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Nature, Caged Birds, and Constrained Women: An Ecocritical Feminist Reading of Angela Carter’s Story The Erl-King

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Abstract:
In their feminist and postmodern readings of Angela Carter’s fiction, critics have often eclipsed the presence of nature in her writings and the significance of non-human forms of life. This article addresses this critical gap, focusing on Carter’s employment of birds and the greenwood in her story The Erl-King as a metaphor for gender roles and power relations. Hence, the alliance between her ecopoetics and feminist vision forms a case of “ecofeminism.” In her defense of “minor” and oppressed forms of life, Carter makes her caged birds emblems of women imprisoned by patriarchy. Their liberation by the female narrator at the end of the story is not only a sign of resistance but also an indication of the essential harmony and mutual strength of women and nature. Surprisingly though, and before this unexpected end in which the narrator strangles the Erl-King with his own hair, nature is made complicit in the oppression of women rather than simply liberating. This can be explained through Carter’s ambivalent brand of postmodern feminist poetics that rejects fixities and conventional binaries, unsettling the patriarchal myth that women are merely close to nature. Thus, Carter subverts feminist logic by exposing how women and nature are not only closely allied or opposed to patriarchy but also complicit in their own oppression. Moreover, she subverts the woman/nature dichotomy by making the Erl-King the epitome of a harmonious life in nature rather than plainly defending women as expected in feminist texts. Carter deconstructs established myths and conventional gender roles, accounting for subtle female desire in the process of articulating feminist poetics via nature.

Keywords: Carter, ecocriticism, The Erl-King, feminism, caged birds, imprisonment, nature/woman

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Introduction:

As an emerging field of cultural studies that began in the 1980s and 1990s, ecocriticism (or green cultural studies) explores possible relations between literature/culture and the natural scene. In her ecocritical defense of nature with all its non-human forms, Mellor (1997) maintains that “nature has no will or destiny,” similar to those oppressed, and that “while humanity is embodied in the natural world, its interrelationship with its environment is a historical process in many ways and across cultures humanity dialectically interrelates with non-human nature” (p.12). Hence, nature and the non-human world become a favorite subject for study for literary critics, cultural theorists, and feminists among others. According to Barry (2009), ecocritics often “re-read major literary works from an ecocentric perspective, with particular attention to the representation of the natural world” (p. 254). For Glotfelty, ecocriticism is succinctly “the study of the relationship between literature and the physical environment” (in Dobie, 2012, p. 239). Ecocritics focus on the interrelationship between man and the natural environment, and thus can symbolically represent human interactions in terms of natural forces and phenomena. The case of feminist literature can serve as a good example because just as feminists look at the representation of women in literature and culture to counter oppression, ecocritics look at the depiction of nature in literature “as a way to renew a reader’s awareness of the nonhuman world and his or her responsibility to sustain it” (in Dobie, 2012, p. 239). Both approaches are interested in exploring the relationship between literary texts and sociopolitical realities. For instance, gender (even race) relations and stereotypes can be expounded or criticized via the symbolic employment of animals and plants in literary texts. Therefore, the claims and preoccupations of feminism and ecocriticism, which converge in the term “ecofeminism,” are often intertwined against patriarchal claims which often reduce women to nature (a silent objectified one) while preserving the rational realm of language and thinking for men. The abuses patriarchal man perpetrates against nature become tantamount to the exploitation and othering of women and subsequent oppression/subordination.¹ One central claim of ecofeminism is that “there is a connection between environmental degradation and the subordination of women with the goal of identifying and fostering liberatory alternatives” (Vakoch, 2012, p. 12). Hence, ecofeminists see that associating women with nature is a direct source of sexism and oppression that should be overcome to find empowering options.

Tyson (2006) contends that wherever patriarchy dominates, “woman is other: she is objectified and marginalized, defined only by her difference from male norms and values, defined by what she (allegedly) lacks and that men (allegedly) have” (p. 92; emphasis original). Patriarchy others woman as “the second sex” and even as “the absolute Other” (p. 1407) in the words of de Beauvoir in her 1949 book The Second Sex (in Leitch, 2001). On the other hand, Bennett and Royle (2009) argue that environmental problems, climate change, and destruction of wildlife are real challenges in our world today: “These challenges are all interrelated in different and highly complex ways, but at their core is the violence of what is called anthropocentrism” (p. 152). As man views himself at the center of the universe, man marginalizes nature and non-humans. The prominent French critic Derrida (2008) philosophically examined how animals, his cat in one particular case confronting him naked in the bathroom, make us think about “the wholly other”
that is the singular animal (p. 11). Anthropocentrism and humancentrism value human life as the most important form of being in the universe, and thus subordinate non-human forms of life like those of animals and plants. Both patriarchy and anthropocentrism partake in the process of “othering” women and non-human forms of life respectively.

The ecocritical relevance of Carter’s fiction has not been adequately examined so far. A reading of Carter’s story The Erl-King (published as the fifth story in Carter’s collection The Bloody Chamber in 1979) reveals many interesting, yet blatantly unexplored, parallels with theoretical assumptions and other literary works regarding the alliance between oppressed women and nature as well as the ecofeminist potential of her works. One example of a relevant text in this regard comes from drama. In Susan Glaspell’s renowned feminist one-act play, Trifles (1916), Mr. Wright is strangled with a rope. This mysterious murder is the retaliation of a woman against her oppressive husband for killing her pet bird. The women guests discover an empty broken birdcage and then find a dead bird strangled similarly as John Wright. They hide this evidence by way of being sympathetic to Mrs. Wright who was unhappily married and used to sing before being oppressed in a marital relationship. The rope round his neck (together with the bird that had its neck wrung) is reminiscent of the rings round the birds’ necks in Carter’s story The Erl-King. The dead canary was symbolically strangled, its neck was forcibly twisted, and the wife retaliated in a similar fashion. Because it was dear to her, the canary was left in the kitchen in the wife’s sewing basket. Like the dead bird in the sewing basket, women are subjected to the domestic realm ignored by men. The caged bird becomes a visible symbol for imprisoned, oppressed women. Its death signals the way patriarchy exercises power over nature and women. Hence, Mrs. Wright’s revenge indicates a change in the dynamics of power relations between men and women.

In Glaspell’s play, Hale, a farmer and neighbor, famously utters anti-feminist sentiments and claims that “women are used to worrying about trifles” (p. 873). His wife, however, reveals that Mrs. Right suffered in her marriage which turned out to be a form of imprisonment like the cage in which the poor bird lived. Mrs. Hale says that Mrs. Right was lonely, childless, and depressed:

She didn’t even belong to the Ladies’ Aid. I suppose she felt she couldn’t do her part, and then you do not enjoy things when you feel shabby. She used to wear pretty clothes and be lively, when she was Minnie Foster, one of the town girls singing in the choir. But that—oh, that was thirty years ago. (p. 874)

The dead bird was kept in a pretty box and wrapped in a piece of silk because it was dear to her. Since John Wright did not like a singing bird, he killed that desire for life and singing in his wife. The Sheriff and the County Attorney mock women’s presumed interest in “trifles.” As it turns out, it is men who fail to find the crucial evidence and keep looking outside the real frame of the picture. Their abstract rationalism is countered by the empathy and intuitive insight of women. Carter’s story The Bloody Chamber published in the same collection with The Erl-King has the Marquis attempt to decapitate his latest wife, a piano player, who dared to enter his secret torture chamber. The young bride discovers that her rich yet perverse husband has strangled an ex-wife, among many others he killed, who was an opera singer. The wife/narrator observes: “On her throat I could
see the blue imprint of his stranglers’ fingers” (para. 128). The act of strangling and the traces it left on the victim’s neck can be viewed as a variation on the theme of decapitation. In Glaspell’s play and Carter’s stories, beheading and strangling are interrelated. They signify the silencing of birds/women and stripping their voices.

Glaspell’s subsequent story *A Jury of Her Peers* (1917) reworks the main plot and themes of her play *Trifles*. The Wrights’ place where Mrs. Wright lived for about twenty years is described from a distance when viewed by the men and women going there to investigate and assess the crime scene: “It looked very lonesome this cold March morning. It had always been a lonesome-looking place. It was down in a hollow, and the poplar trees around it were lonesome-looking trees” (p. 333). Such a description suggests a rift in the relation between a husband and his wife, and nature here mirrors the cold relation of the Wrights. The women sit in the kitchen, where they find the dead canary, and the bird-cage with a broken door hinge signals the violent suppression of female identity. Mrs. Hale asserts that Mrs. Wright “used to sing real pretty herself” (p. 343) like the canary. On the other hand, the women prove to be smart observers of details and making connections. Mr. Hale’s supremacist assumption that “women are used to worrying over trifles” (p. 337) becomes ironic. To figure the strained relationship between the couple, Glaspell has used a canary bird and made Mrs. Wright emotionally attached to it against an austere husband. The death of the bird not only indicates the spiritual or emotional death of the wife Mrs. Wright, but it also hints at the alliance between women and exploited nature. Carter’s story *The Erl-King* builds on similar notions utilized by Glaspell and offers an interesting variation on similar ecofeminist themes. Moreover, both stories thematize caged birds to comment on the privations imposed on women under patriarchy like silencing and marginalization; and both stories end with murdering the aggressor. However, Carter’s case is complicated because she represents the preoccupations of another feminist phase and a different historical period. Since this article is not an analogical study, it does not intend to examine possible influence relations as this would be beyond our scope. Instead, the subordination of nature and the alliance between women and nature in Carter’s story *The Erl-King* are explored in light of ecofeminist implications discussed in this introductory section.

Western feminist literary traditions abound with metaphors of the confinement of woman by a patriarchal culture relegating women to attics, asylums, or the domestic household. In Tremain’s *Sacred Country* (1992), Estelle is a woman driven to madness by the abuse of her domineering husband. As a result, she spends time in an asylum trying to recover from seeing shadows of herself being trapped inside an onion. There, she feels more confined because her worries were quite incomprehensible to those around her. Similarly, in Kingsolver’s postcolonial feminist novel *The Poisonwood Bible* (1998), Orleana Price is another confined woman with no will or life of her own. Her domination by her husband is parallel to the colonization of the Congo to which he takes her and her four daughters, against their will, to fulfill his missionary passion of baptizing Congolese children. Kingsolver draws links between the colonization of the Congo and the subjugation of women. In such works, images of female imprisonment and domination are
intertwined. Within the same context too, the rare association Carter makes between confined women and birds in her ecofeminist fiction is significant. In her novel *Nights at the Circus* (1984) the main character, Sophie Fevvers, is a bird-woman who hatches from an egg; she does not know who laid the egg or her real parentage. This aerialist is also the narrator who found herself “in that basket of broken shells and straw” (p. 21). She develops wings and is ready to fly, possibly a hint at liberation from patriarchal constricting structures. Carson (1962) laments the failure in modern societies to integrate human and nature and ascribes that to the indifference of man to the green environment with all its forms and the patriarchal practices of man over nature which silence nonhuman forms and destroy human life. Carson realistically describes an appalling silence which “lay over the fields and woods and marsh” and “a strange stillness” (p. 2) pervading in her yard as a result of the disappearance of birds following extensive use of insecticides to protect man-made gardens from insects. Carson uses the silence of birds and spring to warn against a possible fate for human life itself and presages a set of similar metaphors in literary texts on oppressing the environment for the comfort of humans. The analogy Carson creates between birds and the human condition as a result of the wrong practices of man over the environment resembles analogous literary connections between oppressed nature, in particular birds, and the fate of those who are down our social, political, or cultural hierarchies, for example nature, the ‘third’ world, the subaltern, and the colonized.

Within the same context of the analogy between the caging or silencing of birds and marginalization are a poem entitled *Caged Bird* published in the poetry collection *Shaker, Why Don’t You Sing* (1983) and also a memoir (1969) entitled *I Know Why the Caged Bird Sings* by the African American poet Maya Angelou. Angelou employs the metaphor of caged birds to discuss power and racial relations within the American society. Angelou’s poem *Caged Bird* is pictorial, depicting two birds, one free representing white Americans and another caged bird whose wings are clipped and whose feet are bound by racism. In describing the dilemma of the caged bird, Angelou is detailing the struggle of blacks in racist America; she likens the oppressed African Americans during their struggle for civil rights to caged birds trying to endure the pains of captivity by singing about freedom; the bird “opens his throat to sing…a song of freedom” till the bars of captivity crumble. This might be seen as the wish of the poet herself to confront the ugliness of racism with poems about freedom which can overthrow all bars of segregation and break cages of confinement similar to the Biblical appeal to humans to free themselves from sin: “Free yourself, like a gazelle from the hand of the hunter, like a bird from the snare of the fowler” (p. 116). Such contexts (poetic, fictional, non-fictional, and theoretical) should help us better understand themes of nature, patriarchy, troubled gender roles, and confined birds in Carter’s story *The Erl-King*.

**Carter’s *The Erl-King* between Complicity and Critique**

In *The Erl-King*, Carter uses similar metaphors of entrapment and liberation and similar figurative analogies between constrained women and caged birds. She makes caged birds equal to an exploited nature and similar to the female narrator imprisoned in the Erl-King’s wood. However, this ecocritical, feminist nexus should not be unproblematically understood because Carter’s postmodern criticism of patriarchal norms also suggests the complicity of women and
nature in this exploitation and the blurred boundaries between the masculine and the feminine principles.

Linda Hutcheon (2002) articulates this inclusive, ambivalent logic of postmodernism (the accommodating both/and rather than the exclusive either/or) as “the mark of its potentially complicitous critique” (pp. 5-6). Hence, Hutcheon acknowledges that feminists might have issues with postmodernism because it lacks “a theory of agency” (p. 7). Carter’s brand of postmodern feminism as manifested in her story *The Erl-King* conflates man and woman with nature. It revises cultural stereotypes on the active/passive in sexual relations as well as the victim/victimizer binary. Moreover, Carter exposes how women and nature may well be complicit in their own oppression and exploitation. She justifies that through acceptance of multiplex female sexual desire. The result is a critique of patriarchy oppressing women and nature and simultaneously an exposition of different forms of complicity with the oppressor. In Carter’s world, both male and female characters have a propensity for sexual corruption and even the enjoyment of erotic desire. And sexual aggressors often end up being victims.³ Ambivalence forms the essence of her postmodern approach and unorthodox feminism.

In Germanic mythology, the Erl-King appears as a bearded giant or elf haunting the forest and stealing children or luring them to their death. Goethe’s ballad poem on this legend, *Der Erlkönig* (1782), has a supernatural entity (a fairy elf king), who caused the death of a boy who went to the forest with his father. While in Goethe’s ballad the elf-king (a mysterious natural force) does the boy cruel harm despite the father’s attempts to rescue his son, Carter’s revision of the folk tale makes a girl the potential object of this harm yet twists the conclusion so that the girl survives by murdering this evil king. The setting of *The Erl-King* is the cold sullen weather of late October, an autumn wood, “when the withered blackberries dangled like their own dour spooks on the discoloured brambles” and the whole atmosphere suggests “the haunting sense of the imminent cessation of being” (para. 1). Acting as a big prison, the enclosing woods swallow incomers, and one cannot easily find a way out (para. 2). This natural trap becomes the site of the harm the Erl-King plans to inflict on the female narrator.

The association between women and nature is manifest from the beginning of the story. Moreover, the complicity of nature with patriarchy is suggested as well: “The trees stir with a noise like taffeta skirts of women who have lost themselves in woods and hunt round helplessly for the way out” (para. 2). The fairy tale dimension (that of the young girl versus evil beast) is also apparent to the reader, and the Erl-King becomes similar to the wicked wolf in the well-known fairy tale, but without the unexpected transformations of the fairy tale:

A young girl would go into the wood as trustingly as Red Riding Hood to her granny’s house but this light admits no ambiguities and, here, she will be trapped in her own illusion because everything in the wood is exactly as it seems. (para. 3)
Carter’s deconstruction of the fairy tale is evident because there are no deceiving appearances, masks, or disguises, and the girl’s curiosity and desire might be to blame for her subjection to the Erl-King. Thus, Carter seems to reject “the false universalizing inherent in many so-called master narratives of the Western literary tradition” (Brooke, 2004, p. 67). When the female protagonist realizes she is being lured into a trap among the caged birds meant to entertain the Erl-King, she vows rebelliously not to sing. The story resists portraying female victims as simply passive and trusting, which moves the story from a direct indictment of patriarchy into an intricate examination of female sexuality, initiation, and complicitous desire.

In exposing the repressive formations of female gender and sexuality, Carter goes against expectations and constructs “a feminist subjectivity defined as active rather than passive” (Brooke, 2004, p. 68). The girl in this story not only survives but also murders the Erl-King, thus reversing gender stereotypes and patriarchal ideologies. When she goes for walks, in the mornings or “more enticingly, in the evening when the cold darkness settles down,” she always goes to the Erl-King and he lays her “down on his bed of rustling straw” where she lies “at the mercy of his huge hand” (para. 19). The repetition of the action of going to the Erl-King signals a conscious intention on the girl’s part, especially on sensual evenings. The narrator is susceptible to sexual corruption, which contradicts the myth of female innocence and valued virginity in traditional fairy tales. On the other hand, the Erl-King is described as an “excellent housewife” (para. 18), living in a neat house and using the blessings of nature to his very advantage. Thus, Carter questions typical gender notions related to agency, passivity, and domesticity. The green of the Erl-King’s eyes is the color of the woods (“His eyes are quite green, as if from too much looking at the wood,” para. 11). When he combs his hair which has “the colour of dead leaves,” dead leaves fall out of it (para. 20). Such a description makes the Erl-King, rather than the female narrator, closer to nature, which deconstructs the woman/nature parity.

However, the story immediately establishes a level of empathy between the female narrator, a lonely girlish one, and sad birds: “Piercingly, now, there came again the call of the bird, as desolate as if it came from the throat of the last bird left alive. That call, with all the melancholy of the failing year in it, went directly to my heart” (para. 7). The description allows for ecofeminist relevance and suggests the possible harm the Erl-King will do to the girl narrator. The sense of threat is confirmed when she arrives to his house in a clearing in the forest, in which he lives alone, using nature to his advantage:

His house is made of sticks and stones and has grown a pelt of yellow lichen. Grass and weeds grow in the mossy roof. He chops fallen branches for his fire and draws his water from the stream in a tin pail. (para. 13)

He is sustained by the bounty of the woods, collecting fungi, dandelion, wild strawberries, goat milk, rabbits, and wild garlic. Just as he exploits “mother” nature (herbs, nettles, dandelion, mushrooms, animals, and birds), he has evil plans for the heroine. His first move when she arrives is smiling, putting down his pipe, and inevitably laying his “irrevocable” hand on her (para. 10). Noticing his dark green wood-like eyes, the narrator indicates sexual devouring: she observes:
“There are some eyes can eat you” (para. 12). The Erl-King’s association with the male principle also makes him an embodiment of a mysterious, seductive nature. The narrative assigns him sexual agency and assigns the female narrator passive yet complacent sensuality.

Since he utilizes nature, the Erl-King keeps his singing birds in little cages he makes from osier twigs. His kitchen "shakes and shivers with birdsong from cage upon cage of singing birds, larks and linnets, which he piles up one on another against the wall, a wall of trapped birds” (para. 17). When the narrator objects to his cruel treatment of such birds, he laughs at her “and shows his white, pointed teeth with the spittle gleaming on them” (para. 17). His menacing behavior not only mocks her ignorance but also foreshadows his evil intention of putting her in a similar cage. Hence, the caged birds metaphorically represent confined women and unequal power relations. He tries to seduce her with his stories about nature and with the aromatic, musical room with wood fire giving warmth. But the old broken violin on the wall beside bird cages hints at something wrong. In fact, there is something grotesque about the description of the Erl-King’s sexuality: “And now—ach! I feel your sharp teeth in the subaqueous depths of your kisses…you sink your teeth into my throat and make me scream” (para. 25). He acts as a sexual predator, exploiting the innocent narrator who visits him on cold mornings or evenings when she goes for walks. Her complicity with the Erl-King in her sexual exploitation can only be defended in terms of loneliness, curiosity, and lack of sexual experience. She views him as “the tender butcher” who showed her “how the price of flesh is love,” yet she views herself as a sexual victim, “skin the rabbit, he says! Off come all my clothes” (para. 19). She repeatedly goes to him and he repeatedly takes her to his bed. In this regard, Macsiniuc (2015) contends: “Divested of the sartorial cultural shield, the sign of her humanity, the beastified woman is returned to a primal state of sexuality and desire, in which, paradoxically, she feels entrapped in a more insidious way” (p. 88). Surprisingly, the narrator is complicit in her own dehumanization and sexual victimization. Made naked, she is closer to nature (animals and birds) rather than culture. The Erl-King skinning her like a rabbit shows how he thinks of her in terms of the frail, unresisting animals he devours, or alternatively his “poor” caged birds.

Although the narrator might be complicit in giving him the chance to sexually possess her, her “girlish and delicious loneliness” (para. 5) works in her favor against the experienced Erl-King. In fact, both nature (the wood and its inhabitants in this case) and the female narrator seem complicit in their exploitation. Hence, although the end of the story might suggest liberation and freedom from cages as well as other forms of social or sexual oppression, Carter seems critical of the role of women/nature in their own oppression. For instance, the doves that down on the Erl-King’s shoulders are described in negative rather than sympathetic terms as “silly, fat, trusting woodies with the pretty wedding rings round their necks” (para. 20), which enhances what we have already said about the association between women (i.e. the symbolic meaning of wedding rings as the marriage institution and commitment to men) and caged birds. He calls them through his whistle, and “the sweetest singers he will keep in cages” (para. 20). Such naïve birds are both gullible and susceptible. They seem to lack experience or judgment. They are natural creatures subjected to the will of the Erl-King.
The Erl-King, by contrast, lives in harmony with nature, his hair is “the colour of dead leaves” (para. 20), and he stands still like a tree when birds perch on his shoulders. The narrator realizes that his harmony with nature is part of the reason why she falls for him: “The earth with its fragile fleece of last summer’s dying leaves and grasses supports me only out of complicity with him, because his flesh is of the same substance as those leaves that are slowly turning into earth” (para. 20). Just like the unwitting birds, she comes to his call for warmth and food. He enchants her with his music, his dark embraces, the green of his eyes, and his succulent fruits. His enticing whistles and corn attract the birds, and his flesh entices her. The narrator realizes that he is weaving a cage for her too and that his embraces are his tool of seduction. Her belated discovery is that: “His embraces were his enticements and yet, oh yet! they were the branches of which the trap itself was woven” (para. 37). Although she loved him, she knew he could harm her. “I have seen the cage you are weaving for me; it is a very pretty one and I shall sit, thereafter, in my cage among the other singing birds but I – I shall be dumb from spite” (para. 36). She wonders if the songs of his birds might only be the cries of imprisoned birds seeking freedom. She develops ambivalent feelings for him, as she loves him yet does not want to be caged among his birds although he takes a good care of them. Thus, she rejects his trap, and equally rejects the “lullabies for foolish virgins” (para. 38) he might entice her with. From an ecofeminist perspective, the fact that the Erl-King schemed a fate of confinement for the narrator just as he does with the birds builds a case for intertwining women with nature and oppressing both. On the other hand, the fact that the Erl-King stands for raw natural forces makes the narrator resort to her own mysterious nature in seeking the Erl-King.

In order to evade the fate of “foolish virgins” lacking experience, the narrator ironically first succumbs to the Erl-King even though his love is a constricting one. Contrary to the malevolent nature of the Erl-King in Germanic mythology, Carter’s character, the Erl-King, is shown as soft and sentimental; his room is musical and aromatic. He is looking for compassion and intimacy for sometimes he lays his head on the narrator’s lap and lets her comb his hair. By showing qualities or traits unexpected of the Erl-King’s strong character or gender, Carter perhaps imagines how it is like if gender roles and gender stereotypes have been reversed. As he lays his head on her knee, she avoids his enticing green eyes while combing the dead leaves out of his profuse hair. The Erl-King is powerfully seductive, but she is cautious and in control. She does not let him captivate her with his eyes which she recognizes as the gateway to imprisonment and captivity. This is reminiscent of the Biblical warning to man: “Do not lust in your heart for her beauty or let her captivate you with her eyes” (p. 144). Carter is very successful in reversing stereotypical gender traits. The female protagonist is in full control of her desire and does not succumb to the temptation in the seductive eyes of the Erl-King. To Carter, she is smarter than Adam in the Biblical story of man’s expulsion from the Garden of Eden and the responsibility of Eve in that. Dissimilar to Adam, the woman decides not to eat the forbidden fruit which will condemn her to confinement and captivity and expel her from the garden of liberty as she looks at the caging of birds as her imminent fate. Her hands shake as she ponders her scheme of murdering him, a scheme similar to that performed by Delilah on the legendary Samson to deprive him of his power: “I shall take two huge handfuls of his rustling hair as he lies half dreaming, half waking, and wind them into ropes, very softly, so he will not wake up, and softly, with hands as gentle as
rain, I will strangle him with them” (para. 40). Targeting his long hair, she aims at an ambivalent symbol of his potency yet “effeminate” nature. Her plan is then to free the birds from their cages only to have them regain their human form:

Then she will open all the cages and let the birds free; they will change back into young girls, every one, each with the crimson imprint of his love-bite on their throats. She will carve off his great mane with the knife he uses to skin the rabbits; she will string the old fiddle with five single strings of ash-brown hair. (para. 41)

This animal/human metamorphosis is suggestive of the fluid woman/bird divide. The narrator could have been transformed into a caged bird if she continued to accept his wooing and love bites. That could have been followed by a ring placed around her neck just like the other birds he kept, which suggests possession and subordination. In her discussion of Carter’s story collection The Bloody Chamber, Krifa (2018) contends that Carter generally employs metamorphoses of humans and animals to transcend gender binaries within a postmodern frame of rewriting fairy tales. Krifa states that Carter “believes in the human constant alteration and continuous progress, as prerequisites to attain the human subjectivity” (p. 58). In fact, her cutting of the hair on his mane is analogous to his own act of stripping her naked, which can be read as “an act of retaliation which places him in an equivalent situation of vulnerability and danger” (Macsinium, 2015, p. 89). Apparently, Carter reverses the passive role of women in traditional fairy tales (weakness and victimization), creating a strong female capable of murder for the sake of liberation after initial subjection.

However, and in a postmodern fashion, the present and future tense narration does not confirm what exactly happens, and we do not know for sure whether the narrator kills/strangles the Erl-King or just has a fantasy about doing so. In addition, the shift in narrative perspective from first-person narration to third-person narration towards the very end is indicative because it might indicate the schism between her thoughts and actions. Arikan (2016) has maintained that the last scene of the story “is again narrated from the third-person point of view, creating an alienation effect” (p. 121). The contrast here might be between what has been happening to the narrator before and what she will carry out now. Regardless of how we read the conclusion, it is apparent that there is a change in the narrator’s mind if not her actions, in the direction of self-determination.

The fixed fiddle, which the narrator repairs using the Erl-King’s mane, will play music without being touched: “Mother, mother, you have murdered me!” (para. 42). This can be interpreted in terms of the Erl-King exploiting and murdering mother nature or the heroine breaking her bond with her submissive nature that made her come under the authority of the Erl-King. On the one hand, this is a condemnation of the widely-held stereotypical thoughts about gender roles which Carter has reversed mainly by ironically assigning the Erl-King the traits and behaviors of a typical housewife. The Erl-King is excellent in managing his household and his kitchen which, though rustic, he keeps ordered. Moreover, Carter is also critical of how the Erl-King is ironically a punctilious housewife who pays attention to details and cares about minute
things. Moreover, the Erl-King showers the creatures around him with motherly love as he gives them water and feed. But this is the same kind of love and care that caused the woman protagonist in Charlotte Perkins Gilman’s feminist story *The Yellow Wallpaper* of the late Nineteenth Century to descend into madness because she felt confined by her bordered room and was restrained from her passion of writing by her loving husband who cared about her and brought her to a colonial mansion to recover from postpartum depression. She saw the mansion as a haunted place with many confines, hedges, walls and gates. The whole place felt like a prison with all those confinements and lines that she could not cross. Even the open garden was confining, full of box-bordered paths, and lined with long grape-covered arbors. Hence, feminists like Carter and Gilman suggest that (patriarchal) benevolent or indulgent schemes might be actually constraining and oppressing, and that direct hostility might be softer than masked tenderness.

Within the frame of reversal of expectations encountered more at the end of the story, the music played by the fiddle might indicate how the heroine, being now a sexually experienced woman, murdered her own submissive nature as well as the nature the Erl-King embodies or identifies with. Jyothi (2019) criticizes how “linguistically, women are linked to nature, we exploit ‘mother earth’, we cut down ‘virgin’ timber, through this we feminize nature with naturalized women and in this process, we are enforcing mutual subordination” (n. pag.). On the other hand, and from a postmodernist perspective, Carter revises the old patriarchal myth that women are simply analogous to a vulnerable nature. The Erl-King does not differentiate between her and his caged birds and all other non-human natural elements which he keeps under full control. To revoke this association of women with nature, once more, the writer resorts to the technique of reversal, for instead of associating the heroine with nature under their mutual subordination by the Erl-King Carter associates nature with the Erl-King and murders both. By ridding the woods and woman of their oppressor and redeeming their liberty, Carter shows utmost ecofeminist concern over both woman and the natural world with all its non-human forms. Mellor (1997) blames “patriarchy” or “’the patriarchal man’” rather than “men per se” who exploit nature for the sake of “progress” causing severe “ecological cost(s)” (p. 44). The female protagonist’s redemption of the birds is equivalent to Mellor’s ecofeminist call that “women are to be the bridge in a reformed and reformulated social order” (p. 44). The text remains complex in this regard, but it may be well assumed that the story problematically aligns women with nature and empowers their coming together against structures of domination. The last exclamatory sentence in the story (“Mother, mother, you have murdered me!), hence, definitely signals a new start and a shift in power relations, a move from complicity to denial and revolt, or rather from complicity to critique.

**Conclusion:**

This article has begun by pointing out the significance of nature and non-human forms of life in Carter’s fiction and by drawing analogies between feminism and ecocriticism. The ecocritical relevance of Carter’s fiction, it was asserted, has not been adequately examined so far. The article then drew parallels between Glaspell’s play “Trifles” and Carter’s story “The Erl-King” to enhance the theoretical framework overviewed in the introduction by offering it an applied aspect. Glaspell’s play was introduced to help us see the relevance between caged birds and oppressed women, on the one hand, and an insensitive patriarchal culture, on the other hand. The
discussion has mainly focused on Carter’s story to illustrate the linkage between caged birds and imprisoned women under patriarchy. Their liberation by the female narrator at the end of the story is not only a sign of feminist resistance but also an indication of the essential harmony and mutual strength of women and nature against the anthropocentric and humancentric assumptions that the natural world with all its resources is to be exploited for the comfort of human beings and at the same time against the assumption that Eve was made for Adam. It is evident that Carter uses nature and marginalized forms of life (i.e. birds in this case) as a metaphor for gender power relations. She condemns passivity and complicity and suggests that women should move beyond their complicity with the oppressor if they are to free themselves from the chains of submission. Simultaneously, Carter offers a subtle vision on women’s natural sexual impulses and spontaneous sensuality which make them willing victims or acquiescent partners.

As a postmodernist writer, however, Carter unsettles the myth that women are simply close to nature or passively/sexually violated. Thus, and in the process, she subverts traditional feminist logic with a multiplicity of positions and voices beyond dichotomous or monolithic logic. Carter does not only defend women as would be expected in typical feminist texts. Rather, she justifies female desire and sexuality in the very process of articulating a feminist poetics via her commitment to nature and minor forms of life. Reversing patriarchal expectations, Carter describes the Erl-King in terms of efficient housewifery, passive death, and effeminate looks. Alternatively, the depiction of the female narrator moves from sexual objectification to agency and the ability to murder. Therefore, Carter’s story is ambivalent, critical of patriarchy and simultaneously exposing the complicity of women in their own oppression and their willing correspondence to a heterogenous, sensual nature. To illustrate imagery of confinement and the figurative association between birds and women, the article incorporated a few literary and theoretical allusions. It should be concluded that Carter subverts patriarchy from within, questioning the alliance between women and nature on the one hand, through the figure of the Erl-King, exposing brittle gender norms, and pointing out the possible complicity of women in their oppression or the inescapability of sexual liaisons.

Notes
1 Associations can be made among feminism, postcolonialism, and ecocriticism. All three literary and cultural approaches share analyses of power, ideology, and inequities. In addition to the linkage we are suggesting between women and nonhuman elements, on the one hand, and nature/environment, on the other hand, we can argue parallels between the subaltern colonized or settlements and an exploited nature. The intersection between postcolonialism and ecocriticism was best captured in Huggan’s and Tiffin’s book (2010). See References.
2 Glaspell was an American playwright who died in 1948, when the English writer Carter was only eight years old. Carter died in 1992. While Glaspell's work reflects the claims of conventional feminism, Carter's approach seems more intricate centering on postmodernism, gender politics, and a feminist rewriting of many fairy tales and folk stories.
3 In Carter’s story The Bloody Chamber, the young teenage bride discovers the corruptibility of her nature when she awakens to sexual desire after her husband departs on a business errand and when she begins a curious journey inside his castle in order to understand his mysterious past.
When the husband, a Marquis, tries to decapitate her in response to her disobeying of his command not to enter his secret torture chamber, he is turned into a victim by the bride’s mother who suddenly arrives to the scene and shoots him in the head.

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References
Landscape in Literary Translation: A Comparative Study

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Abstract
Translating concepts of setting can be challenging when their cultural, historical, and geographic contexts are remote from the translator’s experience. Landscape is an essential factor that reveals a great deal of the culture of pre-Islamic Arabia, which is distant in place, historical framework, and literary tradition from its translators. This article examines the importance of a translator’s awareness of the communicative function of source text references to landscape to adopt appropriate translation strategies. The article presents a case study of a verse line alongside a corpus of nineteen English and French translations. The source text, the Mu’allaqa of Imru’ al-Qays, names three mountains in Arabia, and space and distance are core themes in the verse line. Comparison is both synchronic and diachronic: at the same time that every translation is compared to the source text, it is also compared to other translations. Prose translations are also examined separately from verse translations, with cross-references in both directions. The translators who adopted source-text-oriented strategies missed communicative clues regarding the setting. However, those who endorsed target-text oriented strategies produced effective and adequate translation.

KeyWords: Imru’ al-Qays, landscape, literary translation, Mu‘allaqat, pre-Islamic poetry, poetry translation, spatial setting, storm scene, translation quality assessment

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Introduction
Translation is a linguistic as well as a cultural exercise. Agency, textuality, and history are relevant, too, though they have been relatively marginalized in the scholarship of the field. With the lack of “a historical sense of the translated text, produced and received in a particular culture at a particular period, our understanding of the translator’s agency has been impoverished” (Venuti, 2013, p. 7).
Enkvist (1978) with good reason emphasizes that a sentence does not exist independently of text and context. Each sentence must mirror its environment so that the information appropriately “flows” through the text (p. 178). Similarly, within the framework of her investigation of extra-linguistic factors and monolingual texts, Colina (2015) points out that texts are “embedded in situations or contexts that consist of non-linguistic elements, which determine linguistic form and are reflected in the text” (p.44). Such non-linguistic elements are also referred to as situational features (2015, p. 44). Of these elements, Colina (2015) says that the elements of text are function, audience, medium, time, place, and author’s motive. All of these elements contribute to building up the text’s message and meaning.

Spatial setting, or place as Colina puts it, is an essential element of any narrative, be it fictional or personal, as it informs the receiver of the work about where the action takes place. Kuntz (1993) rightly notes that “because this ‘where’ affects the nature of events as well as the audience’s attitudes and expectations regarding the events,” setting plays a central role in creating context and shaping a narrative (p. 3). Besides, the author of the present study agrees with Calfoglou’s claim that setting in literature “may elicit a response that relies upon the audience’s prior knowledge and perception of a place” (Kuntz, 1993, p. 3), or associations that the audience may link to a particular place. It is within this context, too, that one may evoke the case of a writer’s or a particular audience’s attachment to a particular landscape and thus the cognitive as well as aesthetic and emotional associations attributed to it. This “spatiotemporal dimension,” as Calfoglou (2010) explains, may be “iconically reflected in the linguistic unraveling of the poem and information sequencing, seen as causally motivated by perception and experience, an instance of the ‘synchrony’ of language capturing the ‘diachronic’ element in human experience” (p. 87).

In the context of investigating local attachments and their relevance in creating imagery and reference in poetry, Stafford (2010) notes that the “landscape is marked by human history, the mindscape characterized accordingly by a place already steeped in meaning” (p. 37). It follows that direct nominal geographical references are significant in a literary text as they are “symbols of contested territory, making the mental map of home ‘some script indelibly written into the nervous system.’” (p. 36). Similarly, Dainotto defines what he terms “the literature of place” as the “allegorical branch that supplements the naturalistic description with a symbolic and moral vision” (p. 11).

The present article is concerned with the study of the translatability of the spatial setting which is reflected in pre-Islamic poetry. This poetry is rich with references to places and imagery related to the spatial setting. Part of this poetic tradition is that a poem opens with the poet’s lamentation of his beloved’s deserted encampments. The cultural, historical, and geographic remoteness of this setting makes the task of translating it a challenge. Undoubtedly, the pre-Islamic poems performed
particular functions at the time of their composition, addressed a particular audience, and served their poets’ personal motives. They were also produced in a remote time and a different place.

Translation is an interpretive act. A translator does not translate what a text says but rather their own reading and interpretation of what a text expresses and what its author intends to announce. As such, it is vital that a translator keeps in mind the situational features of the source text (ST), namely, its function, audience, medium, motive, time, and place. Furthermore, the text produced by the translator would possibly serve different functions in its receiving milieu, as this might be shifted from, say, contemplation to meditation or other. The target text (TT) would also address a different audience, as its receiver may not be aware of the original text receiver’s environment. The TT may even be phrased in a different medium: Poetry is not always translated into verse; it is, in some cases, rendered into prose. Even when verse is used, differences in versification still exist between the classical Arabic tradition and Western traditions (Lahiani, 2008a, pp. 94-96). Just like the original author who composes a text with a motive in mind, so is a translator usually motivated by particular drives to translate a particular text. These influence the ultimate quality of their work. Likewise, ST and the TTs are produced at different times, and sometimes even in different historical contexts. The same would apply to place, as the original text may refer to locations or infer them; these may not necessarily appeal to the translation reader. Besides, they may not perceive their communicative value in the text translated. To this effect, Colina (2015) lines up with Skopos theory’s recommendation to use the extra-linguistic factors associated with the TT to inform translation decisions (p. 53). Baker (2014) emphasizes that “[e]very translation operates within a specific, local environment, but it also contributes to the stock of narratives circulating within and beyond that environment” (p. 160).

Pym and Turk (2004) explain that translation between languages utilizes the same procedures as those used in intralingual and intersemiotic ‘translation’ (p. 275). They suggest some examples such as “to proceed from less to more developed expressions, to fill gaps in the lexical inventory or in the grammatical structure, or to deliver information that is made obligatory by the grammar of a particular language” (p. 275). As such, translatability strongly depends on the characteristics of the target language, particularly its translation culture (2004, p. 276). Likewise, Baker (2014) argues within her expansion on the translation of context in a narrative that it cannot be expected that without certain context-dependent modifications, meaning will be transferred entirely intact and assumed to function in the same manner across narratives. The present article argues that in such cases, target-text oriented translation techniques would be most suitable to achieve equivalence between ST and TT communicative strategies. These include modulation, which consists of the departure from an ST norm to a TT norm, and selective appropriation, which gives the translator the ability to take such decisions as omitting elements from the text, interpolating elements, backgrounding, and, or foregrounding.

The current article intends to demonstrate that a translation needs to accommodate textual as well as extratextual and intertextual factors. It adheres to the theory that translation is an interpretive act par excellence and to the concept that non-linguistic details contribute to revealing the message along with the words. It also claims that source-text oriented translation strategies and
techniques such as literal translation, calque, and borrowing result in a loss of textual meaning if adopted. House states that the concept “‘function’ presupposes that there are elements in a text which, given appropriate tools, can reveal a function” (House, 2014, p. 249). She clarifies that in a text, pragmatic function is defined in terms of its application “in a particular context of situation” (p. 249).

This article consists of a case study of verse line 73 from the Mu’allaqa of Imru’ al-Qays. The Mu’allaqāt is a compilation of seven canonical odes that were recognized in pre-Islamic Arabia as masterpieces and hence (as it seems) hang upon the curtains of the Kaaba Temple. These poems mirror life in pre-Islamic Arabia, along with details about their respective poets’ lives and meditations. The Mu’allaqāt verses are historically and geographically remote from the Western translators of the corpus chosen for comparison. These poems’ situational features are specific to them and their settings. This case study deals with landscape in the Mu’allaqāt. Landscape has not been extensively explored in any work up to this point, but it is an important element because the way it is handled can determine the quality and readability of a translation.

The Mu’allaqāt have been translated into different languages since the late eighteenth century. Translators have different motives, sources, priorities, and intellectual backgrounds. A translator’s motives affect to some degree the way they handle features of a text. When it comes to culture-specific issues and details related to setting, the problematic is even more acute. Setting is a significant factor that reveals a great deal of the culture of pre-Islamic Arabia, which is remote in place, historical framework, and literary tradition from its translators. The researcher has chosen a corpus of nineteen English and French translations to study the renderings of the functional landscape of verse line 73 from the Mu’allaqa of Imru’ al-Qays. Of these, seven are in prose and the rest in verse; fourteen into English and five French. The first translation in the corpus was published in 1782, the last one in 2000. Due to such diversity in the corpus, the methodology adopted in this research work is comparative. Comparison is conducted at both the synchronic and diachronic levels; every translation is compared to the ST and then to previous translations. The prose translations are dealt with separately from and prior to the verse translations. In addition to adhering to the semantics and aesthetics of the source texts, verse translations are also expected to be produced as poetry (Underhill, 2016; Lahiani, 2008a). This reflects the importance of a translator’s awareness that the landscape in the ST has a communicative value and impacts his/her interpretation of the text and, hence, the quality of the translation regardless of its being translated into prose or verse.

Case Study Presentation:
Imru’ al-Qays (500-540) is a leading poet in pre-Islamic Arabia who emerged from a royal lineage. Though he led a carpe diem lifestyle, he adhered to such social values as generosity and chivalry (Stetkevych, 1993, pp. 241-242). He composed his Mu’allaqa to describe his amorous adventures, while at the same time, he adhered to the classical structural composition of the Arabic poem. The thematic structure of the classical Arabic poem runs through a ternary model: longing for a lost love (nasīb); departure, with the account of the mount—the horse or the camel (rāḥīl); and self-praise (fakhir). He opens the Mu’allaqa with a lament on the departure of his beloved and he recalls
his past amorous adventures with many maids, boasts his virtues and those of his horse, and concludes with a detailed description of a violent storm witnessed from the shelter to which he has been forced to retreat because of the weather conditions. Descriptions of rain and storms are not infrequent in ancient Arabic poetry. These are conventionally referred to in literary criticism as “the storm scene” (Hussein, 2009, pp. 3-6). In his storm scene, Imru’ al-Qays notes that the rain resulted in a severe flood, which caused great damage to the surrounding environment. The verse line quoted below is from the storm scene that concludes Imru’ al-Qays’s *Mu’allaga*:

‘*Alā Qaṭānīn bil shaymi aymanu ṣawbiḥī
da aysaruhu ‘*alā l-Sitārī fa Yadhbulī

This verse line refers to three different mountains in the Arabian desert: Qaṭān, Sitār, and Yadbul. As these mountains are cited in the context of the poet’s description of the density and expansion of clouds, it is crucial to know that, whereas Sitār and Yadbul are relatively close to each other, Qaṭān is more distant: 522 kilometres separate Qaṭān from Yadbul, while Sitār is only around 200 kilometres away from Yadbul. The linker “fa” in Arabic communicates progression. *Literally*, thus, Imru’ al-Qays says that the right side of the cloud lies over Qaṭān whereas its left edge moves over Sitār and then Yadbul. This distance functions as a means for the poet to describe the degree and extent of the storm clouds. The poet uses in the first hemistich the word “*shaym*,” meaning looking at the clouds “from afar.”iii Al-Zawzanī (2013) defines this word as meaning looking at the thunder while waiting for rain that is looking attentively. The use of the word “*shaym*” allowed Imru’ al-Qays to connect the different parts of the landscape in front of him, hence the importance of visual perception. This also informs the reader that his perspective offered him a panoramic view of the terrestrial and celestial landscapes: as he watched from afar, he saw the remote shapes of the mountains, namely their tops. In addition, Imru’ al-Qays presents this information in the declarative mode, as it was possible for him to physically see what he described. The description in this image is vivid because it is specific: it relates the poet’s field of vision. This verse line is an instance of local inspiration and attachment, as it reflects the poet’s attentive observation of the landscape and weather conditions around him. Artistic “sensibility” merges into a whole with its “locale or area” (Dainotto, 2000, p. 9), making it the main communicative clue. Awareness of this setting characteristic is important for the reader’s understanding of the verse’s message and meaning.

