'translation shift'. Anteriorly to Catford’s inquest (1965) many scholars have shed light on the linguistic changes that occur in translations. Vinay and Darbelnet (1995) are known to have examined the concept of translation shifts in their comparative stylistic analysis of French and English texts wherein they scrutinized the changes and the translation problems that emerged due to the different linguistic systems of French and English.

There has not been sufficient literature and research on the topic of translation shifts, specifically in relation to the translation of news articles from English into Arabic and vice versa. This study will hopefully provide new insights into the employment of category shifts in news or media translation. Our contribution could sustain knowledge on the effect of linguistic changes on the production of the translation. The following section discusses the translating news stories, and provides an overview of translation shifts mechanisms.

Literature Review

In reviewing literature about translation, it is burdensome to support one distinct conceptualization of it. From a linguistic turn, many scholars have argued that translation is the replacement of a text from one language into another (see Catford, 1965; Newmark, 1988, Nida, 1969; and others). Catford (1965) considers translation as a process of substituting a text in one language for a text in another. However, from a cultural turn, Long (2012) argues that it is preponderant to deal with cultural, social and communicative aspects of the translated product. Those definitions, provided by many translation scholars (Bassnett & Lefevere, 1998; Hatim and Mason, 2005), were challenged by new theories of social movements such as feminism and postcolonialism (see Venuti, 1986; and Gentzler, 2008). Surely and as this field of knowledge continues to expand, new perspectives would expand in the literature on how to fathom it.

Translating News

Translating news articles or materials were not given much attention among the scholarly community until recently. This might be ascribed to the fact that literary translation was the primary focus, according to Bielsa (2005). Nevertheless, globalization has fostered a place where translators are most needed for the transference of intercultural knowledge and communication.
Translation allows the global circulation of meaning and shapes the nature of the discourses that are disseminated in different localities (Bielsa, 2005). We live in a new age of fast-paced formulation and transmission of ideas and messages which is made possible because of the integration of translation in mass media discourse. News organizations and cooperation saw a chance of boosting their marketing stance by reaching bigger audiences through cross-cultural communication. In many instances, translation is now considered to be part of the news production which is evident of the importance of circulating international news to worldwide audiences.

Many considerations need to be made for the challenges faced in translating news. For example, translating texts in news discourse requires the translator to be aware of the variety of text types, styles, terminologies and languages found in newspapers or online news website. Another factor to be considered is the ideological and cultural elements that play a significant role in selecting the news reports or articles to be translated into another language or culture, and the means and methods used to render those meanings taking into account a new target audience and locality. Henceforth, according to (Schäffner and Bassnett, 2010, p.13) translation has become an "integral part of political activity" and the decision to translate certain texts from and into certain languages is "itself already a political decision". Thus, in many cases, the selection of what to be translated is often tailored to the needs of a certain target audience’s needs and interests.

**Translation Shifts**

The notions of the occurrence of some 'changes' in translation have been discussed in translation studies (See Catford, 1965; Van Leuven-Zwart, 1989). Most importantly with technological development in the field of translation studies research covering issues about parallel corpora, bi–or multilingual corpora, the notion of translation shifts regained importance (Lea Cyrus, 2009). Translation shifts can be defined as the changes or 'shifts' that occur in the process of translating from SL into the TL. Notably, Catford (1965) devoted a whole chapter in his paper *A Linguistic Theory of Translation to the concept of translation* to the concept of translation shifts and he was credited to be the pioneer to introduce the term.

**Catford's Theory**

Catford (1965) endorses the linguistic model of Firth and Halliday that analyses language as “communication operating functionally in context and on a range of different levels and ranks” (Munday, 2016, p.95). He states that a translation shift occurs in the translation due to "departure" from formal correspondence in the translation product. According to him, formal correspondence is "any TL category (unit, class, element of structure, etc.) which can be said to occupy, as nearly as possible, "the same" place in the "economy" of the TL as the given SL category occupies in the SL (1965, p. 27). In other words, formal correspondence attempts to convey the form and content of ST utterances into the TT as nearly as possible. He argues that formal correspondence cannot be easily achieved in translation due to the different linguistic systems of languages.
In contrast to formal correspondence, Catford also discussed textual equivalence which is "any TL text or portion of text which is observed on a particular occasion to be the equivalent of a given SL text or portion of text" (1965, p. 27). In other words, elements in the ST are translated into different elements in the TT but still convey the same meaning.

Catford (1965) lists two major types of shifts: level shift and category shift. A shift of level happens when an SL item at one linguistic level has a TL translation equivalent at a different level. A level shift can be a shift in aspect and cases. A shift of category, on the other hand, is essentially a shift of ranks in the process of translation. Category shifts are subdivided into structural shifts, class shifts, unit shifts, and intersystem shifts.

**Category of Translation shifts**

The present study places the focus on translation shifts of category. As mentioned earlier, category shifts are subdivided into four types. Structural shifts are known to be the changes that occur in the grammatical structure at different linguistic ranks (sentences, phrases, etc.). An example of a structural shift is the reverse of verb-subject order which is changed into subject-verb in the translation from Arabic into English. Catford (1965) argues that structural shifts are the most used type of category shift and mostly concern a change in the grammatical structure of linguistic units.

Class shifts occur when there is a change from one part of speech into another with altering the meaning. Class shifts are what Vinay and Darbelnet (1995) call the translation procedure of transposition. An example of a class shift is the translation of the following English sentence 'He likes to argue' into يحب الجدل where the verb *argue* is changed into a noun in with the جدل in the Arabic TT. Although the part of speech was shifted in the process of translation, the meaning remains the same. In other words, a class shift occurs in the translation "when the target text has an equivalence item into the source language text but from a different class" (Hijjo and Kadhim, 2014).

The third type of category shift is a unit shift or what is also known as a rank shift. It is a shift that occurs often and revolves around a change in a linguistic unit (word, clause, sentence, etc.) (Hijjo and Kadhim, 2014). Catford (1965) states that a unit shift is “departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL”.

The last type of category shift is an intra-system system. An intra-system shift occurs when two languages that have close corresponding systems, but where the "translation involves selection of a non-corresponding terms in the TL system” (Catford, 1965, p. 80). Hence, Intra-system shifts are employed to signal that a change has happened within the languages’ system. According to Al-Ahmadi (2016), unit shifts often occur in various linguistic elements such as definite and indefinite, singular, and plural and the natural and gender-specific items. Due to the scope of the research, this study will only place the focus on category shifts that occurred in the selected corpus. The study will follow Catford's translation shifts model of analysis. The model will be covered and discussed thoroughly in the methodology section.
Notably, another recent research paper published by the Arab World English Journal (AWEJ) in 2019 and conducted by Abdulaziz Altwaijri titled *The Application of Catford's Translation Shifts to the Translation of the UN’s Convention on the Rights of the Child from English into Arabic* utilized Catford's translation shift model to investigate the most used types of translation shifts in the translation of UN convention right of the child from English into Arabic. The research aimed to examine the inevitability of translation shifts occurring in translating legal texts. The research chose a sample that covers the 'three main parts of the convention'. The study, thus, concluded that since Arabic and English belong to different language families, there were obligatory and optional translation shifts employed in the translation to bridge the linguistic and cultural differences.