As the ST poet deals with a world that was recognizable to him and his audience, it would be challenging to make it recognizable to English or French translators. They would be unlikely to have an idea of what the mountains looked like, the distance between them, or whether it was possible to view of them all together. It is thus crucial that translators consult reference works, maps, or Arabic commentaries to understand what the names mentioned in the verse line refer to. With the exception of Caussin de Perceval, Johnson, Arberry and O’Grady, the translators whose work was included in the corpus mention in their translation introductions or forwards the ST commentaries that they adopted. In addition, many of them reflect awareness of earlier translations.

**The Translations: A Critical Analysis**
Prose Translations
William Jones (1746-1794) is the first translator who rendered the full text of the *Muʿallaqāt* into English. His translation, done into prose, was first published in 1782 and it shows his awareness of the original poet’s visual perception, as he used the verb “seems” in his description of the mountains: “Its right side seems to pour its rain on the *hills of KATAN*, and its left on the *mountains of SITAAR and YADBUL*” (1782, p. 13). Not only does this verb reflect the visual perception that is used by the poet, but it also helps show relativity in the image depicted, by focusing on the fact that what was translated was nothing but an account of the poet’s. In addition to this verb, Jones adds some phrases to explain the proper names mentioned in the ST: “the *hills* of” and “the *mountains of*.” Such additions are important in helping the TT reader through the ST setting, and ensuring the adequate reception of the imagery based on the setting. In the context of Jones’s translation of this verse line, however, this becomes misleading. Jones erroneously informs the reader that Qaṭan is a place that has hills, and that Sitār and Yadhbul are places in which there are mountains, which does not conform to the ST meaning and hence misses its intended message.

As stated above, these mountains are mentioned in the context of describing the expansion of the clouds. Thus, it is important that the translator focuses on the long distance separating them. Studied from this perspective, Jones’s translation is rather inaccurate, as it does not offer any hint about this distance. Jones, though a known traveler, rather targeted aesthetic and cultural dimensions in the *Muʿallaqāt*. The acculturating domesticating strategy he used shows that he did not consider space references and inferences as communicative clues in the original text (Lahiani, 2008a, pp. 73-85). Al-Zawzani’s (2013) commentary on the *Muʿallaqāt*, used along with al-Tibrīzī’s (1894) by Jones, makes it clear that the names refer to mountains and that distance is a key feature in this verse line.

Caussin de Perceval’s (1795-1871) translation made the first step to clarify this distance and its functionality in the ST verse line: “L’orage, autant que ma vue pouvait en juger, s’étendait à droite sur le mont Catan, à gauche sur les monts Setar et Yadhbal” (1847, p. 332) [The storm, as far as my sight could reach, expanded on the right on mount Catan, on the left on mounts Setar and Yadhbal]. By using the comparative clause “autant que ma vue pouvait en juger” [as far as my sight could reach], Caussin de Perceval maintains both the visual perception inferred in the ST and the relative nature of the information given, as it is based on visual perception. This phrase that is added by Caussin de Perceval also makes a hint to the long distance separating the mountains. The use of the word “*mont*” [mount] to modify the proper names is another positive aspect in this early prose translation. Throughout his translations of the *Muʿallaqāt*, Caussin de Perceval reflects a deep awareness of settings and their implications. Note that this translator set the exemplification of historical data as the basic motive in his work, as reflected in the title of his book: “Essai sur l’Histoire des Arabes Avant l’Islamisme” [An Essay on the History of the Arabs before Islamism].

Following the same path as his French predecessor, Raux (1856-?) rendered this verse line as follows: “Ces nuages, autant que j’en pouvais juger, s’étendaient depuis le mont Katan à droite jusqu’aux monts Sitar et Yadhbal à gauche” (1907, p. 9) [These clouds, as far I could tell, expanded
from mount Katan on the right up to mounts Sitar and Yadbal on the left]. Getting very close to Caussin de Perceval’s translation, Raux’s uses the phrase “autant que j’en pouvais juger” for the same purpose as his predecessor. At the same time that it may reflect a visual experience, this phrase can also denote an intellectual one. Ambiguous as it may be, it does not convey the message intended in the ST as concretely as Caussin de Perceval’s rendering. However, Raux’s translation shows improvement over his predecessor’s in one aspect: it reflects the distance between the mountains. This is achieved with the use of the prepositions “depuis” [from] and “jusqu’aux” [up to], which help create awareness of the distance for the reader. Raux mentions in the cover page of his book that his work is “une traduction litterale en Francais” [a literal translation into French]. As shown above, his translation is by no means literal, which justifies its efficiency.

Just like Raux, Johnson (1796-1876) intended to produce a translation that would be “as literal as possible” (1894, Preface). In his handling of this verse line, he does not add any strings to modify the names mentioned in the ST: “In looking for the rain, we guessed that the right of its downpour was over Qatan, while the left of it was upon Satār and beyond it upon Yazbul” (1894, p. 27). Being produced for “nothing [but to be “an aid to the students” (1894, Preface), it is doubtful that such a resolution not to explain the names would have helped the students understand the place references in this sentence. In a note, Johnson explains that “these places are very far apart, hence the magnitude of the storm is described” (1894, p. 27). It is clear from these words that the proper names refer to places, and that these places are far away from each other, which is in itself positive. No hint is there, though, to specify that these places are mountains. Not only does this conceal information about the ST environment, but it also obscures the translation reader’s awareness of the poet’s field of vision, which stands as a communicative clue in the original verse line. Moreover, Johnson’s use of the phrase “we guessed” shifts the poet’s experience from the sensuous perception to an intellectual one, which breaks with the ST reference to the spacious nature of the setting.

Bateson (1939-), whose translation was published long after Johnson’s adopted the same strategy as she shifted the visual perception inferred in the ST into a modernized intellectual one with “forecast”: “Above Qatan, by the forecast-of-lightning, is the right of its downpour and its left is on al-Sitār and Yadhboul” (1970, p. 142). Unlike the previously dealt with prose translators, Bateson does not clarify that the distance between the mountains was rather long; nor does she make any hint to explain the referents of these names. Bateson’s main interest in her work with the Mu’allaqāt is the study of the internal structures of the poems that link units together (1970, p. 14).

Schmidt (1939-) did not underestimate the importance of the visual perception in conveying part of the message of this verse line. His translation reads as follows: “A bien l’observer, j’imaginaï que de son côté droit devaient tomber des gouttes de pluie sur le mont Qatan et que son côté gauche avait clevé au-dessus des monts Sitar et Iadhboul” (1978, p. 64) [By observing it well I imagined that by its right side droplets of rain would fall on mount Qatan, and that its left side would burst on Sitar and Yadhboul]. Schmidt opens his translation of this verse line with the expression “à bien l’observer” [by observing it well], which makes it clear that the poet was
describing a scene that he managed to witness by himself. Schmidt adds the phrase “j’imaginai,” [I imagined], but he attributes it to rain falls and not to the poet’s visual perception of the mountains. Schmidt says that he adopted al-Zawzanī’s commentary in his translation, though he was aware of such old commentaries as al-Tibrīzī’s, al-Naḥḥās’, and al-Anbārī’s (p. 37). In his commentary, al-Zawzanī highlights the productivity of the expanding cloud, to which he relates his interpretation of the word “shaym.” Thus, Schmidt’s translation is accurate as it conveys the poet’s field of vision and also clarifies the proper nouns. Schmidt uses the word “mont” [mount] to modify the mountain names, and he also explains in two endnotes that these are two mountains, after which he specifies their geographic locations (p. 71). It is rather disappointing that he does not indicate the great distance between these mountains.

As regards the visual perception, Ghani Tengku Jusoh (1959-) shifts it into the field of the intellect: “Over Qatan as predicted lay the right side – its left over al-Sitar and Yadhbul” (1990, p. 13). The difference between Ghani Tengku Jusoh’s use of the verb “predicted” and Schmidt’s use of “j’imaginai” is that the latter, as explained above, backs this verb with a clause that denotes the speaker’s use of the visual perception in his experience with the setting, and he also uses it to refer to the speaker’s rain forecast. As Ghani Tengku Jusoh simply uses the verb “predicted” in translating the poet’s perception of the environment around him, he minimizes the reader’s feeling of the visual perception and thus he directs it much more towards the intellectual one. Unlike Schmidt, too, Ghani Tengku Jusoh does not modify the proper names, and so in his translation the referents of the names Qatan, Sitar, and Yadhbul are not made clear. Much like his French predecessor, this translator does not indicate the great distance between these mountains, either. Note that like Schmidt, he relied on al-Zawzanī’s commentary (1990, pp. 131-132).

Ghani Tengku Jusoh’s translation is transcribed in his book A Critical Examination of Five Poems by Imriu al-Qays (1990), in parallel with the Arabic verse lines presented in Arabic script. It is clear from the title of his book that translation for him was used as a means for another end, which is the “critical examination” of the poetry of Imru’ al-Qays. It is also highly likely that he relied on the edition of the Arabic verse lines to support his translated text, which was meant to be a close rewording of the ST with no aesthetic ambitions. He explains that his translation is pared “to the barest essentials” to get “the poet’s concerns and themes […] with succinct precision” (1990, p. 59).

Like Ghani Tengku Jusoh, A. Jones (1933-) appended the original Arabic text to his book (1996). Contrary to the former, however, for Jones translation is one of the three primary aims of his book entitled “Early Arabic Poetry: Select Odes. Edition, Translation and Commentary” (1996). His edition is not, thus, appended to support his translation. Alan Jones wanted his work to be didactic, and thus, he recommended that the translation should be read with the Arabic text and the commentaries, as well (1996, p. vii). Despite the difference in objectives between Jones and Ghani Tengku Jusoh, there is a close resemblance to the work of Ghani Tengku Jusoh in Jones’ translation: “As far as we could tell the right hand of its downpour rose over Qṭan and its left over al-Sitār and Yadhbul” (1996, p. 83). Not only are the proper names left non-modified here, but also the distance between the mountains is not clarified. Moreover, Alan Jones commits a
misappropriation when he spells the ST ٱلى [‘alā ‘on] as ٖ and hence understands it not as a preposition meaning over, but as a verb meaning “to rise over” (1996, p. 83).

Unlike Tengku Jusoh, and much like Raux, Alan Jones uses the phrase “as far as we could tell.” Being aware of the long distance that separated these places from each other, Jones notes that “the place-names throughout the passage are used in a general illustrative way, as they seem to be in the rest of the poem” (1996, p. 83). He supports his argument by quoting “[t]he commentators” who claimed that these three places “cannot all be seen at once from any one place.”

Verse Translations
Of the verse translations, Lyall’s (1845-1920) comes first chronologically in the corpus (1885). Lyall was known amongst his contemporaries as a vehemently passionate lover of Arabic poetry; he would recite long poem by heart (Nicholson, 1920, pp. 492-93). His work marks the first attempt in the history of the Mu’allaqāt translations “to imitate the ST metres and double-hemistich form by being shaped into couplets” (Lahiani, 2008a, p. 49). His translation of this verse line reads as follows:

The right of its mighty rain advanced over ṭan’s ridge:
The left of its trailing skirt swept Yadhbul and as-Sitar (1885, p. 103).

To begin with, Lyall does not, unlike most prose translators, add any strings to point out the poet’s means of perception. In this, he maintains the declarative mode of the original verse line. As he does not modify the mountain names, Lyall implicitly alludes to the fact that Katan is a mountain, and so Yadbul and Sitar are mountains, too. This allusion is achieved by Lyall’s use of the word “ridge” to refer to Qatān.

Lyall focuses on the movement of the cloud. By saying that it “advanced,” he infers that it progressed from one place to another. Simultaneously, Lyall creates a metaphor, through which he implicitly compares this cloud to the trail of a woman’s skirt. This trail went over the top of Qatān, and then part of it submerged the other two mountains, which means that they were close one to the other. Not only does this metaphor show the distance between these three places, but it also provides a compromise between the ST and the TT universes of discourse. As far as the former is concerned, a hint is made earlier in this same Mu’allaqā, verse line 28, to the poet’s beloved trailing her garment behind her to efface her footprints. This hint tracks the source of Lyall’s inspiration. This image also evokes a cultural aspect of the TL, as trails on skirts were a part of nineteenth-century English women’s clothing. As it achieves harmony between the ST-based tenor and the TT-biased vehicle, this metaphor integrates the ST field. Note, however, that Lyall does not convey the ST poet’s reference to the great distance between the mountains, nor does he shed any light on the poet’s scope of vision.

Anne Blunt (1837-1917) and Wilfrid Scawen Blunt (1840-1922) produced a collaborative translation of the Mu’allaqāt (1903). While she rendered the Arabic text into English, he versified her prose translation (1903, p. xxi). The Blunts are known for their admiration of Arabic poetry,
Arabic culture, and scenery (Lahiani, 2008a, p. 55). They are also known for their use of foreignizing strategies” in their translation of the *Mu‘allaqāt* with the aim of presenting it as different poetry (Lahiani, 2008a, pp. 55-66; 123-300; Lahiani, 2008b). While handling this verse line, the Blunts shifted its focus from the description of the clouds to the description of the rain, which fits the connotation of the ST word “shaym”vi. This shift did not impede reflection of the distance between the mountains:

By its path we judged it: rain over Kāttan is;  
far in Sītār it falleth, streameth in Yāthboli (1903, p. 7)

This translation is innovative in the corpus as it makes the first attempt to reveal the progression communicated in the ST through the use of the linker “fa.” The Blunts modulated the image in such a way as to make the distance between the three mountains functional. They reflect the progression of the strength of the rain through the variation of the verbs used: “falleth” and “streameth.” The distance is revealed by the use of the adverb “far.” Unlike Lyall, and in line with the tradition established by most of the prose translators before and after them, the Blunts inserted the clause “[b]y its path we judged it” to highlight the poet’s field of vision: “By its path” infers that the speaker was talking about something that he could see, while “we judged it” infers his personal estimation of a thing that he did not manage to see. This matches Schmidt’s later insertion of the clause “*A bien l’observer, j’imaginai.*”

This translation does not offer much information concerning the setting, and thus, it loses a great deal of the ST communicative clues. Firstly, the Blunts claim that the three places are all far away from one another, which is not accurate, as the ST claims that Qaṭan is on one side, and both Sītār and Yadhbul are on another. Secondly, the Blunts do not clarify the fact that the proper names refer to the names of mountains in Arabia. At the same time that this conforms to their decision to minimize the insertion of commentaries in and around their text (1903, p. xxi), it contradicts their interest in the desert as the setting of Arabia and the fact that they even went in a trip on camelback across the desert to get the feelings of this setting (Lahiani, 2008a, p. 56).

Like the Blunts before them, Howarth (1900-1971) and Shukrallah (1921-1995) produced a collaborative translation that they published in 1944. They are unique in the corpus as stating in the preface of their work the fact that they relied on “creative impulse” (1944, p. xii) by “giving priority to poetic re-creation at the possible expense of ST servitude” (Lahiani, 2008a, pp. 58-59). Howarth and Shukrallah completely omitted the names of the mountains:

My stretched arm burns in a flash, between shoals  
Of crowned cloud, that lean on both flanks of the hills (1944, p. 38)

By adopting such a choice, these translators contradicted the claims that they expressed in the preface of their book: that their translation would follow “the idiom of North English poetry,” which “has features congenial to certain Arabic poems, especially some of the most powerful of them” (1944, p. xii). Among these features, they mentioned, “a love of places and place-names”
(1944, p. xiii). Thus, it is not clear why Howarth and Shukrallah ignored the mountain names. Throughout this work, the only proper names transliterated are those mentioned in verse line 74.

Besides, Howarth and Shukrallah refer to the mountains as hills, which modulates the ST message, and the image embedded in it. Imru’ al-Qays says that the mountains were so high that they reached the clouds. On the contrary, linking the clouds to hills dilutes the impact of the message. Such a loss in the translation may be explained by the translators’ condensing the verse lines and mixing them up with the aim of avoiding reader “ennui” (1944, p. xi). This resulting translation is unfocused because the two lines quoted above combine verse lines 72 and 73 of the ST.

Like Howarth and Shukrallah before him, Desmond O’Grady (1935-2014) omits the names of the mountains from his translation (1990, p. 20).

This translation does not even infer its original’s reference to mountains. Such a choice matches O’Grady’s pre-set determination to ignore place names (1990, p. 8). This decision impedes his translation from conveying an important ST aspect: its setting. Whereas Howarth and Shukrallah refer to “hills,” O’Grady effaces this element. Note that O’Grady used al-Tibrīzī’s commentary that was edited by Lyall in addition to his familiarity with the translations done by Arberry, Bateson, Lyall, and the Blunts (1990, p. 9). His intention was not to produce “scholarly translations” (p. 8); it was, rather to produce literature that would appeal to its new receiver.

O’Grady’s translation adheres to the shaped verse genre. The metrical expansion of the first line above imitates the expansion of the clouds as evoked in the ST. This expansion is reinforced by the alliteration achieved with the repetition of the glide non-obstruent sound /w/ and by the assonance achieved with the repetition of the diphthong /ai/. A metrical foot diminution is exercised as soon as “downpour” is predicted (“before”). Suspense is created by the full stop that closes the second line and hence leaves the reader’s curiosity suspended. This is brought into a climax by the one-worded line “Then.” The climax is fulfilled here semantically as well as visually since it is manifested by another metrical foot diminution. This diminution is stabilized in the fourth line with the resolution achieved by the “deluge” that came as a consequence of the cloud/metrical expansion. These modulations do not compensate for the loss resulting from O’Grady’s omission of the place names and their connotations concerning space.

Arberry (1905-1969) was aware of most of the translations that were produced before his (Lahiani, 2008a, p. 60). The following couplet is his rendering of Imru’ al-Qays’s verse line:

> over Katan, so we guessed, hovered the right of its deluge, 
> its left dropping upon Es-Sitār and further Yadhbul (1957, p. 66)
Arberry shifts the poet’s perception toward the intellect by inserting the phrase, “so we guessed.” This deviates from the meaning of the ST “shaym.” Likewise lost in this translation are the referents of the proper nouns. Much like the Blunts and Schmidt, Arberry shifts attention in his translation between the clouds and the rain. By using a compensation in kind, Arberry claims that the deluge “hovered” in one place and then dropped in another, which assumes the great distance between these places, hence the degree of the expansion of the cloud. In this respect, Arberry’s use of “further” to translate the ST linker “fa” is functional. This path was followed later by Wormhoudt (1917-) and then by Berque (1910-1995).

On Qatan the glance of a right hand shower
Its left on Sitar and then Yadbul (Wormhoudt, 1974, p. 4)

Sur Qat’an nous guettions la dextre de la pluie
Sa gauche sur al-Satār puis Yadbul (Berques, 1979, p. 74)

[On Qat’an we watched the rain right side. Its left was on Satār and Yadbul].

The chief difference between Arberry’s translation and these TTs is that Wormhoudt and Berque maintain the visual perception that is inferred in the original texts by using, respectively, “the glance of” and “nous guettions.”

Both Nouryeh (1940-) and Stetkevych (1950-) maintain the names and explain their referents:

watching the far-off
rains slop Qatana crest on the right
and pelt Sitar and Yathbuli hills on
the left (Nouryeh, 1993, pp. 60-61)

Over Mount Qatan, as I read the signs, the right flank of its downpour falls,
Over Mount al-Sitār, then Mount Yadbul, falls the left (Stetkevych, 1993, p. 256)

While Stetkevych integrates the word “Mount” in her lines to modify the proper names, Nouryeh adopts in conveying the first name the method coined by Lyall long before him: he uses the word “crest,” which is commonly a term used to describe mountains. Also, he explains in an endnote that “Qatana” is the “name of a mountain” (1993, p. 64). It is thus unfortunate that he refers to Sitār and Yadbul as “hills.” The preservation of the poet’s visual perception is another aspect that the two translations have in common. Whereas Nouryeh uses the verb “watching”, Stetkevych adds the clause “as I read the signs.” The difference between the two TTs is that, whereas Nouryeh indicates the short distance between Sitār and Yadbul as opposed to their remoteness from Qatan, Stetkevych uses the adverb “then”, much like Arberry when he used “further”, to reflect the distance between the mountains mentioned. It follows that Stetkevych’s translation is much more accurate than Nouryeh’s due to its reference to mountains as well as to its preservation of the distance relativity, as in the ST.
Like Stetkevych, Larcher (1948–) uses “puis” (then) to reflect the distance between the second and third mountains:

\[ \text{Sur Qatan, épiée, la droite de l’orage} \\
\text{Et sa gauche, sur el-Sitār, puis sur Yadhboul} \] (2000, p. 55)

\[ \text{[On Qatan, the right of the storm was watching secretly} \\
\text{Its left, on el-Sitār, then on Yadhboul]} \]

Larcher does not clarify that the proper nouns refer to mountains, much like many translators before him. He uses the verb “épiée”, which means to watch secretly. This fits in with conveying not only the visual perception of the ST poet, but also the general context: as the cloud was as thick as the poet described it, he had to seek shelter to watch the rain develop. Lost in this translation, though, is the core of the ST verse, which is the distance between the mountains and, hence, the spaciousness of the landscape.

**Conclusion**

As advanced in the introduction, this verse line by Imru’ al-Qays bears at least two communicative clues. The first is its nominal reference to mountains in the desert of Arabia. The second is that these mountains, though distant, were simultaneously visible to the watchful poet as explained by the ST commentaries quoted above. The critical evaluation above shows that, because of the geographical remoteness between the original poet and his receivers, on the one hand and the receivers of the translations on the other hand, it is essential that a translator adopt a TT-oriented translation strategy for his/her rendering is effective, and adequate. In the corpus examined in this article, some translators added words to modify the proper nouns, namely W. Jones, Caussin de Perceval, Raux, and Schmidt. Although they did not add modifying adjectives, Lyall, and Nouryeh used vocabulary words associated with mountains. Johnson, the Blunts, Arberry, Bateson, Wormhoudt, Berque, Ghanī Tengku Jusoh, Alan Jones, and Larcher adopted a source-text-oriented strategy for dealing with this aspect, hence refraining from adding references or inferences that the names refer to mountains and not relating this communicative clue.

The field of vision is another challenge for the translators, as it also required the addition of explanatory strings. Wormhoudt, Berque, Nouryeh, and Stetkevych adopted this technique, and they made it clear to their readers that the poet managed to see the scene despite the great distance. Johnson, Arberry, and Bateson did not perceive the importance of the scene as being in the poet’s field of vision, and they modulated it toward the speaker’s scope of imagination. The Blunts’ resolution may stand midway, as the clause “[b]y its path we judged it” refers to both the visual and the intellectual perceptions.

The target-text-oriented technique of the addition of words is essential to this work. However, its efficiency depends on the translator’s awareness of the source text’s communicative clues. Howarth and Shukrallah aimed to produce a text that would vibrate poetry and spare its reader any “ennui.” The outcome is a line that shows a minimal relationship with its original. Likewise,
O’Grady omitted the names and all references to the mountains. He created a shaped verse. These modulations result in pleasant modern poetry, which lines up with the translator’s aim, but the communicative clues of the ST are not in evidence.

This comparative work has shown that artistic sensibility merges into a whole with its locale. Subjected to translation, this sensibility may be lost, and the message hence transformed if the translator does not show awareness of the thematic importance of the ST landscape in the process of their work. As Dainotto (2000) suggests, a poet “speaks from one specific place of cultural production, and about a localized ‘geography of the imagination’ within whose borders a given literary utterance may remain significant, relevant, and even intelligible” (p. 3). Naturalistic descriptions are essential in a text insofar as they link it to its environment and build-up to its intended message. Their significance “arises from the truth’s need for strong foundations, not with any restriction of scope” (Stafford, 2010, p. 17). Such descriptions lose their communicative functions when a translator is not aware that both the ST poet and the ST receiver share an essential familiarity with the landscape that the TT receiver does not have. The translations that manage to convey the communicative functions of landscape are those that compensate through the addition of modifiers and the highlighting of the speaker’s field of vision.

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Notes:

1 “Mu’allaqā” is the singular of “Mu’allaqāt” in Arabic.

2 A few works have explored broader issues related to the translation of this work, particularly the challenges inherent in successfully rendering Classical Arabic metaphor and other linguistic elements into Western languages: The application of semantics to the translation of pre-Islamic poetry: with special reference to the Mu'allaqā of Imru al-Qays (Husayn, 1984); *Eastern Luminaries Disclosed to Western Eyes* (Lahiani 2008a, pp. 285-300); “The relevance of the glance of the roe of Wajra: A comparative study of the translation of a culture-based metaphor” (Lahiani, 2009); Beyond Literalism: Arberry’s Translating (in) Visibility of Imru al Qays’ Mu'allaqā through the Lens of Critical Discourse Analysis (Abu-Zeid, 2019).

3 Lane’s (1863), Al-Nahhās’ (1973), and Al-Anbārī’s (2008) definition of the word “shaym” with reference to clouds and the poet’s ability to see them, refutes Hussein’s (2009) understanding of this term as meaning “out-of-sight places” and its verb derivative as meaning “to estimate” (p. 49).

4 Biographical information about this translator is rare.

5 Tarek Shamma takes a different view as he rather refers to the Blunts’ domesticating strategies in the third chapter of his book entitled “Domestication as Resistance: Wilfrid Scawen Blunt's Translations from Arabic” (2009, pp. 86-120). According to Shamma, “the familiarizing techniques [the Blunts] used were intended to combat stereotypes about Arab culture” (2009, pp. 5-6). In contrast, the comparative work done in Lahiani 2008b proves that by...
unnecessarily borrowing lexical items from Arabic (not all of them used in the ST), as in their imitations of Arabic
structures and rhymes many of which turn into doggerel, the Blunts unintentionally foreignized this text. Contrary to
Shamma’s assertion, Culture is just one of the features that the Blunts targeted in the Mu’allaqāt. They gave
versification no less importance. They reflect in the introduction of their work their objective that the Mu’allaqāt
may enrich the English canon. This justifies their characterizing them as a “wild flower” and as attractive to lovers
of “strange and beautiful verse” (1903, pp. ix; xix).
vi The Blunts (1903) used al-Shinqīṭī’s commentary (p. xx). Al-Shinqīṭī does not expand on the meaning of this
verse line. He only comments on its grammatical structure (2018, p. 79).
vi O’Grady makes some serious attempts with shaped verse in his translations of the Mu’allaqāt. The functionality
of shape in O’Grady’s translations is detailed and evaluated in Lahiani, 2008b, pp. 221-222.
viⅱ Arberry adopts the same ST-oriented strategy when translating the first verse of this same Mu’allaqā. In the
context of her evaluation of this translation, Benneghouzi notes that this choice as adopted by Arberry rather
weakens the effect that could have possibly been created: “The effect that the place referents produce in the original
with all the wholeness they impart is lost in the literal translation by Arberry” as it quotes names with no clear
referents (2019, p. 151).
Feminism’s Last Frontier in the Quest for Social Theory: American Stand-up in the Age of Political Correctness

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Abstract
The socio-cultural status of stand-up comedians allowed them to comment with impunity on sensitive social issues, giving them the ability to normalize and abnormalize certain societal behaviors and beliefs. This Foucaultian social tool attracted the use of many historically disenfranchised groups on the merits of sexuality and race. Feminists noted a gender discrepancy in pay and appearance in the hierarchy of this industry and attributed it to systemic flaws, not just with the industry but with humor’s theoretical and conceptual structures. The aim of this research work is to assess the impact of their ideological quest for a new theory of humor on the integrity of American stand-up comedy. The application of Peterson’s “Political Correctness Game” framework suggests that there are possible ulterior motives behind calls to change the foundational structure of American stand-up. The problem that this paper attempts to address is whether calls for inclusivity in the framework of intersectionality theory in humor can be characterized as a legitimate call to limit, what the feminist labeled, as acts of hubris and humiliation against victimized minorities? Or are these calls permeating into dangerous social and even legal territories, where comedians’ rhetoric is regulated and their artistic freedom is infringed upon? This paper contended that feminist calls for a new theory of humor derived from intersectionality lens would only create “echo chambers” of already like-minded individuals, rather than exerting social change through the subaltern social power that can be generated from stand-up humor.

Keywords: feminism, humor, intersectionality, political correctness, social theory, stand-up

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Introduction

“What devices are more explosive in the social sphere more discomforting to our conventional modes of thought, more invasive of our quasi-private store of associations, than the well-placed joke, the display of wit, or the well-honed use of irony?” (Willett & Willett, 2019, p.218)

The character of the modern-day stand-up comedian evolved through several antecedents including, the archetypal figure of the mythological trickster (Tafoya, 2009), the European Court jester (Donian, 2018), and the Shakespearean character of the “wise fool” (Donian, 2018). These historical antecedents occupied a marginal position in society due to a mental or physical disability, (Otto, 2001) hardly garnering any sociopolitical status. However, as this sociological phenomenon, which is Stand-up, evolved in the contemporary American context, it became a multimillion-dollar industry (Love, 2017) and it granted its practitioners, especially those who excel at it an ambiguously vague position society. This position allowed them to comment with impunity on sensitive social issues, giving them the ability to normalize and abnormalize certain societal behaviors and beliefs. This Foucaultian social tool attracted the use of many historically disenfranchised groups on the merits of sexuality and race (Donian, 2018) to normalize and even empower their status in American society. One particular group, however, -feminists- noted a gender discrepancy, in pay and appearance (Love, 2017; Shapiro, 2019) in the hierarchy of this industry and attributed it to systemic flaws, not just with the industry but with its theoretical and conceptual structures. (Willett et al. 2012) In this paper the author examines the evolution of this particular art form and explores its appeal and its ability to legitimate, what Donian argued as “otherwise irredeemably obscene, ugly or unworthy” (Donian, 2018, p.11). Moreover, drawing from the works of (Willett et al. 2012) and (Willett & Willet, 2019) the author delves into the feminists’ grievances with the four dominant theories of laughter namely superiority, incongruity, play and relief. The author also explores their diagnosis and consequent calls for a new theory of intersectionality in humor, particularly in American stand-up. Some scholars in the field of sociology (Russell, 2002) and (Brodie, 2014) carefully question the idealist approach of feminism in terms of trying to avoid self-deprecation, others (Hitchens, 2017) in less subtle ways. The researcher will draw upon these critiques and apply the “PC Game” ideological model (Peterson, 2016) to verify possible ulterior motives behind calls to drastically change the foundational structure of American stand up. The problem that this paper attempts to address is whether calls for inclusivity in the framework of intersectionality theory in humor can be characterized as a legitimate call to limit, what the feminist labeled, acts of hubris and humiliation against victimized minorities? Or are these calls permeating into dangerous social and even legal territories, where comedians’ rhetoric is regulated and their artistic freedom is infringed upon? The aim of this research work is to assess the impact of an ideological quest for a new theory of humor on American stand-up comedy. The study of comedy in academia is gaining prominence, especially in the fields of social sciences and humanities, and for good reasons, as argued by Peter Berger when he stated that: “Studying the comic dimension of social reality is not meant to denigrate the serious study of society but simply to suggest that such study itself will profit greatly from those insights that one can obtain only while laughing” (Berger & Luckmann, 2011, p.165).
Therefore, this article attempts to bring discussions about this comedic genre into the broad conversation of the socio-cultural aspects of American Studies.

**Literature Review: Stand-up Comedy as a Subversive Art Form**

The rigidity and linearity of history’s ability to register events and document facts are indeed important in shaping and maintaining humanity’s connection to its past experiences. This has a tremendous role in forming our memories as individuals and societies, which is not only essential for our development and growth but rather vital. However, the fact-based approach of history cannot fill the equally vital repository of human emotions. Documenting past human emotional experiences belongs outside the sphere of history and social sciences. This highly subjective task belongs to a different realm altogether; art. Art does more than just preserve how “it felt” in different chronological and geographical settings. It can influence or even create feelings and sentiments, which are the cornerstone of any social experience (Phillips, 2000). Historians being the storytellers that they are have generated a respectable status in society driven by the fact that they have a reputation of being a reliable academic source of information about our past. But that is hardly a heart capturing or a sought-after social status on a larger social scale, no offense to historians or academics. This can be blamed, at least in part, on the values of mercantilism during the Renaissance (Phillips, 2000). These Renaissance rich merchants developed a taste for art and made it profitable and “fancy” to become artists. This tradition of artistic appreciation prospered in Europe, and ultimately reached the US. The break from philistine traditions of medieval Europe helped to launch a booming artistic industry that had created, to put it mildly, more socially admired individuals. This admiration was due to their ability to harness the creativity that enabled individuals and groups to experience “enhanced” feelings at deeper personal and collective levels. These enhanced feelings ranged from awe, melancholy to uncontrollable laughter. The generation of this last particular manifestation of joy has been historically reserved to court jesters and clowns, hardly an inspiring position to seek. However, with the monetization of theater and comedy films, making people laugh started to be financially and socially appealing. When there are money and status at play the competition ensues. And when competition takes place a hierarchy gets established (Zoglin, 2009). There is one particular variation of comedy this research paper is interested in, which is a raw, bare and most importantly solo performance of comedic expression. Of course this is referring to the stand-up comedy. Stand-up comedy features a single comic standing in front of an audience, hence the concept of stand-up comedy, with the purpose of making that group of people laugh. In the United States the concept of stand-up comedy came to prominence during the mid-twentieth century but in the form of “uniquely oratorical form of entertainment that has been both captivating and provocative” (Meier et al. 2017, p. xxii). However, stand-up comedy and its archetype humor are not just provocative and captivating, but they can also function as “rhetoric with practical and theoretical consequences” (Sorensen, 2019, p.186). Rhetoric consequences cannot get more practical and provocative than what happened to one of the earliest figures of American stand-up comedy. In 1961 Leonard Alfred Schneider better known by his stage name Lenny Bruce, got arrested for what can only be described as a ridiculous charge in modern-day America (Meier et al. 2017). The charge was being obscene with his artistic expression, particularly using profanity in front of live audiences. (Meier et al. 2017) Even though he was released, he continued with this practice until
he became a trailblazer for a group of comedians that defined an era and paved the way for a different, provocative and most importantly socially subversive genre of comedy. It is perhaps a coincidence that this genre of provocative comedy coincided with the era of counterculture anti-establishmentarianism that took place in 1960 America, or it could be a byproduct of those sentiments of rebellion against conservatism, either way it made those who do it, and precisely excel at it, famous, rich, and more relevantly listened to by large segments of society. So the platform that these stand-up comedians and those who followed them were on top of was not just to deliver jokes and punch lines, but also to deliver subliminal messages that can be subversive to specific cultural and societal norms. The ability to subvert social norms through ridicule has always been the go-to means if reason falters to change the status quo. This was articulated by Susan Douglas, a cultural critic, when she stated that:

If reason as a persuasive tool is at best only indirectly effective, and a weak tool on its own, might not the sting of ridicule or the contagion of joyous laughter prove to be more effective weapons for social change. (Willett et al. 2012, p.218)

Foucault (1995) also addressed this particular issue and highlighted the importance of ridiculing certain social norms for the purpose of pushing them to their ultimate demise. He stated that: “(...) Given that social norms shape cognitive habits the unraveling and disrupting of conventional norms through ridicule might free our thinking as well” (Foucault, 1995, p.30). Freedom, whether at the abstract or the concrete levels, requires a breaking of certain structures that usually come in the form of a hierarchy.

These social hierarchies, especially those that involve the dichotomy of the oppressor/oppressed rather than those that have been built around some level of fair competition, do not usually have rotations between individuals and groups at the top and individuals and groups at the bottom. (Magee & Galinsky, 2008) That is why they are unsustainable and often get destroyed rather than modified and gentrified (Magee & Galinsky 2008) One of the modern tools of bringing down hierarchies is humor. According to cultural critic Douglas: “Humor has a subversive effect on the dominant culture... [And that] it does not reinforce or inverse hierarchies; it levels of them” (Douglas, 1994, p.95). This will lead us to delve into how stand-up comedy and the humor this art form generates can change social norms and level certain hierarchies.

The Importance of the Frontier: Stand-up’s Mechanisms of Instigating Social Activism and Awareness
“Humor both reveals and produces intersubjectivity, a cultural mortar or strain of recognition and alliance among even the most tenuously related persons...The “unity” of this intersubjectivity of laughing together occurs through suspending reified positions of identity” (Henderson, 2007, p.135). One mechanism of how stand-up comedy can be a useful tool for social influence is that it can carry an audience composed of different ethnicities, backgrounds, ideologies and belief systems to different metaphorical places and make them laugh there. Laughter can be both used for normalizing certain “new” social norms or ridiculing “old” ones. The normalization strategy in stand-up as argued by Foucault (1995) works to regulate and refine our modes of discourse and
what we know about our bodies and minds and most importantly hold as normal. Succumbing to normality is not just to be accepted by society but also to not receive punitive consequences for certain beliefs or behaviors. Because according to McWhorter: “The target of the disciplinary apparatus in modern-day society is abnormality (...) Nonconformity [is] not mere eccentricity; very often it was symptomatic of disease” (McWhorter, 2009, p.34). This is not unique to stand-up, but also hold true for a myriad of art forms. But unlike the relatively intimate setting of other forms of entertainment like TV and Cinema, stand-up relies on creating “shock” resorting to “obscene material” to remove the audience from their social and psychological comfort zones to new territories and make them laugh there. A relatively recent example of this social tactic being utilized by a comic to “normalize” a lewd behavior was in a stand-up performance by a comedian called Louis CK. In his act he attempted or instead floated the idea in his setup that the reason why child molesters end up killing their victims is basically because of the irredeemable and irremovable social stigma surrounding those who get caught molesting a child (CK, 2015). He then went on to establish a cringing premise where he stated that: “But it’s true, if we minded child molesting less, less kids would die” (CK, 2015). To the horror of the audience, the number three Best comedian of all time according to Rolling Stone Magazine (Love, 2017) doubled down: “It’s true, it’s true” but stopped short of actually providing legal and social guidelines of how to make that happen. In his “punchline” that can only be described as a retraction or a pause, he admitted that he does not know what to do with this information, “cracking” many laughs from the stunned and confused audience. This highly controversial experience in comedy was compatible with a philosophical view of laughter put forward by John Morreall, professor of religious studies and the founder of the international society for human studies (Morreall, 2016).

Morreall’s conceptualization of laughter is that it:

Is the result a psychological ‘shift,’ a sudden change in one’s mental or affective state-which is pleasant in character...This conceptual shift occurs when the expectations engendered by our general picture of the world, including our picture of the social world, fail to be met (Donian, 2018, p.290)

When and if this process is executed successfully in the context of stand-up comedy, rendering a social norm normal or abnormal is much easier to achieve. Most if not all social groups in America have utilized this tactic in stand-up for several goals, mainly to normalize their culture and promote their assimilation (Donian, 2018). This is not surprising given its efficacy. However, one particular group feels they are not adequately represented at “the big boys’ table” of the world of American stand-up. This group is the feminist movement, which in its idealistic quest for gender equality, correctly observed a significant sex-based disparity when it came to comics at the top of American stand-up hierarchy. An example of this observation is that under the category of “Comedy” and sub-genre “stand-up comedy,” there are 205 results listed on the popular streaming Network Netflix, thirty-four or about 16.6% are specials performed by women comedians (Ausländer, 1993). The intricacies as to why exactly this is the state of American stand-up are the subject of vigorous debate that will be discussed in the following section.
A Feminist Diagnosis of American Stand-up: Towards a New Theory of Humor

The “beef” that some feminists like Cynthia Willett, Julie Willett and Yael Sherman have with the industry of stand-up comedy as a whole is not just the inadequate number of feminist comedians at the top echelon of its hierarchy, but instead with the hierarchy itself. That “beef” is also extended to the theories that had defined the concept of humor in the last centuries. Prior to delving into the feminist perception of what humor and stand-up in particular ought to be, definitions of what humor and the laughter that it generates need to be revisited. Chronologically one of the earliest conceptualization of humor was the superiority Theory. This theory originated from Biblical and platonic readings, which stated that humor comes from the pleasure of mocking others, which usually involves superior and inferior sides (Morreall, 2016). Then during the seventeenth and eighteenth centuries two theories emerged that moved the definition of humor away from the Superiority Theory into a more sophisticated Realm. These theories are relief and incongruity (Morreall, 2016). Relief as the name suggests, argues that the laughter provides a catharsis of emotions and tension. (Willett & Willett, 2019) This Theory originated from an essay by Lord Shaftesbury in 1709 entitled “An essay of the freedom of wit and humor” (Morreall, 2016). The third theory is incongruity. Its proponents include Kant and Kierkegaard and its account of laughter is that it is “a violation of mental patterns or anything that offers surprise” (Willett & Willett, 2019, p.5). The fourth, final and most recent theory is called play. In 1936 Max Eastman came up with the idea that there are commonalities between primates’ play, particularly chimpanzees and humor (Morreall, 2016). These theories according to feminists fail to “register the social power of subaltern laughter” and hence show a clear “central bias in standard philosophical conception of what humor is” (Willett & Willett, 2019, p.4). Therefore, what they argue for is a new philosophical conception of laughter, a new theory or in Cynthia and Julie Willett’s words: “a new lens [that] is focused on a path towards social equality,” with one golden rule “One always punches up and never down” (Willett et al. 2012, p.9). Practical applications of this theory are summarized by three key examples. The first was related to the Charlie Hebdo cartoons depicting Prophet Muhammad (peace be upon him) and the ensuing events in 2015. The dissection of this particular example, the related arguments and recommendations of this research paper will be left to the final part after laying down the feminist and “anti-feminist” views regarding the use of offensive and lewd material in comedy. The feminist position on the obscene “humor” of the French cartoonist, granted a different genre than stand up, was unorthodox from the group widely perceived to be at the liberal left of the ideological spectrum. A commonly held position was articulated by the Willetts when they stated: “While the 2015 Paris Massacre was a tragic overreaction to the cartoons, the derogatory portrayal of a revered figure for a devalued radicalized minority may register as an act of hubris and humiliation” (Willett et al. 2012, p.8). This same perspective is extended to the other two examples relating to race and gender. They continued their articulation of this novel theory of humor by stating that: “Black slurs are not appropriate in the context of white supremacy, nor are misogynistic rape jokes in patriarchal cultures” (Willett et al. 2012, p.5). And the rationale behind all of these “prohibitions” or at least recommended restrictions is that: “An insult might feel like sticks and stones, thus might result in significant harm” (Willett et al. 2012, p.8). This seemingly idealistic lens of an ethical reformation of humor comes from the feminist obsession with theory, but not any theory, rather a theory with a capital T. According to Hailey: “(...) Feminists romance with a theory with a capital T of
domination should give way to a politics and Hedonics, in fact to an erotic politics that is, as she puts it, ‘fun’” (Hailey, 2006, p.13). These inner calls to “lighten up” from within the feminist camp, acknowledge the problem in this particular lens. The specific target of this criticism is one brand of feminism called “Governance Feminism,” or in the words of Hailey “Schoolmarm-ish Feminism, who take themselves as experts on political correctness and who play innocent to their own will to power” (Hailey, 2006, p. 7). However, there are calls outside the feminist ideological spectrum, which claim that the new feminist theory for humor has malicious ulterior motives. The most vocal of these calls is a psychologist named Jordan Peterson, who has been admittedly labeled by some feminists as “the custodian of the patriarchy” (Bowels, 2018).

A More Sinister Plot at Play: Applying Peterson’s “PC Game” Ideological Model

The context in which this model has been created was in response to what Jordan Peterson called political correctness aimed at targeting the most critical tenets of Western Civilization; the competence-based hierarchical structures of its institutions (Peterson, 2016). Peterson, a University of Toronto clinical psychologist, is considered by economist Tyler Cowen, one of the most influential economists in the past decade, (“Economics' most influential,” 2011) to be “the most influential public intellectual in the Western world right now” (Brooks, 2018). Peterson (2016) suggested that the motives behind this “political correctness game” were a “Marxist plot” driven by resentment. This plot was called the long march through the institutions. It entailed “working against the established institutions while working within them, but not simply by ‘boring from within,’ rather by ‘doing the job’” (Peterson, 2016). Every game has certain rules that its players need to abide by to compete and the “PC game” is no exception. Peterson (2016) identifies a set of different rules or rather different stages to play this particular game. In one of his many online lectures he stated that the rules are:

- Identifying an area of human activity, and note a distribution of success.
- Identify winners and losers.
- Define those doing worse as victims, and those doing better as perpetrators or oppressors.
- Claim allegiance with the supposed victims.
- Revel in your moral superiority.
- Target your resentment towards your newly discovered enemies.