**Previous studies**

Perusing literature concerned with translation shifts, it is found that there is abundant research that unveiled critical issues about the topic at stake including – but are not limited to – Catford (1965), Vinay and Darbelnet (1995), Van LeuvenZwart (1989). Indeed, the notion of translation shifts has been covered by a number of scholars and researchers recently. In fact, there has been an abundant of research regarding the analysis of translation shifts occurring in translating legal texts. The research aimed at conducting the study in a content-analysis manner. The findings suggest obligatory and optional translation shifts which were employed in the translation to bridge the linguistic and cultural differences since Arabic and English belong to different language families.

The investigation of the occurrence of translation shifts in literary texts has been covered heavily in a number of recently published studies. Among them is the research paper conducted by Al-Majed (2017) who investigated a number of times that category shift occurred in the two Arabic translations of the English novel 'Animal Farm' by George Orwell. The study focused on category shifts which included (structure shift, unit shift, class shift, and intra-system shift). The study adopted Catford (1965) theory to conduct the analysis. The study found that both Arabic target texts employed all types of category shifts. The most used category shift, in both translations, was unit shifts with 35%. The second most used shift, in both TTs, was structure shift which made up 33% of occurrences. Class and intra-system shift were employed with the former occurring (18%) and the later (14%), in both translations.

The analysis of translation shifts in the domain of literally texts has been also tackled by Al-Dulaimi (2016) who specifically looked at category shifts which included (shifts of structure, unit, class, and finally intra-system). The corpus of the study consisted of three chapters of the novel *The Wonderful Wizard Oz*. The source text was compared with two Arabic translations.
study found that in both translations, the highest employed category shifts were unit shifts with (42%). The second most used category shifts were structure shifts which took a rate of (41%), followed by class shifts that occurred (9%) of the time, and finally intra-system shifts.

Both Al-Majed and Al-dulaimi studies have yielded similar results which thus have contributed to an understanding of the most used translation shifts in literary texts. The analysis of the occurrence of translation shifts in literary texts also included investigating translation shifts in movie subtitling (see Herman, 2014) and investigating translation shifts in the translation of children's books (see Diena, 2015). Other genres of literature also investigated this phenomenon, notably by Kalantari and Karimnia (2011) who analyzed the occurrence of translation shifts in the translation of a play from English into Persian.

The notion of Translation shifts was also investigated in Islamic texts. Rezvani and Nouraey (2014) conducted a comparative analysis study adopting Catford model of analysis where they specifically analyzed the occurrence of translation shifts in the English translation of the Holy Quran. The researchers selected seven translations of the first thirty verses of the chapter of 'Yousif'. The selected translations were compared to the target text to determine the number of occurrences of translation shifts. Furthermore, the number of occurrences of translations shifts in all of the target texts was compared to one another to determine who employed the highest shift of translation in the seven selected target texts.

Al-Hamed (2016) also analyzed the occurrence of translation shifts in Islamic related text using Catford's model of analysis. The research investigated the frequency of translation shifts in nineteen Arabic texts from the book 'Dialogue with an Atheist' by Mostafa Mahmoud and their English translations. The study aimed at identifying the most used translation shifts in the translation from Arabic into English. It also examined the effect that the identified translation shifts on the meaning. The findings of this study have concluded that all types of translation shifts were employed in the translation. The most recurrent translation shift was unit shifts with (28%) of occurrences, the second most used translation shifts were structure shifts which occurred (26.5%). Class shifts and intra-system shift occurred (20.1%) and (18.2%), respectively. Level shifts were the least used type of shift with only (6.6%) occurrences. The research contends that Catford's translation shifts were useful in bridging both the linguistic and cultural gap between the two languages. The research also discussed the shortcoming of the Catford model stating that it is not comprehensive due to lack of attention to other shifts which include omission and addition.

There exists a study titled The Analysis of Grammatical Shift in English-Arabic Translation of BBC Media News Text undertaken by Hijjo and Kadhim (2017). In this research, authors attempted to unveil the grammatical shifts found in media texts translated from English into Arabic. The research adopted Catford's model (1965) using a corpus of 40 English news documents and their Arabic translation gathered from the BBC. The study found that the BBC translators used all types of translation shifts when translating from English into Arabic in order to transfer the meaning and the message accurately. The research claims that the translators of the BBC failed to transfer the meaning and the message in their application of structural shifts concerning passive-active voice structures and some instances of unit shifts.
For the sake of exploring this very particular translation phenomenon in the political discourse, as well as taking into account the social, cultural, ideological peculiarities of media texts and investigating the English-Chinese translation shifts most specifically, a research paper titled The Necessity of Translation Shifts in the Current English-Chinese Translation of BBC Political News was conducted by Hijjo and Huiling (2014). The study attempted to explore the translation shifts in the English-Chinese political translated texts and examine their necessity. The study follows Catford's model of translation shifts (1965). The researchers collected political media texts and their translations from the BBC website. The research concluded that though Catford's notion is significant to translation work, it is not applicable to all cases.

As exposed earlier, several studies have investigated translation shifts in several fields of specialized translation including Islamic, legal, literary, political and others. Yet, very scarce literature has been found about the analysis of translation shifts in media-political texts and news related materials are mostly under-discussed.

Methodology

In the present investigation, we opted for a qualitative research paradigm to examine and identify the most frequent types of translation shifts, most specifically category shifts and the possible effects of using these shifts in the translation process. Accordingly, the research, using Catford's taxonomy of translation shifts, analyzed every source text segment with its equivalent, and extracted the employed category shifts. The frequency of the extracted category shift was counted by the researcher manually and subsequently listed in a table to illustrate the most used translation shift. These employments of these shifts are further examined and analyzed by the researcher. The corpus of the study contains a news article from English to Arabic from the BBC news website. The English original media texts and their Arabic translation will be scrutinized using Catford's category shifts (see table 1).

As mentioned above, Catford's translation shifts are divided into a shift of category and shift of level. Category shifts are further divided into structural shifts, class shifts, unit shifts, and intra-system shifts. These are discussed in detail below:

- **Structural shifts**: these are the most common translation shifts, according to Catford. They involve a shift in grammatical structure. For example, the subject + verb + object structure in English of Jack loves football is translated by a verb + subject + object in Arabic يحب جون كرة القدم.

- **Class shifts**: the shift of a part of speech in one language to another. This type of shift corresponds to Vinay and Darbelent 'transposition' procedure. An example would be the Arabic أخى يحب النقاش and the English My brother likes to argue, where النقاش is a noun, but when translated it became a verb.

- **Unit or 'rank' shifts**: when the translation equivalent, in the target language, operates at a different unit or rank in the source language. For instance,
Intra-system shifts: when two languages that have close corresponding systems, but where a target language text does not possess a corresponding term in the source language. These systems operate similarly in the two languages but do not correspond all the time. For example, the Arabic المعارف is translated into Knowledge is a weapon of the age where the plural Arabic المعارف is translated into a singular knowledge.

Data Analysis

In this section, the English original and Arabic translation of the news article is analyzed and observed manually to examine the occurrence of types of category shifts and identify the most frequent types. Excerpts of the original news article and its Arabic correspondence that showcase the existence of a category shift-type will be illustrated. The news article used is titled 'North Korea preparing rocket launch', images suggest' which is translated from English into Arabic and published in the English and Arabic BBC news websites. The English news article is composed of 19 sentences, whilst the Arabic translation is composed of 25 sentences. Examples of the identified types of shifts are illustrated below:

**Structural Shifts:** Examples of these kinds of shifts are illustrated below

1. "Satellite images of a facility near Pyongyang suggest that North Korea may be preparing to launch a missile or a satellite".

تشير صور أخذت عبر الأقمار الصناعية لإحدى المنشآت القريبة من بيونغ يانغ، إلى أن كوريا الشمالية ربما تستعد لإطلاق صواريخ أو أقمار صناعية.

2. "It comes after reports".

"وبتأتي ذلك عقب ورود تقارير.."

3. "Work to dismantle Sohaebegan last year".

"وبدأ العمل على تفكيك قاعدة "سوهاي" العام الماضي .."

4. "Analysts believe that"...

"ويعتقد محللون أنه .."

5. "The BBC's Seoul correspondent Laura Bicker says that North Korea".

"وتقول مراسلة بي بي سي في سيول لورا بكر إن كوريا الشمالية .."

6. "experts say the rockets used to launch satellites ".

"يقول الخبراء أن الصواريخ المستخدمة لإطلاق الأقمار الاصطناعية .."
meeting between the two leaders in the Vietnamese capital last week ended without a deal".

"A historic first meeting between Mr Trump and Mr Kim in 2018 in Singapore produced a vaguely worded agreement on "denuclearisation "."

"The increase in activity is around a site known as Sanumdong".

how much North Korea was willing to limit its nuclear programme before it was granted some sanction relief.

"Large vehicles have been seen moving around Sanumdong, activity which has in the past indicated that North Korea was at least preparing to move some kind of missile or rocket to a launch area".

"The Sohae launch facility at the Tongchang-ri site has been used for satellite launches and engine testing but never for ballistic missile launches ".

"The increase in activity is around a site known as Sanumdong".
Analysts believe that it is more likely at this stage that Pyongyang is preparing to launch a satellite".

"ويعتقد محللون أنه من المرجح جداً في هذه الفترة أن تركز بيونغ يانغ على إطلاق أقمار اصطناعية.".

**Class Shifts**

"North Korea might be testing the US after talks in Hanoi".

".. كوريا الشمالية ربما تحاول اختبار أمريكا عقب تعثر المحادثات التي عقدت بين ترامب و كيم جونغ أون في هانوي.

North Korea was willing to limit its nuclear programme before it was granted some sanction relief.

".. دون التوصل إلى اتفاق بشأن الخلافات حول مدى استعداد كوريا الشمالية للحد من برنامجها النووي مقابل رفع العقوبات عنها.

".. satellite images... appear to show rapid progress has been made".

.. وكشفت صور الأقمار الصناعية في هذا الأسبوع.

**Unit Shift or Rank Shift**

"A much anticipated meeting between the two leaders in the Vietnamese capital last week ended «..."

"انتهى الاجتماع بين الزعميين في العاصمة الفيتنامية الأسبوع الماضي.".

"if there is no progress on denuclearisation".

.. "إذا لم يتحقق أي تقدم بشأن نزع السلاح النووي".

.. " talks in Hanoi between Donald Trump and Kim Jong-un broke down".

.. ".. تعثر المحادثات التي عقدت بين ترامب و كيم جونغ أون في هانوي.

.. to launch satellites are usually unsuitable for use as long-range missiles".

.. لصواريخ المستخدمة لإطلاق الأقمار الاصطناعية تختلف عادة عن تلك المستخدمة كصواريخ طويلة المدى.

**Intra-system Shifts**

.. "where North Korea assembled most of its ballistic missiles and rockets".

.. .. وهو المكان الذي عادة ما تطلق منه كوريا الشمالية معظم صواريخها الباليستية.".
main rocket launch site at Sohae had been rebuilt .
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Bouchemal & Senouci

26 "Work to dismantle Sohae began last year but stopped as US talks stalled".

27 "On Friday US President Donald Trump said he would be disappointed if North Korea was to resume weapons testing".

28 "this would still be inconsistent with the commitments North Korean leader Kim Jong-un has made".

29 "experts say the rockets used to launch satellites are usually unsuitable for use as long-range missiles".

30 "without a deal over differences in how much North Korea was willing to limit its nuclear programme before it was granted some sanction relief".

31 "The Sohae launch facility at the Tongchang-ri site has been used for satellite launches and engine testing".

32 "This week's satellite images".

33 "rapid progress has been made in rebuilding structures on the rocket launch pad".

34 "A historic first meeting between Mr Trump and Mr Kim".

35 "Satellite images of a facility near Pyongyang".
Discussion

As illustrated in the data analysis section above, 17 category shifts were found in the translated news article. Furthermore, all types of Catford's proposed category shifts were identified. The most frequent shift is structural shift which is recognized by Catford to be the most common type. These types of shifts are concerned, primarily, with a shift in grammatical structure. These changes can occur in word-order, passive-active, or nominal-verbal sentence structures. As shown in the examples (from 1-6, 8, 9), there is a structural shift in the (subject-verb) sentence order. The subject-verb structure found in these examples is changed into verb-subject sentence order in the Arabic TT. This is done because in Arabic the sentence starts with the verb-subject order.

Another structural shift is a shift in head-modifier word order. These kinds of shifts are shown in examples 12, 13, 14, and 15. As shown in examples 12 and 13, the modifier + head order in the English ST as (Large vehicles - nuclear programme) is then shifted into head + modifier order (لاقتالات كبيرة - برنامجها النووي) in Arabic TT. Examples 14 and 15 contains two instances of shift, of two modifier + head in ST (The Sohae launch facility - ballistic missile launches - National Security Adviser) into two: a modifier + 2 heads structure in TT (قاعدة "سوهاي" الصاروخية - مستشار الأمن القومي - لإطلاق صواريخ بالستية).

Another type of structural shifts is the shift of the passive-active structure, illustrated in examples 7 and 9. The translator rendered the passive sentence into active when translating it into Arabic. where the passive voice is then translated into an active voice in the Arabic TT. Another structural shift is the verbal and nominal structure of sentences. This is 'change' occurs when a verbal sentence in the original text to a nominal sentence. Examples of this kind of 'change' are illustrated in 16 and 17.

The next shift of category is concerned with class shift. This kind of shift is illustrated in examples 18 – 19 and 20, wherein example 18 the verb 'testing' in the ST is translated into an object (اختبار) in the TT. This shift of class from a verb to an object constitutes a shift in the translation.