Obviously, the depiction of feminist calls for further integration of feminist comics and feminist comedy in the world of top-level American stand-up, as a Marxist plot to undermine the artistic integrity of this institution might seem far-fetched and borderline conspiracy theory, still for the sake of academic fairness it had to be considered, due to the validity of many of its projections. The human activity in the context of this research work is American stand-up. The distribution of success in this multimillion-dollar industry is overwhelmingly in favor of male comics. The Forbes list of the highest-paid American stand-up comedians of 2019 only one female comedian managed to enter in the top ten, which is Amy Schumer (Shapiro, 2019). Another important statistics that feminists like to highlight is the fact that Rolling Stone magazine published a list of 50 comedians
that it considered the best ever to perform stand-up in the history of the United States. Among this list only eleven female comics featured and only one woman was in the top thirty, Joanne Rivers (Love, 2017). The rational observer would hold judgment until all variables are accounted for to explain this discrepancy. However, according to the model laid down earlier, men, who are the oppressors, keep women, the victims, in the lower levels of this particular hierarchy. Not just any category of men, but precisely heterosexual men. This projection is one example of how the intersectionality theory is applied to the hierarchy of stand-up comedy. This qualitative analytical framework, that this theory offers helps in identifying intertwined modes of power which influencee, according to its proponents, those who are socially marginalized (Disch & Hawkesworth, 2016). The empathy or in Jordan Peterson’s words, allegiance to the oppressed or the victims would automatically generate disdain and hostility towards those who are considered the oppressors. The next stage in this game is to have an enemy or a set of enemies that are handy to “vent resentment on.” Enter the infamous Vanity Fair article by social “provocateur” Christopher Hitchens. Hitchens gained prominence in mainstream media outlets and in TV shows with his usual controversial statements including supporting the Iraq War and his anti-religion writings (See Arguably: Essays 2011). However, what triggered feminist disdain, understandably, was an article entitled Why Women Aren’t Funny. Where he unleashed a scathing satirical attack against women’s ability to be funny, citing a study by Stanford University School of Medicine, and some behavioral evolutionary arguments to support his case (Hitchens, 2017). To add insult to injury Hitchens borrowed aspects of the intersectionality playbook and claimed that the only women who are funny or can be funny are: “hefty, dykey, or Jewish” (Hitchens, 2017) ticking all the outrage boxes in feminist thought. The reaction to this article included labeling the author with the typical jargon of chauvinist pig (Marcotte, 2014) woman-hater, and misogynist (Beyerstein, 2011). Another top ten comedian of all time echoed Hitchens’ remarks but in a more subtle way. CK (2016) indicated that even though he knows “... many many funny women and I don’t think it’s a female trait, but no men has or will ever do that” in the context of appreciating and creating comedy. He also received scathing push back. This theme of feminists’ lack of humor had emerged in most of the material of high-profile comedians like Carlin (Brodie, 2014), Chappelle (2018) and Gervais (Brodie, 2014) to name a few, but I digress. Evaluating the material of comedians as regular political discourse would provide those who do that with an easy feeling of moral superiority. However, that would miss what stand-up comedy is supposed to be, which is one of the points that are going be discussed in the following, findings section.

**Findings and Discussion: A Scenario for the Future of Stand-up**

“I say a lot of mean things. I’m not saying it to be mean I’m saying it because it’s funny. And everything is funny until it’s happening to you” (Chappelle, 2018). Peterson’s model might “fit like a glove” to analyze these supposed ulterior or “real” motives behind feminists’ push for a new theory in stand-up comedy. And even though some of the rhetoric coming out of the discussions of the previously mentioned feminist theorists in particular about the need to break comedy to rebuild it, might confirm his suspicions. But confining the desire of feminists who wish to penetrate the male-dominated field of stand-up comedy in just feelings of resentment might put Peterson in the same trap that he accuses “left-wing ideologues” of falling into, which is the oversimplification of reality. However, there is also the need for this particular type of feminism, which was labeled
in this research as “governance feminism” to perceive comedy in its true essence, as described by early philosophers like Aristotle and Plato, and even as practiced by early practitioners of this art form like Carlin and Joanne Rivers, as the self-deprecatory, shocking, and vulgar art form that it is. The spin, however, is that this vulgarity would make stand-up, as Carlin surmised, “the art of the people” (Brodie, 2014, p.3). Contemplating that the structure of a joke, a setup and a punch line, to be patriarchal (Votruba, 2018) or appealing exclusively to “scattered niche markets comprised of like communities such as LGBTQIA popular culture enthusiasts” (Krefting, 2014, p.33) would only create “bubbles” and echo chambers that fail to instigate the sought-after social influence that might exist in the subaltern part of stand-up comedy. The Charlie Hebdo controversy provoked a myriad of different reactions, invoking concepts such as censorship and freedom of artistic expression, and many concepts in between. Feminists perceived this issue with their intersectionality lens of the standpoint theory, which depicted the scenery as a “punch down” from a perceived oppressor, a French and Western cartoonist, to the “downtrodden and victimized” Muslim world. The reactions that ensued pushed the Charlie Hebdo magazine to the forefront of mainstream media and society and led to the unprecedented economic gains for the fringe magazine (Weaver, 2014). Needless to say the tactic of violence and censorship was counterproductive to all those who were antagonized by the cartoons. These are two different genres of comedy, but the same old saying goes, “if you don’t like the jokes, stay out of the comedy club.” If one is to reverse this tactic, and instead of the feminists’ suggestion of shielding certain groups from punches from superiorly privileged groups, that all groups regardless of social privilege are projected to “punches from all directions,” this beautiful art form, that is stand-up, can manage to survive, prosper and perhaps be more inclusive.

Conclusion

This paper has established the importance of the subversive nature of humor in American stand-up comedy providing clear examples of how it gained prominence starting in the 1970s and 1980s as a tool for instigating social activism and awareness. This paper also contended that feminist calls for a new theory of humor derived from intersectionality lens would only create “echo chambers” of already like-minded individuals, instead than exerting social change through the subaltern social power that can be generated from stand-up humor. It also recognized that regardless of whether Peterson’s assumptions about the ulterior motives of such calls for reform in stand up as being driven solely by resentment are valid or not, the most important observation in his theory is that trying to regulate the scope of comedic freedom, which represents the catalyst for creativity and competitiveness in this particular hierarchy would constitute a pathway to undermine its artistic integrity. This paper concluded that trying to “protect” specific groups from being subjected to mockery and ridicule is not only untenable, but rather undesirable and counterproductive, and would further solidify and legitimize the oppressed/oppressor dichotomy. Instead, this research work suggested that all groups regardless of perceived social or political privilege are subjected to “punches from all directions,” or ruthless humor that takes people irrespective of their perceived identity to metaphorical places, where they have fear, anxiety, and discomfort and make them laugh there, even at their expenses. What are the actual causes that explain the insufficient number of women at the top of American stand-up hierarchy? What are the tangible measures that can be taken to alleviate the manifestation of inhibited social behavior
keeping women from moving forward in the world of stand-up comedy? How can we ensure a sustainable future where we ensure that the sensitive balance of high-quality comedy and an inclusive environment for women and minorities is maintained? These questions and more can all be raised to build a foundation based on enough consensus to move forward towards a future where this beautiful art form of the people can prosper.

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References


Abstract
This article uses an analytical descriptive approach to develop its main question: do insects, birds and animals speak? Its central aim is to point out the shortcomings that may arise from the translations of the Qur’anic Verses (Ayahs). This has a significant impact on learning foreign languages through translation, and that linguistic studies on animal’s, and birds’ words have to continue. However, the present study isn’t based on experimental laboratory research seeking to analyze their means of communication. The author tries to suggest a reading and linguistic methods that may enhance and provide guidance for the process of the interpretation of the meanings of such Verses or Ayahs. He also attempts to facilitate their understanding when translated into English/French. The study finds out that literal translation develops shortcomings in the rendering of similar Verses, into English and, or French. Another item related to the findings is that in the translations of pronouns the author, sometimes uses parentheses to clarify the meaning. The study recommends the using of specific translation techniques and authentic Islamic books of explanations and commentary while interpreting the Qur’anic Verses. Further studies on the mentioned species’ communication recommended to clarify the animal words. The study concludes that the translation methods help in the delimitation of the problems of translation of the language of insects, birds, and animals mentioned in the Holy Qur'an.

Keywords: animal language, ant's speech, birds' language, English-French translations, Qur'anic translation

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1. Introduction

Allah Almighty created the creatures according to what was revealed in the Holy Qur'an and in the other precedent authentic revealed Books, by His capability to do whatsoever He wants to do, and by His Divine Order. These creatures are human beings, animals, the worlds and what they contain. However, there are some differences between the Islamic story of the creation, and those of the other Books. There are differences in the account of the nature of Adam, the first human being, the reason and how he had expelled from heaven to the earth. His wife Eves and their eternal enemy enier, Iblis also ordered to descend to the planet. There are also differences between the Muslim Scholars, and those of the precedent religions concerning the origin of life: was there life before the present?

The present study tackles the speeches of insects, birds and animals or pets, as mentioned in the Holy Qur'an, Surah 27. The author shall give examples extracted from the Qur'anic Surah 27. The research intends neither to draw a theory on how animals, insects and pets communicate nor stating rules and morphology of their speeches. It doesn’t mean to prove that ants or birds communicate by forwarding linguistic confirmations or religious ones. If that latter is the objective of this study, the author needs only to develop it, and targeting it to people who have Islamic faith. That is why the units, and speeches analyzed in the framework of translation. For so doing, the author will cite some sentences said by an ant, a bird and the Beast of the earth mentioned in Surah 27 of the Holy Qur'an. Their speeches are governed by rules, and in some cases, as that of the ant, it is more elaborated compared to some humans.

The present study is also an attempt to analyze and understand the language of insects, birds and pets, as stated in the Holy Qur'an, and the Islamic Traditions or (Sunna) of Prophet Muhammad (Peace be upon him); (PBUH). Understanding these expressions will not be in their original utterance, and forms but, as revealed in the Arabic language, the Holy Qur'an. Their description and analysis in the present study will be through examples in English and French. The aim is to interpret the expressions of these species. Namely, the study will present the Verses in which the ants, Hoopoe and the Beast talk in the Holy Qur'an.

The author could have borrowed these readings from English sources like that of Y. Ali or any recent one, or, from the translations done in French by someone like Hamidullah M. or Kechrid S., for example. However, the author will translate himself, these units, and Verses then will focus on the shortcomings, and translation processes they reveal.

As in linguistics, language is the ability of humans, with the aid of tools, devices, rules and units used in the communication, spoken or written. The author adds some criteria known by all linguists, that permit to distinguish a language from a 'non-language.'
1.1. Human Language Criteria

1.1.1. The Four Criteria that Describe a Language are

a) Words, the vocabulary or what some linguists such as Bloomfield, in the United States of America (USA), in their analysis, call ‘morphemes’ or in France, referred to by Martinet (1960), as (Morphème);

b) Syntax and Grammar (Rules).

c) Phonology, phonetics, phonemics and,

d) Style.

As the purpose of a language is to permit the communication between humans, mainly, social groups, those who speak languages should have the ability to acquire the four criteria mentioned here-above. Moreover, words are learned from mothers, native speakers, and a specific community (mother tongue) or taught at school or within other alien or foreign cities. Modern theories of linguistics tell us that one may learn the rules to combine words and make sentences according to specific processes still, the ability to form sentences, is unlimited: to be limited by either the stopping of producing sentences intentionally or the death.

We shall see from now on that sounds made by animals or birds, or other species, discussed in the Holy Writings are also types of words: they fulfill the same role as the human languages mentioned previously.

2. Statement of the Problem

There are a hundred translations of the Holy Qur'an in many languages of the world. The fact that humans speak constitutes no problem to linguists. However, some researches were conducted on the chimpanzee’s, the apes’, the birds’, the bees’ words. Some researchers continue studies on this question. Others think that the expressions of these pets, and insects are simple and need not be focused on or treated for the simple reason that it will be difficult to understand. However, some revealed Books describe these words, mainly the Holy Qur'an as sophisticated and as developed forms of communications. These researchers who continue studies on birds songs and animal words make observations regarding the nature, reproduction and the investigation of these words, linguistically, in laboratories. Yet, to think that other species have words is a matter of belief and not a question of scientific analysis. That is why the present analysis, given after this, may reveal some exciting responses regarding the translation of the meanings of the Qur'anic Verses given in the English, and the French languages.

3. Previous Studies

Among the studies on the translations of the Holy Qur’an into the English language one counts the followings:


In the French language there are famous works such as those of the followings:


4. **Study Questions**

   1. What are the problems that encounter the translator when he/she translates insects', birds' and animals' words extracted from the Holy Qur'an?

   2. How can the rendering of the insects', birds' and animals' expressions revealed in the Holy Qur'an be understood and not considered difficult?

   3. What are the benefits of the translation of insects', birds' and animals' words when it analyzed in the framework of linguistics and translation?

   4. Can we call language the means of communication of these species?

5. **Study Hypotheses:**

   1. Some problems encounter the linguist-translator when he/she converts insects', birds' and animals' words extracted from the Holy Qur'an?
2. Are there difficulties while rendering the Texts in the insects', birds' and animals' talk revealed in the Holy Qur'an or in the Prophet's traditions (PBUH)?

3. There are benefits of the translation of insects', birds' and animals' Words?

6. Background

Animals' communication mentioned in many religions and cultures. The Hebrew Bible or the Books of Jewish, the Old Testament, the New Testament and the Holy Qur'an evoke these phenomena.

The Bible affirms that two animals talked: the serpent and the donkey or ass of Balaam.

Regarding the saying of the donkey: the following text appears in the biblical sources:

"Balaam then sets out in the morning with the princes of Moab. God becomes angry that he went, and sends the Angel; of the Lord (Numbers 22:22) to prevent him. At first, the angel is seen only by the donkey Balaam is riding, which tries to avoid the Angel. After Balaam starts punishing the donkey for refusing to move, it is miraculously given the power to speak to Balaam (Numbers 22:28) and it complains about Balaam's treatment."w

The Holy Qur'an, on which the present translation study based, exposes this aspect in many Chapters (Surahs) v.

Regarding the international culture and linguistics, the words of the animal were tackled by some linguists such as N. Chomsky. He conducted researches on generative grammar in the 1950s that inspired, and motivated some researchers to think, and observe birds' songs considered as languages.

Considering pets, some studies on this subject were made by some linguists with an important question: do pets or companion animals, and birds that talk do this with cognitive understanding or not? We have some answers to this question in some studies that proved this. The grey parrots of Congo in Africa can talk when they were one-year-old. (See and Deter, Dianalee (2000) and Bono, Lisa. 2014). Likewise, the Casco parrot, similar to the African grey one, learns and repeats words and even sentences in the language of humans. The pirate's parrot that could talk existed in real stories and novels. Bandit and pirates who attacked ships across the seas were examples that revealed the ability of these birds to speak. Some of these stories were imaginary, they reflected the reality and facts that some parrots could reproduce human language.

Eagles and dogs trained to participate in hunting rabbits or smaller animals and birds. The master of the eagle in some Arabic countries, in games, order the eagle to chaise a hunted Beast, catch it and bring it bag or help his/her master to come and take it. These eagles respond to specific, even though limited words.
In Sudan, in Gezira State, dongs trained to participate in hunting rabbits and gazelles. They respond to the order of their master and chaise, for instance, a rabbit. The only difference is that dogs don't fly like eagles, but they are animal companion and friends of humans that understand, to some extent the human talk given in the form of orders. As well, the animals of the circus, fulfill hard responsibilities: jumping here, standing there according to the mandate given by their masters. The essential issue that concerns us here is their obedience to accomplish their tasks. This explains that not only chimpanzee or police dogs are the only to understand specific words uttered by the master to participate in the game.

In Nicaragua, some linguists isolated some birds somewhere. These birds developed songs, in two generations that were similar to the songs of the wild. The researchers came out to the conclusion, not proved, but remarked that the songs, which we call language in this research, run in the minds or blood of the birds.

To conclude this subchapter, cite Kentaro Abe, Hisataka Fujimoto & Others wrote an article entitled: 'The Mechanisms for Motor Programming of vocalizations in songbirds.' They stated similar remarks on birds' songs.


The Holy Qur'an speaks of bees in Surah named 'The Bees', No. (16): (Your Lord inspired the bee, saying:

68. "Build your homes in the mountain, in the trees and in what they construct."

69. Eat every kind of fruit and follow the ways of your Lord, made smooth (for you). From its belly comes out a drink of many hues in which there is medicine for the people. Surely, in this there are signs for the people who reflect."

These ways, which followed after a dance, were discovered by German biologists and other scholars: Riley J.R., U. Greggers, and others. The dancer bee sends a code to the others, informing them of the place of the food. This is the conclusion, according to Karl von Frisch, who won the Nobel Prize for discovering this language manifested through the dance.

Based on personal experiences, we saw birds in the forests of the state of Kordofan in Sudan, disturbed, and producing sounds that make the other birds fly away. The mother or father stirred fly around its nest, continuing the same movements and sounds. When one looked nearer, to see why these birds did that, sometimes a snake was trying to swallow the eggs of these birds. The remark drawn out of such scenes and incidents was that: the songs or words send to the other birds were significant: there was danger. Likewise, when the mother or father returns to the nest, the small birds begin to present sounds that are different from those presented in the time of
danger or quarrel and fight between the chicks themselves or against another bird that would like to steal some items of the nest.

In modern cartoons or those of mixed characters, since the 1980s and in the books for children, animals communicate. Tom and Jerry cartoon or animated movies are pleasant instances. In the Red Indians and the early African cultures, for example, there were sounds to imitate the words of birds either to communicate by camouflage in the presence of danger, to pass information to their brothers when strangers entered into their territories. Sometimes to cheat the birds to hunt them. These voices and cries done for other purposes. Thus, they indicate that birds have languages.

Among Westerners, there is a great deal of difference. Some of them think that animals cannot think about the future. If you tried to beat a dog and it ran away and met other dogs, it could not tell them not to go in that direction as there was someone throwing stones at dogs, etc.

Recent studies in Australia, conducted on Cockatoos, cite that ex-captive birds that rejoined the flock passed personal address to the other birds through cultural transmission. The speech transmitted is described to be passed on as linguistic-cultural communication: expression transferred from ex-captive birds onto others. (Price 2011).

7. Material

The primary subject material of the present study is Verses 16-28 of Chapter 27 of the Holy Qur’an and Verse 82 of the same Chapter (Surah). In these Verses, Allah, tells us what the ant, the Hoopoe, and the Beast says.

The translation conducted in the present study is for these Qur’anic Verses, mentioned above, extracted from Surah 27 entitled the Ants: The Arabic Verse 19 presents the words of the ant when Prophet Salomon (PBUH) passed through their valley. The chef ant, scared, and fearing to be crashed, called upon the other ants to go into their houses. In Verse 22 of the same Surah, the Hoopoe speaks to King Salomon, but in another area. The Hoopoe, according to the Verses, was used to locate the areas where there was underground water. It snaked away and flew to ancient Yemen where Balgis the Queen of Saba’ (Sheba C 965-631 before the common era (BCE) was ruling her people. The Hoopoe, follower of Prophet Solomon (PBUH) and King of Jerusalem, found a Hoopoe female and fell in love with her. At the same time, it saw that, the queen and her people worshipped the sun and not Allah the Creator of the worlds.

8. Methodology

This study aims to determine the utility of the descriptive analytical method used to prove the service of translating the words of the ant, the Hoopoe, and the Beast mentioned here-above. It is used to answer the research questions mentioned above and develop some points to facilitate the readings set out hereunder. The purpose is to point out to what extent the translation from
the Arabic language into the English and French languages be conformed to the process of interpretation.(See Adam Hamid A. (2010).

The methodology used in this study seeks to determine the compatibility of the process used herein to the needs of the translator. It discusses the flexibility and efficiency of these processes in the Qur'anic translation into English/French. Otherwise, the study will determine the shortcomings that yield of the use of such methods. The steps to develop the discussion of the present method are composed of the following points:

8.1. Translation of Meaning: Contextual Meaning Translation

It means that the author sees the meaning conveyed by the words, phrases, sentences, and units in the specific context of the translated unit.

This method proceeds by looking for suitable equivalences to use in the translation regarding any document. To apply it, the translator should be aware of its use in the specific context, and purposes of the SL.

The author uses it, herein, to proceed by the search of the closest meaning, respecting the rules of grammar of the TL, the style and the order and structures of the words. For so doing, sometimes, it is necessary to omit conjunctions and particles used in one language, still, their use in the same order in a target language will be literal and inadequate.

E.g., Verse 17, mentioned here below, begins with the particle (و)، which indicates the addition of the phrase, a link between two units or items, etc. In English, it is, sometimes, useless to use the equivalent 'and,' 'et,' in French, at the beginning of a sentence or, in our case, Verse 17. So, the mentioned Verse begins in Arabic as follows: (وَحُشِرَ لِسُلَيْمَانَ جُنُودُهُ)

But in English and French, there will be an omission of the (و = و). Thus, the translation of the concerned Verse in English is as follows:

17. "There, were gathered before Solomon his army of jinn, humans and birds; gathered and dispersed."

It could be translated as follows: 17 "Before Solomon, there were gathered, his army..."

The author prefers the first translation.

In French, the Verse (Ayah) commences with a passive voice. Separated by an interceptive phrase that separates the subject from the predicate, usually by using commas.

17. "Les armées de Salomon, (composées de Djinns, d'hommes et d'oiseaux), furent rassemblées et placées en rangs."
In case someone translates the Verse as follows: *(Gathered before Solomon...)* (Author, 2005)

There will be a lousy or an unfortunate omission, literal translation, where the units of the source language (SL) translated by similar ones in number with failure of the real equivalences necessitated by the context, the rules grammar, and the stylistics. To conclude this section, the reader understands that, not only in the Holy Qur’an, but also in all documents, the method of the translation according to the sense, is at the core of the process of conversion. However, in case of failure due to the stylistic rules of the TL, the process should be taken with high care: is the failure concerns the purposes or the particles, punctuation, conjunctions and the like, the use of which is not preferred by the TL linguistic and cultural system? In case the failure causes shortcomings in the sense of the units of SL, it should be rejected. The translator is always loyal, accurate, and faithful to the SL and the TL.

8.2. Literal Translation

The beginning of Verse 19, the author renders *(فَتَبَسَّمَ ضَاحِكًا مِّن قَوْلِهَا)* by ‘He smiled, and laughed at its speech’ this is a literal or word for word translation. It is justified by the explanations: did Solomon (PUBH) laughed? Prophets were simple persons. Was he amused? The books of interpretations of such Holy Writings say: - No, not in the sense of being happy to see the ants worried and scared to death. So, the author has chosen the literal translation. The reader may refer to the interpretations and commentary received from the former or the contemporary explanation.

8.3. Paraphrasing

The author calls paraphrasing the words put between parentheses to clarify the meaning of the Arabic words once conveyed into English or French. In ordinary literary translation this method is called, by translators as 'over translation.' E.g.: The Qur’anic terms *(الفَضْْلُْالْمُبِينُْ)* translated by the following terms two of them are synonyms and put in brackets: ‘Clear plenteousness (Reward or bounty).’

8.4. Explanations

It is the method of elucidation and clarification of a term or a unit used in the Qur’anic Verse. When the translation is elucidated by the author, according to the Arabic language and his description and justification of the use of a term, the author calls it ‘explanation.’ It is not to be confused with the meaning of the explication themes when extracted from the books of explanation: a method of ‘interpretation’, 'commentary' or 'explications.' The author preferred the term ‘interpretation’ to refer to these latter themes. The explanation is made by the author; the other types of explications, extracted from the Islamic books, called of commentaries or explications or interpretations.
8.5. Interpretation

Interpretation is the clarification of the linguistic Qur'anic unit extracted from the explanation given by exegesis or the reported Holy Hadith or their clarification and enlightenment permitted by the context and the authentic published items. E.g.,

قَالَتْْنَمْلَة ْ (an ant said): the author gives translations showing that the 'ant' is feminine. All ants called as if they are females. How to decide when the issue concerns a Holy Book, which means there should be no chance for forging or falsifying of the meanings of the real context.

The answer is given by the exegesis: the ant was female.

The same report and critical opinion apply to the French translation.

8.6. Footnote

A footnote is a comment put at the end of the study or bottom of the page for further information about the term or ideas referred to explain them. Thus, the author avoids alteration, forgery, or falsifications of the original text. He/she uses footnotes so as not to change the original copy. (Author 1990-1993)

9. Assumptions and Analysis

Hereunder, the author will analyze the Verses extracted from Chapter 27 Surah the 'Ants' of the Holy Qur'an, and will forward some assumptions.

9.1. Legal Opinion of Islamic Scholars on Languages

All Muslim scholars such as the Imams: Abu Hanifa, Malik, Chafiay, Ahmed who were of the 8th century CE, on whom opinions and books based the majority of the opinions of jurisprudence as well as those of the recent times, agree that the letters of the Alphabet are ancient but not created. So any human language is a miracle of God. It is not conventional. Thus, the same opinion may be said about the other species' words such as ants, by comparison, as they are gifts given to them: a sign or Miracle. The mentioned statement is a religious legal opinion. In the linguistic studies, the matter may take other dimensions: comparing birds' songs to music etc. However, the author will analyze the words of the ant, the Hoopoe, and the Beast within the scope of the methods of translation.

9.2. Insects' and Birds' Words

The words of the insects, the songs of birds, all animals', and pets' phrases are from Allah (Almighty). From this point of view, the author shall deal with the expressions of animals in the Holy Qur'an.
9.3. Animal Words and the Islamic Opinion on Animals, Insects and Birds

The opinion of Muslim scholars is that animals are communities just like humans in their organization, in consequences, they have words.

10. Sources and References of Analysis

Our source will be the Holy Qur’an. Precisely, the words of the ant. The expression of the Hoopoe with Prophet Solomon (PBUH), and the words of the Beast with the humans.

10.1.1. The Speech of the Ant

The examples for that are the words pronounced by the ant, those of the Hoopoe, and the Beast; in Chapter 27 entitled 'The Ants.' Allah says:

16. And Solomon inherited David. He said: "O, my people, we have been taught the words of birds and we have been given everything. Surely, this is the clear plenteousness (Reward or bounty)."

17. There were gathered before Solomon his soldier of Jinn, human, and birds and all dispersed,

18. And when they came to the valley of the ants, an ant said, "O ants! Enter into your dwellings lest Solomon and his soldiers should, unknowingly crush you."

19. He (Solomon) smiled, and laughed at its speech, and said: "My Lord, inspire me to be thankful for Your favors which You have bestowed upon me and upon my parents and that I may do good works that will please You. And admit me by Your Mercy into Your righteous worshippers."

In Verse 16, cited here-above, the words "the language of birds" means their words or speech. There is a shortcoming in translating it due to the problem of synonymy. The author of this paper preferred the term 'words' as equivalent to the Qur'anic composed term 'منطق الطَّيْر', because the term 'words' expresses a general idea. It denotes the entire units of a language: the whole components; the words, style, grammar and phonology. A word for word translation may result in an English word such as 'logic' which will be false and misleading. The meaning of the term 'logic,' means the branch of philosophy that a person may give to refute the evidence of
his/her adversary. Or, maybe rendered by 'utterance' from 'نطق' /nutq/, which is near to the targeted meaning but not a perfect equivalent to 'نمطاق الطائر'.

Also, Verse 16, translated by the author giving the biblical names of Prophet 'Solomon' and 'David' (peace be upon them both): the translations of these names, done according to the process of rendering the famous names as those of Prophets. Otherwise, if the names are of ordinary people, the translation is done, for example, with differences in spelling or transcription, in the following method: the transcription of the name 'Solomon' may be 'Suleiman' and 'David' as follows 'Dawud.' At the head of the Verse, the author added 'and' to be accurate in translating the Arabic device (و) of the Arabic 'آية,' 'Aya.'

In the same Verse 16, King and Prophet Solomon (PBUH) declared that he knew the language or words of birds. According to the faith of Muslims he could speak with all kinds of animals, birds, and demons, etc.

Verse 17, cited here-above comes in the Arabic language in the passive voice, which means that Who gathered the army was Allah. Therefore, it may be rendered in English as follows: 'Allah Gathered …' or 'We gathered …' It is evident that the pronoun 'We,' refers to 'Allah' or 'God.'

In French, the author translated the Qur'anic Verse as follows:


17. "Les armées de Salomon, composées de Djinns, d'hommes et d'oiseaux furent rassemblées et placées en rangs.

18. "Quand elles arrivèrent à la vallée des fourmis, une fourmi dit : "O vous les fourmis ! Entrez dans vos demeures de peur que Salomon et son armée ne vous écrasent sans s'en apercevoir.

19. Salomon sourit à cette parole et dit : "Seigneur ! permets-moi de te remercier pour les bienfaits dont Tu m'as comblé, ainsi que mes parents, et d'accomplir le bien que Tu agrées. Fais-moi entrer, par Ta miséricorde, parmi Tes saints serviteurs."

According to the commentary of the Qur'an, the ant was scared and frightened that the horses of King and Prophet Salomon (PUBH) may crush them.

10.1.2. The Speech of the Hoopoe

We know well that these insects, animals and birds can speak. Among that is what Allah (Almighty) said about Prophet Solomon (PBUH), and the ant on the one side, and the Hoopoe on the other side. Regards the words of the Hoopoes, the author cites the following Verses in
Arabic and then will translate them into English and French, followed by analysis to see the shortcomings or accuracy that they reveal; Allah says in the Holy Qur'an:

20. "He reviewed the birds and said, "Why do I not see the Hoopoe, or is he among those absents?"

21. I will, surely, punish him with a severe punishment or slaughter him unless he brings me good reason."

22. But the Hoopoe stayed not long: and said, “I know what you don't know; I came to you from Sheba with certain news.

23. There, Indeed, I found a woman ruling over them. She has been given everything and she has a magnificent throne.

24. I found her and her people prostrating to the sun instead of Allah, and Satan has made their deeds seem pleasing to them and averted them from the Path, so they are not guided.

25. So do they not prostrate themselves to Allah, Who brings forth all that is hidden in the heavens and the earth and knows what you conceal and what you reveal.

Which means in French (Qui signifie en français):

20. Il (Salomon) passa en revue les oiseaux, puis il dit : "Pourquoi n'ai-je pas vu la huppe? Serait-elle absente?"

21. Je la châtierai d'un cruel châtiment ou bien je l'égorgerai, à moins qu'elle ne me présente une bonne excuse."

22. Celle-ci revint peu de temps après et elle dit : "Je connais quelque chose que tu ne connais pas ! Je t'apporte une nouvelle certaine des Saba.

23. J'y ai trouvé une femme : elle règne sur eux, elle est comblée de tous les biens, et elle possède un trône immense."
24. Je l'ai trouvé, elle et son peuple, se prosternant devant le soleil et non pas devant Dieu. Le Démon a embellé leurs actions à leurs propres yeux ; il les a écartés du droit chemin ; ils ne sont pas dirigés."

25. "Pourquoi ne se prosternent-ils pas devant Allah qui met au grand jour ce qui est caché dans les cieux et sur la terre, qui sait ce que vous dissimulez et ce que vous divulguez ?"

26. "Dieu ! Il n'y a pas de Dieu que lui !... Il est le Seigneur du Trône immense !"

27. "Salomon dit : "Nous allons voir si tu dis la vérité ou si tu mens : ",

28. "Pars avec ma lettre que voici ; lance-la aux Saba, puis, tiens-toi à l'écart et attends leur réponse."

The author of this article draws the attention of the reader to the fact that the 'Hoopoe' is female in French. The word ‘ant’ in Arabic denotes a feminine.

The author comments:

"Ibn Kathir rapporte qu'Ibn Abbas (Qu'Allah soit satisfait d'eux) a dit que la huppe était un ingénieur géologue qui voyait l'eau dans les couches de la terre. Elle informait, alors, Salomon qui campait là où il y avait de l'eau. Un jour la huppe manquait à l'appel et faussait compagnie, au Prophète. (Prière d'Allah sur lui), (PASL).

These clarifications in French point out the qualities of the Hoopoe. It accompanied Prophet Solomon (PBUH) to show the location of the underground water for the army of Prophet Solomon (PBUH) who wanted to kill it in case of telling lies about its absence.

In Verse 20, the author uses the parenthesis to rewrite the name of Prophet Solomon (PBUH) to clarify the meaning, at the same time in Arabic, the Qur'anic context is very apparent: Needless to repeat the title of Prophet Solomon (PBUH).

In Verse 22, the French language renders the Qur'anic terms by: 'bonne excuse.' The same words translated into English as a 'good reason.' Some translators, like those of the Complex for the printing of the Holy Qur'an, use the terms 'clear reasons.'

We remark that the pronouns mentioned in the Qur'anic Verse 22 are to be replaced by the entity they refer to, e.g., King Solomon (PBUH), the Hoopoe, the ant, etc.

10.1.3. The Beast of the Earth

Unlike the Western linguists, most of whom say that animals like chimpanzees, bears, monkeys, and dogs are intelligent animals, may learn the language of signs. Still, they do not talk, for example, in the present and the past tenses. Some forward the proof as that if a child throws a stone and hits a dog and the dog runs and meets another dog going towards the child
who has thrown the stone at it, it will not tell the second dog to go away because there was a child throwing stones at dogs. Therefore, someone may disagree with us regarding the stories of ants, and animals that communicate. But it is proved as we have seen, here-above in the literature discussion, by Noble prize biologist, Karl Von Frisch, and others, on many fields: on animals, birds and insects as shown herein-above in the review.

There are many Hadiths reported on the speech of animals mentioned in the Holy Sunna. Moreover, in the explication of the Holy Qur’an: The she-camel of Prophet Salih (PBUH) had spoken. And, according to the Holy Qur’an, it is the animal that shall address people at the end of time telling everybody if he/she is wretched, or blessed:

خَلَّأَ الْقُلُوبَ وَأَخْرَجْنَاهُمْ مِنَ الْأَرْضِ تُكَلِّمُهُمْ أَنَّ النَّاسَ كَانُوا بِآيَاتِنَا لَيُوقِنُونَ

The translation of the meaning of the previous Verse may be as follows: Allah says:

82- "And when the word falls on them, We will bring out for them a Beast from the earth to speak to them, saying that the people believed not in Our Verses (Ayas)."

Which may be translated in French by:

82- "Lorsque la Parole tombera sur eux, Nous ferons sortir, pour eux, de terre une bête qui proclamera que les hommes ne croyaient pas à Nos Signes."

Here the word 'word' means the Decree that will be pronounced by Allah Almighty. The Verse may refer to the Verses of the Holy Qur'an as some signs to the people or the miracles and signs in the universe, giving signals to the Existence of Allah.

11. Summary, Findings, Solutions and Recommendations:

To say, we as humans can understand the words of insects, birds or pets is a pretension. However, the Prophets (Peace be upon them) did. For this reason, translating their words from Sacred or Holy Writings is very difficult. Some translators may avoid tackling the matter. The literature report, the assumptions, and analysis show that there are different approaches to birds' songs, ants', animal expressions, and that of humans.

11.1. Findings

a. There are shortcomings in translating of pronouns from the Arabic language into the two European languages, subject of the study. The author was obliged to use parentheses or explicative additions to clarify the meaning.

b. For the believers of the revealed religions, animals, and pets have their status, right to existence and languages: with rules of grammar, lexis, phonology, and style rich in meaning and rhetoric items.
c. If the majority of humans speak like the ant mentioned here-above, there will be fewer linguistic problems.

d. Explications, interpretations, and footnotes are necessary and essential methods in translation of the Quranic insects and animal communication.

e. Translation is useful when based on the contextual text, and when we look for the meaning.

11.2. As the present study is based on the translation criteria and not based on linguistic and phonological scope, the language of the animals, birds and bees may be like clicks of dolphins, or songs or voices, etc.

11.3. Proposed Solutions

1. We have to do further researches on animal phrases in the field of linguistics.

2. It is easy to translate the words of animals found in the Holy Scriptures than to observe rules of grammar to them.

3. Bringing the animal language in the framework of the linguistic theory of translation is possible when we look for meaning.

11.4. Recommendations,

It Would Be Better:

1. To have new linguistic investigations should be conducted to come out to results. But inevitably, the expressions of insects, birds, and pets, treated here in the view of translation studies, maybe types other than languages expressed in words like those of the humans, despite their interpretations of the human communication from the Holy Qur'an or Writings such as the Old Testament.

2. To conduct more investigations on animal expressions, birds' songs, etc.

3. To separate studies on animals and birds and the like in different fields, they are considering each specie distinct from, the other regards their words.

4. To base and continue researches as from, where other researchers stopped.

12. Conclusion

The discussion about the speeches of the ants, the Hoopoe, the Beast is related to faith. A faithful believer knows that all the animals on earth speak, as said by Allah, in Aya (38) of
Chapter (5) or as mentioned in the previous Scriptures. Also, translation methods may reveal the shortcomings or the accuracy of the Verses treated by the translator.

Surah Al- Ana’am: Allah (Al-Mighty) says:

38- (And there is no Beast on the earth or a bird that flies with its two wings except that they are communities like you. We have neglected nothing in the Book. They shall all be gathered before their Lord.)

What is remarkable is the fact that among these animals there are some can speak in a much better way, than many people:

The phrases of the ant contained some figures of speech: ten in total as mentioned in the books of the commentary of the Holy Qur’an. The author focused on the three major ones:

1. The ant referred to Prophet Solomon (PBUH) by his name, due to his famousness.
2. The ant pointed out the dwellings, where the other ants should go.
3. Knowing that they were created from silicon, the ants didn’t want to refer to Prophet Solomon (PBUH) as the one who would crush them, but the horses. By speaking in this polite way, it delivers its short speech in pragmatics.

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**NoteS:**

1 - Allah, as known, means God = The Lord of all creatures and the Master of the worlds. His Name in the Islamic Scriptures and Writings is 'Allah.'
ii - Iblis = The name of 'Satan', before expelled from heaven.

iii - Pet = As this study is trilingual regarding the translated examples, it would be better to use the composed word 'companion animal' rather than pet.' Pet designate gazes that come out from the intestine. It is a taboo in some francophone African countries.

iv - Abbreviated as follows: (PBUH).


vi - Chapter = Surah. 114 Chapters constitute the Qur'an. They are called Surah in Arabic.

vii - النمل /an-Naml/

viii - Surah An-Naml [27: 16-19]

ix Ibid: Qurtubi comments in his book of explications that the valley was in the region of Taif, called Acacia Valley (وادي السدر) and that the name of the ant was 'Takhiya' (طاخية). This is acceptable for the simple reason if Solomon (PBUH) heard her from so near the army would have crushed the ants before entering into their dwellings.

x - Ibid, Versets [17-19] , traduit par l'auteur du present article. (Translated by the author of this paper).

xi - Surah An-Naml [27: 20-28]

xii - Cette reine est Balgis fille de Shrahil (بلقيس بنت شراحيل) reine de Saba.

xiii – Surah An-Naml [27:82].

xiv - Surah al-An'am [6:38].
Metaphorical Language in Best-Selling Books: Byrne's *The Secret, the Power* book as a Case Study

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**Abstract**

In this paper, an attempt is made to study the metaphorical language used in one of the best-selling books, *The Secret, the Power* by Rhonda Byrne (2010). A lot of literature has been made on analyzing metaphors in different genres, yet how metaphorical language is employed in best-selling books gained little attention from discourse analysts, so this study comes to fill this gap in the literature. The purpose of this paper is to focus on this crucial field of written discourse and best-selling books in particular. It will investigate the linguistic techniques which are employed in a way to persuade the audience to change their behavior or ideas and adopt new ones, especially the use of metaphorical expressions and storytelling. Metaphors will be analyzed according to Lakoff & Johnson’s (1980) perspective of metaphorical expressions and the "Speech Act Theory" proposed by Austin (1962) and Searle (1969). The paper concludes that metaphorical language is an integral part and pervasive in Byrne's writing style. She uses metaphorical expressions to deliver her message indirectly to convince the audience to adopt her ideas to call them for action. The analysis shows that storytelling is also employed by the author as a rhetorical device to persuade the audience of her thoughts.

**Keywords:** best-selling books, conceptual metaphors, speech act theory, storytelling, *The Secret, the Power*

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1. Introduction
One of the main reasons that best-selling books are so popular is the language that the authors use in these works. Authors use style that appeals to the audience to convince them of the content of the message they want to convey to them and persuade them to do something or uphold some ideas.

_The Secret, the Power_, written by the Australian author Rhonda Byrne, is considered one of the best-selling books. It received international fame, with over 20 million copies sold and is available in 50 languages. The author herself is recognised as one of the world's most influential people and the ones who shape the world according to the Times Magazine, and Forbes "The Celebrity 100" list. [https://www.thesecret.tv/about/rhonda-byrnes-biography/](https://www.thesecret.tv/about/rhonda-byrnes-biography/)

Thus, her work deserves analysis to investigate the linguistic secrets it includes, which help in making her work and her thoughts very famous, compelling, and persuasive. So this study comes to unravel the linguistic wonders this work has offered for the readers that make it one of the best-selling books.

1.1 Research Questions
This study is designed to answer the following questions:
What are the linguistic techniques used in best-selling books that make them so accessible and appealing to the audience?

How are metaphorical expressions employed in best-selling books, and for what reasons?

To answer the previous questions, this paper analyses the language that is used in Rhonda Byrne’s book _The Secret, the Power_ (2010), and, in particular, the metaphorical language that the author uses to attract the audience’s attention to read the work and influence them. This paper analyses metaphorical language that is used to ‘do things’ to call the audience for action rather than used for decorative purposes. Having read Byrne’s book, I have noticed that she frequently uses metaphorical language to call the audience for action.

Since the paper will analyze the metaphorical expressions used in Byrne's book according to the Speech Act Theory by Searle (1969) and Lakoff & Johnson's conceptual metaphors, it is essential to shed light on these concepts below.

1.2 Definition of Key Concepts
1.2.1 Speech Act Theory
According to Austin (1962) and Searle (1969), language is used to "do things", and "in saying something we are doing something" (Austin,1962, p.12). This means that language is not only used to refer to the falseness or truth of some statements; it is also used to perform some actions such as: making requests, giving advice, orders, or warnings. This is the core of what is called "Speech Act Theory". For example, "I do (take this woman to be my lawful wedded wife)" when it is uttered in the context of the marriage ceremony. The groom does not only say this statement;
he undertakes all the obligations and rights of marriage, and this is called "performative sentences", according to Austin's classification of utterances (p.9).

Since this article will analyze metaphors used in Byrne's book (2010), the next section will shed light on conceptual metaphors, according to Lakoff & Johnson's perception of metaphors (1980).

1.2.2 Conceptual Metaphors
Lakoff & Johnson, in their distinguished book *Metaphors We Live By* (1980), demonstrated how metaphorical expressions are pervasive in all aspects of daily communication. They are frequently used to the extent that people do not recognize that they are metaphors. They introduced what they have termed "Conceptual Metaphor" or "Metaphorical Concept" (1980, p. 4).

For example, "ARGUMENT IS WAR" is a conceptual metaphor through which many metaphorical expressions can be generated, such as the following metaphorical expressions:

1) Your claims are indefensible.
2) He attacked every weak point in my argument.
3) I demolished his argument.
4) If you use that strategy, he will wipe you out.

The Uppercase is used following the conventions of Lakoff & Johnson to refer to the conceptual metaphor. Following their categorization, the metaphorical concept consists of two semantic notions or domains. ARGUMENT is the Target Domain (TD), and WAR is the Source Domain (SD). Certain features of the Source Domain are mapped or transferred into the Target Domain. So the following expressions: indefensible, attacked every weak point, demolished, wipe you out, and shot down are part of the (SD) WAR. Those metaphorical expressions are an integral part of our daily communication.

After defining the key terms, the next section will review previous research that analyses best-selling books.

2. Literature Review
This section will shed light on previous research that analyzed best-selling books. Goatly (2008) conducted a critical discourse analysis of one of the best-selling children's books, which is Harry Potter and the Philosopher's Stone. He applied corpus linguistics in quantitative analysis within a framework of *Systemic Functional Grammar* (SFG) to examine how Critical Corpus Analysis represents the ideology and meanings of a literary piece. He also analyzed the pragmatic concepts of presupposition, inference, and propositional attitude. He investigated how quantitative analysis can disclose ideology in a text. The quantitative analysis revealed that the world generally acts in accord with the prevailing standards of sexist stereotypes. Moreover, plants and animals are represented in a negative way as dangerous, and with no importance. There is too much focus on
rules and forbidding and the emphasis on self-control. Readers are expected to accept this kind of school system of rivalry, group punishment, and children are expected to obey the rules and take this severe abuse of power. Goatly asserts that using a quantitative analysis is very important if the study examines a large number of texts, which gives clear evidence that supports a particular argument.