Another example of this shift is shown in example 19 where (relief) in the ST is a noun and in the TT is a verb (رفع). As for the example shown in 20, the infinitive form (to show) is the object to the verb 'appear' in the ST and translated into a verb (يكتشف) in the Arabic TT. Examples 21, 22, 23 illustrate a shift in unit or rank shift. As mentioned above, this shift occurs when the TT equivalent is on a different unit or rank (sentence, clause, phrase, word, and morpheme) from that of the ST. In example 21 (the two leaders) is rendered into a word in the Arabic TT (الزعيمين) whereas example 23 shows a shift of rank in the change from a compound verb (broke down) in the ST into a verb in the TT (تعثر) (نزع السلاح النووي) whereas example 24, the shift from the ST word (satellite) is translated into (الأقمار الصناعية) which is a compound noun in the TT.

An intra-system shift occurred both in a 'change' in the definite-indefinite structures and a shift from a possessive case in the original text to the genitive case in the TT. Examples from
27,28,29,30,31,33,34, 35 illustrate a shift from an indefinite noun in the ST to a definite noun in the TT. These intra-system shifts are the results of how these indefinite-definite structures are dealt with in the two languages. In English, abstract words or concepts of general references do not usually use definite articles. These intra-system shifts are evidently due to the difference of language systems. Here, this specific difference is attributed to a change in how articles are handled in both language systems. As seen in example 31, there are two instances of intra-system shift, the indefinite nouns (experts – satellites) are translated into Arabic with Arabic definite article (الخبراء-الأقمار الصناعية).

In the case for the shift of a possessive case into a genitive form, an example of this particular shift is shown in example 25 and 33 where the possessive case in (its ballistic -This week's) into a genitive form in the TT (صاروخها الباليستية- هذا الأسبوع).

The frequency of each Category shift observed in the translation of the media article from English to Arabic is illustrated in table 1.

<table>
<thead>
<tr>
<th>Types of category shifts</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Structural shifts</td>
<td>16</td>
</tr>
<tr>
<td>Class shifts</td>
<td>3</td>
</tr>
<tr>
<td>Unit or rank shifts</td>
<td>4</td>
</tr>
<tr>
<td>Intra-system shifts</td>
<td>12</td>
</tr>
<tr>
<td>Total</td>
<td>35</td>
</tr>
</tbody>
</table>

The most frequent category shift observed is structural shift with 16 occurrences. The observed types of structural shifts included: shift of word order, the verb-subject order, and the passive-active structure. The study found that the second employed category of translation shifts is the intra-system shift. This type of category shift is concerned with dealing with two languages that have a similar system but do not always necessarily correspond. Most of the intra-system shifts that have occurred are that of the definite-indefinite noun structure change from one language to another. The study found that unit shifts have occurred 4 times which included a unit shift from a phrase into a word, a word into a sentence, compound verb into a word, and from a word into a compound noun. The least employed category shift is a class shift with 3 occurrences. A class shift
is concerned with a word's part of speech changing in the process of translation. This hence indicates that the items found in the ST are rendered to equivalence items of the same class in the TT. The findings suggest that category shifts that have been applied in translating this news article from English to Arabic. These changes indicated a departure from formal equivalence in the process of translation due to various factors.

As the data analysis showed, the occurrence of the extracted translation shifts demonstrated the inevitability of slight linguistic changes in the process of translation due to what Catford (1965, p.73) call 'departures' from formal correspondence in the translation of a news article from English into Arabic. The occurrences of the translation shifts are mainly attributed to filling the grammatical gaps between the two language systems. These shifts were applied to maintain the ST meaning intact in the TT.

Conclusion

This research aimed at investigating the occurrence of category shifts based on Catford's notion of translation shifts in English political media articles taken from the BBC news website and its Arabic correspondence. Focus was put on identifying the frequency of the employed translation shifts in the Arabic translation of an English news article. Most of the intra-system shifts that have been depicted are those of the definite-indefinite noun structure change from one language to another. Structural shift included shifts in a head-modifier word order, the verb-subject order, and the passive-active structure.

The study found that all types of category shifts occurred in the translation. Based upon the study's results, 35 category shifts were employed in the process of translation with structural shifts scoring the highest with 16 occurrences. Intra-system shifts came second with 12 occurrences. Unit shifts occurred 4 times, followed immediately by class shift with 3 occurrences. These changes indicated also a departure from formal equivalence in the process of translation due to various factors.

The findings suggest that due to the fact that English and Arabic belong to two different language families, the occurrence translation shifts, in the process of translation, attempted to bridge a linguistic gap and preserve the meaning. Investigating the notions of Catford's translation shifts still require further research, specifically in the context of political and media-related texts. Hence, getting further exposure to the nature of these translation shifts on a grander scale can help promote an understanding of the linguistic and cultural gaps that exist between languages.

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Reconstructing Identity through Voyages in/ out in Toni Morrison’s *God Help the Child*: A Psychogeographical Analysis

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Abstract
People’s voyages to different geographies may have diverse purposes. While some are just *flâneurs* taking routes aimlessly, others are stalkers with a preliminary idea about the significance of their derives. Aimless or not, the different geographies visited inevitably shape and reshape the walker’s character and psyche. This article analyzes Morrison’s latest novel, *God Help the Child* (2015), in the prism of the theory of psychogeography, which studies the correlative relation between psyche and geography. The article posits the question how does the novel’s protagonist, Bride, grows from a *flâneur* to a stalker in the light of the degrading capitalist American society and how do the different voyages out initiate her to some metaphorical voyages in, enabling her to reconstruct her identity as a black female and a future black mother. Bride’s wonderings about her identity, erased by a character called Booker, lead her to wandering to different territories (Decagon, the countryside and whisky) each of which dictates on her new ideologies and ethics, which, in turn, alter her behavior and outlook. The article eventually elucidates how the final station in Bride’s journey is a cathartic one through which she reclaims her freedom, recovers her identity and empowers herself and the black community.

Keywords: female identity, *God Help the Child*, psychogeography, Toni Morrison, voyage in/ out,

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Introduction

No black literary work can be read and fully understood without contextualizing it within what is called Black Experience; a two-word expression that ironically needs a million words to tell about. Briefly, it has to do with a long, horrific and forced voyage of slaves from the mother continent Africa, across the Atlantic, to the Americas where they become not merely dehumanized but also socially marginalized, economically oppressed, psychologically traumatized and culturally and linguistically dispossessed. It has been said that what proves the humanity of a race is its literature; Toni Morrison is one of the authors who could successfully validate that, enriching the blacks’ literary heritage. She excels at what came to be known as writing glocal, a significant contrapuntal fusion between the local and the global, that aims at upgrading the blacks’ struggle to a larger post-colonial movement preventing it from dissolving into a mere existential rebellion. Morrison’s careful and critical re-assessment of the very fabric of the black community, especially what it means to be a black female in the United States, and her daring engagement with the voicing of all the lacunas in history and literature makes her a well appreciated author whose literature appealed and still appeal to a worldwide audience.

Morrison’s latest novel, God Help the Child (2015), is simply the story of black female’s sustained movement from victimhood into victorhood in a merciless, racist and unforgiving community. She recounts the story of Bride, who is othered by so many because of her color. Morrison’s novel is set in a postmodern capitalist American society and culture that poses many challenges. While it has opened many doors of acceptance and plurality, it has put some pressure on others. The requirements of a postmodern age can be very stressful and high in rhythm that not everyone can easily cope with them. Prison-like lifestyle that traps people in an infinite cycle of routine. Running continuously to cope with its exigencies can relatively culminate in psychological malaise, identity crisis, divorce and escape just to name a few. The oppressive capitalist system has always been part of a conspiracy that entrapped people in a widening gyre of an everlasting sense of alienation and materialism. Starting from modernity up to the post-postmodern times, people wake up to pursue the needs of world of objects. Such a tempting lifestyle generally results in a number of psychologically troubled individuals who are torn between what they actually need and what they should have. Consequently, those who fail to decipher the riddle can fall in a furnace of constant doubts while those who are awakened to the urge of resistance can succeed in overcoming it, each in their specific, personal ways. Travel is one of the countless means of such resistance that has been the groundwork for so many theorists who could develop their own theories on it. Psychogeography is one of the fields that could study the influence of places, spaces and new geographies on the psyches of the individuals. This article approaches the selected novel of Morrison, God Help the Child, using the theory of psychogeography. It first sheds light on the conceptual/theoretical framework of what is meant by psycho-geography and the main elements that concern this analysis. Second, it reviews the body of literature written on Morrison’s novel to identify the gap in the literary discussion highlighting the significance of this study. The latter lies in the fact that the reading of this novel from a psychogeographical perspective has meagerly been treated before. It moves to read Bride’s experience through the lens of these elements, demonstrating how she grows to be a postmodern female stalker who could successfully reconstruct her identity through a number of physical and metaphorical voyages.
Psychogeography Approach

As its name implies, psychogeography can be defined as the marriage between the two fields of psychology and geography, which brings about a new space that studies the impact of geography on the human psyche. As a concept, it owes origin to the early nineteenth century British and French novelists and to the early writings of Guy Debord. The latter defines the term as, “the study of the specific effects of the geographical environment, consciously organized or not, on the emotions and the behavior of individuals” (as cited in Muis, 2015, p. 2). Debord’s definition emphasizes the essence of psychogeography, which lies in the effect of a being in or to a place intentionally or unintentionally chosen. Coverley (2018) defines it rather as, “the point at which psychology and geography collide, as a means of exploring the behavioral impact of an urban space” (p. 10). Contemporary psychogeographers could bring the term to the surface again adding more elements and deeper explanations of what the concept implies. In her article entitled “Walking Inside out”, Richardson (2015) actually finds that psychogeography does not have to be complicated, “anyone can do it, you do not need a map, Gore Tex, rucksack or companion, all you need is a curious nature and comfortable pair of shoes” (p. 1). Richardson’s definition is so simple that it reduces the essence of psychogeography to a mere planned journey. The latter should entail more than a depiction; it has to bring forth a sense of criticism that can be constructive. Believing that psychological conditions can inevitably be provoked by certain places and that every location has its own personality that it dictates on individuals, psychogeographers become more than simple passengers. Their mission of creating both geographical and psychological maps can be empowering and transformative at the same time. What is worth noting, however, is the relativity of the impact of the diverse places on the different individuals. In other words, while some places can be a site of growth and change for some, for some others they are the source of all chaos. Accordingly, the task of psychogeographer is not an aimless one. In the same vein, Richardson gives another dimension to the concept giving it more inclusivity. Richardson (2015) argues that, “psychogeography is about crossing established boundaries, whether metaphorically or physically, locally or globally” (p. 2). Richardson’s argument broadens the scope of what a psychogeographer can be and minimizes the simplicity of the first definition. Abdelatif Khatib (2015) describes the dérive, “at the same time as being a form of action, it is a means of knowledge” (as cited in Richardson, 2015, p. 2). Since the concept and the theory of psychogeography resists an accurate definition, Richardson (2015) maintains that she encourages readers to “define their own form of psychogeography or use one of the many definitions […] to debate the merits of psychogeography and how we might put it to use in the twenty-first century (p. 6).

Sinclair (2015), one of the names who could contribute to the conception of psychogeography, sheds light on the significance of the stalker. In his own terms, “the ‘concept of ‘strolling’, aimless urban wandering, the flâneur, had been superceded (p. 149). He adds, “we had moved into the age of the stalker; journeys made with intent’. Stalking the city meant ‘walking with a thesis’ and with ‘a prey’” (p. 149). The stalker is more of a reporter and an examiner of the walking space. The terrain under exploration turns to be a site of investigation, information, and sometimes of resistance to the stalker. Likewise, Stein (1989) comments on the strong relation between geography and the psychological impact that it may imprint on the stalker explaining how humans are actually “maps” of their own environment which means that their drifting here and
there cannot be considered as random or insignificant in any sense. For Stein, individuals’ psychology is an inevitable site of geographical manifestation. Stein sheds light on other significant elements of psycho-geography like the factors that may influence the walk: time of the day, weather and socio-economic structure just to name a few. He argues, “These features of the walk change the subjective nature of the walk in the same way the intentions of the individual walker do” (p.4). Worth noting, the stalker does not necessary become one just when he takes physical dislocations. In other words, just deciding to transcend boundaries even metaphorically transforms the flâneur to a stalker.

**Morrison’s God Help the Child: A Review**

Before its publication, a worldwide audience has been eagerly waiting for Morrison’s latest novel speculating about the themes, which may concern such a prolific writer with a very distinguished literary heritage. *God Help the Child*, though at first sight might be considered as a novel on racism and child molestation, is a healing story that calls for transcending a number of crisscross traumas and celebrating the black agency. It is the kind of novel “where you can feel the magnificence just beyond your reach. The writing and storytelling are utterly compelling, but so much is frustratingly flawed. The story carries the shape of a far grander book” (Gay, 2015). The novel has been a subject of an array of schools of thought and literary analysis. So many critics could decipher the multiple significations of the text. One of the early themes that could get a great deal of attention is the theme of motherhood and, particularly, the role of the black mother.

In “What you do to Children Matters”: Toxic Motherhood in Toni Morrison’s *God Help the Child*, Manuela López Ramirez (2015) explores the theme of motherhood in the light of its conception in Morrison’s previous novels. Ramirez explains how Morrison tends to develop positive mother characters and always tries to shed light on their role as a nurturer and a bearer of culture. Ramirez considers Morrison’s model of mother as a site of power and resistance in the sense that she is the one responsible for transmitting positivity, pride and love of the black race in order to be able to challenge and stand against the racist, sometimes sexist, discourse. In other words, the black mother for Morrison is the power that teaches all of her offspring how to be empowered. In *God Help the Child*, however, Ramirez (2015) finds that Morrison treats motherhood as a dysfunctional institution that disempowers children and fills them with uncertainties and fears. She elucidates, “In *God Help the Child*, Sweetness’ family is an example of matrilineal transmission of racist ideologies and attitudes due to the rupture in the [motherline]” (p. 4). Being tormented by racism and sick of a whole ancestry of unfaithful foremothers to their black race, Sweetness, injects her dissatisfaction and malaise of her own skin in her baby daughter who is few shades darker. Instead of embracing her, Sweetness sets her apart, mercilessly, as an outcast; a stranger at home. Ramirez further stresses that Sweetness follows a genre of motherhood that only seeks absolute and uncontested obedience. She does not foster an affirmative racial identity in her daughter so she can resist racist practices, conversely, she imposes on her the cultural norms, values and expectations of the dominant white culture.