Guanio-Uluru (2015) analyzed two best-selling literary works: the Twilight Series (2005-2008) and the Hunger Games (2008-2010). She found that there are parallels between the structures of these works. She observed that one prominent aspect of the two series is that their young female narrator-focaliser spend too much of their time discussing the binary of predator–prey. For example, the narrative in the Twilight series by Stephenie Meyer drives the Protagonist Isabella Swan from the status of a victim at the beginning of the series to a strong predator at volume four Breaking Dawn (2012) of the same series. Similarly, Katniss Everdeen, the main protagonist of the Hunger Games novel, struggled both sides of the (prey–predator) binary as she takes part in a contest called "Capitol's Hunger Games". Guanio-Uluru observed that the two protagonists spend a long time in negotiations regarding their position compared to the traditional ideals of males. She investigated the performance of gender relative to the theories of masculine and feminine, according to Judith Butler's concept of gender as performance.

Hnatkovska (2018) has analyzed the Gone Girl novel by Gillian Flynn (2012), one of the best-selling novels. She investigated how the author of the characters tries to mislead the readers by the two main protagonists Amy Dunn and Nick Dunn, a husband and his wife. The misleading takes place at the syntactic level. The researcher analyzed sentence structure variety, average sentence length, and syntactic peculiarities of the pronoun I utterances and their frequency to investigate how the author tries to give clues about the reliability of the narrators. She also analyzed the complexity of the sentences and the types of clauses used by the narrators. In addition, Hnatkovska carried a quantitative analysis to investigate gender differences. She found that the two protagonists are liars, the wife was lying by commission; this is when you present something as true that you actually believe to be false. On the other hand, the husband was lying by omission; this means if you know somebody thinking something to be true that you believe to be false, and rather than saying something, you do not attempt to correct their false belief.

She found that 75.4% of all sentences produced by the female protagonist Amy are I utterances and this contradict previous studies which show that people who are lying use fewer first-person pronoun I. The analysis also shows that she used more negative sentences and passive structures than her husband. Her results regarding the average sentence length (ASL) support previous research, which concluded that if the average sentence length is less than 15.75 then most likely that the speaker conveys a deceptive message. This is true in the novel as both of the protagonists were lying. Hnatkovska has also found that there was a high frequency of asyndetic connection in both discourses, which means an absence of the use of conjunctions between the parts of a sentence. This gives the impression that they are communicating deceptive stories as they are in a hurry to tell them, so they did not use conjunctions.
Another study that analyzed a best-selling novel is Putri & Budiarsa (2018). They analysed *deixis* in *The Fault in our Stars* by John Green (2012). They examined the relationship between language and contexts in language structure itself. They identified the different types of deixis found in the novel: spatial, temporal, and person deixis. The person deixis consists of first, second, and third-person speakers.

Searching the literature, it is found that best-selling books are not approached in terms of investigating the way metaphorical expressions are employed in them. To the best of my knowledge, metaphors are usually investigated in political language, but they are not examined in best-selling books. So the current study comes to fill this gap.

The next section will analyze the metaphorical expressions that are used in Byrne's book (2010) to convince her audience to do certain things according to Austin (1962) and Searle's (1969) notion of *Speech Act Theory* and Lakoff & Johnson's (1980) perspective of *Conceptual Metaphors*.

**Analysis of Metaphors in Byrne's *The Secret, the Power***

Byrne frequently uses metaphors in her book *The Secret, the Power*. They are not used for decorative purposes; they are used to persuade the audience of her ideas and to call them for action. For example, she says, "without love… you'd be like a stone statue" (2010, p.9). She uses the conceptual metaphor "NO LOVE, NO LIFE"; she compares being void of love to a non-living thing, which is a *stone statue*, which means that our life will be rigid if we do not love people or things around us. Here Byrne calls the audience to love everything they do or have in their life. She also quotes other people’s sayings to support her argument. She quotes the famous poet Robert Browning’s words "Take away love and our earth is a tomb" (p.9), in which a metaphor is also used by comparing life to a grave if it is void of love.

She also speaks metaphorically about the fact that "As you sow, so shall you reap", she says: "It doesn't matter whether your thoughts and feelings are good or bad, you are giving them out, and they will return to you as automatically and precisely as an echo returns the same words you sent out" (Byrne, 2010, p.9). Byrne uses the conceptual metaphor "THOUGHTS AND FEELINGS ARE AN ECHO"; she compares the results of our actions to an echo that returns precisely what we say. She emphasizes that everything happens is definitely a consequence of our deeds. This is a statement that implies a piece of advice that is expressed through using metaphorical language instead of being directly stated. This is what is called the "*illocutionary meaning*" (Austin, 1962, p. 98), which goes beyond the literal meaning, or what is called the speaker's meaning or the intended meaning. Another metaphorical image used by Byrne is comparing people to a caged parrot; she notes:

> If you parrot negative things and squawk about the things you don’t love, you are literally jailing yourself, like a parrot in a cage. Every time you talk about what you don’t love, you are adding another bar to the cage and you are locking yourself away from all the good. (Byrne, 2010, p.19)
If people speak about the undesirable things in their life, they will imprison themselves, and repeatedly talking about them will make things worse and add more barriers and constraints to that cage as Byrne believes. Abstract ideas are compared to physical things we can see to create a more tangible image. She creates a unified image using many lexical words: the verbs "parrot", "squawk", the nouns "parrot", "bar", and "cage" and the sentences "you are literally jailing yourself", and "you are adding another bar". This is what is called an original metaphor by comparing people to a caged parrot. It is noticeable how Byrne also uses parallelism as a rhetorical device to emphasize her points and convince the audience of her ideas and motivate them to adopt her thoughts and act in response and change their behaviors. Parallelism is a rhetorical device which relies on the repetition of the same structural pattern (Wales, 2001, p. 283). The structural patterns "you are literally jailing yourself", "you are adding another bar", and "you are locking yourself away" are used. Parallelism is used to catch the audience’s attention to the idea the author wants to convey and highlight. Another metaphor used by Byrne related to the image of birds is quoted below:

People who have great lives talk more about what they love. By doing so, they gain unlimited access to all the good in life, and they are as free as the birds that soar in the sky. To have a great life, break the bars of the cage that is jailing you; give love, talk only about what you love, and love will set you free. (Byrne, 2010, p. 20)

Byrne repeats the metaphorical image of the bird; the conceptual metaphors "PEOPLE ARE PARROTS" and "LOVE IS FREEDOM"; she compares talking about what we love to free birds that fly high in the sky. By speaking about the things we do not like, we are imprisoning ourselves. Love is personified; she compares love to a jail guard, by talking nicely to him; he will send you out of prison. Byrne draws a big picture of antonyms of freedom and imprisonment as a result of talking about the things we love or do not love. She turns abstract ideas into tangible images. She calls the audience for action and tries to convince them to speak about what they love to achieve and what they wish to fulfill.

Byrne uses repetition to hammer home the thoughts and ideas she wants to convince her audience with, she says "the force of love can set you free" (2010, p. 21). She also uses the storytelling technique to emphasise her ideas and convince her audience to apply this valuable rule in their life. She narrates a personal story she knows, she says:

I know of a woman who through love alone broke the bars that caged her. She had been left in poverty and faced with bringing up her children by herself after twenty years of an abusive marriage. Despite the extreme hardship she faced, this woman never allowed resentment, anger, or any ill feeling to take root inside her. She never talked negatively about her ex-husband but instead gave only positive thoughts and words about her dream of a new, perfect, beautiful house, and her dream of traveling to Europe. Even though she had no money to travel, she applied for and got a passport and bought small items she would need on her dream trip to Europe. Well, she did meet
her perfect and beautiful new husband. And after marrying, they moved to her husband’s home in Spain overlooking the ocean, where she now lives in happiness. (Byrne, 2010, p. 21)

Storytelling is mixed with metaphorical language; she repeats the metaphorical image of the bird and the cage. Storytelling is a rhetorical technique that is used to stir the audience’s emotions and convince them of the speaker’s / author’s ideas and viewpoints. Anderson (2008) and Amaireh (2013) have found that females use storytelling in their language in order to stir the audience’s emotions and convince them of their ideas and thoughts and ask them to do certain actions. Another interesting and original metaphor used by Byrne is comparing words and thoughts to a rocket ship, she says:

Imagine your thoughts and words as being like a rocket ship, and your feelings as the fuel. A rocket ship is a stationary vehicle that can’t do anything without fuel, because the fuel is the power that lifts the rocket ship. It is the same with your thoughts and words. Your thoughts and words are vehicles that can’t do anything without your feelings, because your feelings are the power of your thoughts and words!. (Byrne, 2010, p. 28)

Byrne used the metaphorical concept THOUGHTS AND WORDS ARE A ROCKET SHIP. This is what is called "original", "innovative", "imaginative" or a "bizarre" metaphor in which the writer or the speaker coins this metaphor (Newmark, 1988, p. 112), (Lakoff & Johnson, 1980, p. 139). The author’s message and perspectives are conveyed by using this type of metaphorical expression. Additionally, it highlights the idiosyncrasy of the author. Byrne turns abstract ideas like feelings and thoughts into tangible images that can be seen and felt such as the rocket ship, fuel, and vehicles.

4. Conclusion

The language that is used in best-selling books is worth to be analyzed to investigate how the authors try to convince their readers and to use a style that appeals for them to reach a big audience. This paper concludes that metaphorical language is highly used in this best-selling book by Byrne (2010), and this is one of the secrets and the power of the success of this book. Byrne has used many metaphors not only to decorate the language she uses but also to convince the audience of her ideas and to call them for action to accept her beliefs and change the older ones. This is in line with the Speech Act Theory propounded by Austin (1962) and Searle (1969).

The author has also used other rhetorical devices such as storytelling to convince the audience of her viewpoints, which is a device that is frequently used by females to persuade the audience of the speakers' or the writers' ideas and to stir their emotions. Repetition, such as the rhetorical device parallelism, was used in Byrne's work in order to emphasise her points and hammer home her ideas to achieve her goals of convincing the audience and changing their attitudes, behaviours or thoughts according to her perspectives of life.
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Class Conflict in Henry Fielding's *Joseph Andrews*

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Abstract

The basis of this paper is a research project that studies the struggle between classes in Henry Fielding's novel *Joseph Andrews*. It has been carried out during the second semester of the academic year 2019-2020 at the College of Science and Humanities, Hotat Bani Tamim, Prince Sattam Bin AbdulAziz University, Al-Kharj, Riyadh, Kingdom of Saudi Arabia. Since the issue of classes and class struggle dominates almost all aspects of life, it is natural to consider the importance of this phenomenon in literature, especially through theories that view literature as a reflection of real life. The most suitable school of literary criticism to tackle such a subject, according to the authors, is that of Marxism. Two basic Marxist principles are at the center of the study: class conflict and the notion of base and superstructure. The novel is studied as part of the superstructure which is a reflection of the ongoing class conflict occurring at the base mainly between feudal landlords and peasants. Three main questions have been addressed: 1) Is the novel a mere perpetuation of the upper class ideology and interests? 2) Is it a subversion of that ideology? or 3) Does it signify both a perpetuation of a class-structured society while condemning the negative aspects of the dominant ideology? The study reaches the conclusion that while Fielding favors a perpetuation of the already existing social order, he, nevertheless, levels bitter criticism at various upper class beliefs and practices that hinder the advancement of poor class causes.

Keywords: Base and superstructure, class conflict, *Joseph Andrews*, Marxist criticism

Introduction

Henry Fielding is a British novelist and dramatist who lived between 1707 and 1754, which places him in the neoclassical period (1660-1785), the Augustan period (1700-1744) and the Age of Sensibility (1745-1785). The History of the Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams, simply referred to as Joseph Andrews, is a 1742 "comic epic poem in prose" by novelist and dramatist Henry Fielding, "one of the greatest writers of his time" (Aiken, n.d.). Hazlitt describes him "as a painter of real life," and says "he was equal to Hogarth; as a mere observer of human nature, he was little inferior to Shakespeare" (Mundra & Mundra, 2016, p. 233). With Samuel Richardson, Fielding is considered a founder of the English novel (Allen, 2019). The novel itself is "a masterpiece of sustained irony and social criticism" (The Editors of Encyclopaedia Britannica, 2018, para. 2). It is distinguished for its use of "everyday reality of character and action as opposed to the fables of the past" ("Henry Fielding Facts", n.d., para. 7). It "embodies all of the principles of the Augustan Age" (Aiken, n.d. para. 1). Among the interesting themes in Joseph Andrews is class and birth as the novel abounds in various class divisions and issues related to high and low birth. The most suitable school of literary criticism to tackle class conflicts is that of Marxism. The researchers studied both Joseph Andrews and Marxist criticism in separate courses during our BA process. This is a great opportunity for us to explore and experiment with the field of literary criticism. To the best knowledge of the authors, the topic of the paper has so far never been dealt with applying Marxism.

The paper aims at studying the conflicts between classes in Joseph Andrews using the Marxist notions of base and superstructure, where class conflict, as part of the base, is reflected in the novel, being part of the superstructure. It is important to investigate the views of great writers especially when it comes to equality and social justice, and explore a number of key questions. The study seeks to answer important questions posed in Marxist literary criticism through an investigation of Joseph Andrews. Is Fielding in favor of the existing situation being built on exploitation of the lower class? Does he advance the cause of the latter in pursuit of a more equal and just society? Is he in favor of keeping the status quo but with a certain type of modification? This literary study is very beneficial in that it fills a gap in knowledge that has not been dealt with previously, namely the application of Marxist criticism to Joseph Andrews in the pursuit of the universal principles of equality and justice in the world. It aims at scrutinizing the work in order to find out where it stands in this respect. The study is also extremely significant in that it deals with literature, one of the three main disciplines studied at Prince Sattam bin Abdulaziz University, the other two being linguistics and translation. In fact, most research projects have so far dealt with education sciences and language teaching issues to the detriment of the other disciplines. This study will encourage more students to opt for literary research projects in order to address the imbalance.

Literature Review

McCrea (1984) warns that Joseph Andrews "stands as a kind of literary endangered species—a text that critics have dared to 'close'" (p. 137). Yet, Hudson (2015) maintains that the study of social class is crucial to the analysis of literature between 1660 and 1800. For an overview of literature and social class in the eighteenth century, refer to Hudson, 2015. Even though the theme
of class conflict in Joseph Andrews has not, to the best knowledge of the authors, been thoroughly explored by academics, the novel has stimulated numerous reactions from many critics who have studied it as "a microcosm of Augustan beliefs and principles" (Aiken, n.d., para. 2). In Joseph Andrews, Fielding portrays "human nature as it existed in all levels of society" and shows the nature of all social classes (Aiken, n.d., para. 3).

In addition to accurately depicting the nature of people, readers found that Fielding also enabled them to acquire knowledge on the customs and culture of English society through clear descriptions of its inhabitants and circumstances. Hazlitt writes:

I should be at a loss where to find in any authentic documents of the same period so satisfactory an account of the general state of society, and of moral, political, and religious feeling in the reign of George II as we meet with in the Adventures of Joseph Andrews and his friend Mr. Abraham Adams. (Wu, 1998, p. 401)

Fielding succeeds in creating "an entertaining and intellectually stimulating story that closely resembles reality" (Aiken, n.d., para. 7). The prominent theoretical framework of Marxism has been chosen to shed light on that reality.

Theoretical Framework
The present study concerns itself with two fundamental principles of Marxism: class struggle and the base and superstructure relationship. The first one concerns the evolution of society through a struggle between conflicting forces, resulting in social transformation. History teaches us that class conflict emanates from the exploitation of the lower class (peasants, proletariat, working class…) by the upper class (feudal lords, bourgeoisie, capitalists…) (Mambrol, 2016).

But what relation does this conflict have to literature? The second major principle in traditional Marxist theory is that society is made up of two parts: a base and a superstructure. Class conflict, the first principle, is part of the base which "shapes the superstructure." The superstructure includes literature which, in turn, is part of the system that "maintains and legitimates the base," where class conflict takes place. The relation of the two parts is bi-directional but the impact of the base on the superstructure is prominent.

Marxist criticism considers literary works as reverberations of the ongoing social struggles at the base. Therefore one of the aims of Marxist literary criticism is to analyze class struggle in literary texts by answering questions about whether the text serves 1) to preserve and maintain the ruling class ideology, 2) to disrupt and destabilize that ideology, or 3) to suggest both a perpetuation of a class-structured society while condemning the negative aspects of the existing state of affairs.

Research Design
The study of class conflict in the novel is divided into three main parts followed by a discussion: Part one concerns the study of the ways the bourgeoisie takes advantage of the proletariat to enrich themselves and fulfill their own desires at the expense of others; Part two studies the reaction of
the proletariat towards this exploitation; Part three concerns the result of the class struggle by studying the possibility of a new social order. The three parts are followed by a fourth part consisting in a discussion of a character who resists social classification, namely Mrs. Slipslop. The division of the study into the three main parts mentioned above follows another Marxist principle, that of the dialectical triplet: thesis, antithesis, synthesis. The triplet signifies an evolution of three notions in which the first one, thesis, is followed by a second one, antithesis, that contradicts it, and the conflict is resolved by the third notion of synthesis (Schnitker, 2013). The triplet is dealt with in the following data analysis components.

**Part I- Thesis: Upper Class Abuse**
This part explores how the upper class takes advantage of the lower in order to augment their wealth and satisfy their desires at the expense of others. It is divided into three sections: Exploitation, Disrespect and Punishment.

*Exploitation*
As reflected in *Joseph Andrews*, exploitation of the lower class by the upper is both material and emotional.

*Material Exploitation*
How do the rich exploit the poor materially? Material exploitation manifests itself in two components: 1) the increase in the amount of work and services required from the proletariat and 2) the decrease of wages to the lowest possible level.

*Maximization of Work*
The bourgeoisie always endeavors to get the most out of the working class. In order to achieve their goal, they literally enslave the weak. When the Hunter sets out for an educational tour of Europe, he is interested in acquiring more servants (Fielding, 1742). Sir Thomas buys Fanny from a traveling woman when Fanny is three or four in order to fully benefit from her services for the rest of her life (Fielding, 1742). Joseph’s job as a footman means he must attend Lady Booby wherever she goes (Fielding, 1742).

*Meager Wages*
Another manifestation of material exploitation is the meager wages the working class gets for maximum labor. When Mr. Peter Pounce, Lady Booby’s steward, sends for Joseph to give him his wages, it turns out that Pounce has made a profitable task out of holding back the servants’ wages, lending them the wages he has held back, and charging a very high interest on the money he has lent (Fielding, 1742). Adams helps Sir Thomas Booby win the election and become a Member of Parliament, but Thomas never delivers a living he had promised him because Lady Booby wanted to grant it to someone else (Fielding, 1742).

The wealthy also consider the lower class unworthy even of charity. While the parish poor totally depend on the charity of Lady Booby (Fielding, 1742), Pounce considers charity a “mean"
quality and “the Distresses of Mankind […] mostly imaginary” (Fielding, 1742, Bk. III, Ch. XIII). The Hunter and his friends even go as far as stealing Wilson's gold piece offered to Joseph and Adams (Fielding, 1742). The Host tells of the false-promises the Squire makes to the poor without keeping his word to the frustration of the expectations of his victims (Fielding, 1742, Bk. II, Ch. XVII). And although the Catholic Priest denounces the pride related to riches, claiming, “I have a Contempt for nothing so much as for Gold,” he soon asks poor Mr. Adams for eighteen pence to pay for reckoning (Fielding, 1742, Bk. III, Ch. VIII).

**Emotional Exploitation**

Apart from material exploitation, the bourgeoisie takes a further step towards taking advantage of the lower class emotionally and abusing them sexually. When Lady Booby goes to church, she spends more time passionately staring at Joseph than attending to Parson Adams's sermons (Fielding, 1742). Mrs. Slipslop reports that Lady Booby starts acting "like a Madwoman" when Joseph is away (Fielding, 1742, Bk. II, Ch. III). While poor Horatio is away Leonora dances with the wealthy Bellarmine (Fielding, 1742). Yet when the latter discovers that he cannot get Leonora's dowry, he leaves her and the country altogether, returning to France (Fielding, 1742).

When Fanny is abducted by the Hunter's men, Adams warns Joseph, “You have not only lost her, but have reason to fear the utmost Violence which Lust and Power can inflict upon her” (Fielding, 1742, Bk. III, Ch. XI). On their way to the Hunter's house, the Captain tries to convince Fanny that the Hunter's luxury is far better for her than a miserable life with Joseph. He then threatens Fanny that the Hunter will deprive her of her virginity by force if she does not willingly surrender (Fielding, 1742, III, Ch. XII).

**Contempt**

In addition to material and emotional exploitation, there is an upper class contempt for the "low-born" that is perceptible in their attitudes as well as in their actions towards them.

**Contemptuous Attitude**

The upper class do not consider the low born as human beings in the novel. The Squire says his parson considers the poor parishioners as people of another species (Fielding, 1742). They “think the least Familiarity with the Persons below them a Condescension, and if they were to go one Step farther, a Degradation” (Fielding, 1742, Bk. II, Ch. XIII). They judge the lower class by their appearance. Mr. Adams is often denied contact with the Booby family because Lady Booby “did not think [his] Dress good enough for the Gentry at her Table” (Fielding, 1742, Bk. II, Ch. VIII). Furthermore, the bourgeoisie even considers that the poor, for whom charity ought to be extended in the first place, are actually unworthy of it. Betty tells Mrs. Tow-wouse that Joseph may be “a greater Man than they took him for”; as a result, Mrs. Tow-wouse begins to feel better about having extended charity to him (Fielding, 1742, Bk. I, Ch. XV).

The poor are also unworthy of being loved. The lustful Lady Booby, Mr. Booby, and Pamela claim that the virtuous Fanny actually has no virtue and that marrying her would shame the family (Fielding, 1742). Poor suitors are looked down upon. Leonora's reason for exchanging
poor Horatio for the rich Bellarmine as a fiancé is mainly financial: “How vast is the difference between being the Wife of a poor Counsellor, and the Wife of one of Bellarmine’s Fortune!” (Fielding, 1742, Bk. II, Ch. IV). Mrs. Slipslop discusses the degradation of Lady Booby’s attraction to Joseph (Fielding, 1742). Lady Booby even converses with herself about her demeaning lust and the irrationality of Joseph’s inclination towards poor Fanny rather than herself (Fielding, 1742). And even though she feels ashamed of her sexual desire for Joseph, she abhors him for having stimulated it (Fielding, 1742).

**Treatment**

The upper class negative attitudes towards the low-born is translated into actions of discrimination, hypocrisy, avoidance, distrust, ill-treatment, ridicule, cruelty and abuse. The "lower-born" are recognized by the coarseness of their skin. Betty believes Joseph to be a gentleman on the basis of his fine skin (Fielding, 1742, Bk. I, Ch. XIV). If the rich have to deal with the poor, they only do it in a hypocritical way. The Squire, who makes a fake show of generosity to poor Mr. Adams, who is really generous and compassionate, deceitfully insists “I esteem Riches only as they give me an opportunity of doing Good” (Fielding, 1742, Bk. II, Ch. XVI). Otherwise, the upper class do their best to avoid mingling with the working class. Lady Booby describes Joseph as a “Vagabond” who does not deserve to “settle” in her parish and “bring a Nest of Beggars” into it (Fielding, 1742, Bk. IV, Ch. II). Later, when it turns out that he is initially an upper class member, Mr. Booby brings him back to Lady Booby expecting her to treat him with respect as a member of the family. Lady Booby complies delightedly, but she refuses to receive his fiancée Fanny whose real identity as a member of the upper class has not yet been unveiled at this stage (Fielding, 1742). Before the revelation, Joseph and Fanny are made to dine in the kitchen with Lady Booby criticizing Mr. Adams for befriending a footman (Fielding, 1742).

The low born are not worthy of trust in financial matters even when they deal with the clergy. The well-off clergyman of the parish refuses to when Adams asks to borrow a desperately needed amount of money (Fielding, 1742). When Joseph and Mr. Adams ask the Hostess to postpone the payment of their bill, she accepts to their surprise because she thinks Adams and the frightening Parson Trulliber are biological brothers, not just brothers in religion. When she learns the truth, she goes back on her word to delay the payment (Fielding, 1742). To the rich, the low born are unworthy of the basic necessities of survival. When the Surgeon learns that the injured Joseph is “a poor foot Passenger” and not a gentleman, he refrains from treating him and simply goes back to bed (Fielding, 1742, Bk. I, Ch. XII). When the rude Host at the inn finds his wife tending to the injured footman, he insults her and asks her to attend the more refined guests (Fielding, 1742). After their hounds attacked Joseph and Mr. Adams, the hunters are worried about the injuries the hounds have suffered, blaming Joseph for assaulting the dogs! (Fielding, 1742).

Even in issues related to love between men and women, the upper class tends to show no mercy. When Bellarmine proposes to Horatio's fiancée, Leonora, she immediately refers him to her father, not paying much attention to the feelings of Horatio because, as she rationalizes, “Bellarmine may be as miserable for me too” (Fielding, 1742, Bk. II, Ch. IV). Her Aunt further
advices her to go for Bellarmine because, for her, “there is not anything worth our Regard besides Money” (Fielding, 1742, Bk. II, Ch. IV). Then she simply informs Horatio of “a small Alteration in the Affections of Leonora” (Fielding, 1742, Bk. II, Ch. IV).

In addition, the low born are constantly used by the upper class as subjects of amusement and ridicule. The Coachman discloses that the father of pompous Mrs. Grave-airs is actually a low-born who worked as a postilion, the well-off passengers begin to denigrate her for trying to act above her station (Fielding, 1742). Instead of running for their rescue, the hunters are entertained by the sight of Joseph and Mr. Adams struggling with the unleashed dogs (Fielding, 1742). Lady Booby tells the intrusive Mrs. Slipslop that she is “a comical Creature” (Fielding, 1742, Bk. IV, Ch. VI). She then takes her guests on a surprise visit to the Adams family in order to enjoy seeing a large family who could barely make ends meet, surviving on scanty wages. Taken aback, Mrs. Adams feels humiliated to receive her upper-class visitors without prior notification (Fielding, 1742).

Meanness towards the lower class seems to have no limits. The Hunter’s weird guests commit cruel hoaxes against Mr. Adams (Fielding, 1742). The landlady of the inn, Mrs. Towwouse, accuses her husband of “abus[ing] my Bed, my own Bed, with my own Servant,” Betty, against whom she threatens to use violence calling her a “She Dog” while sparing her husband (Fielding, 1742, Bk. I, Ch. XVII). She does not hesitate to dash blood in Mr. Adams’s face (Fielding, 1742). Punishment could reach laying off as Lady Booby dismisses Joseph from her service for not tending to her sexual desires (Fielding, 1742).

**Punishment**
Contempt and ill-treatment do not seem to suffice. If members of the lower class do not abide by the rules and limits set by the upper class, no matter how unjust they may be, the reaction is immediate, decisive and disparaging. It ranges from unlawful detention to legal action. When Adams, Fanny, and Joseph prepare to set out from the inn, they are prevented because of a bill they cannot pay (Fielding, 1742). The Hostler detains Joseph at the inn for being unable to pay for the horse’s sustenance (Fielding, 1742). Mrs. Towwouse discharges Betty for tending to her husband's sexual whims while simply bringing her husband back under control (Fielding, 1742). Yet, Lady Booby decides to dismiss Joseph from her service because he refuses to tend to her lustful desires (Fielding, 1742). She summons Lawyer Scout and demands that he supply the legal justification for her resolution “to have no discarded Servants of mine settled here” (Fielding, 1742, Bk. IV, Ch. III).

Thus, the upper class takes advantage of the lower, exploits, disrespects and punishes them in order to augment their wealth and satisfy their own desires to the detriment of the weak. How would the latter react?

**Part II- Antithesis: Lower Class Response**
The upper class exploitation of the lower class results in the latter's misery and suffering, brings their honesty to the fore, and sheds light on their resistance of the corruption of the bourgeoisie
and insistence on their own rights mainly through hard work and occasionally via the use of violence.

**Lower Class Wretchedness**
The primary reaction to exploitation and the lack of means is recourse to the religious qualities of patience and submission. We learn that the poor generally live a hand-to-mouth existence. Mr. Abraham Adams's meager income can barely cover the expenses of his wife and six children, but he patiently perseveres (Fielding, 1742, Bk. I, Ch. III). When Fanny is abducted, Joseph asks Mr. Adams to tell him a sermon about patience and submission (Fielding, 1742, Bk. III, Ch. XI). Adams adds that Joseph must remember that “no Accident happens to us without the Divine Permission, and that it is the Duty of a Man and a Christian to submit” (Fielding, 1742, Bk. III, Ch. XI).

**Honesty towards the Upper Class**
Even though they are victims to upper class atrocities, members of the supposedly low born class carry out their duties in an honestly professional manner without complaint. At the age of twenty-one, Joseph appears possessed of “an Air, which to those who have not seen many Noblemen, would give an Idea of Nobility” (Fielding, 1742, Bk. I, Ch. VIII). One of the jobs of Joseph was to ride Sir Thomas’s horses in races, which he accomplished perfectly well with the necessary strength and diligence and without susceptibility to corruption or crookedness (Fielding, 1742). Besides, despite the fact that Lady Booby makes a clear attempt to sexually allure him, he innocently remarks that “if it had not been so great a Lady, I should have thought she had had a mind to me” (Fielding, 1742, Bk. I, Ch. VI). Mr. Adams also expresses his regret over her decline (Fielding, 1742). When Parson Trulliber threatens him with his fist, he chooses to leave with a smile (Fielding, 1742). On seeing the landscape, Mr. Adams values it for its natural beauty when Peter Pounce calculates its material worth (Fielding, 1742).

**Resistance**
Their honesty in dealing with the bourgeoisie does not prevent the proletariat from resisting their corruption in all its forms. Joseph defends his actions against abuse (Fielding, 1742). Adams “persist[s] in doing his Duty without regarding the Consequence it might have on his worldly Interest” (Fielding, 1742, Bk. IV, Ch. III). When Pounce describes him as a “shabby Fellow,” Mr. Adams leaves the carriage to preserve his dignity (Fielding, 1742, Bk. III, Ch. XIII).

The poor do not only defend themselves, they also defend each other against the aggressions of the wealthy. Joseph gets involved to advise the Host to observe reverence towards Mr. Adams (Fielding, 1742). The latter insists on marrying Joseph and Fanny despite Lady Booby’s warning to dismiss him. “Being poor,” he declares, “is no Reason against their marrying” (Fielding, 1742, Bk. IV, Ch. II).

In addition, the poor stand firmly against any form of sexual abuse committed by the upper class. Even though he runs the risk of being dismissed, Joseph makes it clear to Lady Booby that he would “rather die a thousand Deaths” than have sex out of wedlock with her (Fielding, 1742,
Bk. I, Ch. V). He does not desire to keep his job with her if she insists on her abuse (Fielding, 1742). He cannot see “why, because I am a Man, or because I am poor, my Virtue should be subservient to [a lady’s] Pleasure” (Fielding, 1742, Bk. I, Ch. VIII). Joseph also refers to the virtue of his sister, Pamela Andrews, who has resisted attempts of sexual abuse by her master when she was a maid-servant in his household (Fielding, 1742). Mr. Adams also condemns the “Course of Life” of Mr. Wilson, who attempts to “Intrigue[s]” a number of “the finest Women in Town,” as “below the Life of an Animal, hardly above Vegetation” (Fielding, 1742, Bk. III, Ch. III).

**Insistence on Rights**

When Parson Trulliiber alleges that Mr. Adams is acting like a clergyman in order to beg for money, the latter answers, “[S]uppose I am not a Clergyman, I am nevertheless thy Brother, and thou, as a Christian, much more as a Clergyman, art obliged to relieve my Distress” (Fielding, 1742, Bk. II, Ch. XIV). He insists that actions must speak louder than words and “Whoever therefore is void of Charity, I make no scruple of pronouncing that he is no Christian” (Fielding, 1742, Bk. II, Ch. XIV). Later, Joseph comments on the incident with a common saying among footmen that “those Masters who promise the most perform the least” (Fielding, 1742, Bk. II, Ch. XVI). Mr. Adams regrets bad characters but keeps hope in the possibility of their improvement (Fielding, 1742, Bk. II, Ch. XVII). Mr. Adams then appeals to the parish for charity, but his effort came to no avail; he comes back disappointed in the absence of the value of charity in the country (Fielding, 1742). Relief, however, soon comes from a poor Pedlar who lends Mr. Adams and Joseph the money they need to pay for their due debt (Fielding, 1742). “[T]hese poor People, who could not engage the Compassion of Riches and Piety, were at length delivered out of their Distress by the Charity of a poor Pedlar” (Fielding, 1742, Bk. II, Ch. XV). Joseph insists on the benefits of charity as a sign of a man’s honor rather than the accumulation of wealth and worldly items (Fielding, 1742).

**Diligence**

The poor, however, do not allow themselves to be totally reliant on charity from the mean rich; they work hard to ameliorate their status. Horatio does his utmost to acquire “a very considerable Fortune” (Fielding, 1742, Bk. II, Ch. VI).

**Violence**

Response to the Bourgeoisie could also turn violent. Gypsies abduct the children of the rich to sell them or ask for ransom (Fielding, 1742). “Bellarmine was run through the Body by Horatio" because the former made a move on his fiancée, Leonora, and the "Surgeons had declared the Wound mortal” (Fielding, 1742, Bk. II, Ch. IV). Joseph boxes Beau Didapper for the same reason in order to defend Fanny (Fielding, 1742).

The upper class takes advantage of the lower, exploits, disrespects andpunishes them in order to enrich themselves and satisfy their desires. The situation results in lower class misery and suffering, their resistance of the corruption of the bourgeoisie and insistence on their own rights peacefully or violently. Will the outcome be a different situation? And how different?
Part III- Synthesis: Result: A New Situation

Preserving the Status Quo

There are signs in Fielding's narrative that both the upper and the lower classes are in for maintaining the distance that separates them and, by extension, defending the status quo and resisting social change. Fielding himself stands up for some upper class practices. Justifying Lady Booby's lust after Joseph, he calls on the reader to sympathize with her for the simple reason that Joseph's physical beauty is irresistible (Fielding, 1742). When she dismisses Joseph, it is because of the state rage she undergoes (Fielding, 1742). The novelist further justifies his defense by drawing the reader's attention to “the different Operations of this Passion of Love in the gentle and cultivated Mind of the Lady Booby, from those which it effected in the less polished and coarser Disposition of Mrs. Slipslop” (Fielding, 1742, Bk. I, Ch. VII).

Thus, even though both women lust after Joseph, Fielding sides with Lady Booby's refined ways at the expense of lower class Mrs. Slipslop. Disdain of the lower class also comes from the Quack-Doctor who mocks everything that Mr. Adams says in favor of civility (Fielding, 1742). Judging people, claims Fielding, is mostly subjective as it depends on personal experiences. When two travelers express their contradictory opinions about a gentleman landowner Justice, it turned out to emanate from the fact that they were opposing parties in a recent cause he has decided (Fielding, 1742). Lower class members also are keen on being distanced from the upper class. Joseph “[swears] he would own no Relation to anyone who was an Enemy to her [Fanny] he loved more than all the World” (Fielding, 1742, Bk. IV, Ch. XI). This tone stresses the importance of taking the lower class seriously.

Importance of Lower Class

The lower class, usually looked down upon by the upper class, seems to gain the sympathy of Henry Fielding in the novel. Right from the preface, he justifies his choice of writing a “comic Epic-Poem in Prose” because, contrary to the "serious Romance", it includes lower-class characters (Fielding, 1742, Bk. I, Preface) Joey, or Joseph, the hero of the narrative, is first introduced as the son of the low-born Mr. and Mrs. Andrews even though, as the Pedlar confirms, “his Parents were Persons of much greater Circumstances than those he had hitherto mistaken for such” (Fielding, 1742, Bk. IV, Ch. XV).

Class Rapprochement

Fielding derides the socially accepted contract that only families of the higher class are considered to be “families” in the proper sense of the word; thus, a person without a noble lineage is considered to have no ancestors at all, and therefore cannot be a hero. Fielding, however, maintains that Joseph is fully fit to be a hero: “Would it not be hard, that a Man who hath no Ancestors should therefore be render’d incapable of acquiring Honour, when we see so many who have no Virtues, enjoying the Honour of their Forefathers?” (Fielding, 1742, Bk. I, Ch. II).

Top-Down Rapprochement

The upper class begins to show signs of sympathizing with the poor both materially and morally. On the material level, for instance, Fielding informs us that were it not for his wife's stinginess,
Sir Thomas would have been more generous to the poor (Fielding, 1742). Mr. Booby awards Fanny £2,000 so that Joseph can buy an estate (Fielding, 1742). Besides, the guests praise the Wilsons’ charity towards their neighbors as Mr. and Mrs. Wilson give the poor travellers provisions, including a gold piece, so that they can avoid trouble along the way (Fielding, 1742). Mr. Adams declares “that this was the Manner in which the People had lived in the Golden Age” (Fielding, 1742, Bk. III, Ch. IV)

On the moral level, some upper class members tend to embrace the high moral qualities of the lower class. Wilson leaves the club of Freethinkers when he discovers the hypocrisy and arrogance of its members, being convinced that “Vanity is the worst of Passions, and more apt to contaminate the Mind than any other” (Fielding, 1742, Bk. III, Ch. III). He realizes that:

the Pleasures of the World are chiefly Folly, and the Business of it mostly Knavery; and both, nothing better than Vanity: The Men of Pleasure tearing one another to Pieces, from the Emulation of spending Money, and the Men of Business from Envy in getting it. (Fielding, 1742, Bk. III, Ch. III)

**Bottom-Up Rapprochement: Climbing the Social Ladder**

The lower class, in turn, makes a further step towards acquiring high class attitudes and manners. Mr. Adams volunteers to teach Joseph Latin, “by which means he might be qualified for a higher Station than that of Footman” (Fielding, 1742, Bk. I, Ch. III). Fanny impresses high people with her unsophisticated beauty, innocent manners and “a natural Gentility, superior to the Acquisition of Art, which surprised all who beheld her” (Fielding, 1742, Bk. II, Ch. XII). On the other hand, we also learn that Lady Booby's “dear Reputation" is in fact "in the power of her Servants,” Mrs. Slipslop and Joseph (Fielding, 1742, Bk. I, Ch. IX).

The upper class takes advantage of the lower class. The latter fights back but with no decisive outcome. The status quo is maintained even though signs of compromise between classes begin to show. Yet, one character seems to show no signs of being as stable as to be socially categorized as belonging to a specific class.

**Part IV- Discussion: Class Evasion**

Having lived as a servant at Lady Booby's household, Mrs. Slipslop who is at the top of the servant class acquires the attitudes and practices of the upper class, both positive and negative, which makes her social classification hard to identify (Fielding, 1742). Fielding describes her as a pompous waiting-gentlewoman (Fielding, 1742). He tells us that while she does not totally forget about her former workmate Fanny Goodwill, she, however, has to affirm her social superiority in disregarding her. He explains the social differences between "High People" and "Low People," or "People of Fashion" and "People of No Fashion" (Fielding, 1742, Bk. II, Ch. XIII). She tries showing off a charitable behavior towards the poor, paying for Adams’s stay during a stopover at the inn (Fielding, 1742). She defends Joseph, expressing her astonishment at the possibility for any “Christian Woman” to reject admiring him (Fielding, 1742, Bk. II, Ch. V). Slipslop also
zealously defends Joseph against the claim that he is “coarse” and wishes she could turn him into a gentleman and marry him (Fielding, 1742, Bk. IV, Ch. VI).

Like her mistress, however, she also seems to be schizophrenically holding the attitude and its opposite, as Mr. Adams remarks (Fielding, 1742). When greeted, Mrs. Slipslop disdainfully refuses to answer (Fielding, 1742). She even assaults the Hostess at the inn (Fielding, 1742). Mrs. Slipslop becomes sexually attracted to Joseph, just like Lady Booby. She tries to seduce him with “Tea, Sweetmeats, Wine, and many other Delicacies” (Fielding, 1742, Bk. 1, Ch. VI). She goes as far as springing at him to satisfy her lust (Fielding, 1742, Bk. 1, Ch. VI). Fielding describes her as a would-be rapist (Fielding, 1742). When Joseph refuses her advances, she accuses him of being ungrateful (Fielding, 1742).

Like high class people, Mrs. Slipslop is dreaded by Lady Booby herself. When the latter decides to fire her, she leaves, slamming the door behind her. Soon Lady Booby begins to worry about her revealing her secrets; she calls her back and restores her to her position (Fielding, 1742). Contrary to Hudson's claim that "Marxist interpretations of class conflict between the aristocracy and emergent middle class are unhelpful in describing the political situation in eighteenth-century Britain and its literary works" (2015, p.1), the analysis of Joseph Andrews using the Marxist notions of base and superstructure has proven fruitful. In Joseph Andrews, the upper class takes advantage of the lower, exploits, disrespects and punishes them. The lower class resists peacefully and occasionally in violence. The outcome is not totally conclusive. Both the upper and the lower classes sometimes seem to be in for maintaining the status quo and resisting social change. At other times, the upper class begins to show signs of sympathizing with the poor both materially and morally; the lower class, in turn, makes a further step towards acquiring high class attitudes and manners, ending up in a bi-directional rapprochement relationship. That relationship does not amount to blurring the differences between classes or creating the ideal Marxist classless society.

**Conclusion**

Studying the struggle between social classes in Henry Fielding's *Joseph Andrews* has proven effective through the use of the Marxist principles of base and superstructure. As part of the superstructure, the novel accurately reflects the ongoing class conflict occurring at the base between feudal landlords and poor peasants. Three main questions have been addressed: 1) Is the novel a mere preservation of the upper class ideology and interests? 2) Is it a rebellion against that ideology? Or 3) Does it signify both a perpetuation of a class-structured society while condemning the negative aspects of the dominant ideology? The study reaches the conclusion that while Fielding favors a perpetuation of the already existing social order, he, nevertheless, levels bitter criticism at various upper class beliefs and practices that hinder the advancement of poor class causes. Fielding disapproves of upper class exploitation and disdain of the lower class. He gives the latter a voice to express their rejection of being treated unfairly. The upper class shows signs of sympathizing with the poor both materially and morally; the lower class, in turn, endeavors to acquire high class attitudes and manners. The bi-directional rapprochement relationship, however, is far from leading to the Marxist ultimate principle of an ideal classless society.
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References


The Protagonist and the City: Istanbul in Orphan Pamuk’s *A Strangeness in My Mind* and *The Museum of Innocence*

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Abstract  
The study is an attempt to focus on one of the world's biggest cultural cities; Istanbul through the works of one of Turley's great modernist writers Orphan Pamuk. The study tries to answer the following question: How does Pamuk use the personal stories of his characters to chronicle the historical development of Istanbul? Two novels have been selected for the study; *A Strangeness in My Mind* and *The Museum of Innocence*. The significance of the study lies in trying to show how these two texts, not only reveal the writer's reflections on urban space, but also show the character’s experience in urban space and how the author uses these experiences to chronicle the history of the city. The study shows that the role of Istanbul in Pamuk's novels moves from the setting for the action to an active element of the action and relation between the characters in these novels and Istanbul is a relation that evolves with time, wherein, both the variables are influenced by the action of one another.

Keywords: Istanbul, Pamuk, Turkish novel, urban literature

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Introduction

The city as a setting of literature has been a central theme and a key motif in modernist literature and a recurrent concern of thematically oriented criticism. The novel is considered the literary form of the city as its appearance coincided with the emergence of big European cities. Many of the world's best novels are set in cities and many novelists have been considered the voices of their cities. One hears of Dickens' London, Joyce's Dublin, and Mahfouz's Cairo. Numerous novels and poems reflect the ways in which cities generate states of shock, exhilaration, alienation, anonymity, confusion or thrill (Mullin, 2016). Burton Pike in *The Image of the City in Modern Literature*, tells us that "The city always speaks, and with many voices. It has been a powerful image in literature since literature began" (Pike, 1981). When we talk of the urban space, we do not mean only the physical and natural entities comprised of roads, houses, public facilitations, but also social space composed of government and other management institutions. Lefebvre (1991) defines urban space as “the place where people walk around, find themselves standing before and inside piles of objects, experience the intertwining threads of their activities until they become unrecognizable, entangle situations” (56). Williams (1973) sees urban space as "The great buildings of civilization, the meeting places, the libraries, the theatres and domes; and often more moving than these, the houses, the streets, the press and excitement of so many people with so many purposes. I have stood in so many cities and felt this pulse: in the physical differences of Stockholm and Florence, Paris and Milan "(p. 6)

The city is even more than "the place where people walk around" and "The great buildings of civilization". It is also a psychological state that impacts the actions of the characters.

In contemporary literature, the modern city is shown to be very complex. There are a number of writers who move towards the physical reality of the modern urban life and surroundings. Cities are the settings of complex and varied global and local interconnections that have the capability to generate varied social, economic, political dimensions. Lehan (1998) explores the dynamism of urban imagery and the links between literary expression and the history of the city. He rightly argues that transformations in the structure and role of cities influenced the form of the urban novel, linking developments in urban literature with developments of the city, attributing various narrative methods and trends to historical stages of urbanization. Jones (2014) sees that cities are manifested with collective identity that carefully maneuver the personality of an individual or a collective group. Individuals are seemingly impacted by the prevailing sense of the psychology that the cities are inculcated with (Jones, 2014).

Objectives of the Study

The most important objective of this study is to make a modest contribution to the field of urban literature through focusing on one of the world's biggest cultural cities; Istanbul and its representation and role in the works of one of Turley's great modernist writers Pamuk. The study tries to answer the following questions:

- How was Pamuk connected to his city?
- How does he present it in his works?
- How does he use the personal stories of his characters to chronicle the historical development of Istanbul?
- How does the city affect the behavior of the protagonist in the two novels?

**Significance of the Study**

The significance of the study lies in the fact that these two texts not only reveal the writer’s reflections on urban space, but also show the character’s experience in urban space especially psychological experience. It is a modest contribution to the study of the relationship between novel and the city. The role of Istanbul in Pamuk's novels moves from the setting for the action to an active element of the action. Through examining relevant selected texts by Pamuk that deal with the Istanbul, the researcher tries to construct a literary image of the space of this city in 20th c.

**Literature Review**

Literature is connected with cities even before the appearance of the novel as a literary form. This relationship between literature and the city developed through ages. Lehan (1998) examines the dynamism of urban imagery, exploring links between literary expression and the history of the city. In a sweeping analysis of western literature, Lehan thinks that as the city grew and its social and economic functions became more complex, writers developed new ways with which to deal with the metropolitan landscape. Lehan thinks that various stages of urban development created new ways of conceptualizing the city. In his preface to Writing the City: Urban Visions and Literary Modernism, Harding (2003) states that the most important work of art created by the city is the city itself, because in its totality, urban civilization represents the peak of human achievement. He discusses culture cities that are symbols used by the authors to legitimize their struggle for cultural authority. Miles in Cities and Literature offers a critical introduction to the relation between cities from the late eighteenth to twenty-first centuries. He examines examples of writing from different parts of the world including Europe, North America and post-colonial countries. Judith Flanders wrote a book entitled The Victorian City: Everyday Life in Dickens’ London. The main argument of the book is that Dickens and London need to be understood together, not simply because Dickens loved London and set novels in it but because Dickens and London were formative of one another. The book is of interest to social and urban historians and literary critics interested in sociocultural contexts.

Wesselman (2012) examines the literary representations of the postmodern city. He comments that while the early decades of the 20th century were characterized by the metropolis that have high concentration of people and enterprise, the second half of the 20th century is marked by a changed usage of existing urban space with a different kind of city – sprawling, flexible, to be understood in different frameworks. This study deals with aspects of the postmodern city by looking at American literary works from the 1960s to the end of the century. These facets are represented in literary works, of course, but the researcher's usage of these texts is clearly geared towards looking beyond literary categories. Literary works offer a reflection of and on the city. The researcher's aim is to approach urban topics by using literature as a way of thinking about the city, which can therefore be brought together with theoretical of social scientific ways of thinking.
Some studies focused on the representation of a city in the writing of an author. Vermeulen (2013) reveals that while Teju Cole's novel Open City probes rather than confirms an aesthetic cosmopolitan program using a flat, nearly callous tone, it shows the incompetence of contemporary calls for aesthetic and memorial cosmopolitan practices to deal with a global landscape full of injustice and inequality. Vermeulen goes on to say that Open City's successful blend of metropolitanism, aestheticism, and intercultural curiosity sharply connects it to a cosmopolitan tradition. He concludes that from its title onward, Open City seems to assimilate the cosmopolitan principle that the cultivation of curiosity and attentiveness is the appropriate tool for fostering connections beyond cultural, ethnic, or national borders. Neumann and Kappel (2019) explore outlines of literary musicality in the novel, showing the relationship between literature and music and how they are linked to the novel's main themes. The researchers show how intermedial references in Open City create an additional meaning. The researchers argue that the contrapuntal structure of the novel clashes with the protagonist-narrator's contrapuntal reading of urban places and histories, asking readers to rethink conventionalized notions of black diasporic subjects.

There are major cities that feature in literature such as London, Paris, New York, Cairo, etc. Another major city which features in literary works is Mumbai. Dusunge believes that cities must be understood from various perspectives that adhere to the social, cultural, economic and political constructs. This understanding will aid in the solving the pressing issues that plague the development of the current city or state. Rameshwar mentions that the idea of a city or a state is not just limited to its geographical boundaries, rather, it is defined by the collective approach of the population which reflects the psychological state of the city. Cities are defined not only by their buildings, roads, infrastructure and various materialistic aspects, but also by the intricacies that occur within their geographical realm.

Ledden (1998) focuses on the educational system and status of social classes in Dublin, Ireland. He explores the Irish educational system and social class as represented in the writings of James Joyce. He examines several aspects including the practice of religion, the role of newspapers, middle class education and class distinctions in educational system. Sometimes researchers carry out comparative studies on the way two writers represent their respective cities in their works. Jay Clayton gives a comparative study of Dickens's London and Joyce’s Dublin. He argues that with the possible exception of Flaubert, the works of Charles Dickens represent a more significant intertext for James Joyce than those of any other 19th-century novelist. He shows that examining the relationship between the two writers highlights the intertwined destinies of London and Dublin (Ledden, 1998).

Studying the city in literature is not limited to the western literature. There are several studies that deal with the representation of the city in literature in Third World countries. Sryfi (2018) argues that a study of how city space is portrayed in the Moroccan novel in Arabic is a useful contribution to the overall study of the importance of space in fiction. This dissertation re-reads, examines, and analyzes the use of the city landscape in four Moroccan novels in Arabic. It critically re-evaluates both space and spatiality as used by two Moroccan authors; Muhammad...
Shukri and Muhammad Zafzaf. The focus is on four novels by these two authors, works that provide representative depictions of the two cities—Tangier and Casablanca. The study highlights the Moroccan city and traces its evolving role from a mere background to an actively productive element (Mbarek Sryfi, 2018).

Methodology
The research is theoretical and analytical in nature and based on library materials. The procedure of data analysis is based on close reading and text analysis. Previous studies are presented before focusing on Istanbul in the novels of Pamuk. Two novels have been selected for the study: A Strangeness in My Mind and The Museum of Innocence. The image of Istanbul in the writers' novels is analyzed.

Orphan’s Istanbul
The Nobel presentation speech addresses Pamuk as the writer who metamorphosed Istanbul into an indisputable literary territory comparing Pamuk's Istanbul to Dostoyevsky’s St. Petersburg, Joyce’s Dublin or Proust’s Paris. Istanbul as seen in the works of Pamuk is "a place where readers from all corners of the world can live another life, just as credible as their own, filled by an alien feeling that they immediately recognize as their own” (Award speech, 2006). Like, London and Paris, the major western cultural centers, Istanbul is one of the most important cultural centers in the Orient. Istanbul is an emblem of civilization and culture as one finds in its history, the maximum concentration for the power and culture of Turkish community. It is the place where the diffused rays of many beams of life fall into focus, with gains in social effectiveness and significance. Istanbul is the city of two civilizations that at a certain age in history have formed a happy marriage. The first of these, the Islamic civilization hundreds of years old, the second, is the European civilization. Istanbul is the sine qua non of the global city because in every respect it encapsulates the processes of globalization. It represents the movability and cosmopolitanism of the global city, and the fluidity, and ambivalent sense of home that has come to characterize diasporic populations. The European foreign cultural practices coexist with the remnants of the former, collapsed civilization – the Ottoman Empire.

According to Afridi and Buyze, (2012) Pamuk “represents a mélange of voices in his complicated and multifaceted existential and political narratives of ordinary lives” (23). He has explored different literary forms ranging from realism to modernism to Sufi meta-fiction to postmodernism. With his combination of the postmodern style and mysticism, he has taken the standard of the Turkish novel to a different level. As a novelist, Pamuk is comfortable weaving the threads of modern Turkish life and politics through various settings. He writes novels that examine the paradoxes and interconnections of his country’s culture and politics, revealing bare the contradictions of perspective that shadow the Turkish society. Orphan filled his books with the details of street names and neighborhoods; was interested in the physical environment of the city—the architecture, the noise, the air quality, the historical places. He knew that urban life encompassed all classes and occupations— lawyers, politicians, journalists, editors, scholars, beggars, day laborers, pub keepers, and teachers. The process of transformation from a traditional
society to a modern industrial one in the twentieth century was traumatic on the part of Istanbul’s residents.

According to Levy (1978), the role of a city in a novel moves from being the setting for the action in the novel to be an active part of that action. The buildings in Istanbul symbolized ideas, such as, patriotism, religious identity and regal power. Pamuk's novels investigate the ongoing search for Turkish identity, portrayed and integrated as a clash of contradictions that needs to be conquered: East and West, Turkish majority and former imperial minorities, nationalism and cosmopolitanism, cultural homogenization and cultural pluralism. Much of the work of Pamuk is marked by an aspiration for a brilliant past as well as an outrage at the corruption that distorts that past. The contradiction, thus, exists in the writer's mind, in his novels and in his beloved city.

**A Strangeness in My Mind**

It is an urban novel narrating the life and love story of an Istanbul street seller named Mevlut Karataş. The main theme of the novel is the process of Istanbul’s transformation from an old city into a booming metropolis. This is paralleled to the changes taking place in the protagonist’s life who witnessed the socio-political, cultural, economic, and environmental changes Istanbul underwent during the period from 1969 to 2012. Like many Turkish people at that time, Mevlut came to Istanbul at the age of twelve to accompany his father who had already migrated to the metropolis from a Central Anatolian village. Throughout *A Strangeness in My Mind*, Mevlut wanders in the streets of Istanbul every day trying to understand his strange feelings and thoughts regarding many things like life, change and love. The city in the novel is more than a setting. It is presented as a character in the novel or a force with which the protagonist is in love and conflict at the same time. Mevlut consistently doubts his belonging to the city whose streets he has learnt inch by inch. He is not sure whether he can be accepted by the city as a true inhabitant or discarded like trash. Mevlut’s desire is developing a sense of belonging and becoming an inseparable part of the city and the novel is about his struggle to exist in the modernization process of the ancient metropolis

*A Strangeness in My Mind* follows Istanbul's urban transformation movements and explains the effects of this transformation on social memory and urban memory through the story of the protagonist. This transformation is sometimes painful to the character "On the Taksim side of the six-lane boulevard that was being opened, the destruction of large apartment buildings over sixty-seventy years has affected him the most" (Pamuk, 2014, p. 260). Old places are destroyed and replaced with new ones

"Many of the three-story houses in the gardens, which made up a large part of the city, were demolished, and high-rise apartments where the residents of the upper floors would not hear the voice of a street vendor was erected "(Pamuk, 2014 p. 28).

In twenty-five years, all of the first buildings, single-storey briquette structures were destroyed and these places became part of the city like Zeytinburnu, Gaziosmanpaşa, Ümraniye" (p. 366) This transformation is not limited to buildings. Even people were transformed. "While the old people
disappeared from sight with their buildings, new people settled to higher, more intimidating, more concrete buildings” (pp. 457-458). Mevlüt felt that he was not one of these new people. He felt he was becoming more and more alienated to Istanbul as time passed. Maybe it is because of the millions of new people and their new homes, high buildings, shopping centers that have grown up like "unstoppable flood waves" (p. 457).

**Museum of Innocence**

Pamuk was collecting relics of the past for his project *Museum of Innocence* in the same time he was writing a novel and both works were aimed at testifying a historical period of the city of Istanbul especially between the 1960s and the 1980s. The Museum of Innocence built in Istanbul contains items apparently belonging to the narrator of the novel bearing the same title, which was published in 2008. In the book, the protagonist Kemal collects a big collection of objects linked to his sweetheart, and at the same time to the period of their love story, as a way to get over the destructive sadness deriving from her loss. Kemal's personal story is narrated to the reader through making constant reference to the objects that will be exhibited in the future museum.

"Sometimes, thus, consoled, I would imagine it possible for me to frame my collection with a story, and I would dream happily of a museum where I could display my life – the life that first my mother, and then Osman, and finally everyone else thought I had wasted – where I could tell my story through the things that Füsun had left behind, as a lesson to us all (Pamuk, 2008, p.307)"

The objects do not only tell the personal story of one individual but also the story of the whole city and preserve the common memory of world that had disappeared just like the protagonist's beloved. The novel transform time into a literary work while the museum transforms time into a space that combines the personal and the collective memory. As Sönmez (2019) says that in the novel every object represents the atmosphere of Turkey in the 1970s even if they belong to the protagonist of the story. The protagonist's memories do not reflect a simply individual history, but rather construct the imagery of a whole nation by depicting the streets, neighborhood, houses, districts, and objects of Istanbul as seen by the protagonist. Pamuk (2012) writes as a novelist interested in the social history of his country, charging objects with a variety of associations and memories, connecting the personal to the collective. He argues that,

"We don't need more museums that try to construct the historical narratives of a society, community, team, nation, state, tribe, company, or species. We all know that the ordinary, everyday stories of individuals are richer, more humane, and much more joyful. (p. 55)"

Hall (1997) points out that representation links meaning and language to culture. It means using language to represent the world meaningfully to other people or give meaning to reality. He goes on to say that representation is an essential part of the process by which meaning is produced and exchanged between members of a culture. It does involve the use of language, of signs and images, which stand for or represent things” (p. 27). Representation in Museum of Innocence is done through the objects collected by the protagonist because they represent Turkish history and culture.
Their value does not lie only in their significance to the lover but also in the meaning they communicate about the social history of Istanbul. The protagonist of the novel tells not only his love story but also the culture of an entire nation. The city and its context are given to us through the personal story of an individual. Pamuk, first, transforms the time and space in 20th c Istanbul into a novel and, then, into a museum based on the novel. Both the novel and the museum are records of personal things that represent the collective memory of the city.

What Pamuk's novels do is reflecting the discursive heteroglossia that resonates in Istanbul and the personal, social, cultural and political facets of lives Istanbul's dwellers' everyday experience. The image of the city presented in the two novels comes to us through the perception of the two protagonists, perceptions that were formed and influenced by Istanbul. The idea of the city in the two novels is not just limited to its geographical boundaries, rather, it is defined by the approach of the two protagonists which reflects the psychological state of the city. Thus, the identity of the city and the identity of the protagonists are, to use Vincent's words, "trapped in a vicious cycle, wherein, one impacts the other in equal measure" (Vincent, 2012, p.36). Pamuk showed us his protagonists' own identity’s inseparability from Istanbul. The city setting itself becomes a type of physical system of support in which the protagonists can find concrete spaces to build their identities.

The conflict between western ideas and Ottoman heritage is a focal point in The Museum of Innocence. The Turkish society is presented as a traditional society with newly acquired western values. The novel depicts Istanbul, its streets, old and new neighborhoods and the best sites. Moreover, it brilliantly captured and eulogized the soul of Istanbul which is a combination of old and new values. Talking about the representation of the present and the past in urban literature Pike (1941) thinks that on the one hand, there's the obvious city of lanes and buildings. solidified shapes of vitality fixed at different times within the past and around which the active dynamic vitality of the present twirls. On the other hand, there are the intuitive streams emerging within the minds of the city's living occupants from this combination of past and present. Pamuk succeeded in giving us both" the visible city" of the present and the" the subconscious currents arising in the minds of the city's living inhabitants from this combination of past and present". Through his novels, he conveys to us his view of the past and present of Istanbul. He reveals the tension that has shaped Istanbul’s development and the nostalgia for the city’s history. He also showed certain reluctance to depart from the past in a drastic manner. Like the protagonists in both novels, the Istanbul depicted in the two novels grapples with being the shadow of its past and seems to have no direction for the future.

Pamuk's narrative description of Istanbul is detailed. He extensively and specifically names certain buildings and locations. For the reader, such naming refers to the history and cultural significance of the specified places. This prompts the reader to associate the character with the social, cultural, and historical significance of the location. Istanbul setting plays a very central role in psychologically and sociologically organizing the protagonists' reality and geographically locating the cultural and historical foundations of the text. The protagonist in A Strangeness in My Mind strives sub-consciously to locate a sense of identity while Kemal in The Museum of
Innocence (2008) finds that "Istanbul was now a galaxy of signs that reminded me of her, (Füsün)” (p. 134).

Conclusion
The role of Istanbul in Pamuk's novels moves from the setting for the action to an active element of the action. The relation between the characters in these novels and Istanbul is showcased as the relation that evolves with time, wherein, both the variables are influenced by the action of one another. The significance of the study lies in the fact that literary texts especially novels not only reveal the writer’s reflections on urban space, but also show the character’s experience in urban space. Therefore, the study of the representation of a city in novels offer unique way to know the city. Pamuk's novels show Istanbul as a dynamic character that changes over time. In his novels, he has characteristically investigated the tempo of social and environmental change and the image of the city is reflected in the portrayal of the individual. The physical environment of the character is a major influence on the character's experience and even subtle changes in that environment can impact one's experience. The study has shown that characterization within the two texts produces a quantified and calculated image of the city which reflects the psychological and sociological burdens of the protagonists.

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On Différance between Shakespeare’s Shylock and Bakathir’s Shylock

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Abstract
Enigmatic Shylock, the central figure of Shakespeare’s The Merchant of Venice (1596), and its varied interpretations continue to intrigue critics since the play's publication. One of the most faithful yet different of its adaptations is Bakathir's The New Shylock (1945). The present paper aims at deconstructing Shakespeare's Shylock and Bakathir's Shylock in the light of Derrida's concept "différance" to compare the two versions of the Jew and possibly capture the extremes of Jewish identity through several stages of their history. The significance of comparing Bakathir's version of the Jew, which exemplifies the opposite Eastern pole, to the Shakespearean Western is supposed to portray two crucial stages in the process of Jewish identity construction. Tackling the two Shylocks from the deconstructive perspective provides a text-oriented analysis focusing primarily on the binaries and the semantic and etymological meanings of words that reflect the tell-tale moments in both texts. The study finds out that whereas Shakespeare's Shylock is defeated because of his inability to control events, Bakathir's Shylock succeeds in mastering the play of circumstances, but temporarily. His suicide, at the end, enhances possibilities to answer the main inquiry: Who is “Shylock”? Therefore, further studies are recommended to compare and contrast Shakespeare’s Shylock with the most recent adaptations, in the East or the West, using the same theoretical framework to provide an image of the Jew/Zionist in the spatial and temporal processes of the Jewish enigmatic identity development.

Keywords: Bakathir, Derrida, différance, Jewish identity, Shakespeare, Shylock, The Merchant of Venice, The New Shylock

Introduction

The controversial nature of Jewish identity is reflected in literature either by or about them. The Jews’ portrayal in literature has shown their personalities and positions in the societies where they live. In drama, The Western theaters portrayed the Jews first negatively as villains then neutrally in the 20th century. The appearance of the Jewish character in the newly-born Arab drama has been marked during the Arab-Israeli conflict with special reference to the Palestinian cause. Among the remarkable portrayals of the Jews in literature is Shakespeare's Shylock in The Merchant of Venice (1596) and its adaptation in Bakathir's The New Shylock (1945). The present article aims at analyzing the characters of Shylock in both texts using Derrida's concept of différance. Following which, in light of the analysis, the two Shylocks are to be compared to elicit the main features of the two characters that can be gleaned through deconstructive analysis to ultimately attempt an answer to the question: “Who is Shylock?” Truly, between Shakespeare's Shylock and Bakathir's Shylock, there is a dialectic of binaries, differences and similarities that invite closer and deeper analyses. Therefore, the selection of Bakathir’s version of the Jews to compare with that of Shakespeare is for two main reasons: first, Bakathir’s provides an opposite pole (the Eastern) to be compared with the Shakespearean (the Western); and secondly, the two Shylocks represent two significant stages in the process of Jewish identity construction. These points are to be elaborated in the coming sections.

Jewish Identity as a Controversial Issue

The lack of a satisfying answer to the inquiry “Who is the Jew?” has made the question of Jewish identity one of the most bewildering issues. Gerson (2018) has highlighted the issue of diversity in Jewish identity stating that “The qualitative variation in the form, expression, and organization of Jewishness over historical time, space, and among social settings is seemingly endless” (p. 5). She has emphasized “the heterogeneous nature of Jewish identity that is always mutually comprised through other configurations of difference and inequality—gender, sexuality, nationality, and ethnicity to name just a few” (Gerson, 2018, p. 12). Aaron Tapper (2016) has added the factors of race and religion, and Deborah Moore (2008) has included the question of politics. Almasiri (2002) has pointed to this enigma by defining the Jewish identity as “the accumulated geological structure” (p. 16). Supporting aspects mentioned above, Almasiri has added another factor behind this multilayered accumulation, i.e., the lack of a central Jewish authority due to Jewish diaspora, the situation that forces the Jews to mix with a wide range of cultures and identities; the matter that has led to diluting the peculiarity of their identity. Moreover, Almasiri has indicated the relevance between the vivid realization of these aspects of Jewish identity and the establishment of the state of Israel. Accordingly, the previous arguments about Jewish identity have agreed that the Jewish identity has been a controversial issue.

Jewish Identity in Literature

Concerning Jewish literature, both Emily Budick (2001) and Hana Wirth-Nesher (2002) have argued that Jewish literature is ambivalent and enigmatic reflecting the nature of its authors or subjects. The Jews’ portrayal in literature again shows their personalities and positions in the societies where they live. Lachman (2020) has explained that the role of the Jews in 17th and 18th century European drama were basically villains, usurers and fools. Among the first plays of this
kind were R.W.’s *The Three Ladies of London* (1584), Marlowe’s *The Jew of Malta* (1591) and Shakespeare’s *The Merchant of Venice* (1596). The scenario changed in the 20th century, whereby the Jewish stereotype on the London stage was finally broken in 1914 by three plays that treated Jews in some depth: Israel Zangwill’s *The Melting Pot*, Harold F. Rubinstein’s *Consequences* and Herman Scheffauer’s *The New Shylock* (Lachman, 2020). In the Arab world, by contrast, the drama was not a genuine literary genre. In the 20th century, imitations of the western theater led to some independent attempts. The issue of the Jews as characters in Arab theater gained more ground due to the increasing Arab-Israeli conflict, especially after streams of Jewish migration to Palestine under the British mandate which led to the occupation of Palestine by the Jews in 1948.

**William Shakespeare and *The Merchant of Venice* (1596)**

William Shakespeare is one of the most famous poets and dramatists around the world and through the ages. He is a prolific writer who created a high influential impact on his successors. *The Merchant of Venice* is, as all of Shakespeare's plays "...a self-contained world. It has its own interconnections, its own atmosphere, its own balance of forces," (Gross, 1994, p. 1). Gross has questioned the play’s continuous suitability to be adapted and appropriated to meet the different changes after four centuries. The most important factor that attracts attention to this play is its tragic hero, Shylock, the Jewish moneylender. Baker and Vickers (2005) have surveyed the reception towards and criticism of the play during the period (1775–1939) focusing on Shylock. They have revealed the two main perspectives from which Shylock’s character has been analysed: as the pitiful sinned-at hero and as the selfish bloodthirsty moneylender. Approving Baker & Vickers’ view, Bloom & Heims (2008) have emphasized the continuity of focusing on Shylock in “early twenty-first-century responses to *The Merchant of Venice*” with more tendency towards “re-evaluating the degree and the nature of Shylock’s villainy and the degree to which the Christian characters can be considered virtuous or flawed with regard to their treatment of him” (Bloom & Heims, 2008, p. 225). Shylock, the unique creation of Shakespeare, has thus become something of a literary point of reference on the idea of a Jew for writers worldwide who produce drama and cinema adaptations, poems, narratives to reflect the Jewish identity from a wide variety of perspectives.

**The Influence of Shakespeare on Arab Theater**

Many attempts have been made to trace the adaptations of Shakespeare’s *The Merchant of Venice* in Western literature. However, Shakespeare's influence has moved beyond the confines of the west. Hennessey (2018) has provided an overview of the impact of Shakespeare’s theater in the Arab Peninsula by examining how his plays have been adapted and appropriated to suit social, political and academic purposes. Shetywi (1995) has asserted that, along with the famous Shakespearean tragedies, the focal attraction in Arabic theaters has especially been on *The Merchant of Venice* because “it has always been viewed in relation with the Arab-Jewish conflict” (Shetywi, 1995, p. 7) with more focus on the depiction of the Jews, primarily Shylock. However, the reception of the play in the Middle East has not been restricted to the Arabs, the Jews of Israel have had their own adaptations of Shakespeare’s play to reflect their existence in the area. Bayer (2007) has further elaborated, “[w]hile both groups [the Arab and Israelis] use the play to encapsulate what they feel to be an objective set of circumstances, one group’s appropriation of...
the play will appear to the other a gross misappropriation” (p. 469). This reflects the unprecedented flexibility of Shakespeare’s Shylock to represent both the oppressors and the oppressed. Bayer provides some examples of the translations and adaptations of Shakespeare’s *The Merchant of Venice* in both contexts. Among the adaptations of the play in the Israeli theater were “Charles Marowitz’s Variations on The Merchant of Venice (London, 1977), Barry Kyle's 1980 production, and Omri Nitzan's 1994 version (both performed in Hebrew in Tel Aviv adapting Avraham Oz's 1972 translation)” (Bayer, 2007, p. 483). In the Arab world, especially in Egypt during the first half of the twentieth century, Bayer has mentioned two significant portrayals of Shakespeare’s *The Merchant of Venice*; the first was “Khalil Moutrán's translation of the play for George Abiad's theatrical company in Cairo” (Bloom, 2007, p. 473) and the second was Bakathir’s play, *The New Shylock*, which marks a significant development in the adaptations of Shakespeare’s play and in Arab theater.

Ali Ahmad Bakathir was a poet, novelist, and dramatist who embodied the widespread influence of Shakespeare, especially in the Arab world. Bakathir was born in 1910 in Surabaya, Indonesia, of a Hadrami migrant father and an Indonesian-Hadhrami mother. He was sent back to Hadhramout (now a governorate in Yemen) to acquire the basics of Islam and Arabic language amongst other local cultural disciplines. He proved to be a curious reader and excelled in his studies. However, the stability of his life was shattered by, mainly, the deaths of his beloved wife and his father. He decided to leave Hadhramout, and after some time of wandering in the Arab Peninsula, he arrived in Egypt (1933/1934), settled there, and married an Egyptian lady in 1945. He remained in Egypt until he died in 1969. He was a graduate of the English department, Faculty of Arts – Cairo University in 1939. He was fortunate to have emerged with the Egyptian and Arab intellectuals and critics during a period that witnessed one of the best heydays of Arabic literature (Awwad, 1980).

In Egypt, Bakathir’s talent became evident; he proved to be a prolific writer (of poetry and prose) and translator. Juma’a (2003) provides a list of all Bakathir’s works, which include *A Lover from Hadhramout, The God of Israel* (1959), *Ibrahim Basha* (1968)…etc. Shakespeare's impact on Bakathir is overwhelming. Besides the translations and the adaptations of Shakespearean plays by Bakathir as *Twelfth Night* (1940), *Romeo and Juliet* (1946) and *The New Shylock* (1945), Sufiani (1994) had previously observed Shakespeare’s influence on Bakathir in adopting and adapting Shakespeare’s style in writing and using methods in dramatic manipulation. Moreover, his broad readings provided him an excellent exposure to a diversity of cultures like the Greek, the German, the Pharaoh, …etc. Thus, he was inspired to write plays like *Oedipus Tragedy* (1949), *The New Faust* (1967), and *Ikhnaton and Nefertiti* (1940).

According to Bakathir (1958), the idea to write *The New Shylock* (1945) was incited by the comment of the Zionist leader, Ze’ev Jabotinsky during a speech in the British House of Commons stating ‘give us our pound of flesh. We will never give up our pound of flesh’. Jabotinsky here refers to establishing the Zionist state in Palestine according to the Balfour Declaration. (p. 49)
This incident reminded Bakathir of Shakespeare’s *The Merchant of Venice*, and he started writing his new play in (1945). Bakathir’s play provided a prophetic vision of the existence of Israel in Palestine as it was written three years before 1948, the year of the Disaster (AlNakbah). Awwad (1980) has commented, "the main subject of the play relies on adopting the plot of Shakespeare's play to manipulate the cause of Palestine” (p. 304). She has suggested that Bakathir's primary goal was to propose a solution for the Palestinian issue. Therefore, he divided the play into two independent parts (or plays as he calls them): The Problem and The Solution. However, Bakathir was seemingly driven by a desire to record the then-current facts; consequently, the play, especially the second part, was crowded with details –somewhat boring– of the international political attempts to resolve the matter. Such a tendency “makes the play an early example of the documentary drama.” As such, Bakathir has been considered a pioneer in this field preceding “the European documentary drama which began in the 1960s” (Jamal, 2015, p.125).

Accordingly, this article tackles the portrayal of Jewish identity through drama works written by non-Jews from two different eras during the development of Jewish identity. Consequently, the present article aims at analyzing the characters of Shylock in Shakespeare’s *The Merchant of Venice* and Ali Bakathir’s *The New Shylock* using Derrida's concept of différance. Following which, in the light of the analysis, the two Shylocks are to be compared to elicit the main features of the two characters that can be gleaned through deconstructive analysis to ultimately attempt an answer to the question: “Who is Shylock?”

**Shakespeare's Shylock and Bakathir's Shylock**

The contexts of the two Shylocks, of Shakespeare and of Bakathir, are almost opposite. Whereas Shakespeare’s Shylock lived in Europe during the Early Modern era, a period that was marked by Jewish persecution, Bakathir’s Shylock was a representation of the Zionists who occupied Palestine and persecuted the Palestinian. Hence, between Shakespeare's Shylock and Bakathir's Shylock, there is a dialectic of binaries, differences, and similarities that invite closer and more in-depth analyses. Therefore, the selection of Bakathir’s version of the Jews to compare with that of Shakespeare is for two main reasons: first, Bakathir’s provides an opposite pole (the Eastern) to be compared with the Shakespearean (the Western); and secondly, the two Shylocks represent two significant stages in the process of Jewish identity construction.

Comparisons between Shakespeare's *The Merchant of Venice* and Bakathir's *The New Shylock* has been discussed and analysed from different perspectives: descriptive analysis as Sufiani (1994) and Juma (2003), postmodern interpretation using intertextuality as in Jamal (2015), and from the perspective of adaptation as found in Muhi, Saleh and Hasson (2019). The only similarity between these previous studies with the present one is the fact that the primary focus is on Shylock from two different eras with a long interval in between. However, this article attempts to view the two Shylocks from the boundaries of the text by deconstructing the language of the two Shylocks and comparing them as two continuous binaries in the continuum of past, present, and future that supply each other and defy reaching a clear identification for the Jewish
identity. Therefore, the best theoretical framework to achieve the objectives of the study is the focal concept of Derrida's deconstruction project, which is *différance*, as Royle (2003) has argued:

> Because we live in the Derridean epoch. Because, more than those of any other contemporary writer or thinker, Derrida’s texts have described and transformed the ways in which we think about the nature of language, speech and writing, life and death, culture, ethics, politics, religion, literature and philosophy. More than any other contemporary writer or thinker, Jacques Derrida has defined our time. (p. 8)

Besides, the suitability of examining Shakespearean creations from a deconstructive perspective is recommended by Freund (1985) who states, “In the climate of contemporary critical discourse, […] it is becoming possible to show how the Shakespearean self-reflexive forays of wit match, remarkably, the wit of the deconstructionist enterprise” (p. 21) and by Parker and Hartman (1985) who elaborate that:

> Every major rethinking of literature and theory has a way of returning to particular texts […] Larger theoretical developments have had their echo in what is now amounting to a wholesale reconsideration of the Shakespearean corpus—from the controversy over what constitutes an authoritative “text” for plays which exist in so many versions, to the perception of a kinship between Derridaean wordplay or Bakhtinian heteroglossia and Shakespeare’s own inveterate punning. (p. vi)

Since literature is a reflection of reality and Shakespeare's Shylock represents the real situation of the Jews in Europe during the Renaissance while Bakathir's Shylock depicts the twentieth-century generation of the Jews, the Zionists, the authors aim at exploring the changing Jewish identity; not to give a final definitive conclusion/ description but to discover the ongoing process of meaning/ identity formation, which is endless to trace, with the hope to open up a new perspective in the ongoing argument and encourage more studies along the same lines. Towards this end, the adopted theoretical perspective is Derrida's *différance*.

**Derrida's *Différance***

Deconstruction as a literary project, as Derrida (1978) calls it, has marked a revolutionary attempt in the progress of philosophy and epistemology in general. Derrida has explained his view that the traditional way of thinking is curbed by the hegemony of the center. He has deconstructed the two structural tenets: the existence of a center and the process of signification within the structure elaborating that there is no center and no location for the center, but, instead of the center, there is an infinite number of substitutions in play. This play "is always play of absence and presence, but if it is to be thought radically, play must be conceived of before the alternative of presence and absence" (Derrida, 1982, p. 292). Moreover, the play is in an intensive relationship with the past, present and future. Royle (2003) has described Derrida's new way of thinking as destabilization of tradition, commenting "he [Derrida] is so concerned, everywhere in his writings, with the nature of decision-making and the experience of what he calls the undecidable" (p. 4) or the ghostlike process/ enigma of decision-making.
Derrida has suggested his project without giving or prescribing any limited definitions of the essence of this project or any of its newly-coined terms or other concepts that have been given new meaning within deconstruction like “différance,” “trace,” “play,” “supplement,” … etc. In this paper, the central concept to be adopted is Derrida’s différance. In the coming paragraphs, the authors attempt to provide a comprehensive overview of the concept as it is used by Derrida and discussed by some critics and as it will be used in the analysis of Shakespeare’s Shylock and Bakathir’s Shylock to achieve the paper’s objectives.

Derrida has stated that the idea of différance is like the meaning of "sheaf." Such a "metaphor" makes Derrida's point that there is no center for everything as the meaning of the sheaf is to have a group of things without any attachment between them that might make them have/share one center. Derrida has rejected following the traditional "philosophical discourse," which relies on the inevitability of cause and effect. Therefore, there are two features of "the delineation of différance," that it is strategic (nothing to govern its totality) and adventurous (without a final goal). Then he has ventured to contradict all his arguments by defining différance and summarising all the possible suggested meanings in one word "temporalization":

the Greek diapherein does not comport one of the two motifs of the Latin differre, to wit, the action of putting off until later, of taking into account, of taking account of time and of the forces of an operation that implies an economical calculation, a detour, a delay, a relay, a reserve, a representation—concepts that I would summarize here in a word I have never used but that could be inscribed in this chain: temporization. Différer in this sense is to temporize, to take recourse, consciously or unconsciously, in the temporal and temporizing mediation of a detour that suspends the accomplishment or fulfillment of "desire" or "will," and equally effects this suspension in a mode that annuls or tempers its own effect. (Derrida, 1982, p. 46)

In this analysis or supposed definition of his “possibility of conception,” Derrida refers to dictionary meaning and the etymology of the word as frequent in his philosophical works. This makes the writers who follow him and attempt to apply deconstruction to philosophy or any texts, like the literary ones, search for dictionary meanings (or semantic meanings) of some selected words and the etymology of these words to prove how the meaning is different and deferred.

In the preface to her translation of Derrida’s Of Grammatology (1997), Gayatri Chakravorty Spivak has commented on the nature of différance between its pronunciation and written form, a point highlighted by Derrida himself in his article “Différance” (1982). This difference within the word itself explains its basic idea that concepts/meanings do not necessarily reflect their apparent shape/appearance; their reality might be different and deferred from being reached through the play of traces and shades of other meanings. Other interpretations of this concept are attempted by Royle (2003) and Colebrook (2014). Royle’s focus has been on the ghostlike nature of meaning as reflected through this “possibility of meaning,” i.e., différance while Colebrook has emphasized the comprehensive precedence of Derrida’s différance in comparison to other traditional “differences.”
Derrida (1978), then, has supported his arguments about violating the traditional views by referring to two main relevant concepts to différance, which are "the trace" and “the play.” This concept is attempted to be used to deconstruct the stereotypic concepts of "the circle in which we appear to be enclosed (Derrida, 1978, p. 12) The trace for Derrida is a present element that is linked to the past and the future. In terms of its main feature "play" and in its relation to perpetual movement or repeatedly, Derrida has elaborated that Differance is what makes the movement of signification possible only if each so-called ‘present’ element, each element appearing on the scene of presence, is related to something other than itself, thereby keeping within itself the mark of a past element, and already letting itself be vitiated by the mark of its relation to the future element, this trace being related no less to what is called the future than to what is called the past, and constituting what is called the present by means of this very relation to what it is not, to what it absolutely is not: that is, not even to a past or a future as a modified present. (Derrida, 1978, p. 13)

To sum up, the main features of différance can be summarised as the meaning is postponed continuously by being differed. This process is supplemented by a play of traces that link the different, deferred meaning with the past, present, and future, and the ambivalent movement continues repeatedly. Reading Derrida positively shows that Derrida has rejected the idea that people take everything for granted without questioning it. He has preached to be critical about using any text/ concept/ idea and search for the implications behind them. Therefore, the primary concern of Derrida’s différance (and all deconstruction project) is to examine every phenomenon/ concept/ meaning, and put it under question without attempting to reach one final fixed end.

Consequently, the authors attempt to trace the corpus about différance by Derrida and other scholars in the field to come out with a suggested strategy to follow in the analysis. These suggested procedures are not systematic (as deconstruction does not propose a strict clear-cut / prescribed method of analysis), but they are the result of one way of reading différance.

Therefore, to give a clear idea of the adopted and suggested possibility for a method of analysis:

1) Focus on neglected but revealing moments that connote the perpetual movement.
2) Refer to the semantic and etymological meanings of the selected expressions wherever suitable.
3) Consider the perpetual movement between the binaries in the present which reflects/ supplements/ being supplemented by the past and promise for the future.

These steps were applied to the texts after reading them carefully. The focus of the analysis was on the speeches of Shakespeare’s Shylock and Bakathir’s Shylock and frequently what others say about them. Moreover, the Online Oxford Dictionary was used whenever the analysis requires dictionary reference.
Shakespeare's Shylock

Shylock's appearance in the play is delayed until the end of Act I. But when he appears, he dominates the stage. Shylock's speech is very short at the beginning of the conversation with Bassanio, just four words in the lines with white spaces around them, unlike the speeches of other previous characters.

SHYLOCK
Three thousand ducats; well.

SHYLOCK
For three months; well.

SHYLOCK
Antonio shall become bound; well. (Act I, scene iii, p. 19)

The white spaces or the silence of Shylock is either to reduce the surprise of Bassanio's request or to contain his fury that "a dog can lend money" or to calculate and measure the chance and how it can be exploited for his benefit over Antonio. This silence/white space contradicts the exaggerated detailed speech of Shylock starting with "Oh, no, no, no, no" in which he reveals a thorough knowledge of Antonio's ships and their destinations.

In his "[…] the man is, notwithstanding, sufficient"(Act I, scene iii, p. 20), the word 'notwithstanding' can be traced as 'not' + 'withstand' + 'ing.' The meaning of 'withstand' is to "remain undamaged or unaffected by something; resist." Other synonyms of the verb are: 'hold out against', 'stand firm against', 'stand/hold one's ground against', 'preserve in the face of,' 'stand up to,' 'fight'…etc. using it in the middle of his speech as an interjection and being surrounded by the prefix 'not' and the suffix '-ing,' the possible play of meaning here relies on the ability of Antonio to continue being sufficient with the fact that he was—in the past and he seems now, but is it possible to be sufficient in the future? Who knows? The word 'sufficient' means 'adequate/enough,' with its origins in Middle English derived from old French or Latin meaning 'meeting the need of.' 'Notwithstanding' also might mean, in the general conception of the sentence, "certainly," but is Shylock sure of Antonio's "sufficiency" to pay the supposed debt? And is it what he wishes?

When Antonio appears on the scene, Shylock murmurs two questions,"…What news on the Rialto? Who is he comes here?" (Act I, scene iii, p. 20). This murmur happens to be in the discourse of rejecting the invitation from Bassanio for Shylock to dine with them. There seems to be no logical connection between the context of declining the invitation and the news on the Rialto. The inquiry about the Rialto is more linked to the previous exaggerated speech, "Oh! No, no, no, no…," between the two moments, Shylock is there thinking and debating the possibility of misfortune. There is a play between Shylock's speech and what is going on in his mind. He is not his current sum but the whole situation and how his past and present with Antonio can play in the future. The first question is a real passionate inquiry about the news of the merchants in the stock market of Venice, and the second is a rhetorical question. Shylock knows Antonio and will not mistake him. However, the two questions are answered by the entrance of Antonio. The two
questions can serve a binary of Antonio: the first new news about Antonio's ships and the second
does he still exist? It is a binary between the one imagined in the mind (notwithstanding/
withstanding) and the resisting one in front of Shylock. All these interpretations reflect the possible
play of plans and thoughts in Shylock's mind and the play between the present reality (stretching
from the past) of being humiliated and forced to deal gently with his enemy and the future wishes
that question whether Antonio will withstand circumstances.

In the aside,

**SHYLOCK**

[Aside] How like a fawning publican he looks!
I hate him for he is a Christian,
But more for that in low simplicity
He lends out money gratis and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,… (Act I, scene iii, p. 19)

The use of pronouns: the singular and plural first person and the singular third person (I, We, He)
is marked. Shylock put himself and all his tribe as a binary pole against Antonio. What is peculiar
here is that Shylock unites with his tribe and uses the first person pronouns interchangeably, but
in the end, he suddenly swears never to forgive Antonio wishing the curse to fall on his tribe if he
did so. Now with this wish, is Shylock included in the to-be cursed tribe, or does he detach himself
from it/them at that moment? The ambivalence leads to questions about Shylock's position among
his fellow Jews. Does he hate them too to wish the curse, or does he mean to be one in good or
bad circumstances? Does he suspect his ability to avenge the man, so he detaches himself from the
curse?

Shylock's first words to Antonio are, "Your worship was the last man in our mouths" (Act
I, scene iii, p. 19). The word "worship" here is a reference of respect to a high-ranking person.
Searching for its origin, it came from Old English ‘wéorhtscipe’ which means ‘worthiness,
acknowledgement of worth. Its morphological structure is ‘worth’ + ‘ship.’ Again the two worlds
of outside and inside are at play with Shylock and in his expressions. The word 'worship' is used
repeatedly in the whole play, seemingly with its direct and known meaning. However, Shylock's
first use of it in the play carries different dimensions. At the level of the external world, Shylock
is praising Antonio showing respect to him. But at the internal level, Shylock is obsessed with
news on the Rialto about Antonio's *ships* and their *worth* whether they will come safe and rich as
usual or they might face any of the dangers he himself counts in his previous exaggerated speech.

The word "last" is ambivalent. It might mean ‘the most recent’ or ‘the lowest in rank,’ and
which one is intended by Shylock is left for the readers’ guesses. The last pronoun in this line is
"our", just as the matter of the pronouns that have been discussed in the aside in which Shylock
detaches himself deliberately from Antonio putting themselves as rivals the present ‘I’ and the
absent ‘He.’ In doing so, Shylock shifts between singular and plural to show the distance between
himself and his tribe. Also, in refusing Bassanio's invitation for dinner, Shylock states firmly that
they (the Jews and the Christians generally and Shylock and Antonio/ Bassanio specifically) shall never share the life normally but within the strict borders of business. However, the 'our' here indicates that at one level Shylock links himself to Bassanio. Still, on another level, it might be a hint to his aside and the 'our' here refers to the Jews or as a way to add more dignity to himself and his tribe as against the insults and humiliations from the Christians.

In scene II, Launcelot Gobbo, a servant at Shylock's house, compares Shylock, first, to the devil, and then, to Bassanio:
…Certainly the Jew is the very devil incarnal; and, in my conscience, my conscience is but a kind of hard conscience, to offer to counsel me to stay with the Jew. The fiend gives the more friendly counsel: I will run, […] (Act II, scene ii, p. 19)

He hesitates between staying with Shylock and leaving his service. The ambivalent situation he lives in makes him confused between following the devil's urges to run away or to follow his conscience and stay with the Jew who is another devil. Here, why is Shylock considered devilish? Aren't Launcelot's whims devilish too? Is Launcelot's motive here of mere religious background or of mere materialism (to indulge overabundance of food and women in the service of Bassanio)?

Also, in his words: "My master's a very Jew" (Act II, scene ii, p. 34), the word 'very' suggests that there are different kinds of Jews of different qualities, as if in a grade. Moreover, for Launcelot, there is an opposition between Bassanio and Shylock which justifies why he wants his father to give the present (gift) to Bassanio, the new master. If there is a present for Shylock, it should be the "halter," i.e., a rope with a noose for hanging. The same idea is repeated later by Gratiano in the court scene after the defeat of Shylock.