In The Impact of Maternal Influence in Toni Morrison’s *God Help the Child*, Johnsi (2018) claims that,
Mothers are like roots to a tree; their contribution to the growth of the tree is never seen on the surface but without the deep penetration of the roots and its aid to the tree, the tree will be soon lifeless. (p. 86)

Such an analogy actually negates the fact that children grow different to their mothers. The latter are the early sources of self-love and self-acceptance. Bride falls in the trap of lying just to be accepted by her mother, to realize later that is not the way; that should not be the aim. A mother should not wait for the best conditions to raise her children, she just has to create them. In *God Help the Child*, Morrison presents mother Sweetness as “sick guilt-ridden woman in a nursing home. She wants to believe that she had raised her daughter right to cope with the harsh reality black people had to face and states “I wasn’t a bad mother” (2018, p. 43). Therefore, Morrison does not build an image of a mother to be avoided and not a role model.

Child abuse is one of the other concerns seriously treated by researchers and scholars, as the novel is replete with instances of violence, carelessness, molestation and racism against innocent children whose stories differ but their pain is the same. In “Childhood Cuts Festered and Never Scabbed Over”: Child Abuse in Toni Morrison’s *God Help the Child*, Ramirez (2016) discusses the idea of violence and its impact on the characters. For her, violence as “secondary” or “witness” can have similar effects on the characters’ psyche. Morrison’s two major characters, Bride and Booker, are both traumatized by child-abuse; witnessed by Bride with her racist mother and just lived as secondary one by Booker’s experience of his brother’s death, Adam. Despite the fact that both of them grow with a trauma of what they have been through, they end up facing their past and eventually embracing it. Ramirez (2016) reads this as Morrison’s focus on the need to put down the traumatic past, and the need of self-forgiveness and self-acceptance; Morrison’s story entails a sense of hope that “despite the deep-rooted damage inflicted by child abuse, black individuals can overcome it and live the present fully and intensely” (p. 19).

Racism, the backbone of the novel, is the most outstanding theme in the novel which has been addressed in terms of whiteness and blackness alike. Morrison depicts the predicament of a black community consumed by shadism. The problem is no longer with inter racism but with intra racism. Sad but true, Morrison gives more attention to the racism within the black community itself. In this context, Bougherira (2017) argues,

The dream of the younger generations of blacks is a more serious one than that of Martin Luther King Jr. The new dream confines to the black community in which the black individual has become as oppressive as the white one. To be marginalized by one’s own community and to become a stranger at home is more dangerous than being oppressed by an external force. (p. 143)

Morrison sheds light racism but not in the sense that it a hindrance that prevents blacks from enjoying full citizenship, as she offers instances where blackness is no longer an excuse for failure. That is why she opts for a black woman who capitalizes on her beauty to be a financially independent woman. In this context, Myra (2018) contends, “She refuses to surrender to the society
and so the society accepts her the way she is” (p. 5). The first to reject Bride is the black community itself. That is why Morrison gets her protagonist equipped to defy the assumptions of the blacks themselves. In “Toni Morrison and the New Black Reading God Help the Child”, Akhtar (2018) explains,

It is befitting that Bride is born and raised in the nineties. She comes of age in the twilight of a new black era marked by unprecedented black success in all walks of life, especially in the wake of the polarizing era of post-black and post-racial discourses, a period marked by the rise of the new black celebrity culture. (p. 3)

What can be deduced from the quote above is that the American society has transcended the issue of race and blackness and the proof of that are the countless blacks who have grown to be icons of success and independence. However, even by being a new black and accepted within the larger white culture, blacks still fight their first enemy; their own black community. Furthermore, The dilemma of the new black is that black is always suspect to be old or new. Akhtar (2018) finds that Post-blackness perpetuates blackness. In other words, post-blackness entails more division among the blacks themselves. In God help the Child, however, Bride can be regarded as a new black but with another level of consciousness. A consciousness that rather pushes the limits of defined concepts giving the blacks a more flexible identity or definition that matches best with their socio-economic status of the twenty first century.

In “A Dissolution of Borderlines in Toni Morrison’s God Help the Child”, Brannya (2017) contends that the novel resists any classification and its thematic concerns cannot be confined to one discourse, theme or feature. She finds that Morrison blurs all the boundaries technically and thematically. In other words, the novel discloses a holistic view that mocks the sense of fragmentation that human life, ethics, rules, have. Midst all the chaos and uncertainty, Morrison hits the nails on the head with an all-inclusive novel despite its apparent simplicity. Morrison’s novel was and is going to be a subject of literary debates, which this article joins with a psychogeographical approach; a fresh perspective uncovered before.

**Discussion: The Figure of the Flâneur in Toni Morrison’s God Help the Child**

In Fiction, the plot reveals to the reader something about the kind of movement that goes on. In other words, it discloses whether a movement that has a definite goal by moving from one place to another or not. That is why the geographical movement of the characters in a narrative are so crucial and have to be given more attention in examination and literature. According to the theory of psychogeography, the striking difference between a flâneur and a stalker lies in the fact that whether the dérive taken as an aimless temptation or a well-planned, intentional one. In God help the child, Bride travels to different geographies and new territories that could affect her psychological state in many ways. Her dislocations are all sources of knowledge/self-discovery, critique, and empowerment. In “Post What? Disarticulating Post-Discourses in Toni Morrison’s God Help the Child”, Gras (2016) claims that “[Bride]’s geographical travels encourage her to initiate a mental retrospection to realize how she has always been looking for love and appreciation.
in a world where being a Black little girl meant having no value” (p. 10). The early routes that Bride takes lead her gradually to a life changing pavement.

The first destination that Bride heads to is Decagon. Despite the fact that the visit to Decagon is planned and intentional, it does not give Bride an immediate recovery. She subsequently gets more regretful, more lost, and so unsure, wondering why Sofia could not accept her help. However, Sofia considers the visit as a fruitful one as it allows the two women to have a sense of closure. In Sofia’s mind, the way she has exercised violence on Bride heals her and puts Bride together. So, in decagon, an aspect of Bride’s life is unexpectedly fixed, a lesson is unconsciously learnt.

The mess in Bride’s life at this level pushes her to pursue a pressing need to fix her life problems. After Decagon, Bride is still restless and she wants to be a flâneur. In her own terms, she speaks up her wish to her friend Brooklyn saying, “I want a vacation, to go somewhere. On a cruise ship” (Morrison, 2015, p. 45). Bride’s initial desire to go on a trip is an escapist attempt to overcome her hammering pain. She does not know where to go exactly nor what she wants out of such a travel. She is tormented and her dreams are bruised that is why her desire is an aimless one. A letter to Booker breaks her escapism and gets her committed to a cause. At the beginning of the course of events, her actions and reactions reveal a docile character who does not show any sense of rebellion. The moment she tries to challenge herself and stops being a passive agent, she becomes a stalker. Bride becomes a rebel who does not accept to be silence or erased because Booker deliberately silences her and erases her identity. Consequently, she decides to plan a whole journey because she can’t accept to be stereotyped, marginalized and othered anymore. She is in the search for this man to teach him that she is the woman.