In a conversation between Lorenzo and Gratiano about Jessica, Lorenzo declares that the faithless Jew will be blessed by Heaven because of his daughter, who steals her father, runs away with a Christian, and converts to Christianity. The whole matter is full of contradictions and strange justifications for a daughter to disobey her father, steal his money and convert her religion; all are considered by common sense as deeds of disobedience yet now accepted by the Christians since they are in line with their interests. What adds insult to injury is that she plans to do this at the same time Shylock trusts her to keep his money and his house. When Shylock orders Jessica to do so, he says, "my daughter…my house" (Act II, scene v, p. 44) as if she is among his property, and this sheds light on how he deals with her and shakes the previous impression that she is disobedient.

In the same context, Shylock's dream of sealed money bags is significant. Dreaming is unreal, but it is inspired by the real prior experience. It is a perpetual stage between the previous experience and the present moment of sleeping. Shylock's involvement with money and the dream of money bags makes him fear a bad omen. He is in a state of hesitation whether to follow his intuition and declines the invitation to dine or to go, just to vex the extravagant Christians who are spending his own money. So what are these money bags in the dream? Are they the bags given to Bassanio or other bags, those that will be lost? Are these bags the ones handed to Bassanio, the
ones collected, or the ones kept in the house? The dream puts Shylock at bewilderment, and cause him to hesitate. The scene ends with a conversation between Shylock and Launcelot:

**LAUNCELOT**

I beseech you, sir, go: my young master doth expect your reproach.

**SHYLOCK**

So do I his. (Act II, scene v, p. 45)

The speech of Launcelot is one of the most critical dramatic ironies in the play. There are three possible situations:

1) Launcelot addresses Shylock, and the word 'master' refers to Bassanio as he invites Shylock for the feast.
2) Launcelot addresses Jessica, and the 'master' is Lorenzo as he conspires to escape with Jessica on the same night.

In these two levels, the dramatic irony is evident, and the message is sent to Jessica to be ready for the elopement.

However, the answer of Shylock does not correspond with what Launcelot says considering the master is Bassanio. “So do I his” means: I expect your master's reproach too. The word “reproach” needs to be analyzed. The Oxford dictionary states that its origin in the Middle English is from old French 'reprochier,' which means 'bring back close' so it is close to mean 'come.' Therefore, in this light, Shylock's reply means, “I expect your master to come too.” It is Bassanio, why does Shylock expect Bassanio to come to him? The loan has already been given to Bassanio, and the latter is leaving to Belmont. Does he mean this loan won't be the last, for bassanio is extravagant and all Christians are careless with money? Or does he think about Antonio? But what will make Antonio come close/near Shylock? The short highly-elliptic reply leaves all possibilities open. Shylock never suspects the conspiracy of Jessica for his mind is obsessed with other plans. Consequently,

3) Shylock understands Launcelot's word 'master' as Antonio, and thus he answers, “So do I his.”

In the rest of the play, the words 'lost,' 'loss,' 'losing' appear frequently. Jessica whispers “Farewell; and if my fortune be not crost,/ I have a father, you a daughter, lost.” And it has been the last meeting between the two in the play. ‘lost’ means ‘unable to find one's way,’ ‘unable to be found,’ ‘has been taken away, or not recovered.’ It might indicate that one is not him/herself anymore. But the word itself is negative, and Jessica Shylock is not herself anymore after being Jessica Lorenzo; Shylock passes a series of losses afterward. He states it when he moans, searching for Jessica "loss upon loss" (Act III, scene i, p. 66). Then in the court, Shylock talks about the "losing suit" (Act IV, scene i, p. 94) with Antonio. The word is ambiguous. It sheds light on a somehow stable past, and
the turning point is the moment of loss, then the resulting future becomes vague: the loss of the daughter, the loss of the money, the loss of the case, the loss of one's own right of embracing one religion or another. After being launched by Jessica, Shylock lives in an unexpected endless chain of losses. However, is it the same case with Jessica? Is the loss of the father compensated by the gain of a Christian husband? Is the waste of money compensated by the gain of a husband's love? Is the loss of one's religion compensated with embracing another for the sake of quick assimilation and shedding the previous life's skin? Does Jessica lose or win?

Shylock's passionate inquiry at the beginning of the play, 'What news on the Rialto?' is answered when gossip spread in Venice about the loss of Antonio's ships with their worthy merchandise. The only sources in the play of these rumours are in the conversation between Salerio and Salerino and through Tubal. The word itself is ambivalent; it is about unconfirmed reports about others. Thus it leaves the reader in between the truth and the lie. Is this news fake/real? No one is sure; they report what has been heard from others, especially sailors. These sailors gossip about ships from Venice without indicating Antonio. The other word that corresponds with gossip is "hear." All the ones who transform the gossip have heard it from someone else. They tell others, and so on. The process continues and the gossip spreads. But is it real or fake? No one asks, they just gossip. Really of a strange nature is the actual damage that results from such a shadowy process. Antonio is considered bankrupt and Shylock gets what he is waiting for, i.e., the reproach of the master: "So do I his."

In the court scene, there is a systematic way to humiliate and belittle the Jew by the Venetians, starting from the Duke to Gratiano. The central aspect of this is calling him "the Jew" without mentioning his name except sometimes, especially when the context is highly formal. Shylock is not unaware of this, and in his speech to justify the irrationality of his suit, he humiliates them too by comparing himself to a master and Antonio (and all Venetians) to animals or servants. The verbal heating war is under the surface to be obtained by an in-depth analysis of the speeches, especially those of Shylock.

SHYLOCK

…
You'll ask me, why I rather choose to have
A weight of carrion flesh than to receive
Three thousand ducats: I'll not answer that:
…

What if my house be troubled with a rat
And I be pleased to give ten thousand ducats
To have it baned? What, are you answer'd yet?
Some men there are love not a gaping pig;
Some, that are mad if they behold a cat;
And others, when the bagpipe sings i' the nose,
Cannot contain their urine: for affection,
…
So can I give no reason, nor I will not,
More than a lodged hate and a certain loathing
I bear Antonio, that I follow thus
A losing suit against him. … (Act V, scene i, pp.93-94).

In the court, when Portia starts her arguments, she says, “[t]hen must the Jew be merciful.” The word "must" is somehow offensive here, for as if she wants to force Shylock to forgive Antonio and thus dismiss the case simply. Shylock's refusal supports this, “On what compulsion must I? tell me that.” However, Portia's reply contradicts her first "must," “The quality of mercy is not strain’d,/ It droppe as the gentle rain from heaven” (Act V, scene i, p. 100) The whole court show is meant to entrap Shylock, and the words of Portia are carefully selected to turn the suit against him later by the appeal for justice and clinging to the strict Venetian laws. This puts the reader in a dilemma: what is justice? And what is mercy? The justice for Shylock is injustice for Antonio and vice versa. Is it an act of mercy to gain Antonio's justice by throwing the "in-" on the shoulders of Shylock deceitfully?

When all the alleged attempts of Portia are consumed, she declares Shylock's right to cut a pound of Antonio's flesh. She bids Shylock a final plea to quit the suit and take the money, he answers, “No, not for Venice” (Act V, scene i, p. 102). Antonio and Venice are interchangeable now. Shylock states the symbolic dimension of the two enemies as a hostility between Jews and Venetians/Christians. And he answers the insulting manner of calling him the Jew by the Venetians in the court. Again, just four words with two punctuation marks are loaded with Shylock's hatred and poisonous passion for taking revenge from all the unfair circumstances he (and his tribe) has been involved in just because he is a Jew.

Shylock keeps insisting on justice and his full legal right. In doing so, he attempts to govern the whole scene by repetition, by providing some pleas to the irrationality of human nature, and by moving between binaries of right/wrong, justice/mercy, money/ flesh, soul/flesh…etc. In all this, he is encouraged by Portia's repeated confirmation of his lawful right. Then, when he is about to realize his victory, the word "Tarry" (Act V, scene i, p. 106) destroys all his claims. It means "wait," "delay for longer time," "stay longer than intended." And the chances to take revenge and have the feeling of real possession and achievement are postponed. The process of "tarry" continues waiting for its moment of being supplemented.

However, the consequences are tragic upon the shoulders of Shylock of Venice. Confiscating his money and belonging means pulling down the "prop" (Act V, scene i, p. 109) of his whole being; death is better. He ends with "I am content” (Act V, scene i, p. 110). "Content" means "in a state of peaceful happiness," "satisfied." The agony between the word in its context and its meaning is expressive enough. Shylock disappears, and the process of delaying his revenge continues.

**Bakathir's Shylock**

**The Problem (four acts)**
Starting from the title, the word "new" is significant. It indicates that there is a Shylock of the past, and now there is a 'different' one or Shylock who is ‘introduced, or discovered recently or for the first time'… etc. with the expectations of more changes in the coming future. The discussion of the word "new" leads to another word, which is "now." It is also mentioned at the beginning of the play in the description of the time of the events: (1935- now). Again the word "now" is enigmatic. The "now" of writing the play was (1945). However, the "now" can be projected to the "now" of reading the text, for example (2019)! Then the now of 1945 reader will be the past of the 2019 reader …the continuity implied by the word is endless. It typically meets the axioms of deconstruction to suggest the dialectic play of the present with the past and the future.

At the very beginning of the play, the phenomenon of the "Khalil Aldawwas" is confronted. He is a cyborg/ a hybrid, a wealthy Palestinian who is evacuated from his national belonging by selling all his wealth and lands to Shylock and lives parasitically on the Zionists to deceive other Palestinian youth. This created hybrid is a vital link between his pure Palestinian past, current ambivalent present, and vague future for Shylock will get rid of him sooner or later. There is also another similar example who is Abdullah Alfayyad. Following the events of the play, the readers can follow the process of evacuating him from his identity to be filled with nothing and thus to be left for chaos.

One of the repeated words in the whole play is "Al-Nakbah" or "the Disaster." The "disaster" of Khalil Aldawwas is because of Shylock the disaster of Palestine is because of the Shylocks, the disaster of the Jews is because of the Zionists (i.e., the Shylocks.) Is that the case? Can the new Shylock and his followers/organizations be strong to threaten individuals, religions, and nations? The Disaster or Alnakbah is linked to the year 1948 in which Palestine had been occupied by the Zionists/ the Shylocks. So Alnakbah is the other face of Zionism/ Shylock, which is the binary of, say, justice. If Shylock is the agent of Zionism/ Alnakbah, who is the agent of justice? Are they the Palestinians who "kept/keep" withdrawing in front of the activities of Shylock?

Another significant point is the binary between amusement and seriousness. The typical context is in the relation between Abdullah Alfayyad and Rachel, the Jewish girl used by Shylock to seduce wealthy young Palestinians. Her mission, which is referred to –by Shylock as being “serious”- is to seduce Alfayyad, who considers their affair mere amusement. She convinces him that he is safe with Shylock, and his uncle is the real enemy who deprives him of his right to use his wealth. Another binary appears here is friend/ enemy. Amusement is practiced with friends, whereas seriousness is with enemies, which is the logic. However, this logic does not work here, and this is one dimension of Alnakbah. Alfayyad has fun with Rachel, alleging that "it is a harmless urge of youth” (Act I, p. 34), whereas Rachel has this affair with Alfayyad as a part of a role assigned to her for the more significant issue of Zionism. The term used to describe her deed –by Shylock- is “the unavoidable sacrifice” (Act II, p. 51). Alfayyad is involved in his relationship with Rachel, Shylock, and Cohen to the extent that he believes them when they warn him of his uncle,
who becomes the enemy. To sum up, all the previous points are bewilderment of playing between binaries and the leading player of these concepts is Shylock.

In his luxurious office in Jerusalem (AlQuds) (Act II, p. 45), Shylock runs all his Zionist activities using the telephone. The "telephone" is "a system for talking to somebody else over long distances, using wires or radio." This device is situated between two ends, and the correspondence between them is bidirectional: speak-listen/listen-speak. It is a play of binaries, but in the context of the play, it is evident that Shylock is the one who gives orders, and the other end's are receivers.

"The green tables" as an indication of gambling is another essential means by which the new Shylock achieves his goals in Palestine. The color "green" is the color of the Palestinian fertile lands that are Shylock's target to be cut from the Palestinians and owned to build the homeland for the Jews of the world. The analogy and the difference between the two green areas is significant. Alfayyad is involved in gambling on the small green tables to lose his vast green lands for Shylock: "The green tables are our shortcut to swallow the vast lands" (Act II, p. 50).

He urges Rachel to keep her illegitimate baby (when she tells him about it after her affairs with Alfayyad) until she gives birth, to help increase the Jews' population even if this is the illegitimate child of Alfayyad. As he explains in (Act II, p. 51), Shylock's excuse is that the Arab society is increasing drastically, and the Jews should make some decisive steps to cope with it! This tendency violates the basics of family formation, which is the direct way for settlement and real increase. The perpetual movement between the goal and the means is Machiavellian.

In one of his heating conversations with his "enemy" Abraham, the anti-Zionist Palestinian Jew, Shylock argues that, "If you had not been a Jew, you would have been free!" (Act II, p. 66). That puts the concept of freedom under erasure. Are not the Jews free? Are they enslaved? If so, to what? Here the idea of the "sacrifice" is repeated significantly. Rachel should sacrifice her body for the holy mission of establishing the Promised Land. Abraham should sacrifice his liberalism and pro-Palestinian opinions for the sake of the holy land. As if Shylock wants to say that, "One who does not toe the line is lost." Here, Bakathir suggests that the Jews are free to do whatever serves the establishment of their state but not free to be themselves even if they disagree with the whole notion.

In another conversation with his agents, he declares that they should spread terrorism to be relieved or "have the feeling of the oppressed when his oppressor is defeated or killed" (Act V, p. 127). Is the new Shylock oppressed? Who are his oppressors? In this context, he talks about the British, and he plans to assassinate one of the British leaders to express their dissatisfaction with the British government. Are the British oppressors then or oppressed? Are the Shylocks suppressed then or oppressors?

The Solution (three acts)

The second part of the play is called the Solution as the first is the Problem. The two titles or subtitles compose a binary. If the Problem is that of the occupation of Palestine by the Zionists,
the new generation of the Jews, isn't there also the problem of the submission of the Palestinians to the occupation with all its activities? Didn't they give in and let Shylock confiscates their lands, seduces their youth, seizes power and authority everywhere on their land, while they just keep withdrawing? Therefore, what is the problem exactly? The Zionists or the Palestinians? And the proposed solution in the second part, is it suitable to negotiate with the Zionists to solve the situation in Palestine, while they occupy it illegally and Arabs and Muslims are helpless? Which solution is sought? Problem/ Solution are interchangeable. The Zionist cause a problem, but more problematic is the attitude of Arabs.

The second part of the events take place in the future. In the first part, the time has been (1935-now). The time (the 'now') of writing the play differs continuously from 'the now' of reading it, as explained before. Similarly, the future is endlessly coming without reaching it. The future of Bakathir is the now of this paper, and the future of this paper is yet to come, and no one knows how the features of the Shylocks will be then.

The Solution is a trial between mainly the Arab and the Zionists. The anti-Zionists and the British are supporters of the Palestinian rights. At the beginning of the first session, Shylock repeats “You've promised us a pound of flesh, so give us that pound” (Act I, p. 143). The implication of this phrase implies a part of a whole, a piece of flesh or of land to be given. This pound of flesh is the heart, and this piece of land is a country of a nation. The verb "give" is imperative here and the object "us" a group of people. The word "promise" implies doing something in the future. Using of the present perfect, the action of promising continues, and the promise has not yet been fulfilled regardless of the Zionists' success in occupying the land and evacuating its people from it.

The new Shylock describes Shakespeare's Shylock as "a false imaginary character" (Act I, p. 144). The word "imaginary" means not real. If Shakespeare's Shylock is not real, the new Shylock is the real one. The binary between imaginary and real, suggesting that Shakespeare’s Shylock does not represent the Jews, does the new Shylock reject/ want to obscure the reality of the Jews in the past for Shakespeare's Shylock portrays a stage of the Jews' conditions in their history? Does Bakathir want to say Shylock of the past is marginal and weak, and this situation is reversed in the present?

Shylock explains his point further stating, "the true Jew never abandons his right" (Act I, p. 149). Now Shakespeare's Shylock has lawfully the right to cut a pound of Antonio's fair flesh because Antonio has signed the bond with Shylock. When he abandons his right, he proves himself weak and thus not a real Jew. But the new Shylock does not and will not relinquish his right to occupy Palestine. The dilemma here is between right/wrong.

The arguments continue between all the parties, and Shylock with Cohen never loses the means to twist any point against them, giving the Zionists all the right to live in Palestine as their promised land. Here, Shylock proves an outstanding skill to play with the concepts, especially when Faisal, the representative of the Arab Union, unexpectedly puts the agreed-on solution, to
cede Palestine for the Zionists to build their state on it. Shylock replies that the land returns to its real owners, and it is not an act of generosity on the Arab side: "The owner never cedes his right or accepts compensations. Compensation means loss. The one who claims the right gives it up, for he wins in all cases" (Act II, p. 198). The speech is logical. But portraying the whole issue to make the Jews on the right side and the Palestinians on the other side is unprecedented. The deal is conducted, Palestine is for the Zionists and all Palestinians to leave it, Shylock is victorious, the "oppressed" are finally given "justice."

After seven years, the Zionists ask the international court to be held again to help them overcome the tragic economic failure of their state. Shylock keeps wailing, and he keeps considering his nation the oppressed and complains that, "Diaspora is our eternal fate" (Act III, p. 244). His last word is "Oh!" (Act III, p. 270) the cry wells up from the bottom of a regretting troubled heart for he beholds all his dreams fall apart. Then news comes to inform all that Shylock commits suicide because the "prop" of his life is pulled down, thus, he cannot bear life.

At the end of this analysis, there are two points to be highlighted. The first is that throughout the whole trial acts, Shylock is being called (by all Arab and Western participants in the court) "Monsieur Shylock." It seems that he is considered by all consciously or unconsciously as an outsider, a foreigner. The second point is about the reaction of the court on hearing the news of Shylock's suicide:

Arabi Pasha: "How great were his efforts to serve the Arab issues" (Act III, p. 275)

... Nadia: "We should thank him for he wakens us, then he sleeps” (Act III, p. 275).

Again the significance of binaries (serve/ destroy, awake/ asleep) is crucial to highlight the fact that the hatred and enmity of the Zionists/ Shylocks should unify and awaken Arab efforts not separate them. Therefore, Shylock is to be thanked for his hostility. For Bakathir, the moment of thanking Shylock had come in his imagination, but in reality, the perpetual movement continues.

Conclusion

Adopting différance as an umbrella term opens possibilities without definite endings. Shakespeare's Shylock appears under the oppressive circumstances and thus is defeated. However, between his short repetitive speeches, his replies to Bassanio at the beginning, and his last moment of "I am content." He continues haunted by a play of debating and thinking. Yes, he loses almost everything, but he ignites the spark of change. His attempt to control the process of playing with binaries and being able to play not to be played with is remarkable. Shakespeare's Shylock invents the penalty and enhances circumstances (rumors/ news on the Rialto) to make his enemy "approach" him. He tries, but is defeated.

The new Shylock is literally new, and his novelty is a continuous process. What his ancestors have started, he continues, and surprisingly, he succeeds this time in building organizations to defeat, confiscate, evacuate, and avenge others (Palestinians, non-Zionists, and
British) calling these deeds success, gain, settlement and justice. He succeeds in getting/ being outside the movement of these binaries, and become the leading player. Up to this moment, Shylock gains control and fulfills his goals by seizing the whole land for his project. This is the perpetual movement in its typical moments. However, Bakathir suggests what guarantees destroying the prop of Shylock's life; the economic boycott, that consumes the power of Shylock's to-be-real "dream." Then Bakathir anticipates Shylock's reaction to this, which is the suicide. Does the death of Shylock mean the death/ end of Zionism? From a deconstruction perspective, death/ absence recalls life/ presence and vice versa. The death of one might lead to the appearance of another one, similar/ more vicious/ or less vicious. Here, the important point is that the perpetual movement between the two kinds: a previous weak generation and a new stronger one is not limited to time or place; it might happen anytime and anywhere.

Considering the points above, the only meeting point between the present study, and the previous attempts in the field of comparing and contrasting the two plays (Like Shetywi (1995), Sufiani (1994), Jum'a (2003), Bayer (2007), Jamal (2015) and Muhi, Saleh and Hasson (2019)) is that the primary focus is on Shylock from two different eras with a long interval in between. Unlike the previous studies' reliance on the basic elements of literary analysis; the themes and characters as examples, the deconstructive perspective of the present article highlights the persistent role of the two Shylocks from the boundaries of the text by deconstructing their speeches, and comparing them as two continuous binaries in the continuum of past, present and future that supply each other and defy reaching a clear identification for the Jewish identity. ?"Accordingly, who is "Shylock Is he a weak creature who survives on the fault lines of others? Is he an unexpected devil? Or is ?he a myth / a shadow that we convince ourselves of its reality.

Recommendations
The authors recommend conducting further studies to compare and contrast Shakespeare's Shylock with the most recent adaptations, in the East or the West, using the same theoretical framework to provide an image of the Jew/ Zionist in the spatial and temporal process of the Jewish enigmatic identity development.

Endnotes
1Ze’ev Jabotinsky (1880-1940) “was one of the fathers of Zionism” (Schwartz, 2016, p. 387). “He established the Revisionist Movement in Zionism in 1925. He saw himself to be the continuation of the political Zionism of Herzl, which primarily addressed the political issue, namely, the demand to establish the Jewish State, so as to solve the troubles of the Jews of Eastern Europe” (Bela, 1972 quoted in Schwartz, 2016, pp. 387-8.

2The Disaster/ Alnakbah (1948) the term given to describe “the catastrophe that befell the Palestinian people after Zionist forces forcibly expelled of over 900,000 Palestinians from Palestine between 1947 and 1949... Most Palestinians forcibly expelled became refugees in Jordan, Lebanon, Syria and the Gaza Strip. The rest ended up in Arab states, Europe and Latin America” (Abou Salem, 2019.)
In the first part of the play, which is titled *The Problem*, after being seduced by Shylock's plots and as a representative of the tragic problem faced by all Palestinians, Abdullah Alfayyad cedes his lands and fortune to the Zionists. His Egyptian fiance, Nadia, is shocked by his irresponsible behavior and breaks their engagement. Unfortunately, Alfayyad does not realize his mistakes until repent, he decides to join the Palestinian fighters against the he loses almost everything. To existence of the Zionists on their land. The second part of the play is titled *The Solution*, a trial in held to solve the Palestinian cause. Shylock insists on the Zionists' right in the international court Palestine and rejects all pleas. Nadia interferes in the trial, disguising as a lawyer (man) on behalf of Arab university, and announces Arab decision to cede Palestine to the Zionists under the condition of the total economic boycott between Arabs and the Zionists in Palestine. Shylock is victorious, and the Zionists gain full control of Palestine. After seven years, Shylock pleads for the court to be held again to help the Zionists and solve their economic crisis. Nadia, the lawyer appears now as a lady and informs Shylock the Arab decision that the Zionists will not get anything, and they have to leave Palestine forever and demolish Tel Aviv before that. Shylock could not bear these sanctions, and he commits suicide.

Each of the two terms carries a specific connotation. “Jew” basically implies an ethnic and religious meaning. However, the question “Who is the Jew?” is controversial and it indicates a wide range of meanings from ultra-Orthodox to ethnocultural and secular. “Zionist,” according to Saleh, “is a political ideology that calls for “return” of the “Jewish people” to their “homeland” to which they have “historical and religious rights,” i.e. the land of Palestine” (p. 123).

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Abstract

The rigid cultural and political environment of the 1940s post-independence era in Ireland placed a significant limitation on women by socially constructing and consistently implementing a strictly-defined Irish Catholic female identity. Over time, women could no longer stand this situation, and movements for women’s rights were set up. Political, social as well as cultural transformations in the country were accompanied by a necessarily urgent literary reaction, especially by female writers. Edna O’Brien, one of the most loved, and influential Irish women writers, published her first novel, *The Country Girls* (1960). She helped open discussion of the role of women and sex in Irish society and of Roman Catholicism’s persecution upon women. The present paper intends to focus on Irish women through *The Country Girls*. It explores the conflicts and compromises of Irish woman identity as this has been represented in the 20th-century Irish literature; concerning the more generalized categories of society, nation, and religion.

*Keywords*: feminism, Irish identity, patriarchy, *The Country Girls*, women

Introduction

Irish women have been active since the mid-1960s in a brutal political, economic, and social revolution and painful clash between traditionalism and modernism. They have been driven from marriage and family safety into a dynamic world full of massive psychological tension and danger. They had to resist all difficulties, and so managed to create a new order to ensure their survival.

While no more fiction than those who precede them, Irish authors tackle topics never before explored in Irish literature; they create female characters that criticize society and attitudes that narrowly represent the experiences of women. They are intrigued by “what disturbs questions, offends, angers, or may even be morally and culturally subversives” (Stuart, 1982, p. 5).

Living in a modern world, women writers portray a society in flux, a culture whose traditions and values are in question. However, the revolution of thirty years has shattered stereotypes and wrought profound social changes. To speak of women’s difference may not always be essential or even desirable but, as Elaine Showalter (1977) argued: “thirty years ago, when women writers are studied as a group we may discover recurrent patterns, themes and images which are almost impossible to perceive if women are discussed only in relation to male writers.” (p. 11)

In her introduction, St. Peter also points to the significance of developing a particular social tradition of writing to foster the imagination of women by explaining her decision to view women writers as a separate category in the light of the different social situation of women. Therefore, the Irish writings of women, from all parts of the 20th century, dealt with women who sought to find a place within the story of the Irish nation indirectly or directly.

In the 1970s and 1980s, the upsurge of feminist movements also caused women’s literary activities to flourish in Ireland. Publishers such as Attic Press or Arlen House began to publish “books by, for and about women” (McCarthy, 2004, p. 105). Consequently, more and more women began to write, many of them also about subjects, which were once taboo, as Ingman claims (2007): “an explosion of Irish women’s writing from the 1980s onward.”(p. 1). So, stanch by the developments of the previous decades, women writers’ stories became increasingly outspoken and challenging.

Edna O’Brien: Transgression of Boundaries

O’Brien was a feminist before the term became fashionable, but her works also affirm a wider humanistic sympathy. Early, she took up the topics of women’s attitudes toward their bodies, their sexuality, and their roles as mothers and daughters. In Ireland, several of her books have been banned because of their negative commentary on the Roman Catholic Church, more common in her early work, and her frequent use of graphic sexual terms and scenes, As J. Casey and M. Casey (1990) explain: “Women writers following Mary Lavin, Edna O’Brien, and Julia O’Faolain write with conviction against the background of 1960-1990 Ireland. They are feminists,
experimentalists, and stylists; political and social reformers; and, as Irish writers accomplished storytellers.” (p. 5)

O’Brien has constructed gender roles criticizing the capitalist patriarchy that is particularly Irish and Catholic. The differences pointed out in the gender question are not necessarily simple or natural; it is a category constructed through social and cultural systems. It is not biologically determined, but sociology has discussed sex roles for a long time, calling attention instead to the assigned than determined nature of gender. Furthermore, she does not only focus on the status of women in society, but also on the status of women in literature: “...[Her] texts offer a commentary on the prescribed roles for women in literature, challenging the adequacy of the female romance plot for representing women’s experience in fiction.” (Byron, 2006, p. 15). O’Brien’s fiction works against male literary culture, as it depicts female life. It is not necessarily about life and solutions offered for women living in a patriarchal society. If you are born in Ireland, it is conveyed as if it was the “worst of luck” (Haule, 1987, p. 223) “Women are objects of literature, neither subjects nor producers of it.” (Thompson, 2006, p. 32).

O’Brien’s fiction consistently interrogates the cultural and political imperatives that reproduce femininity in Ireland by showing the ideals and the impossibilities of living up to them. It undermines the sanctity of the family by exposing its dysfunctions, lighting its subsequent disintegration, and showing its repressive and, therefore, debilitating effects on women’s psyches. O’Brien reveals what is special, unique, and desperately required in writing from her own Irish experience. She is the first Irish author to make women’s literature fearless. Roth (1984), in an interview with O’Brien, mentions the foreword that he wrote for her book, A Fanatic Heart. Here he refers to Tuohy’s citation, in which he indicated a unique distinction between Joyce and O’Brien: “While Joyce in Dubliners and Portrait of the Artist, was the first Irish Catholic to make his experience and surroundings recognizable, the world of Nora Barnacle had to wait for the fiction of Edna O’Brien.” (pp. 38-40)

Hence, O’Brien has seldom been regarded as a feminist writer at first. However, her literature has encouraged her generation of Irish women novelists to write about their experiences and sell books. O’Brien did not necessarily want to have a feminist voice in her fiction; she wanted to write and hope to write with vigor, with muscle. “I don’t care whether I’m a man or a woman; I want to write as an androgynous person for whom language is sacred.”(O’Brien, 1998, p. 3) O’Brien produces female characters who, through their marginalization, struggle with the same topic of loneliness, identity, and loss by giving the women of Ireland an appropriate presence. O’Brien sends several of her characters in search of love and stability, always unsuccessfully reaching out for answers. The result is almost always disappointment and blindness. O’Brien herself states that:

I have depicted women in lonely, desperate, and often humiliated situations, very often the butt of men and almost always searching for an emotional catharsis that does not come. This is my territory and one that I know from hard-earned experience. (Roth, 1984, p. 6)
O’Brien’s fiction is always in dynamic communication with the land of her birth. Her relationship with that country is intimate. She depicts the constricted, hardscrabble life of the villages and farms of the west. Irish culture and history have preserved functions metonymically for the nation in O’Brien’s fiction, which insists on the link between domestic and political colonization and between obsession about the power of land and the control of women. These links do not only inform the work of O’Brien but also the work of many contemporary women artists.

**The foundation of O’Brien’s Myth**

*The Country Girls* is about sudden moments of understanding of life and its dichotomies, freedom and entrapment, failure and success, moments of lucid insight, which go beyond individuals and point towards a more familiar view of the human condition. What makes these novels so interesting is O’Brien’s way of establishing a relationship with her characters through her everyday activities, struggles, and humbling lives.

*The Country Girls* begins the bittersweet story of Caithleen and Baba, two girls brought up in the close-knit, cruel world of a small Irish village, narrated by the soft and sympathetic Caithleen in a confessional tone. It traces the tender development of Caithleen Brady from age fourteen when her beloved mother dies in a boating accident. When she was seventeen years old, she was freed from a convent through a ruse devised by her friend Baba. Caithleen finds employment in Dublin.

O’Brien exposes the profound and sometimes sexual disappointment of women with unrealistic, romantic assumptions about love and marriage through confessional first-person narratives. O’Brien stresses women’s sexual desire in their novels, and the hunt for lovers and husbands by heroines is deceitful.

O’Brien’s sharp writing style appears to be based on the nuances of person’s life. In *The Country Girls*, the main characters frequently become so alone in the novels that they know little or no more about a larger universe. They are all about their tragedy or feelings.

Besides, the cumulative effect is much broader, whether these women are typically taken into consideration or novels considered to be part of O’Brien’s legacy. O’Brien has a distinctly and profoundly positive view of women who suffer from their inability to cope with life’s circumstances. *The Country Girls* form the basis of O’Brien’s myth: voice creation and a women’s vision. Thus, *The Country Girls* focuses on questions of indignity, women’s bodies, and the land and how their representation is shaped by colonialism and its negative consequences for women in newly independent Ireland.

**Irish Woman’s Quest for an Identity**

O’Brien talks about Ireland’s house emotional issues. She is opposed to the colonizers. The masculine and virile power in a patriarchal culture is harshly criticized. She condemns the patriarchal dominance of men over Ireland’s female sensuality. Females have male supremacy in Ireland. She points to this definition of Mother Ireland. Her fiction shows through women’s
sensuality the devastating effects of those representations. She has produced a new image of Irish women, other than Mother Ireland or the Virgin Mary and ‘Mother Church’. Her women must not only be viewed as muses or companions but as human beings. She criticizes patriarchal hostility and repression in Irish life. She gives an appreciation for them through a practical portrayal of women’s sensuality.

Pelan (1993) argues somewhat more astutely that The Country Girls can be seen to trace not only an entertaining tale of two young Irish girls but ‘the loss of female identity’, and that this “was consistently passed over in favor of an emphasis on the humor and the freshness and clarity of the style [which] accorded to some notion of lighthearted whimsy which was also perceived as typically Irish” (pp. 73-74). Explaining why O’Brien has not been significantly taken up by feminist critics, Pelan suggests that “[her] writing ... fails to qualify [as ‘feminist] through its representation of women’s oppression and powerlessness with no apparent attempt to analyze those conditions” (p. 75). Apparent is crucial; Pelan goes on to point out that “... writers like O’Brien write from marginalized social positions about women in similar positions’ (p. 76). Pelan is mainly interested in the ‘Irishness’ of O’Brien’s ‘marginalization’, but the treatment of ‘loss of female identity’ or compromised female subjectivity in The Country Girls and beyond does manage to transcend cultural context.

Only five years after the publication of The Country Girls, Friedan (1965) identified “the problem that has no name”, arguing that “the core of the problem for women today is not sexual but a problem of identity” (p. 68). Friedan went on to point out that “a woman who is herself only a sexual object, lives finally in a world of objects, unable to touch in others the individual identity she lacks herself” (p. 293). In this condition, women are likely to enjoy reading fiction which itself explores “loss of female identity” (Pelan, 1993, p. 73)

The Intermixed Clash of Colonialism and Patriarchy

In The Country Girls, O’Brien creates two female main characters. She explains in Why Irish Heroines Don’t Have to be Good Anymore (1986) that she wanted to have “one who would conform to both my own and my country’s view of what an Irish woman should be and one who would undermine every piece of protocol and religion and hypocrisy there was.”

The Country Girls determines the crushing pressure imposed upon modern Irish women, be it from family, church, or nation. Overall, the novel tells of the adventures of two girls, Caithleen and Baba, escaping from their Irish hometown and convent school to Dublin and then London in search of their castle of love. The trials, temptations, and temporary excitement they encounter en route, however, bring home to them the hard-won realization that they are walking on a path of frustration. In the novel, the patriarchal power viruses virtually spread far and wide around Caithleen in the form of father, male lover, religion, and so forth. In a sense, Caithleen’s life is composed of her aspirations toward love and, sad to say, complete bafflement and desperation caused by a long line of rascals, including his drunken father, Mr. Gentleman, and nation.
Isolated in such a stifling world of men, Caithleen stands little chance to secure a room of her own. Caithleen’s problem is foreshadowed in that of her mother, who has long been a victim of her father’s abusive drunkenness. Such worries about her husband, coupled with the responsibility to care for the whole family, crumple Caithleen’s mother, which explains why she has a tighter relationship with her daughter, from whom the mother manages to seize a slice of solace and identification. The lack of a reliable husband happens to be compensated for by Caithleen; on the other hand, her mother’s love significantly makes up for the absence of a responsible father. The mother and the daughter then combine in an interlocking, interdependent bond. The three concerns for children of Ireland mentioned here, Catholicism, nation, and family pose a tremendous threat to the lives of modern Irish people, especially those of Irish women.

The repressive effects of the patriarchal society are hardly assuaged by the Catholic Church and its proscriptions. On the contrary, the Catholic Church, in reality, intensifies the restriction on Irish women from still another aspect. The influences of the Catholic religion on Caithleen can be found everywhere in the novel.

Therefore, though pressures from the patriarchal Irish society come in diverse forms, rural female characters in Edna O’Brien’s fictions tend to defy unreservedly such constructive forces, Caithleen struggles with the patriarchal forces from all directions, but she fails time and again in her attempts. From early childhood, her life is overshadowed by the unhappy marriage of her parents. In contrast to her mother’s care and kindness, her father’s irresponsibility and brutality produce a feeling of repulsion in her mind. Thus she manages to run away from her father’s control by turning to some male lovers for help.

Following the deconstruction of the representation of women in O’Brien’s fictions, how women can break loose from the prison-house of language and culture constructed by male culture, and express their voices instead has been a complicated issue for an ocean of critics. In effect, this severe problem is by no means peculiar to the Irish condition but widespread throughout the post-colonial world.

As a female scholar straddling the first world academy and her indigenous Indian origin, Spivak is exceptionally sensitive to the subjugated position imposed upon the marginalized third world women. The vast majority of the colonized has, for Spivak, left no mark on history because it cannot or is not allowed to make itself heard. This inability is common to colonized man but even truer of colonized women, for within the colonial, patriarchal society women are doubly unheard. Therefore, Spivak (1985) observes that both as an object of colonialist historiography and as a subject of insurgency, the ideological construction of gender keeps the male dominant and that if in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow. This very idea of the gendered subaltern well exemplifies the predicament modern Irish women encounter and might help shed light on why Caithleen in *The Country Girls* suffers so much.
Conclusion

Edna O’Brien has been giving voice for the last 40 years to Ireland’s voiceless rural women. In 1959, when she left Ireland, she dismissed all of what Ireland had taught her because she felt the need to speak out for what she hated. O’Brien portrayed the victims of the Irish countryside through her writing. In the 1960s, she initiated this trend with *The Country Girls*, and in the past decade, she expanded it with her second trilogy. Her truthful representations of Irish country life and most significantly, her unique expression of Irish women’s experience deserve closer critical attention. O’Brien created some of the most realistic and thus brutal images of what life in rural Ireland was like for women during the 1940s, 50s, and 60s.

O’Brien has managed to articulate Ireland’s unheard women as an artist. She was successful throughout her career despite her book being banned and burned. Through this, she remained to be a title to her subject and her calling.

All of her characters struggle with gender stereotypes deeply rooted in these societal forces, whether they embrace or reject them. Through this process, O’Brien places herself firmly amongst the company of authors seeking to create authentic female characters in Irish literature. However, rather than giving the reader easy answers, O’Brien’s novels tend to leave lingering questions. Given the variety of female characters in her work, her evolution as a writer is evident in *The Country Girls*. Although some critics express discontent with the unhappy, oppressed, and bleak portrait of the female character that O’Brien paints, many others point out that, however grim the picture is, it is accurate and real. And it needs to be painted.

In Irish literature, O’Brien’s female characters have a fascinating location, offering a few answers on the space for the author in the Irish literary canon. It takes the historical context in which they live and the diversity of the many characters they have developed to dismiss all O’Brien’s female characters as progressive.

O’Brien’s Ireland represents the people who have a lot of experience behind them and who cannot step on with their suffering and loneliness. In every novel O’Brien’s Ireland is an entity, and its effect on women is far stronger than previously thought. The message of O’Brien to the women of Ireland remained consistent: they are the only ones who can feel safe.

However, O’Brien developed Caithleen in *The Country Girls* from her background of childhood. For several of O’Brien’s characters, Caithleen soon became a template. This person showed the world how a Catholic woman in a small village in Ireland grows up. Conservative and dependent, Caithleen falls victim to the forms of patriarchy, against which Baba fights incessantly for excitement and exploration without hesitation. Indeed, while Caithleen tends to be more reserved in her attack of the injustice imposed on women, Baba always utters her censure outspokenly. If Caithleen is on behalf of the traditional, underprivileged women, then Baba in striking contrasts. As the speaking subject of the narration, Baba, to a certain extent, takes charge of the story. If Baba speaks, can Irish women’s voices be far behind?
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References


“Monument to Rottenness”: Postcolonial Enclave Tourism in Jamaica Kincaid’s *A Small Place*

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Abstract
Postcolonial criticism has recently recovered tourism from the margins of postcolonial studies. This paper aims to contribute to the postcolonial discourse on island tourism by exploring Jamaica Kincaid’s *A Small Place* (1988) as a discursive subversion of a tourism industry centered on the exclusion of local agency and history. Framed in postcolonial theory, the study focuses on enclave tourism as an unsustainable economy based on tourist/host division. It draws on Edensor’s (2000, 2001) and Carrigan’s (2010a, 2010b) conceptualizations of enclave tourism. Kincaid’s representation of postcolonial Antigua reveals the complicity of colonial legacy with unsustainable tourism development. Sites of ruins and decline become tourist attractions and monuments to rottenness, signifying the dispossession of the local Antiguans and the erasure of their culture. The study reveals how tourist enclaves, as represented in Kincaid’s travel narrative, do not only produce a divided and contrived space but also limit the tourist experience of the real Antigua.

Keywords: Island tourism, Enclave tourism, Postcolonial writing, Caribbean literature, Travel counter narrative, neocolonialism, Jamaica Kincaid, *A Small Place*

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Introduction:

The Antigua that I knew, the Antigua in which I grew up, is not the Antigua you a tourist, would see now. That Antigua no longer exists. (Kincaid, 1988, p. 23)

Theorizing discourses of tourism, gender, and culture, Aitchison (2001) questions: “Can the subaltern speak (in tourism)?” (p.133). With the publication of Jamaica Kincaid’s A Small Place (1988), an emergent postcolonial female voice has reclaimed tourism from the margins of postcolonial literature and criticism. Yes, the subaltern can speak in tourism and signal a subversive position of enunciation. Kincaid moved to New York City in 1966 and returned to visit Antigua in 1986 after twenty years of absence from her homeland. In her travel narrative, the author describes a postcolonial island which, to her disappointment, still suffers from ongoing forms of (neo)colonial hegemony. This paper explores the complicity of postcolonial island tourism industry with colonial and neocolonial power politics. Arguing that tourism is implicated in Euro-American hegemony, Kinkaid’s narrative redirects the tourist/reader gaze to the injustices inflicted by the exclusionary ideology and the unsustainable development of this economy on the small Caribbean island of Antigua.

Literature Review:

While postcolonial discourses have engaged with the production of space and the dynamics of power and economy in travel writing, tourism has long been off focus in postcolonial studies (Carrigan, 2014). Only recently, postcolonial criticism has opened up to intervene emergent discourses on the tourism industry in the particular socio-historical contexts of postcolonial islands. Carrigan (2010b) has sketched ways to understand postcolonial tourism through literary engagements with discourses of environmental appropriation and cultural consumption.

Environmental appropriation, cultural commoditization, and tourist space planning are manifested in the construction and careful management of what came to be known as enclave tourism. Edensor (2000) defines Enclave tourism in relation to the construction of purified spaces, emphasizing the centrality of control and policing to keep “undesirable elements and social practices” from intruding and disrupting the enclosed space (p. 328). Emphasizing its exclusionary nature, Saarinen (2017) conceptualizes enclave tourism as “a well-defined perimeter (that) separates the tourism space from the rest of socio-spatial environment” (p. 428). Theorizing enclave tourism, Edensor (2001) draws distinctions between enclave and heterogeneous tourist spaces based on the rigidity of the divide that borders the inside tourists from the local community outside. The borders of enclave tourist spaces are less porous than the blurred boundaries of heterogeneous tourist spaces, and prevent contact with the locals. Types of enclave tourist spaces include resort enclaves, mobile enclaves, and urban tourist enclaves, among others.

The exploitive forms of the tourism industry have become a major concern in postcolonial criticism. These tourist projects have accelerated environmental and social transformations, replacing the plantations and the sugar economy of the Caribbean with enclosed spaces “for pleasing the leisureed” (Carrigan 2010a, p. 155). Focusing on how tourism remaps St Lucian Lake
as represented in Walcott’s *Omeros* (1990), Carrigan (2010a) argues that this epic poem opens space for industry futures peculiar to St Lucian’s modality while simultaneously critiquing exploitive practices (p. 156). Carrigan (2010a) emphasizes Walcott’s use of the word ‘erosion’ to grapple with the postcolonial conception of tourism as both a vector of change and a sign of colonial consumption. With a particular focus on dark tourism, Carrigan (2014) contends that Kincaid’s literary text, *A Small Place*, makes clear how “one person’s paradise can be a site of conflict and suffering to others,” suggesting the usefulness of postcolonial theory to provide “rich and nuanced understanding of these tensions in site use and evaluation” (p. 246). This study will take Carrigan’s argument further by engaging with the tension between an enclave tourism, based on the production of circumscribed space, and unsustainable development in Kincaid’s representation of postcolonial island tourism.

Recently, postcolonial studies have shifted attention to the (neo)colonialist practices underpinning the tourism industry, particularly in the Caribbean islands. Kincaid’s engagement with tourism in Antigua has made *A Small Place* a major text for postcolonial revisions of island tourism. Baleiro and Quinteiro (2019) investigate Kincaid’s narrative as a useful material for promoting an interdisciplinary dialogue between literary and tourism studies. The literary tourism, experienced by readers/tourists of Kincaid’s travelogue, suggests a counter effect to a tourism industry based on the division of space and the marginalization of local heritage and community. Arguing that *A Small Place* represents tourism as a form of neocolonialism that challenges the consolidation of local Antiguan culture, the study proposes the text for the production and staging of literary tourism. Literary tourism products and experiences, according to Baleiro and Quinteiro (2018), might offer reclamations and reenactments of tourist itinerary, tours to Kincaid’s places, literary festivals and café, which bring tourists closer to local hosts and readjust the tourist focus to local sites and culture. However, since it is impossible for literary tourism to replace an economy based largely on mass tourism industry, the study suggests this mode as a subversive and complementary enterprise to foster more responsible and sustainable tourism practices. However, Baleiro’s theorization of literary tourism needs further clarification by charting ways for using literary accounts to discursively revisit the hidden sites and marginalized histories of the locals, or possibly using narratives to reproduce the cultural identity of the tourist space.

Johnson, S. and Meenu, B. (2019) argue that Kincaid’s *A Small Place* offers a counter travel narrative of Antigua, reversing the power politics of the colonial gaze in Western travelogues. By shifting the position of enunciation between the Western tourist, the native Antiguan, and the Antiguan who revisits the land after years of absence in the diaspora, the narrative negotiates the polyphony of multiple and diverse voices and stories. The narrator, according to Johnson and Meenu, invites the tourists/readers to redirect their gaze to the untold stories of local colonial history, and the perpetuation of neocolonial hegemony under the guise of tourism industry. TÜm, O (2017) articulates a similar position by deconstructing tourism, reducing it to a tool for a new, “more legalized” form of colonization (p. 111). His study inverts the tourist gaze and redirects it against the injustices of tourism that reproduce the tourist/host relationship in terms of the colonialist master/servant binarism.
Bringing together Kincaid’s *A Small Place* and Cliff’s *No Telephone to Heaven*, Beriault (2017) argues that both texts disrupt the construction of manufactured, sanitized, and beautified islands, and reconstruct the local histories of Antigua and Jamaica respectively. Beriault’s intervention examines how the two postcolonial narratives unsettle the production of homogenous, artificial, and ahistorical spaces and re-inscribe the agency of the local community in the production of lived social space. Here, this paper builds on Beriault’s argument by exploring the interrelation between enclave tourism and unsustainable development, which, while stimulating economic activity, simultaneously relegates the native land away from global dynamics of change and improvement.

**Methodology:**

This study is informed by the postcolonial theoretical framework. The subversive rhetoric of postcolonial writing provides a useful frame for understanding Kincaid’s counter narrative and reconstruction of Antigua’s local history and culture. Moreover, the paper draws on emergent conceptualizations of enclave tourism as charted by Edensor (2000, 2001) and Carrigan (2010a, 2010b).

**Analysis:**

As the introductory quote from *A Small Place* might suggest, the text grapples with the colonial legacy inherent in the production and consumption of tourism. Kincaid’s (1988) non-fictional narrative features the return of the postcolonial immigrant to her native land. The narrative opens with a direct address to the tourist; “If you go to Antigua as a tourist, this is what you will see” (p. 3). Framing the reader as a tourist, the narrator traverses the manufactured world of Antigua while reconstructing its local agency and history. Calling for a multiplicity of perspectives, Bruner (2001) contends that “all tourism and all tourists were not the same” (p. 881), and Kincaid’s contribution offers a postcolonial perspective on enclave tourism in the particular context of the Caribbean islands.

Kincaid’s emphasis on the tourist gaze is central to understanding the dialectics of power and space in the narrative. Guides, guards, and boundaries manipulate what the tourist gaze can see. In *A Small Place*, the narrator follows the tourist path from the point of arrival at V. C. Bird International Airport to the final destination in one of the tourist resorts. Through this short journey, the tourist gaze is directed, as particular ‘sites’ are made possible to the viewer while undesired elements of the local culture are kept away from the scene. A tourist can see the brand new cars of taxi drivers but cannot imagine the modest houses where they live, which are “far beneath the status of the car” (Kincaid, 1988, p. 7). The taxi driver here functions as a guide, intervening in the tourist’s perception of the place. From the limited perspective allowed by the taxi’s framed window, the tourist can observe an island that seems, by European standards, both static and exotic. The exotic effect of decline and ruins seems entertaining to a Western tourist coming for leisure. Carrigan (2010a), however, highlights how the mobility of the taxi affects the tourist’s perspective, adding more dynamics and flexibility to the point of view. In contrast with Kincaid’s representation of the taxi as a limitation to the tourist experience of place, Walcott’s poem, *Omeros*, according to Carrigan (2010a), reveals the dynamic, “complex and multilayered
vision of St. Lucian modernity … generated from the perspective of that fast-paced, double-edged emblem of modernity and change, the taxi” (p. 160).

The tourist gaze, however, seems indirectly controlled by the collective subconscious of a Western culture that perceives postcolonial lands through Eurocentric norms. In the process of the visual consumption of space, Urry (1992) theorizes how the tourist gaze is manipulated by the viewer’s collective memory and cultural constructions. The colonial legacy of England continues to govern tourists’ perceptions of Antigua. With much emphasis, the narrator exclaims:

Have I given you the impression that the Antigua I grew up in revolved almost completely around England? Well, that was so. I met the world through England and if the world wanted to meet me it would have to do so through England. (Kincaid, 1988, p. 33)

The vision of Kincaid’s tourist/reader is narrowed by a reservoir of cultural constructs associated with colonialist discourses and stereotyped images.

These boundaries that control the tourist’s gaze are central to the manufacturing of enclave tourism. Kincaid’s narrative offers a subtle critique of a type of tourism industry organized around the coasts of postcolonial Caribbean islands, and defined by enclosed tourist spaces. Being exclusively and carefully planned spaces, tourism enclaves usually allow very limited access for the local Antiguans. It is impossible to cross the divide between host and guest in these ‘tourist bubbles,’ to use Saarinen’s description (2016). “Even though all the beaches in Antigua are by law public beaches,” Kincaid (1988) observes, “Antiguans are not allowed on the beaches of this hotel; they are stopped at the gate by guards; and soon the best beaches in Antigua will be closed to Antiguans” (p. 58). Beriault (2017) reads Kincaid’s passage in relation to measures taken by Antiguan authorities to erase locals’ visibility by pushing them to lesser beaches, suggesting a form of tourism industry firmly entrenched in colonial legacy.

However, the nature of the border and the measure of its porousness depend on the type of the enclave, the social and political backgrounds of its visitors, and its entertaining activities. A clear example of an enclave tourist space is the Mill Reef Club. “The Mill Reef Club declared itself completely private, and the only Antiguan (black people) allowed to go there were servants” (Kincaid, 1988, p. 27). The boundaries are tightened to prevent the infiltration of the undesired local community. The walls that separate the tourist guest from the native Antiguan host remain “clean and white and high” (Kincaid, 1988, p. 25). Tourist enclaves include hotels with coastal activities, entertainment facilities, and gambling casinos. “Gambling, linked here completely to tourism,” notes Kincaid, “is another popular industry in the West Indies” (p. 61). Kincaid opposes a discourse that supports this gambling business in terms of providing job opportunities for the wretched of Antigua. These tourist enclaves, along with their gambling casinos, represent an exploitive form that fails to impact sustainable development.

The construction of tourist enclaves requires the manufacturing of a contrived space to meet the tourists’ needs, standards, and aspirations. Kincaid’s (1988) narrative criticizes how the
natural and the built environment have been rejuvenated in preparation for the visit of the Princess of England who has come for leisure in Antigua:

> how every building that she would enter was repaired and painted so that it looked brand-new, how every beach she would sun herself on had to look as if no one had ever sun there before (I wonder now what they did about the poor sea? I mean, can a sea be made to look brand-new?) and how every-body she met was the best Antiguan body to meet” (p. 33).

The reinvention of tourist enclaves as untrodden spaces reflects the legacy of British colonization, based on the virginity and emptiness of the colonial land, and the negation of local culture and history. These tourist projects are based on absenting the local Antigua from the sights of Western tourists.

Kincaid’s (1988) representation, however, demonstrates how the tourism industry in the postcolonial island of Antigua has not only failed to effect sustainable development, but also monumentalized corruption. With dismay, Kincaid (1988) laments a colonial intervention that has turned sites of rottenness and negligence into tourist attractions:

> that strange voice, then—the voice that suggests innocence, art, lunacy—that they say these things, pausing to take breath before this monument to rottenness, that monument to rottenness, as if they were tour guides; as if having observed the event of tourism, they have absorbed it so completely that they have made the degradation and humiliation of their daily lives into their own tourist attraction. (pp. 68-69)

Here, “the strange voice” is metaphoric of mediums, discursive or otherwise, that intervene and mediate tourist consumption of space.

While taking the reader/tourist in a virtual journey from the airport to the tourist destination, *A Small Place* introduces a palimpsest of the colonial past and postcolonial present of Antigua through memorial sites. These sites bear witness to the violence of history and geography and the corruption of authority. Passing by the ruins of the public library, which was damaged in the earthquake of 1974, the narrator mourns the loss of knowledge and the absence of serious plans for repair. As a tourist, you might find it entertaining to stop by the site and read the sign placed on the front: “This building was damaged in the earthquake of 1974. Repairs are pending” (Kincaid, 1988, p. 9). Since that year and until the publication of the narrative in 1988, repairs have not been resumed; books are carelessly stored in “cardboard boxes in a room, gathering mildew, or dust, or ruin” (p. 43). Boutiques for tourists, Kincaid observes, have invaded and transformed the landscape of what has been a splendid library and house of knowledge. The damaged building has remained ‘a monument to rottenness,’ signifying ‘degradation and humiliation.’

The damage of the library, albeit by a natural disaster, monumentalizes the corruption of an authority that gives more attention to the tourism industry than sustainable development. “Only
tourism itself is more important” (Kincaid, 1988, p. 59). Kincaid cites another example of a monument to rottenness, namely the rusting refinery of “West Indies Oil” (p. 67), which stands there singing a eulogy for the decline of the Antiguan dream. Central to the tourism industry, despite its disreputable history, is the Barclays Banking business in Antigua. The Barclays brothers, former slave-traders, shifted to banking when England outlawed the slave trade. Their branches along the road represent monuments to rottenness, reminding both tourists and locals of the colonial legacy of the slave trade in the region.

Tourism in postcolonial islands is highly associated with the transformation of the local landscape. The main roads in Antigua that tourists usually drive through are renamed after English military leaders and government officials. Kincaid (1988) cites the examples of a street named after Horatio Nelson, Rodney Street, Hood Street, Hawkins, and Drake Street, to mention only a few (p. 24). Foreign architectural designs have been imposed on the land by Syrian and Lebanese investors. The imported style of building, known as ‘condominium’ has replaced local building forms. According to Kincaid:

The condominium style of building, ugly in any climate, is especially ugly in a small, hot place. Imagine these concrete, box-like structures, stacked against each other as if they were tinned goods in a store with not enough shelf space overlooking an expanse of three different shades of blue seawater. (p. 62)

The concretization of Antiguan space, while enclaving both tourists and locals, unsettles any designs for sustainable development.

Antigua is also enclaved from the dynamics of historical progress. According to Beriault (2017), Kincaid intervenes in the margin between the lived and the conceived to disrupt the fabricated stories of Antigua’s historical stasis. The tourism industry that keeps the local community out of its enclosed circles and the lack of sustainable economy have rendered Antigua a timeless space. Having experienced life in the West, Kincaid (1988) is able to maintain a critical distance while observing her native land. Upon returning after years of absence, she expresses her disillusionment by the stagnant conditions of a Postcolonial Antigua:

They [Antiguans] have nothing to compare this incredible constant with, no big historical moment to compare the way they are now to the way they used to be. No Industrial Revolution, no revolution of any kind, no Age of Anything, no world wars, no decades of turbulence balanced by decades of calm. Nothing, then, natural or unnatural, to leave a mark on their character. (pp. 79-80)

History has left no mark on this small island. British colonization has not impacted real advancement in economy, industry, health care, or even urban planning and infrastructure. What remains of Western intervention is a timeless island with enclaved tourist spaces for European and North American communities, looking for a ‘calm’ place for their leisure.
The dissonant heritage that includes sites of death and disaster becomes part of what is defined as ‘dark tourism.’ While giving more attention to island tourism centered on the sea and the sun, Kincaid (1988) points, though only in passing, to the tourist practice of visiting traumatic sites. The narrative ridicules the tourist’s lack of real understanding of the historical stories behind these tragic sites; “being a person visiting heaps of deaths and ruins and feeling alive and inspired at the sight of it; to being a person lying on some faraway beach, your stilled body stinking and glistening in the sand” (p. 16). Discourses on dark tourism, Carrigan (2014) contends, draw attention to the reassertion of marginalized stories and suppressed voices. However, the tourist in Kincaid’s representation, leaves the dark scene, back to the enclaved resort, unchanged and unenlightened.

From a Western colonial perspective, the beauty of Antigua resides in this timelessness and remoteness from history and changeability. For a fuller tourist experience, Antigua must remain an enclave island and “A Small Place,” as the title suggests. Kincaid (1988) reflects on this postcolonial imprisonment;

   It is as if, then, the beauty—the beauty of the sea, the land, the air, the trees, the market, the people, the sounds they make—were a prison, and as if everything and everybody inside it were locked in and everything and everybody that is not inside it were locked out. (p. 79)

The narrative emphasizes the continuity of a neocolonial hegemony that justifies fencing off the postcolonial Caribbean island and distancing it from history and geography in terms of the tourism industry—a place for tourist attraction and leisure.

Integral to the narrative’s critique of Western colonial hegemony is the succinct commentary on a monologic Western form of Enlightenment. Addressing the Western colonial figure, Kincaid (1988) challenges: “You might feel that you had understood the meaning of the Age of Enlightenment […] you loved knowledge, and wherever you went you made sure to build a school, a library (yes, and in both of these places you distorted or erased my history and glorified your own” (p. 36). For Kincaid, the “utter ruin” can be ascribed to a history of colonization, justified by a Western form of Enlightenment (p. 36). That Enlightenment has undermined other histories to meet imperial expansionism and exploitation of other lands and other people.

This colonial hegemony that tends to transform colonies into mimicries of the colonial center produces an in-between form of identity that belongs nowhere. Kincaid’s (1988) A Small Place relates the postcolonial degradation and backwardness of Antigua to British colonization and its racial ideologies:

   everywhere they went they turned it into England; and everybody they met they turned English. But no place could ever really be England, and nobody who did not look exactly like them would ever be English, so you can imagine the destruction of people and land that came from that” (p. 24).
This appropriation of the land and its heritage causes harm to the native cultural identity. Marschall (2004) emphasizes how commemorative practices associated with historical monuments and heritage sites can be empowering both to the tourism economy and to the reassertion of cultural identity. According to Kincaid’s representation, Antigua represents a type of ‘harmful’ neocolonial tourism that separates itself from the local community and culture.

Reconstructing Antigua, Kincaid (1988) understands beauty in terms of a genuine and unique representation that remains faithful to the original. “Antigua is beautiful,” the author contends, “Antigua is too beautiful. Sometimes the beauty of it seems unreal” (p. 77). The beauty of Antigua resides in its natural elements: the sea, the sun, the shore, and the trees. “No real sand on any real shore is that fine” (p. 78). However, that beauty of the virgin land has been buried under the present contrived space, manufactured by foreign control. What the colonizer has produced is a disfigured Antigua that pleases nobody but the Western tourist.

Kincaid (1988) critiques the complicity of the tourism industry in postcolonial Caribbean islands with historical erasure. For Kincaid, Antigua stands on a “rubbish heap of history” (p. 31). The narrative cites the event of burning books in the 1930s by the Antiguan Prime-Minister, who was then a young bookkeeper, working for a merchant-importer. The narrative relates the dubious fortune of the bookkeeper to possible designs with colonial powers to manipulate history by demolishing the stories of “honest” local political leaders (p. 71). Moreover, the landscape of postcolonial Antigua seems empty of monuments to glorify key moments or figures of its local and anti-colonial history. The restoration of the public library has been delayed, or more accurately replaced by plans to build tourist shops over that plot of land. Only tourism is more important than national history.

This link between tourism, historical erasure, and foreign exploitation explains the negative attitude in A Small Place towards tourism. The tourism industry, in the form of enclaves invested by foreign companies, fails to effect sustainable development in Antigua. These projects are described by Saarinen (2017) as “environmental bubbles,” “tourist bubbles,” and “tourist utopias” that exclude its local neighborhoods (p. 428). The refinement of these enclosed spaces is contrasted with the lack of a sanitary system outside its walls. However, tourists are not immune to the harm of this unsustainable economy. Addressing the reader framed as a tourist, Kincaid (1988) warns: “the contents of your lavatory might, just might, graze gently against your ankle as you wade carefree in the water, for you see, in Antigua, there is no proper sewage-disposal system” (p. 14). Having set the scene for the Antiguian’s harmony with a timeless backwardness, sustained by unsustainable and exclusionary industry, Kincaid, then, contents “[t]hat the native does not like the tourist is not hard to explain” (p. 18).

Conclusion

After years of absence, Kincaid revisits Antigua both physically and discursively, confirming that the subaltern can speak in tourism. Her travel narrative, A Small Place, signals an act of resistance to the ongoing impact of Western hegemony. Drawing on the postcolonial
framework, this study has explored the interrelation between island tourism and (neo)colonial practices in the particular context of the Caribbean island of Antigua. Kincaid’s counter narrative redirects the tourist gaze to see the unseen reality of the land. For Kincaid, the tourism industry is a form of neocolonial unsustainable economy that has reinforced the guest/host binarism and maintained the degradation and poverty of the local community.

A Small Place offers a critique of the racial ideologies and exploitive practices underwriting the manufacturing of enclave tourism in Antigua, and by extension, many other Caribbean islands. These enclave tourist spaces are marked by the invisibility of the natives and the bordering of tourists’ locales. The present tourist enclaves constitute a new version of the past colonial enclave of the Caribbean island. Kincaid’s postcolonial intervention brings local Antigua back to the scene, and reconfigures the Antigua that the present tourist cannot see. Through this discursive subversion, Kincaid reclaims local agency and history, and promotes an opposing voice to the exploitive forms of the tourism industry.

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References
A Structural Postcolonial Analysis of Voice and Noise in Joseph Conrad's *The Lagoon*

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**Abstract**
This article explores the motifs of voice and noise in Joseph Conrad's *The Lagoon* from a structural postcolonial perspective. The dialectic relations between voice and power, structure, and function are critically investigated to identify the ideologies involved in the subjugation of the Orient and sustainment of the racial superiority of the Occident. The noise narrative structure and ethnic conflict add to voice disrupts the effective reception of the message conveyed. *The Lagoon* encapsulates a story-within-a-story with two storytellers relating different narratives and addressing different characters and audiences from different viewpoints. Their narratives elicit responses ranging from trust to distrust depending on the identity of the storyteller and hierarchy of the narrative structure within the story. The study evaluates the impact of structure and ethnic identity on the reception of voice, and shows how structural and cultural noises disrupt the voice of the Orient. It finds that the Occident's perception of the Orient is based on certain stereotypes and misconceptions. The voice of Arsat, a protagonist and storyteller, is accordingly subordinated to the framing voice of the third-person narrator, and his tale structurally functions as a flashback.

**Keywords:** Joseph Conrad, *the Lagoon*, noise, postcolonialism, structuralism, voice

Introduction

The article critically examines the voices of the storytellers in Conrad's *The Lagoon*, which comprises a story within a story. Arsat tells the framed tale in which he articulates and subjectively reflects upon his thoughts and feelings, from the viewpoint of the first-person narrator. The noises distorting Arsat's voice are of structural and cultural origin. The story Arsat tells is structurally reduced to a flashback in the frame story. Culturally, the restrictions and constraints laid upon Arsat's voice by his Oriental identity contribute to perpetuating the hegemony of the Occident. Structuralists and postcolonialists' views on narratology and subalternity guide the analysis of the story and investigation of the research topic. The main questions the research raises and seeks to answer are: How impressionistic, and stereotypical is the image of the Orient? To what extent does Arsat act like a typical Orient? Does Arsat meet the expectations of Orientalists? How audible and capable is Arsat's voice? The research problem the article addresses concerns Conrad's use of narrative structure in *The Lagoon* to subjugate the voice and narrative of Arsat. The main objective is to open new avenues in a longstanding debate concerning the representation of the Orient in Conrad's novels and short stories.

Theoretical Approaches

The theories of structuralism and postcolonialism enlighten the analysis of the implications of voice hierarchy and narrative hierarchy in *The Lagoon*. Narratologists suppose where a work embeds two narratives, the embedded narrative is subordinated to the embedding narrative. Each story usually has a narrator and is set at a different locale and time. Each might be a story in its own right or a portion of a larger story. The precedence of one story over another is determined by how it is presented (Waldron, 2012).

Irwin (2011) defined embedding as a frame narrative "composed primarily to present other narratives. The frame tale depicts a series of oral storytelling events in which one or more characters in the frame tale are also narrators of the interpolated tales" (p. 28). The frame tale is perceived as a modular package or box, where "an interpolated tale can stand alone or reappear in a different frame, albeit with a different connotation" (p. 28). The frame tale creates "a context for reading, listening, and, of course, interpreting the interior tales" (p. 28).

However, Herman (2006) viewed framed narratives "as both models for and vehicles of shared thinking, or socially distributed cognition!" (p. 358). In other words, framed stories are contrived to generate and convey knowledge and meaning. While the frame narrative manifests an awareness of the present, the framed story is designated as a mirror of the past and a gift for today (Merman, 2006). He countered the arguments likening the frame story to a package that contains the framed narrative with an emphasis on the chain-like relationship that undermines hierarchies between them.

Narrative hierarchy, for Rimmon-Kenan (1983), is governed by mediacy, which entails that the mediated narrative is subordinate to the mediating story. Rimmon-Kenan clarified that subordination signifies dependency but not inferiority. The embedded narrative cannot be separated from its embedding narrative without changing the overall effect and meaning of the text. Genette (1980) contrarily placed embedded stories at a higher diegetic level. He contended, "any event a narrative recounts is at a diegetic level immediately higher than the level at which the narrating act producing the
narrative is placed" (p. 228). The embedded narrative is, in that sense, a narrative in itself and an event within another story.

Narratologists generally use binary terms such as the frame story versus the framed story, and the embedding story versus the embedded story to signify the same concepts. For consistency purposes, the current study will use the terms frame and framed to describe the different hierarchies of stories and voices in *The Lagoon*.

By the same token, postcolonialists addressed the hierarchies established between the voices and discourses of the colonized and the colonizer, the Orient and the Occident, the minority and the majority, immigrants and natives, women of color and white women. Spivak lumped the above-oppressed groups together under the heading subalternity to suggest that subaltern groups can speak, but their binary other impatiently and inattentively listens to them. This impatience is a form of a noise interrupting the conveyance of a message from a sender to a receiver. Ethno-cultural, social, and gender considerations constitute other sources of noise that may disrupt communication and interaction between a subaltern subject and a non-subaltern subject. Only when the desired message is effectively received can it instill a thought, change an impression or perspective, or prompt action or feeling on the part of the non-subaltern listener. Though the subaltern speaker does his best to convey his message, it is inevitably hindered by noise. In a reflection upon her controversial statement, the subaltern cannot speak, Spivak clarified "even when the subaltern makes an effort to the death to speak, she is not able to be heard, and speaking and hearing complete the speech act. That's what it had meant, and anguish marked the spot" (Spivak, 1995, p. 292). Spivak contended that the subalterns could speak, write, and articulate their thoughts and feelings. Non-subaltern listeners, however, show no interest in listening to or decoding the message sent to them. The only productive and perceptible voice in a subaltern context, she believed, is that of the non-subaltern to which all other voices are subjected.

**Literature Review**

Al-Sheikh and Lazim (2017) examined speech acts, particularly metaphors, similes, personification, and antithesis, in Conrad's *The Lagoon*. Just as a word is the smallest unit of language and morpheme the smallest unit of a word, the speech act is viewed as a "minimal functional unit in human communication" (p. 245). The speech act signifies the context, situation, and paralinguistic features such as tone in which an utterance is used. The three types of speech acts are: a locutionary act (production of a statement), illocutionary act (purpose of producing the statement), and perlocutionary act (the effect of the statement produced).

Pragmatic stylistics is the model chosen to analyze and interpret the language and meaning of *The Lagoon*. While pragmatics is the study of the contextual meaning of actual utterances, stylistics is a walk of linguistics concentrating on the use of language in literature. Representative speech acts with metaphorical shades such as metaphor (the hunger of my heart), simile (the carved-dragon-like head), personification (the eyes of the day), and light-dark antithesis make one extended metaphor that characterizes the language of *The Lagoon*. The metaphorical modes used in the story "operate reciprocally in the context of situation to create the mental picture of the world: the picture of love,
pain, shame, remorse and finally death in that vast solitude" (Al-Sheikh & Lazim, 2017, p. 254). They indirectly expose the complexity of human nature and express the characters' world views.

The pragmatic-stylistic analysis of the story identifies a sequence of direct and indirect speech acts. The direct actions, represented by descriptive utterances, create the physical setting and atmosphere of the story within the story. The indirect speech acts such as metaphorical modes correlate the physical world with the spiritual world of the protagonist using an analogy or implicit similitude. They also relate the opposing images of dark-light nature to "the complexity of human nature in its vicissitudes" (Al-Sheikh & Lazim, 2017, p. 258). Implicature or the meaning inferred from utterances is found to be a prominent pragmatic feature of Conrad's story. Stylistic variations in conversational turns prove to be sufficient enough to reveal the obscurity of human nature.

Bandyopadhyay (2006) investigated the interrelation between form and theme in Conrad's *The Lagoon* and other short fiction. Form and theme are perceived as integral components that sustain each other and produce the unity of impression and artistic wholeness. The narrative structure, Conrad used in the story, is "linear, straightforward, and strictly chronological" (p. 185). The only time shift the story has is a flashback, in which Arsat relates his story of crime, remorse, and retribution. The locale, where all the events occur, is located in the Malay Archipelago, whose mysterious beauty is abundantly described. The themes the story touches upon are love, betrayal, remorse, retribution, fate and tension between the ideal and the real. These themes are found to be appropriately integrated with such formal elements of the story as narrative mode, narrative structure, characterization, location, and time-sequences. The structural and rhetorical devices, Conrad excessively employed in the story, are imagistic details, intricate sentence patterns, idioms, and reversal of noun and modifier. In addition to the verbosity of language and complexity of sentence patterns, Conrad used "another kind of language and style which is more simple, passionate and straightforward, and throbbing with vitality" (p. 179). The themes are presented by a first-person narrator in a linear, chronological narrative model with a flashback. Yet, the story is introduced by a primary narrator.

XIAO and Hong-bin DAI (2017) argued that Conrad's *The Lagoon* includes several stark contrasts between light and dark, black and white, sunrise and sunset, sound and silence, water and fire, movement and stillness. Their study primarily focused on the contrast of light and dark, which runs throughout the story and reflects the psychological states and inner worlds of the two protagonists, the white man and Arsat. Several passages abundantly describing the landscape, foliage, and bodies of water in Malaysian islands signify the intersection of light and shadow and its psychological reflections upon the protagonists in Conrad's story. The depiction of streams and forests was the technique through which Conrad strikingly illustrates "the conflicts and struggles of the characters"(p. 147) and develops a gloomy atmosphere of *The Lagoon*. The contrastive analysis of the relationship between light and dark emphasizes the dominance of the dark over the dim light. Conrad described light using such verbs as “flash,” “glint,” and “glitter,” or such adjectives as “thin,” and “dim”. Yet, darkness was described as “mysterious,” and “invincible" (Xiao and Dai, 2017, p. 147). The study further contended that Conrad used "slender" and "distorted" to describe the white man's shadow and reluctance to find "a lodge in Arsat’s clearing, for the reason that although he is Arsat’s friend, he still possesses the identity of “the kinsman of colonists. They cannot sincerely open their heart to each other” (Xiao and Dai, 2017, p. 147).
Arsat, however, is bewildered with his wife's illness and guilt of his brother's death. The night-time setting, along with contrasts of dark and light, intently conforms to that bewilderment. Yet, Conrad gave hope for Arsat and the reader when ending the story "with the sunrise, where the light dominates dark, and the narration, the scenery depiction and the psychological description harmoniously integrates" (Xiao and Dai, 2017, p. 149).

**Discussion**

Critics generally distinguish between dialogic and monologic narrative situations. Monologism entails that the author, who is all-knowing and all-seeing, is in a domineering position to stand above and beyond the narrative. He constructs characters, attaches a specific set of attributes and traits to them, and determines their fate and fortune. He speaks about but not with them. Characters are not free to act, speak, or think as they have to follow the track set for them. Besides, the author determines the meaning and perspective of the monologic narrative (Selden & Peter, 2005).

Dialogism, however, assumes that "the author acts as a kind of arranger, an organizer, and participant in the dialogues, the clashes of conflicting positions and voices, but without retaining for himself the final word" (Curthoys & Docker, 2010, p. 37). Characters in dialogic fiction are not considered objects of the author's omniscient gaze. They have equal voices and views to the author. As dialogue disrupts the author's authority and control over the text, the hierarchy of voices disappears. The exchange of opinions through discussion creates better conditions for the generation or discovery of truth, according to dialogists (Selden & Peter, 2005).

Several features accordingly render *The Lagoon* a monologic narrative. The author has the story related by an authoritative third-person narrator, and relies more on narration and mediation than on the dialogue. The third-person narrator, for instance, plays the role of the mediator when reporting the characters' voices and the story the protagonist, Arsat, tells. Concerning the interpretation, the author confines the text to a monolithic reading that manipulates the truth, masks the characters' identities and drives, and glosses over other perspectives.

**Voice**

*The Lagoon* encapsulates a story-within a story and has them told by different storytellers. The relator of the framed story is a character in the frame story, which is narrated from a third-person point of view. The frame story recounts the voyage of Tuan, a white man, to the Malay Peninsula, where he meets his Malay friend, Arsat, in an abandoned lagoon. Tuan finds him overwhelmed by grief and sorrow over his dying wife, Diamelen. Arsat repeatedly asks whether she is going to die, and Tuan coldly replies she probably will. At a nostalgic but revealing moment, Arsat recalls the story of his love and remorsefully admits accountability for the murder of his brother in pursuit. The forest and darkness surrounding Arsat's cottage look terrifying enough for Tuan to bring his visit into an abrupt end by the morning.

In the course of his narrative, the third-person narrator reports the voices of other characters. Tuan, for instance, is reported making brief commentaries and remarks on his voyage as well as on Arsat's story. Below are concise declarative and imperative statements Tuan makes while talking to the
Malay steersman: "we will pass the night in Arsat's clearing. It is late" (p. 126), "we will cook in the sampan, and sleep on the water" (p. 128), and "pass my blankets and the basket" (p. 128). The tone with which he articulates those statements puts him in a position to authority to order and direct his assistants. The earlier sound soon becomes interrogative and affirmative when speaking to Arsat: "No, Why? Is there sickness in the house?" (p. 128), "I fear so" (p. 129), "if such is her fate" (p. 129), "I remember" (p. 131), "We all love our brothers" (p. 135). The latter tone contrarily expresses suppressed anxieties and fears.

Arsat is the other character the narrator reports speaking. The statements Arsat makes are predominantly interrogative in tone. He is reported asking Tuan the following questions: Have you medicine, Tuan?" (p. 128) "Tuan, will she die?" (p. 128) "Tuan, do you remember the old days? Do you remember my brother?" (p. 130). His interrogative tone significantly expresses suppressed anxieties and nostalgia for the old days of war, love, and companionship. He hates death, which claimed his brother and is about to claim his wife. Therefore, he vainly seeks the healing powers of medicine and hope to conquer fate and death. Besides, the narrator has Arsat speak on behalf of Diamelen, who is denied a voice despite the centrality of her character to the plot and conflict in the story. Arsat explains that she can no longer hear, see, or speak. He sorrowfully adds, "she breathes and burns as if with a great fire. She speaks not; she hears not – and burns" (p. 129). The mediating voice of Arsat suddenly shifts to the narrator, who reports his observation of Diamelen's health condition:

In the dim light of the dwelling he made out on a couch of bamboos a woman stretched on her back under a broad sheet of red cotton cloth. She lay still, as if dead; but her big eyes, wide open, glittered in the gloom, staring upwards at the slender rafters, motionless and unseeing (...) Her cheeks were sunk slightly, her lips were partly open, and on the young face there was the ominous and fixed expression – the absorbed, contemplating expression of the unconscious who are going to die. (p. 128)

The mediation of Arsat and the narrator can be figuratively perceived as a tape placed on the mouths of oriental women to stifle their voices and force them into silence. The illness Diamelen dies of produces similar repressive effects to patriarchy and orientalism, i.e. inability to hear, see, and speak.

The infinite knowledge available to the omniscient third-person narrator substantiates the reliability of his point of view. The narrator's omniscience emanates from his omnipresence aboard the boat with Tuan and the steersman, in the hut with Arsat, his wife and Tuan, in the clearing before the fire where he invisibly listens to Arsat's story, in the sky with birds, clouds and stars, and in the forest with birds, animals, trees and waters. The narrator delves into the minds and hearts of characters to vocalize their thoughts, suspicions, and concerns. Tuan, the narrator realizes, would have preferred to spend the night somewhere else than on the abandoned lagoon. He distrusts and fears Arsat. He feels unsafe and insecure in haunted forests, where death, darkness, and despair await, " the fear and fascination, the inspiration and the wonder of death – of death near, unavoidable, and unseen, soothed the unrest of his race and stirred the most indistinct, the most intimate of his thoughts" (p. 130). The suspicions and fears lurking in the darkest corner of Tuan's mind, the narrator reveals, profoundly inform his orientalist conception of Malaysia as a "shadowy country of inhuman strife, a battle-field of phantoms terrible and
charming, august or ignoble, struggling ardently for the possession of our helpless hearts. An unquiet and mysterious country of inextinguishable desires and fears" (p. 130). Malaysia, in Tuan's perception, is an exotic country, where darkness, fear, and spirits dwell.

The narrator, to a lesser extent, vocalizes Arsat's feelings and concerns. Arsat is portrayed as a "man young, powerful, with broad chest and muscular arms. He had nothing on but his sarong. His head was bare. His big, soft eyes stared eagerly at the white man, but his voice and demeanor were composed" (p. 128). Arsat loves his wife and feels honored by his relationship with the white. He takes pleasure in solitude and loneliness and seeks peace, safety, and refuge in the wilderness. Though Arsat expresses defiant and hostile sentiments towards the killers of his brother, his tone, the narrator unfolds, remains dreamy and surreal, "Arsat had not moved. He stood lonely in the searching sunshine; and he looked beyond the great light of a cloudless day into the darkness of a world of illusion" (p. 137).

Embedded in the frame story is the first-person account Arsat gives of his love. The story takes place overnight in a coastal fishing country whose ruler was despot and cruel. The conflict begins when the first person narrator falls in love with one of the ruler's slave girls named Diamelen. Alarmed by the whispers of women and glances of the guards, the narrator and his nameless brother contrive an ill-advised and reckless plot to kidnap the slave girl. The narrator and his brother take advantage of the ruler's departure on a fishing trip with hundreds of his men to kidnap the girl. As they are paddling back downstream close to the riverbank, the ruler's men catch sight of them and commence a pursuit during which the narrator and his girl manage to reach a safe place beyond reach in the lagoon. His brother, who insists on keeping them back using a gun, is beaten to death. The narrator remembers his brother cried his name twice, but he never turned his head again.

The framed story reports the voice of the narrator's brother to manifest his wisdom and bravery. In a statement reported, Arsat's brother advises, "open your heart so that she can see what is in it – and wait. Patience is wisdom" (p. 131). He is also reported stating, "there is half a man in you now – the other half is in that woman" (p. 133) and "we are cast out and this boat is our country now – and the sea is our refuge" (p. 132). The statements reported pay compliment to the brother for his prudence and wisdom. Other comments such as "you shall take her from their midst" (p. 132), "go and take her; carry her into our boat" (p. 132) and "run with her along the path " (p. 134) are reported to demonstrate his courage in times of war and turmoil. Arsat maintains in a boastful tone, "he was strong. He was brave. He knew not fear and no fatigue" (p. 133).

**Noise**

Several noises, among which narrative structure, subjectivity, and subalternity, substantially contribute to distorting the narrating voice of Arsat. The relationship between the tales embedded in *The Lagoon* is less organic than that of the part to the whole because their formal elements neither overlap nor coexist and function in a familiar context. Each story has a plot and a narrator with a different tone and viewpoint. Each signifies a different set of subjects, themes, motifs, and values.

However, the autonomy of forms underlying each story is undermined by the structural hierarchy established between them. Structurally speaking, the framed story is intended to function as a flashback
in the frame story. Flashback is an abrupt interruption of linearity to interject background information or clarifications into the narrative. It transports readers from a present dramatic situation in a tale back to a scene in the past. In The Lagoon, the story Arsat recounts transports readers from the current atmosphere of illness, loneliness, and despair to an atmosphere of love, hope, and venture in the past. In a restless talk to Tuan, Arsat abruptly disrupts the linearity of the plot to tell his story of love. Readers afterward are transported forward to the present scene at which Diamelen dies, Tuan leaves the lagoon, and Arsat feels remorse and vengeful.

Meaningful inferences about Arsat's social status and cultural identity can be drawn from the story recounted. Socially, Arsat and his brother belong to "a ruling race, and more fit than any to carry on our right shoulder the emblem of power" (p. 131). Culturally, Arsat conforms to the values of revenge, honor, and pride his family upholds and cultivates. On this ground, he considers fear and cowardice as deeds dishonoring not only his manhood but also his family,

we are of a people who take what they want … There is a time when a man should forget loyalty and respect. Might and authority are given to rulers, but to all men is given love and strength and courage". (p. 132)

Toward the end of the story, Arsat resolves to take the law into his own hands and pursue the murderers of his brother. He as well complies with the patriarchal culture, which relegates women to a subordinate position in terms of intellect, body, and social prowess. His wife is consequently portrayed as a helpless and dependent creature who "can neither run nor fight" (p. 134). Realizing that his wife cannot survive without his support and protection, he grows as protective and possessive of her as any of his other properties. He neither describes the sheer loveliness of her voice nor the charm of her beauty, which he respectively cloaks with silence and secrecy. That realization explains why she is never reported speaking in his framed narrative. She is said to be panting and her heart beating, but she is never reported speaking or expresses a feeling. Her silence, however, has a sweet voice he pretends to hear. This paradox in which silence becomes a vocable utterance is meant to satisfy the possessive instincts and urges of Arsat. Other inferences related to the prevalence of slavery, class conflict, and social injustices in Malaysia during the nineteenth century can also be drawn from the framed story.

The significant clarifications and explanations the framed story contains help the audience better analyze characters. Yet, they do not make it less subordinated to the frame story in terms of structure. The structural subordination of the framed story casts a shade over the voice of its first-person narrator. Without the mediating and framing voice of the third-person narrator, the first-person narrator's voice mostly remains inaudible and unnoticeable. Arsat, for instance, cannot directly and effectively speak to addresses and readers using his framed voice; thus, the framing voice of the third-person narrator mediates to get his story told and readers exposed to its thematic and conceptual implications.

Aside from the structure, Arsat's subjective point of view adds noise to his voice. His presence through both performance as a protagonist and voice as a narrator casts doubt and suspicions upon his tale. He might deliberately misconstrue characters and events, conceal or ignore specific details and contrive others. Readers in such cases do not trust the narrator without verifying his claims and views.
As an instance, Arsat expresses conflicting beliefs and feelings about his brother. On the one hand, Arsat claims he loved his brother, and he continues to describe his courage and prudence boastfully. On the other hand, he meets his brother's ultimate sacrifice with ingratitude and unfaithfulness. Instead of getting back to help his brother fight the ruler's men, Arsat selfishly leaves him to his fate. Arsat desires nothing better than his safety and union with Diamelen. Readers grow more skeptical of the narrator's account regarding his brother when he makes such statements, "there is no worse enemy and no better friend than a brother" (p. 131), and "there is a time when a man should forget loyalty and respect" (p. 132). Words like the enemy and forget inadvertently reveal unconscious thoughts and attitudes. It can accordingly be inferred that Arsat has long-pulsed with repressed animosity and hatred toward his brother for unvoiced grievances, which might be exaggerated or contrived. Arsat's subdued anger finds an outlet at the scene of the pursuit when he ignores the cries and pleadings of his brother for help. On such a basis, readers cannot seriously take Arsat's vengeful threats against the murderers of his brother. It is a threat the third-person narrator refers to as "dreamy" (p. 136).

Culturally speaking, the subaltern status of Arsat adds noise to his voice as his ability to tell his narrative and influence others is reduced. The two storytellers in The Lagoon belong to different ethnicities and identify with different cultures. The third-person narrator conveys the perspective of the Occident, whereas Arsat voices that of the Orient. The concerns and feelings Arsat expresses as a subaltern subject find no solace or support from his addressees. Tuan is one of the addressees, who does not appear to be affected or interested in what Arsat says or feels, so he never comments or ponders the received account.

The disdain Tuan holds emanates from his Occidental perspectives, which view the Orient as exotic and hostile but ultimately inferior. The conditions under which Arsat lives look fascinating and fearsome to Tuan, who wonders "he who repairs a ruined house, and dwells in it, proclaims that he is not afraid to live amongst the spirits that haunt the places abandoned by mankind" (p. 127). The perception of the forest as a place populated by spirits and ghosts provokes Tuan's fear that "such a man can disturb the course of fate by glances or words; while his familiar ghosts are not easy to propitiate by casual wayfarers upon whom they long to wreak the malice of their human master" (p.127). Though Tuan praises Arsat for having "faith in council" (p. 129) and faithfully fighting "without fear by the side of his white friend" (p. 129), he does not consider him an equal partner. Rather he discloses, "he liked him – not so much perhaps as a man likes his favorite dog – but still he liked him well enough to help and ask no questions" (p. 129). Arsat is, in that sense, less respected than a dog despite his faithfulness to the white. He is also expected not to reason, think, or speak simply because his race is equipped with wisdom or intuition but not intellect. The stereotypes Tuan conjures and projects upon Arsat are meant to justify the disdain and distrust with which he receives his claims and accounts.

The dialectic of voice and silence is central to understanding the hegemonic relationship between the Occident and the Orient. In The Lagoon, voice is perceived as a means of domination or empowerment. The effectivity of the voice, Arsat believes, lies in its subjectivity "a writing may be lost; a lie may be written; but what the eye has seen is truth and remains in the mind" (p. 130). Contrary to the western perspective, subjective thinking is capable of reaching truth, correcting stereotypes and misconceptions, and restoring liberty and sovereignty for the suppressed people. Therefore, the West
seeks to force the East into silence or objectivity to establish and perpetuate its supremacy. Conrad, on that ground, has Arsat's subjective voice framed and interpolated by the voice of the third-person narrator.

Conclusion
The article examines the effect of the narrative structure Conrad used in The Lagoon on the reception of Arsat's voice as an Orient. It reveals that Tuan builds his interracial relationship and his perception of the Orient on internalized stereotypes and misconceptions. The Oriental, for him, is an exotic, mysterious place populated by savage and primitive people. He realizes that the superiority of western civilization can be maintained through the domination and subjugation of the Orient. On that ground, Arsat is viewed as an uncivilized other with an inferior intellect and a primitive culture. Arsat, to no small extent, acts like a typical Oriental, considering his exotic personal characteristics and living conditions along with his conformity to the patriarchal and tribal culture of his community. However, the subjective perspective from which he relates his story disrupts the Western emphasis on objectivity. Still, his narrative is structurally reduced to a flashback, and his voice is framed by that of the third-person narrator. The structure of the story undermines his ability to affect and influence addressees and readers.

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National Identity as the Arena of Constellations of Nationalism and De-Nationalism in American Dystopian Novels

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Abstract
This study aims to dismantle how national identity becomes the arena of a constellation of Nationalism and de-nationalism in some dystopian fiction. The national identity described as a factor forming Nationalism is one of the fields of Nationalism and de-nationalism that always appears in American dystopian novels. A mutually beneficial two-way relationship between the state and the people is essential to build state nationalism. The fading of Nationalism as a result from government’s oppressions was revealed by Bradbury’s Fahrenheit 451, Atwood’s The Handmaid’s Tale, Westerfeld’s Uglies, Collins’s The Hunger Games, and Roth’s Divergent. The main problem of this article is to find out how the national identity becomes the arena of constellations between Nationalism and de-nationalism. The significance of this study is to reveal the Nationalism and de-nationalism through the constellations of national identity through American dystopian novels. Using Derrida’s deconstruction theory, the constellations appear in binary opposition as follows: country versus people; ruler versus society; regulation or oppression versus freedom; power versus weakness; independence versus dependence; intelligence versus stupidity; manipulative party versus receptive party; and global versus local. The main finding of this analysis in that the oppression and totalitarianism of the Government have eroded people’s identity, which turns the sense of Nationalism to de-Nationalism.