**Bride: From a Flâneur to a Stalker**

Before taking any physical journey, Bride takes a voyage in. Her first voyage in becomes a site of self-discovery and marks the onset of longer physical voyage out towards self-knowledge. Where Bride is now features a drifting psychological state seeking consistency and stability. “the reason for this tracking was not love, she knew; it was more hurt than anger that made her drive into unknown territory to locate the one person she once trusted, who made her, who made her feel safe, colonized somehow (Morrison, 2015, p. 78). Contextualizing this quote within the theory developed above, what can be said is that Bride’s visits to different places is not an aimless one. The journey cannot be reduced to a woman’s trivial, irrational tracking of man as the God-like narrator portrays. Bride herself is aware of the fact that it is a search for trust, safety and belongingness. Bride’s obsessive attitudes towards Booker’s presence owe origin to the early years of her physical deprivation of mother Sweetness; the uncompassionate mother *par excellence*. With Booker, everything is different; what makes Bride heavily dependent on Booker’s presence in her life is their ultimate connection at the physical level, unlike sweetness. Bride thinking to herself avows, “I have to stop reliving our lovemaking, I have to forget how new it felt every single time, both fresh and somehow eternal” (Morrison, 2015, p. 38).

What further proves that Bride’s continuous desire to be connected physically in an obsessive way is her carriage of Booker’s little things with her; when “I feel depressed the cure is
tucked away in a little kit where his shaving equipment is” (Morrison, 2015, p. 35). Worth noting, Bride gives up on Booker’s things for Rain, another traumatized character in the novel, before even meeting him realizing that their relationship is more than a physical fulfillment and her body is not hers anymore. The end of the metaphorical inward journey triggers more Bride’s wish to know about herself, her man, and this ambivalent love relationship and takes her to Mr. Ponti’s address. The visit to Mr. Ponti is so important because it is the first step in a hundred miles roadway. The biggest piece of the puzzle is the discovery of Booker’s territory, “whisky”, for realizing that she does not know him and blames herself for that “I shouldn’t have--trusted him, I mean. I spilled my heart to him; he told me nothing about himself” (p. 62). Furthermore, she develops a high sense of eagerness to know more about herself. “Bride would track him, force him to explain why she didn’t deserve better treatment from him, and second, what did he mean by ‘not the woman?’” (p. 80).

Bride’s inquisitions and wondering lead her to wandering. She chooses to go to another geography, whisky, to pursue the ultimate truth. Before reaching it, she goes through an unplanned physical journey, which Morrison seems to use as a critique of the American capitalist lifestyle. The narrow curvy scary way to Whisky changes her from “a courageous adventurer into a fugitive” (my italics, Morrison, 2015, p. 83). The word ‘fugitive’ is highly signifying. Before criticizing the capitalist-centered the American urban lifestyle, Morrison travels back in time to one of the darkest chapters in the American history and its biggest shame, the time of slavery. The whole experience of Bride moving to another place to seek emancipation can be read as an enacting of an ex- fugitive slave’s attempt to scape slavery to a Free State with the help of abolitionists in the form of what was called the Underground Railroad. Long story short, Morrison proves to be a real trickster, reviving a whole history implicitly through one word.

Morrison (2015) captures the welcoming family of Evelyn and Steve and their friendly attitudes as shocking to Bride. The latter she fails to “understand the kind of care they offered-free, without judgment or a passing interest” (p.90). Her astonishment is a pointer to the fact that she has been raised up in a different culture of materialism where people do not help without a return. And more importantly, a judgmental culture that gives a great deal of attention and importance to the surface of things only. In God Help the Child, Bride’s materialism is set against the hippy couple’s idealism: Bride’s concocted “Hollywoody, teenagery” name, reflection of her vanity, and glamorous life are in stark contrast with those of Evelyn, a true Eve” (Ramirez, 2017, p. 12). Steve strengthens the point when he asks Bride a rhetorical question “money get you out of that jaguar?” (Morrison, 2015, p. 93). Inevitably, Bride fails to grasp what Steve means because her fashionable, materialistic and superficial view of life comes up against their anti-capitalist ideals, simple and more real way of living, “a point of intersection between atomistic cultures” (Sturgeon, as cited in Ramirez, 2017, p. 12). Since every location has its own personality, the countryside’s simplicity nurtures a high sense of simplicity in Bride herself.

In addition to the historical element present in Bride’s slave-like journey, Morrison discloses within it a remarkable sense of antagonism towards the appropriated subject caught in the trap of the rapidly changing American urban lifestyle. Bride, as one representative of such a
category of people, refuses to accept “the barest life” of that couple at first sight. Later on, however, Bride’s encounter with a woman who does not conduct a modern life helps her free herself from the prison of pretenses she feels necessary to adopt. The comparison between the two locations and their impact on Bride’s personality is pertinent; while Bride falls in the trap of shallowness in the city, she develops a deeper philosophy on life in the Evelyn’s house. According to Bakhtin (2010), the idyllic chronotope generally associates to a productive growth. For Bakhtin, in such a pastoral setting, “The passage of time does not destroy or diminish but rather multiplies and increases the quantity of valuable things” (as cited in Bemong-et al., 2010, p. 207). This applies to Bride in the sense that life in a more natural geographical place brings about her growth; Bride is no longer the same.

One of the epiphanies that Bride further undergoes in the countryside is the purgation of mother Sweetness model. In contrast with mothers in the city, she learns how to shed the fact of being an appropriated mother who fails to accept the challenges and the limitations that her skin posits. Being raised up in a city, Bride could have grown into a selfish mother who neither communicates nor implants love in her child. In Evelyn’s house where Bride meets Rain and learns more about pain, she gets rid of her misconceptions of what a mother could be. The experience of parenting Rain for a moment takes her to an inward journey. Bride finds within her what is missing in sweetness and Rain’s mother. She learns how to reconstruct herself regardless of the harsh experiences she knows about motherhood and parenting. “Listening to this tough little girl who wasted no time on self-pity,” Bride discovers that it was not all about sweetness, Bride’s early dependence contributed to her own victimization (Morrison, 2015, p. 103). Such a journey can stand for a call for all the mothers to set aside the societal teachings and transcend them not through fetching somewhere so far, but just within themselves. To be able to reconstruct the outside world, cleansing the mess within is the first step to take in the journey of social reconstruction. In this vein, Johnsi (2018) contends that “At the end of the novel, Bride acquires, apparently, the sense of self-required to mother her baby and not to reproduce Sweetness. There is a ray of hope in the ending of this brisk tale” (p.175). Mothers, a very crucial section of community, need to be empowered and thus by improving Bride’s sense of motherhood, Morrison improves that of many other countless mothers who have been willingly or unwillingly appropriated. In other words, Morrison incarnates the model of the m-other, who treats her child as the other, and presents it as a site of empowerment. According to Ramirez (2015), “Morrison envisions a hopeful future in Bride’s mothering as a potential site of empowerment of children in the face of racism (and sexism)” (p.12). Hence, in the countryside, Bride sheds the superficiality of the capitalist ideals and develops of better sense of motherhood.

The last station of Bride’s journey is her way to self-empowerment which implies the empowerment of the black community. Whiskey, as described, has been Half a dozen or so houses on both sides of a gravel road that led to a stretch of trailers and mobile homes. Parallel to the road beyond a stretch of sorrowful-looking trees ran a deep but narrow stream. The houses had no addresses but some mobile homes had names painted on sturdy mailboxes. (Morrison, 2015, p.142)
The new territory matches perfectly with Bride’s state of mind. She feels at odd with where the malign forces are taking her again. In addition to that, she is sorrowful like a tree at a dying summer. And just like those houses with no address, Bride does not own the discourse of her body and identity. Booker’s aunt, Queen Olive, stresses the point commenting that Bride looks like “something a raccoon found and refused to eat,” when first seeing her (p. 144). Queen Olive “deleted an entire vocabulary of compliments in one stroke” (p. 144). In whisky, Bride is not looked at through the ideals of the city where she is the exotic panther in snow who could impress anyone she meets. Bride’s astonishment of what she has become in Olive’s house raises questions about how the blacks still internalize their otherness. Bride refusal to be treated like a normal woman implies that the blacks’ unconscious is still troubled by a perpetuated inferiority. Racism is injected to the subconscious mind of the black people. Morrison offers the example of Queen Olive and her story with many husbands with different culture. Queen Olive is the best character of racial flexibility. Due to her experience with marriage, she fosters the idea of plurality and accepting the other. The latter consists one of the basic principles that normally build the American culture. Historically, the land of dreams welcomed countless immigrants from different nations, races and cultures, offering equal opportunities to every one of them regardless. The beauty of the American culture lies in being a Salad pot. Bride, at this level, has to shed her sense of otherness, which is based on her skin color.

Bride’s experience with Olive is not significant at a personal level only but at a communal one. Due to Queen Olive, Bride seems to embrace a new mestiza consciousness. She sheds all masks of the rising consumerist, materialistic culture. We cannot say that she has developed a new identity; she has just gone over some of the past mistakes. Before profiting from her black beauty, she should have loved it first. The journey to Olive’s house makes of Bride the pride of the blacks. This black woman grows to be a new black without a false-consciousness of being defined by or dreaming about the white men’s culture. In view of that, Ramirez (2017) contends that, “Through Bride, Morrison interrogates again the dominant value system, deconstructing the prevailing notions of beauty and materialist values. She epitomizes the process of decolonization of the black female’s psyche and, on the whole, African Americans’ resistance to oppression”(p.13). Therefore, Bride’s emancipation and empowerment stands for the black community’s success to achieve freedom and be empowered.

Morrison’s fiction criticizes the rising sample of the new blacks who are generally materially prosperous black people as who give a great deal of attention only to money and success but never to the ethic of love. Bride’s group work with Booker in saving Olive’s life proves them to be “a true couple, thinking not of themselves, but of helping somebody else” (p. 167). At this point, Bride becomes remarkably tolerant, compassionate, and caring. In so being, Bride subverts the stereotype of the new black whose “interpersonal relationships are capitalistic, exploitative and utilitarian” (Silini & Majdoubeh, 2018, p.10).

In this journey, Booker’s trailer becomes a site of rehummanization for Bride. She finally reaches the final station, Booker, the one whom meeting him feels like coming to terms with herself; with her past. After heading to the trailer and seeing him there, “Bride [runs] nine quick steps forward and slap[s] Booker’s face as hard as she could” (Morrison, 2015, p. 152). Bride faces
Booker with the amount of pain she has felt after his colonization of her with one expression “you are not the woman” (p. 8). His accusation and absence thingnified her that is why she proffers to use violence to re-humanize. In the trailer, she is no longer dependent nor colonized by her past. In the city with Sweetness she has been the stranger at home because of who she is, and in whisky she rather learns how to accept who she is regardless. Bride achieves her individuation and reaches the level of freedom that she has been looking for. “Having confessed Lula Ann’s sins she felt newly born,” she goes back to her first identity (my italics, p. 162). Morrison uses Bride’s first name to show how at the moment Bride gets rid of the burden of appropriation by society and colonization by Booker, she recaptures the girl who has once been so helpless. Subsequently, she even notices “the return of her flawless breasts” (p.166). Bride recovers her body and thus reclaims her identity.

Morrison associates Bride’s healing to nature to demonstrate how the black needs to go back to their original lifestyle (agriculture and life of nature). Nature has her own special methods of healing the bruised spirit and the torn in mind. As it has been explained throughout, Bride seems to be closer to recovery, the more she gets far from the city towards the bare nature and the anti-capitalist lifestyle. In the lap of nature, Bride resets herself far from the world of the city. Historically, the blacks’ mass migration goes back only to the roaring twenties when America had been growing as a strong economic power. Even if they exceled at artistic expression voicing a black identity, the city could have a negative impact on them.

Morrison utilizes elements of naturalism, transcendentalism and romanticism to subvert the growing materialism of western civilization. Bride the romantic heroine who finds herself guided by divine forces in her way to find what she has lost in spiritual realms struggles to transcend the ideologically-filled societal dictations. The bare nature lays her bare herself. Its purity does not require people holding masks. Through such an encounter with the pastoral and the different lifestyle in the countryside, Bride realizes that the surface of her power is a futile one. She is building her new self on a fragile ground; as if the anti-capitalist, barest lifestyle takes her from the peel to the gist of what life and its essence are. The contradiction awakens the black woman to the fact that she is still fighting a small battle using ineffective weapons associated with a normative culture. Such a realization is what pushes Bride to embrace more the blacks’ cultural values and ideals of self-worth, pride, unity, and love, just to name a few.

Conclusion

Through the prism of psychogeography, God Help the Child attests that geography is a shaping force of the characters’ psychological state. Bride metamorphoses from a flâneur to a stalker who reconstructs identity gradually through a number of voyages in/out. God Help the Child is a healing story par excellence. In it, Morrison develops a narrative replete with geographies and different settings (Decagon, the countryside, and whisky) that could impact Bride’s behavior and psyche. Despite the fact that the story is not a happy one, nor the voyages are easy, it ends happily heralding a better tomorrow. The Cathartic journeys help her to know more about herself and what it means to be a black mother, to shed the mask of capitalism and more importantly to instill racial pride in black people. In so doing, she empowers the black individual that would in turn empower the entire black community.
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Note:
1 This is the original passage by debord which translates into… «l'étude des lois e a tes et des effets p é is du ilieu géographique, consciemment aménagé ou non , agissant directement sur le comportement affectif des individus »(as cited in Muis, p. 2)

References