Keywords: deconstruction, American dystopian novel, national identity, Nationalism, de-nationalism

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Introduction

National identity, as one of the elements forming Nationalism, should accommodate the sovereignty of the people as the most essential thing (Finlayson, 2014). As a critical element in the formation of patriotism, national identity should accommodate people's freedom and sovereignty. By using power relations between the Government and the people, where the Government is the authorizer, and the people are the recipients of the power that must obey the authorities, the identity used by the Government to its people is free, but an identity governed by the Government. In dystopian novels, the totalitarianism of the authorities makes aware of the character of Nationalism, who demand the obedience of the people or society to the Government or the authorities. The basis of dictatorship signifies the power relations between the state and people, which can indicate the power relations between police and the community, or the strong and the weak. This forced obedience gives birth to the rebellion of its citizens and it causes the fading of Nationalism of citizens to the Government or the state, as revealed in *Fahrenheit 451, The Handmaid’s Tale, Uglies, The Hunger Games,* and *Divergent.*

In the novel *Fahrenheit 451,* the identity of the community is built by a totalitarian government based on the doctrine of obedience. It means that if there are citizens who violate the rules and regulations, that person will not only lose his identity in society and be forced to live outside the community but he or she will also risk losing his life. The totalitarian state desires to create a culture that is fully submissive and uncritical because of absolute repression. The system carries out strict penalties through *Mechanical Hound* and firefighters. In that case, if someone reads a book or hides a book, firefighters will burn the books. Therefore, most citizens avoid reading books or do not believe that books are useful.

Similar to what is narrated by Bradbury, Atwood in *The Handmaid Tale* also reveals the totalitarianism of the authorities as a tool to shape the identity of the people. What distinguishes *The Handmaid’s Tale* from *Fahrenheit 451* is that in *Fahrenheit 451* the Government manipulates the freedom and sovereignty of the people to maintain the obedience of its citizens, whereas in *The Handmaid's Tale,* religious dogmas regulate people's compliance. The Government uses Bible as a justification in every policy, and the basis for carrying out a sentence.

*Uglies,* in line with *Fahrenheit 451* and *The Handmaid’s Tale,* also shares the Government's empowerment as a ruler against the powerlessness of the people or society. The Government, “Special Circumstances,” oversee every member of its community and ensure their compliance with regulations. Like the two previous dystopian novels, *Uglies* also emphasizes the eliminating of an individual's identity into a collective or collective identity following with the provisions of the Government or ruler who demands the obedience of his people.

In the novel *The Hunger Games,* Collins shows an identity which demanding the adherence of its citizens to the rules of the Government or the authorities. This novel narrates sketch of the dominance and obedience of the police or the Government to all residents of the district. The relationship between the people and the Government is not harmonious because of the oppression or intense domination of the Government, which demands the obedience of its citizens. Panem,
place in the future used to be called North America, is a place that rose from the ashes. The name Panem referred to “Panem et Circenses,” which translates to "Bread and Circus" has been used in Satires by the Roman poet, Juvenal, to refer to political tactics to buy the consent of the citizens, in return for bread and entertainment. Collins describes that the Capitol as a central city located in the Rocky Mountains, surrounded by 13 districts in Panem. The people in the Capitol live a prosperous life with a luxurious lifestyle, which is inversely proportional to life in all regions, where citizens are only able to survive on a little food every day.

Although at the beginning of the novel of *Divergent*, freedom is as if given by the Government, but the authorities regulate and determine the identity of the people in the *Divergent* book. Society is divided into characters into certain factions so that they will only master one area of expertise. This group identity regulation is carried out by the leader for the collective interest governed by the Government.

The research problem is the Government’s oppressions shown in the American dystopian novels have faded the national identity, as the citizens feel to live under intense controls and rules of totalitarian Government. Therefore, the research problem of this study is “How does national identity become the arena of a constellation of Nationalism and de-nationalism in American dystopian novels?” The aim of this study is to analyze how national identity becomes the arena of a constellation of Nationalism and de-nationalism in American dystopian novels of *Fahrenheit 451*, *The Handmaid’s Tale*, *Uglies*, *The Hunger Games*, and *Divergent*. The analysis of national identity as the arena of the constellation of Nationalism and de-nationalism in American dystopian novels would use the Deconstruction theory. The analysis would consist of two sections: national identity based on the ruler's totalitarianism and national identity based on limitation of knowledge and information.

**Literature Review**

American dystopian novels become popular again in the 20th century, as the world becomes more problematic. Researchers have made reviews, studies, or analysis about the novels. Ingimundardóttir (1990) wrote a thesis on "You Are What You Cannot Eat: The Novel *The Hunger Games* as Social Criticism on the Issue of Hunger." She mentioned that the novel, *The Hunger Games*, by Suzanne Collins, can be read as social criticism on the issue of hunger. The novel draws on a wide range of sources, both contemporary and historical, for inspiration, and utilizes the possibilities of the genre of dystopian fiction in order to shed light on the issue. Blokker in his thesis came up with a realisation that recently in America, there has been a surge in dystopian literature aimed at young adults (YA). One notable author following in Collins’s footsteps is Veronica Roth, who wrote the first novel of a trilogy, *Divergent*. With the “Divergent” trilogy the young Roth amassed popularity almost equal to that of Collins. Part of their great popularity is that both Roth and Collins use their dystopias to comment subtly on contemporary issues and problems.

Dystopia, in general, is also a criticism of existing social or political systems, either through critical examinations or utopian premises where conditions and policies relied on the imaginative expansion of such terms and policies into different contexts that reveal errors and contradictions:
Briefly, dystopian literature is specifically that literature which situates itself in direct opposition to utopian thought, warning against the potential negative consequences of arrant utopianism. At the same time, dystopian literature generally also constitutes a critique of existing social conditions or political systems, either through the critical examination of the utopian premises upon which those conditions systems are based or through the imaginative extension of those conditions and systems into different contexts that more clearly reveal their flaws and contradictions. (Keith, 1994, p. 3)

After the First World War, dystopian themes become popular in literature as the people's confidence in the advancement of science and technology decline. The tyranny of governments bring misery to humanity. The literary genre of dystopia, exemplified by the works of Aldous Huxley, George Orwell, H. G. Wells, and Yevgeny Zamyatin, become popular reading for decades. *1984* by Orwell, *Fahrenheit 451* by Bradbury, *Brave New World* by Huxley, and *The Handmaid's Tale* by Atwood focus on cultural and social problems such as governmental surveillance, totalitarianism, and oppressive power structures and their potential effects on which the society turned a blind eye to them. Dystopian texts then attempt to rebel against the system, whether from a personal rejection of the power structure or in a way that directly stands up against the fabric and creates a new society (Fietto, 2016).

**Nationalism and National Identity**

Nationalism is as an ideological movement for attaining and maintaining autonomy, unity, and identity on behalf of a population deemed by some of its members to constitute an actual or potential 'nation' (Smith, 1991:73). As an ideology, Nationalism promotes the interests of a particular nation, especially to gain and maintain the nation's sovereignty (self-governance) over its homeland. Nationalism holds that each country should govern itself, free from outside interference (self-determination), and that a country is a natural and ideal basis for a polity and that the land is the only legitimate source of political power or popular sovereignty (Naqvi, 1998). It further aims to build and maintain a single national identity. National identity is as a named human population sharing a historic territory, common myths and historical memories, a mass, public culture, a standard economy, and universal legal rights and duties for all members, the nation is a multidimensional concept. This ideal type that provides a standard or touchstone which concrete examples imitate in varying degrees (Smith, 1991). De-Nationalism is the term the writer used to express the eroding of Nationalism.

**Method of Analysis**

The method of analysis in this article uses the deconstruction theory. A deconstruction is a form of criticism based on careful reading. A deconstruction suggests impossibility and unwillingness reproduce the meaning of the text (objective meaning) as desired and intended by the author. Derrida (1997) states that deconstruction is something that occurs from “in the text,” looking for inconsistencies, contradictions, and inaccuracies in logic and the use of terms to deconstruct text. Derrida adds that the deconstructive reading method intends to express the signs
and meanings behind the book and emphasize the heterogeneity of the book. If a version refers out of itself, it must be another text, by creating a network of cross-cutting and extending to infinity, called intertextuality. With the expansion of the interface between these texts, the interpretation of the book also develops, so that no argument can claim itself as a ultimate interpretation or final meaning (Sarup, 2008). In analyzing the data, Derrida takes three steps of deconstruction; first using undecidability to find biased meaning or hierarchy metaphysics using the binary oppositions, second is postponing the definition (difference), and third finding new meaning. The implicit and explicit oppression of the authority in the totalitarian governments narrated in the dystopia novels aim to build strong Nationalism among the people. The Nationalism will be argued through deconstruction.

**National Identity as the Ruler's Totalitarianism**

National identity, as one of the elements forming Nationalism, should accommodate the sovereignty of the people as the most essential thing (Finlayson, 2014). However, in dystopian novels, the authorities, who demand the obedience of the people or society to the Government or the authorities, clarify that dictatorship is part of the identity of Nationalism. The basis of totalitarianism signifies the power relations between the state and the people, between the police and the community, or between the strong and the weak. In *Fahrenheit 451*, doctrine of obedience built the identity of the population in a totalitarian Government. Confronting against the authority can cause an identity loss in society and be out of the group or system and forced to live outside the community. The totalitarian Government desires to create a culture that is fully submissive and uncritical because of absolute repression.

In the world of Montag, a firefighter, Bradbury built a blurred identity for Montag. The firefighter ignites fire to burn the books, rather than put out the fire. “It was a pleasure to burn. It was a special pleasure to see things eaten, to see things blackened and changed (Bradbury, 1983, p. 1).” The authorities have the power to regulate or control society, and the people must obey the rules and control of the Government or the police. Guy Montag, a firefighter, dedicates his life to burn books owned by the people in their house because of the Government regulations, which state that the act of reading is considered illegal and dangerous. Because of his submissiveness, Montag never questioned why a firefighter did not extinguish but instead ignited the fire. However, since his appearance and interaction with Clarisse, a 17-year-old teenager who thinks critically and questions things that have been considered reasonable by the community, Montag has finally become aware that something is happening in his society. When Clarisse asked Montag, “Is it true that long ago the firemen put fires out instead of going to start them?” (Bradbury, 1983, p. 6). Montag reflects on what he has done as a firefighter. “I've tried to imagine, said Montag, just how it would feel. I mean to have firemen burn our houses and our books.” (Bradbury, 1983, p. 31). This awareness appears to be stronger when he sees how someone is trying to protect his books even though he was burned to death along with the books. Burning alive is a punishment imposed by the Government for the citizens who disobey the law by keeping books in their homes (Bradbury, 1983).
Montag, who witnessed how disobedience ended in death, began to think there was something hidden behind the system that had been considered the most correct. “There must be something in books, things we can't imagine, to make a woman stay in a burning house; there must be something there. You don't stay for nothing” (Bradbury, 1983, p. 48). Montag realized that it would be impossible for someone to sacrifice his life if it were not for something he was worth fighting to. It was at this time that Montag realized that the identity he had believed was his identity, was an identity built by the ruler for him. The Government attaches the identity of books burners to Montag and the other firefighters as their responsibility for the work. The paper burning action is illegal, even if in response, the bookkeeper must also kill the book owners who do not obediently submit their papers. Montag’s starts to doubt his identity as a book burner as his true identity, especially after he had witnessed for himself how he and his group had burned an older woman who was trying to protect her books. “We burned an old woman with her books.” (Bradbury, 1983, p. 32). Montag's distrust in government control made Montag realize that he had never had a choice in life. Montag only lived what was revealed by his predecessors as obedience, without ever questioning anything previous (Bradbury, 1983).

Same like Bradbury, Atwood in The Handmaid Tale also used the dictatorship of the authorities as a tool to shape the people's identity. What distinguishes The Handmaid’s Tale and Fahrenheit 451 is the Government manipulates the freedom and sovereignty of the people to maintain the willingness of its citizens in Fahrenheit 451. Whereas in Handmaid's Tale, religious dogma controls people's obedience. The obedient identity follows the rules of extremist Christian theology, where the order of life relies on a literal fundamentalist interpretation of the Old Testament. The Bible is used as a justification in every policy, as well as the basis for carrying out a sentence. “They can hit us, there's a Scriptural precedent.” (Atwood, 1985, p. 19).

In The Handmaid’s Tale, women are separated from their families and given new identities as Handmaid. Women used their wombs as tools to produce offspring for their wives and commanders in Gilead.

And I for him. To him I am no longer merely a usable body. To him, I am not just a boat with no cargo, a chalice with no wine in it, an oven - to be crude - minus the bun. To him, I am not merely empty. (Atwood, 1985, p. 127)

Thus, despite the pressure, the coercion of these women as instruments of birth seems to be the right thing because giving birth is a natural obligation of women. These deprived women lose their rights because they were forced to get pregnant through intercourse with men in exchange for birth and gave delivery to babies, who later belong to the infertile wives of male officials, no longer considered necessary.

It's the usual story, the usual story. God to Adam, God to Noah. Be fruitful, and multiply, and replenish the earth. Then comes the moldy old Rachel and Leah stuff we had drummed into us at the Center. Give me children, or else I die. Am I in God’s stead, who hath
withheld from the fruit of the womb? Behold my maid Bilhah. She shall bear upon my knees, that I may also have children by her. And so on and so forth. (Atwood, 1985, p. 73)

The Bible is used by authorities to shape the identity of their people. The Commander always reads some chapters from the Bible at the beginning of ‘ceremony’ to legitime his actions of having sex with the women in front of his wife. Rules in favor of men show the strong identity of patriarchy in The Handmaid’s Tale's society. Women are not allowed to read, write, have opinions or private agencies (Atwood, 1985). The Government divide women according to the colors of their dress, not by names, as the women do not own their own names anymore. They become the commander's property by adopting their first name after "Offred "or" Offglen ". The identity of handmaids is blurred because they don't wear their own identity.

My name isn't Offred, I have another name, which nobody uses now because it's forbidden. I tell myself it doesn't matter, your name is like your telephone number, useful only to others; but what I tell myself is wrong, it does matter. (Atwood, 1985, p. 94)

In Gilead society, compliance with regulations applies to everyone, under the strict supervision of The Eyes. If someone does something wrong in Gilead, he will be punished or killed brutally. The Government uses the violence to frighten residents into obedience; for example, the person will be hung publicly for others to see (Atwood, 1985).

Westerfeld in Uglies also shows that obedience to the Government is essential in forming the national identity. In Uglies society, the status determined by this obedience depends on the social norms; that is, how a person can enter the group or remain outside the group. Therefore, all citizens must comply with undergoing plastic surgery procedures, which will change one's physical appearance to be ideal. Somebody will leave his old identity as an Ugly who lives in Ugly Ville, becomes a Pretty who lives in New Pretty Town. Plastic surgery is mandatory when a teenager has a sixteenth birthday. Although the purpose of the ruler looks good, namely that everyone will have a perfect physical appearance. “There was a certain kind of beauty, a prettiness that everyone could see. Big eyes and full lips like a kid's; smooth, clear skin; symmetrical features; and a thousand other little clues” (Westerfeld, 2005, p. 16). However, in the process of plastic surgery, people get lesions or defects in brain cells. “I found that there were complications from the anesthetic used in the operation. Tiny lesions in the brain. Barely visible, even with the best machines” (Westerfeld, 2005, p. 265). With this lesion, citizens no longer have any desire but to have fun. The Government has absolute sovereignty to govern the Government, without any intervention from the citizens. “Maybe the reason war and all that other stuff went away is that there are no more controversies, no disagreements, no people demanding change” (Westerfeld, 2005, p. 267).

By requiring someone to undergo plastic surgery and turn off their desires, every citizen in the Uglies community loses his or her identity because the Government regulates a dictated shared identity or collective identity. In other words, the Government eliminates individual character, but it forces the collective characters. Because of this attached new identity, a person who has
undergone surgery and turned into a 'beauty' no longer recognizes himself, his desires, dreams, and even breaks with his past. He moved from one world to another, from Ugly-Ville to New Pretty Town. This transfer does not only mean women mobility from one place to another, but it also means a change in a person's identity; from a free person to a person who complies with government decisions. "I’m sick of the rules and boundaries. The last thing I want is to be some empty-headed new pretty, having one big party all day. (Westerfeld, 2005: 83)"

Same with Fahrenheit 451 and The Handmaid’s Tale, Uglies also shares the Government's empowerment against the people’s powerlessness. The Government, who calls themselves Special Circumstances, oversees every member of its community to ensure their compliance with regulations. However, there is a group of people who are critical and brave. They try to maintain their identities by fleeing to the mountains. Through the character of Shay and other teenagers who did not want to lose their status because of plastic surgery, they had to go through, so they fled to an area in the mountains, The Smoke. Shay hates the disintegration of her identity; she did not consider herself strange. She also understood that during the operation, the doctors did what they wanted without questioning each person’s wishes of beauty. Unlike Tally, who at the beginning of the story seems to idolizing plastic surgery to turn her ugly self into a beauty, Shay rejects the ideology of her community and claims that the whole game is only designed to make us hate ourselves. "We're ugly. This whole game is just designed to make us hate ourselves (Westerfeld, 2005: 82)." By living independently outside the reach of the government, they can live freely and use nature according to their needs. “Our minds are fine,” "Maddy answered, “But we want to start a community of people who didn't have the lesions , people who were free of pretty thinking (Westerfeld, 2005: 92)." The Government considers these people as the rebels because of their rebellion. Therefore, these rebels deserve to get the punishment by the Government.

Thus, like the two previous dystopian novels, Uglies also emphasized the eliminating of an individual's identity into a collective or collective identity following the provisions of the Government or ruler who demanded the obedience of his people. Collins also shows in her novel, The Hunger Games, that an identity formed by demanding the adherence of its citizens to the rules of the Government or the authorities. This novel shows the dominance and obedience of the authorities or the Government to all residents of the district. The relationship between the people and the government is not harmonious because of the oppression or intense domination of the Government, which demands the obedience of its citizens. Panem, which is a place in the future that used to be called North America, is a place that: rose from the ashes, Panem. The people in the Capitol live a prosperous life with a luxurious lifestyle.

If anything, they have not quite captured the magnificence of the glistening buildings in a rainbow of hues that tower into the water, the shiny cars that roll down the wide paved streets, the oddly dressed people with bizarre hair and painted faces who have never missed a meal. All the colors seem artificial. (Collins, 2008: 59)

Life in the Capitol is inversely proportional to life in all districts, where citizens are only able to survive on a little food every day. “District Twelve. Where you can star to death in safety” (Collins,
The irony is that all the luxuries of living in the Capitol are the result of draining all the resources, industry, and agriculture of the entire districts. Giving a small ration for the survival of its citizens, the Government wants to make sure that the citizens can work to continue depositing the Capitol. The Capitol demands compliance of citizens in all districts on every policy and regulation made by the Capitol. The Government takes control over compliance in various ways, ranging from placing peacemakers in each region to monitoring district residents. The control also includes giving penalties for violations of district residents, putting surveillance cameras and electric fences around the region, and requiring two teenagers from each district to participate in matches “The Hunger Games” are held every year.

The Government in Panem banishes the freedom of the people of the district and demands their obedience by binding in an authoritarian way. Under the pretext that there will be no more rebellions like in the past and as a punishment that the Government can never tolerate, the district people are not only physically abused by providing necessities in a minimalist manner, but are also bound psychologically, by watching their children fight and die in ‘The Hunger Games’ match (Collins, 2008). ‘The Hunger Games’ has been lasting for seventy-four years, which means that during this time, the people of the district live in difficult and threatening situations. By taking teenagers to fight in the competition, the Panem Government showed two things: the government had full power over its people and the Government requires total obedience from the people. If a region dares to oppose the Government because of dissatisfaction with this decision, the Government will destroy it as it destroys District 13 (Collins, 2008).

President Snow’s totalitarian Government paid substantial attention to the philosophy of power to consolidate its grip on the development of various events. The annual competition provides the best platform to polarize people's attention with a clear message that there is no such thing as freedom and justice. The Government applies the power mechanism, that believe in enforced discipline policies. That is why “The Hunger Games” serves politics. Panem State is run by an iron fist, so the Government demands the extract obedience from people not to rebel against the regime. Thus, the identity in the novel The Hunger Games is governed by the government based on people's willingness to the Government. There is no personal identity. There is a collective identity that is the ruler who has power over the people and all the wealth in the Panem state, and the people who are oppressed and must obey all government decisions and policies.

As in other dystopian novels, in Fahrenheit 451, The Handmaid’s Tale, and Uglies, the consequence of disobedience is punishment. What distinguishes it from previous books, at The Hunger Games, Collins emphasizes that the authority of the absolute power. Whereas in previous books, the Government only applies the punishment to the lower classes of society, Collins demonstrates the Government's absoluteness by imposing penalties on all the people, both those who lived in the districts and those who lived in the Capitol. People who live in the Capitol have the opportunities to live a better and more luxurious life than people who live in the district, but if there are violations of the rules will still be subject to sanctions.
Different from the other four dystopia novels, Roth in *Divergent* opened her book by explaining about the strength of identity and the freedom to express personality through ‘The Choosing Ceremony,’ which is a ceremony in which teenagers have the right to determine their own status by choosing a faction that suits their wishes. The *faction* will be their home, residence, and lifetime (Roth, 2008). By giving freedom to choose their faculties, every member of the community in *Divergent* seems to have the freedom to live according to the desired identity. However, by only giving room to its citizens to submit to the choice of one faction that is following its characteristics, the Government in *Divergent* shows that every citizen must obey the rules made. *Divergent* itself in the novel refers to people who have more than one personality that stands out, so there is no faction that suits them. However, to be accepted by the community, the *Divergent* are forced to obey the applicable regulations, this, hiding their multi-character identity and abilities, and mingling in one faction.

The identity imposed by the Government on its citizens undermines Nationalism of citizens to the Government or the state. In American dystopian novels, such as *Fahrenheit 451, The Handmaid Tale, Uglies, The Hunger Games,* and *Divergent,* the identity of the people or people are regulated and determined by the Government. Citizens who do not have freedom and are required to comply with the character imposed on them, fail to maintain Nationalism in an authoritarian state or Government. Their nationalist attitude turned de-nationalist. In the novel, narrated resistance and rebellion by the main characters and other characters in the book to maintain their identity, as well as to look for opportunities to fight or escape from the system to build a new government, as told by Bradbury in *Fahrenheit 451,* Westerfeld in *Uglies,* and Collins in *The Hunger Games.*

**National Identity on the Limitation of Knowledge and Information**

National identity as a factor forming Nationalism, places the people's sovereignty, as an essential element. A sovereign people are free and independent people. However, in dystopian novels in America, national identity narratives are based on restrictions imposed by the state or authorities on the people or society by blocking knowledge, space, and information. As a result of this restriction, the state or ruler is a intelligent, independent, empowered, global, and manipulative party. At the same time, the people are stupid, dependent, helpless, local, and receptive.

Ray Bradbury, in *Fahrenheit 451* depicts an imaginary world that depicts a future that curbs the development of knowledge and imagination by burning books. Community identity is identic with ignorance and ignorance, so people are receptive, and do not realize that they are under government manipulation. In this dystopian novel society, firefighters are tasked with burning books to curb the imagination, curiosity, and creativity of their people. Therefore, the Government can maintain absolute power and exercise total control over citizens. Thus, the totalitarian state hinders the blossoming of knowledge and imagination because it is harmful to the culture of conformity. After all, individuals can imagine a different world and rebel against the system or state. In this case, any book that upsets an individual, the primary solution is to destroy it by burning. If oppressed people don't like books like Helen Bannerman's *The Story of Little Black Sambo* (1899), the authority burns it down. If white people don't feel comfortable with *Uncle Tom's*
Cabin, it destroys them (Bradbury, 1983). The burning of these books is because the state does not want people to get information about such books. Thus, the Government intends that people do not complicate their minds with these unnecessary books because the Government convinces the people that these books bring nothing but confusion to the society (Bradbury, 1953).

In Fahrenheit 451 the education system was criticized by Clarisse because it functions only for the benefit of the authorities or the system. After all, the School did not educate children to get a critical perspective. By giving happiness as Captain Beatty meant, the order or the police take the opportunity to imagine other systems outside the existing system, and to expand the knowledge that can open the imagination to critical thinking. Instead, the Government trains the students to be passive so that they are not aware of the miserable condition that surrounds them. Moreover, children are collected and not allowed to express their thoughts and opinions. Instead, they were given one hour of TV class, one hour of baseball, basketball, running, and one hour painting pictures (Bradbury, 1983).

School is shortened, discipline relaxed, philosophies, histories, languages dropped, English and spelling gradually neglected, finally almost completely ignored. Life is immediate, the job counts, pleasure lies all about after work. Why learn anything save pressing buttons, pulling switches, fitting nuts and bolts? (Bradbury, 1983, p. 53)

These sayings show his growing dissatisfaction with the whole system as he seeks intellectual sophistication in such a repressive atmosphere. In this dystopian atmosphere, citizens are guarded in mind control through censorship and conditioned not to approach books when they internalize their hatred. The authorities fear that imagination and knowledge will influence the community to describe all books as dangerous and vicious as a sharp weapon (Bradbury, 1983). Knowledge obtained through books is considered a threat to the totalitarian state and its stability. Therefore, the Government manipulates and deems the books to have no significance other than just fiction or things that cause chaos (Bradbury, 1983).

Apart from censoring educational material, the education system does not allow children to ask their blunt, critical attitude. If children are not critical to ask questions, the potential for the overall progress of the community does not exist, leading to a society with submissive and uncritical individuals. School’s intention is to tire children so that they are tame, but the frustration felt by young children is expressed in their "pleasure" outside of School, which always turns into violence.

Sometimes I'm ancient. I'm afraid of my children. They kill each other. My uncle says his grandfather remembered when children don't kill each other. But that was a long time ago when they had different things. They believed in responsibility, my uncle says. (Bradbury, 1983, p. 27-8)

Asking questions is a prerequisite for development, social, cultural, and intellectual. Still in this dystopian novel by Bradbury, the critical attitude is removed so that knowledge and truth can be
manipulated for the benefits of the state and the identity of individuals or society is fully regulated by the state. Community does not have the freedom to know or express their thoughts, opinions, or personalities.

The book-burning seen by Offred, the main character in this novel, hints at the censorship of knowledge that took place in the community told by Atwood in the novel The Handmaid’s Tale. What distinguishes the story Fahrenheit 451, in The Handmaid’s Tale even though censorship of books occurs, people can still access knowledge, before finally this is prohibited by the authorities. The authorities regulate books, magazines, films, and television broadcasts. They only allow access to knowledge for the benefits of the authorities. Despite the situation in Gillead, where the story unfolded, it became worse for everyone, but women experienced oppression under the dominance of the patriarchal system. As a Handmaid, Offred does not have access to books or magazines, because books or magazines are considered able to provide nostalgia for their past, and knowledge of other lives outside their world, which is feared to be able to fade their obedience to the authorities. Furthermore, the authorities only expose knowledge or information that benefits the authorities and legalizes the oppression of the police over women. The authorities always emphasize the main role and identity of The Handmaid is as a baby container (Atwood, 1985). To legitimate the Government’s intention, the police keeps reminding the Handmaid the story in the Bible about the slave girls who give birth to babies for their master's family.

By blocking access to knowledge and directing knowledge according to the interests of the authorities the authorities control the identity of the Handmaids. In the absence of access to the outside world, the Handmaid depend totally on the policies of the authorities. These women were silenced, oppressed, and manipulated. Referring to the story of the first woman who committed a sin of eating the forbidden fruit, the authorities force these women to believe that women are sinners. The only way to purify themselves is by giving birth. “The Fall was a fall from innocence to knowledge” (Atwood, 1985, p. 152). Their identity is the producer of babies for rich men to give offspring to them (Atwood, 1985).

The limitation of knowledge displayed by Bradbury in Fahrenheit 451 and Atwood in The Handmaid’s Tale, also raised by Westerfeld in Uglies. Lacking in public knowledge about what is happening around them lures the identity of community in the Uglies. The ruler, Special Circumstance, closes access to expertise by giving insight or wrong to education in schools, banning the production of print media and destroying books and magazines, and computerizing everything, so that the Government can track everything easily. In Uglies, the authorities educate the younger generation to discredit the old generation, which they call Rusties, because these Rusties have destroyed the earth by burning trees and exploiting the natural resources.

The three dystopian novels, Fahrenheit451, The Handmaid’s Tale, and Uglies, represent the five primary data available, narrating the limitations imposed by the authorities, namely by blocking access to knowledge and information. With no access to education and information, the authorities can manipulate the society easily. They do not have their own status, because the status they wear is an identity that is regulated and controlled by the authorities. A society without access
to authorization is a society that is foolish, passive, submissive, and dependent on rulers who are manipulative, intelligent, and powerful.

Conclusion
As one crucial element in the formation of Nationalism, national identity should refer to the people's freedom and sovereignty. As it is mentioned at the beginning of this chapter, a strong Nationalism gives people space to maintain the nation's sovereignty over their homeland, freedom of identity, and will encourage every citizen to be nationalistic to the Government or the state. The Nationalism grows strongly because there is a mutually beneficial two-way relationship between the country and the people. Namely, the people are free and sovereign of their choices, and this freedom and sovereignty are essential to build state Nationalism. Coercion of people's freedom and sovereignty affect people's obedience to the Government. However, this obedience does not guarantee a sense of patriotism from the people. The aim of this study is to answer the research question on how national identity becomes the arena of constellations between Nationalism and de-nationalism through American dystopian novels.

Bradbury in Fahrenheit 451, Atwood in The Handmaid’s Tale, Westerfeld in Uglies, Collins in The Hunger Games, and Roth in Divergent reveal the matters of obedience and Nationalism. By using power relations between the Government and the people, where the Government is the authorizer, and the people are the recipients of the power that must obey the authorities, the identity used by the Government to its people is free, but an identity governed by the Government. The blocking of knowledge and information also contributes to uneasiness in society. This forced obedience gave birth to the rebellion of its citizens. It caused the fading of Nationalism of citizens to the Government or the state, as revealed in Fahrenheit 451, The Handmaid’s Tale, Uglies, The Hunger Games, and Divergent. The oppression and totalitarianism of the Government have eroded people’s identity, which turns the sense of Nationalism to de-Nationalism.

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References
Teaching Translation through the Implementation of Expressive Utterances Translation Technique in Disney’s Aladdin Movie 2019

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Abstract:
Communication's purpose is delivered when the intention of the speaker or writer is accepted and understood by the readers and listeners. People have their way of delivering ideas explicitly or implicitly in the communication process. Therefore, comprehending techniques of translation becomes influential in building meaningful connections and enhance students’ competence in the translation. However, students believe that translation is tiring and boring, which makes the students' ability in translation low. The research aims are to analyze translation techniques in Disney’s Aladdin (2019) focused on the use of expressive utterances and how to implement the techniques in teaching translation. Through a descriptive qualitative method, the writers analyzed the data by selecting, identifying, classifying, describing the data, and from the results, draw conclusions. The data were analyzed by using Searle’s (1969) speech act theory. The results showed that there are seven kinds of expressive utterances translation techniques used in Disney’s Aladdin (2019), such as linguistics compression, established equivalence, literal translation, reduction, amplification, modulation, and calque. Implementing translation techniques in teaching translation can increase sensitivity into language, gain more extensive insights about cultures, and enable in producing better translation quality. Furthermore, teaching translation techniques becomes significant in developing students’ critical thinking to present ideas into target language appropriately. This research will give information concerning the use of translation techniques and how to apply them in translation teaching. Further research can replace the media for translation techniques learning.

Keywords: expressive speech act, disney’s aladdin movie 2019, translation, translation teaching, translation techniques

Introduction

Communication becomes a need for every human being to interact and establish relationships as social beings. By communicating, people can exchange information in the form of messages, ideas, and opinions. Communication occurring between humans is built by the existence of language as a medium to express ideas and convey messages explicitly and implicitly (Williams, 1977). With globalization, humans are inseparable from the emergence and exposure of foreign languages. English becomes the most used foreign language all around the globe (Muntane & Faraco, 2016). Most sources of knowledge, such as books, journals, and news, commonly use English in providing information, in which English has an essential role in expanding knowledge and information. Besides, many literary works, including films, novels, dramas, and poems, also use English to convey their messages. Therefore, it is crucial to learn and understand the language to grasp its precise meaning, in which translation becomes significant in its process.

Translating does not only mean changing specific language, but one must also consider the acceptability of meaning. According to Catford (1978) and Pinchuck (1977), translation is the process of changing the content of discourse from one language to another by paying attention to the exact equivalent of the word. Meanwhile, according to Newmark (1988), translation is an activity of transferring messages from its source language into the target language without any change in meaning. It means that translation is not only related to the evolution of one style to another style but also retain the conveyed meaning as intended by the author; therefore, the reader would be able to understand the meaning of a text with the correct understanding. However, the translation process is not an easy job as people do encounter several problems during their operation. Wuryantoro (2017) found a problem in the translation process, such: linguistic elements containing the change of grammatical structures and lexical meaning, as well as other aspects of linguistics, namely the additional fields and cultural competence.

Language and cultural aspects cannot be separated from the translation process because language is part of a culture. In everyday life, through words, deeds, behavior, and habits are the reflection of culture. Therefore, during translation, translators must also consider the cultural aspects because the culture depicted in the source language might not be similar to the target language. This is in line with Bai (2018) that translation is an exchange of cultural information from both languages. Moreover, to translate the intended results, one must also master the comprehension of two languages.

In addition to comprehending cultural aspects, translation techniques also have a significant role in producing quality translation products. Translators cannot provide accurate translations if they do not have a good understanding of both languages and mastery of translation techniques. Therefore, the application of translation techniques is a practical way for translators to overcome the difficulty of finding accurate words. Catford (1978) considered the most straightforward technique is a literal translation technique. However, translating sentences or utterances cannot be done only by applying literal techniques. Every uttered speech act has a different style; therefore, mastering several translation techniques is a must for translators to convey the intended meaning naturally. As stated by Nida and Taber (1974), translation aim is to
define a language style that is naturally comparable based on the source language, which then transferred to its target language.

The comprehension of several translation techniques becomes vital not only for an experienced translator but also for translation students. Translation techniques will be useful for students in understanding teaching materials. However, using conventional learning materials will make students bored and tired, so that students' abilities do not improve. From various teaching materials available, the film is the most popular entertainment media and has a positive influence to increase motivation in learning foreign languages, because the film can present a real picture by the cultural context (Kusumarasdyati, 2004; Luo, 2004; Sommer, 2001). Besides, applying film as a medium for learning foreign languages can increase students’ sensitivity in understanding languages. By knowing translation techniques, these students will be able to produce accurate translation products.

Therefore, this research aims to:
1. analyze translation techniques used by translators to translate expressive speech acts found in Disney’s *Aladdin* (2019).
2. discover the methods to apply translation techniques in teaching translation.

The results of the present research are expected to provide knowledge related to translation techniques application and how to apply them in translation teaching.

**Literature Review**

**Translation**

There are several definitions of translation expressed by experts. Warwal (2015) asserted that “different author give different types of the process of translation but the main propose of translations to translate the S.L.T into T.L.T, in this process the first step is decoding the S.L test, the another , first of all understands about the inherent port of the source language text” (p. 125). According to Catford’s (1978) and Warwal’s (2015) definition, that is an effort to maintain the meaning of the language from the source language into the target language to convey the message accurately. Larson (1984) pointed out, when the translation occurred, changing the form of language could be accepted as long as the intended message did not change. Both definitions emphasized that the translation process refers to the importance of retaining the message from source language to its target language despite the change of language structure (Bassnett-McGuire, 1980).

Hartono (2012) added that the process of producing meaning from reading activities in the native language is called translation. Based on Newmark (1989), translation is inseparable from art, which also means that translation is not merely a transfer of language but also an art of conveying a message in a way it can be acceptable in the target language. Owing to this, Warwal (2015) confirmed that the process of communicating the meaning of the original language into the target language which produces a comparable message.
Therefore, translation does not only occur in the written word but also spoken word. To be able to translate language well and create natural translation products, translators must understand the patterns of both communications so that they can produce meaning and style of language that is commensurate with the target language (Nida & Taber, 1974). Also, Bai (2018) emphasized that “the definition of culture is needful for translators” (p.121). Since, “translation is not only a translation between two languages, but also a kind of cross-cultural communication” (Tereva in Yakup, 2016, p. 54).

As explained by experts, translation is challenging because translators must maintain the author's message to retain the intended meaning and convey it properly. Besides, the competence of culture and experience is needed to be able to produce a good quality translation that can be understood by its target readers even though presented in a different form.

**Translation Techniques**

The successful translation occurs, if the translated product delivers meaning corresponding to the linguistic aspects of the target language based on the prevailing cultural context as described by Halliday in Steiner (2004). Besides, translation is done by understanding the components of language, grammatical structure, cultural situation, and meaning of the source language, which then transferred and adjusted to the linguistic and extra-linguistic aspects that will apply in the target language. Furthermore, all information contained in the original language must include both lexical and grammatical meanings, cultural conditions, and cultural norms. In other words, translation examines the elements of the lexicon, grammatical structure, communication situation, and cultural contact between two languages, which are carried out through analysis to determine the meaning.

To afford quality product in translation, it is influential to understand and master translation techniques (Akhiroh , 2013; Aresta, Nababan & Djatmika, 2018). Since, “the use of precise techniques will produce a high quality of translation product” (Agustino, 2011, p.5).

Molina and Albir (2002) described several translation techniques to solve difficulties in the translation process. They are:

1. Adaptation; is a translation technique for finding cultural equivalents between two specific situations. The translator uses this technique when the cultural elements in the source language not found in the target language, so the translator must create a condition that equal to the culture inherent in the target language.
2. Amplification; this technique refers to adding information to the target language that aims to facilitate the reader in understanding the meaning.
3. Borrowing; is a technique that borrows lexical elements such as words or expressions from the source language into the target language. There are two types of borrowing, they are pure borrowing (without modification), and naturalized borrowing (with adjustment).
4. Calque; translation based on the meaning of the word and its structure. The transfer of language from the original text into the target language takes place literally.
5. Linguistics compensation; is a reduction of linguistic elements in translation products to shorten speech. The application of this technique is usually in dubbing and interpreting.
6. Description; is a technique that provides additional functions and explanations related to terms in the source language so that the reader can receive the message properly.
7. Discursive creation; this technique used to translate a title of work that uses another perspective and the results of translation in the target language can get off from the context contained in the source language.
8. Established equivalent; this translation technique is done by finding equivalent words, and terms commonly used in the target language.
9. Generalization; is a translation technique to translate words or special terms in the source language into general terms in the target language.
10. Linguistic amplification; this technique adds the usual linguistic elements to the translation product, and the addition is in the words and word structure of the target language.
11. Reduction; this technique reduces linguistic elements in translation products to shorten speech. The application of this technique is usually in dubbing and interpreting.
12. Literal translation; translating words from source language based on dictionary meaning. This technique refers to word-to-word translation, and the conveyed meaning might not be proper.
13. Modulation; a translation technique that changes the way the reader thinks both lexically and structurally. There may be different points of view in the results of the translation.
14. Particularization; is translating words or general terms in the source language into specific terms in the translation results.
15. Reduction; is a technique used by reducing linguistic elements or information in the source language without changing the intended meaning.
16. Substitution; is a way of translation that involves paralinguistic elements. This technique converts linguistic elements into intonation or body language.
17. Transposition; is a translation technique carried out to change the adjective location or even change the plural to singular to adjust or match the target language structure. In other words, the translation results in the target language change its grammatical elements.
18. Variation; is a translation by adjusting the product to the language style and social dialect of the target language.

From the descriptions above, these translation techniques are used by the researchers as a basis for examining the utterances found in Disney’s Aladdin (2019). Also, this translation technique is used as a theoretical basis to answer the research questions formulated in this research.

**Speech Act**

A Speech act is a branch of pragmatics used when communication takes place. It happens because pragmatics examines aspects of speech acts such as the purpose of a speech, the address, and where and how it is spoken (Leech, 1983). The speech act concept comes from two words, namely speech, which means speech and act means action. Then, speech acts are actions that are carried out or delivered through speech as Violeta stated “speech acts are characteristically performed in the utterance of sounds or the making or marks” (Violeta, 2019, p.10). These two things can the form a same meaning as intended by the speaker, but can also be different or even
The opposite. It gives rise to varieties of speech acts that are influenced by various factors, including the context and intention of the speaker (Siddiq, 2019).

The speech act theory was first presented by Austin, then developed by Searle (1969). Austin (1962) and Tarigan (1990) argued that speech act is an activity in which when speech is spoken and simultaneously followed by an action. The Speech act does not only refer to the content of the communication but also the impact of it. Besides, speech acts involve the behavior of speakers and their interlocutors by analyzing their speech. In other words, communication that occurs between the two parties is an activity containing an intention to be conveyed. It is in line with Chaer (2004), who suggested that in conducting speech acts, the emphasis on the meaning of the actions and its continuity determined by the ability of the speaker's language in dealing with certain situations. Searle (1969) added that communication is the result of an element of language reflected in speech acts.

It concludes that speech act theory is related to the speaker, interlocutor, speech, actions, and meanings contained in the utterance. It relates to communicating messages in the form of speech and actualize it in the form of actions as the effect of speech. Also, the use of speech acts will elude misunderstandings in communication (Fitriyana, 2013).

As proposed by Austin in Bublitz and Norrick (2011) there are three kinds of speech acts. They are:

1. **Locution** is a type of speech act in which the speaker gives meaning following the actual situation. Locution speech acts are easy to identify because the sentences or expressions already indicate the message communicated without having to pay attention to the application context. Under these conditions, the contents of the spoken utterances provide an impact of action following a clarity of meaning in the uttered sentence. The emerging action is the following with information obtained by the listener. There are three forms of locution speech acts:
   a. **Declarative**, a speech act that comprises a statement as a result of the thoughts of the speaker. It is in the form of both facts and opinions.
   b. **Interrogative**, speech act that aims to ask questions about something to acquire an answer from it.
   c. **Imperative**, a form of speech act that contains an order, whether it is a prohibition or asking someone to do something.

2. **Illocution** is a speech act that has the opposite meaning with locution. This type of speech act implies more than what the speaker has communicated. There is an implied message from a sentence or phrase that has an impact on the listener's actions. The conveyed meaning is not the intended message by the speaker. This aspect makes illocution more complex. In this situation, the listener must pay attention to the context of the situation when the communication takes place so that the meaning can be understood. Searle (1969) and Cruse (2000) described the forms of illocution speech acts, namely:
a. Assertive; speech act that is done when communicating truth as what is thought and felt by the speaker. The expressions included in the assertive speech act are proposing, arguing, stating, and reporting.
b. Directive; speech acts that urge the listener to take action based on the utterance. For example, the expressions of commanding, advising, recommending, and ordering.
c. Commisive; is a speech act that impacts the listener’s future actions based on the phrase uttered by the speaker. The expressions are in the form of a promise, swear, proposal, threat, and undertake.
d. Expressive; speech act which aims to express the speaker’s thoughts and feeling based on the ongoing condition. The expressions can be in the form of expressing apology, lie, gratefulness, complaints, welcoming, condolences, and felicitations.

3. Perlocution is a speech act that aims to influence the listener. When a communication process takes place, speakers directly or indirectly influence the listener (Leech. 1983), such as through persuasion, intimidation, pressure, humiliation, looking for attention, provocation, and amusement. The forms of speech act indicating perlocution are almost similar to those of the locution speech act. Searle in Ronan (2015) categorized speech acts into five types:
   a. Representative; focuses on the truth stated by the speaker.
   b. Directive; aims to command the listener to do something.
   c. Expressive; actions as a result of the involvement of thought and feelings.
   d. Commisive; is actions that require the listener to take any action in the future.
   e. Declarative; the result of the speech will influence the listener.

Expressive Speech Act

As stated by Searle (1962), expressive speech acts are speech acts that function to express the results of the speakers' thoughts and feelings towards the ongoing conditions. It occurs through actions shown based on the results of the received stimulus. The types of expressive speech acts divided into apologizing, boasting, thanking, complaining, welcoming, expressing condolences, forgiving, and felicitations.

1. Apologizing
Apologizing is the expression of showing sorrow for situations that the speaker is responsible. It also refers to the regret of making a mistake. This expression acquires relief from demands and fines. In different contexts, the expression of apology can also mean asking permission to be able to do something.

2. Boasting
Boasting is an expression of self-pride, which also refers to being arrogant and tend to focus more on his/her superiority to appear great and become the spotlight.

3. Complaining
People use this speech act to express dissatisfaction. This situation may occur when what happens does not match the expectation.
4. **Condolence**
An expression to show feelings of sympathy in responses to unpleasant conditions such as illness, death, and misfortune.

5. **Congratulating**
This expression refers to extending congratulations for achievement or victory as a form of appreciation.

6. **Deploring**
Deploring refers to negative emotions on self-perception that cause displeasure due to mistakes that hurt the speaker. It occurs when the expectation does not match reality.

7. **Forgiving**
A speech act that conveys forgiveness to another party who has done something that has harmed the speaker. This expression aims to reconcile two parties and to avoid ruining relationships.

8. **Thanking**
This expression occurs when the speaker gets benefits from other people and vice versa. It is a form of mutual respect.

9. **Welcoming**
Welcoming is an expression of happiness upon receiving an expected blessing. This expression also refers to the attitude of acceptance with sincerity, for example, in welcoming guests, invitations, and the arrival of family or relatives.

**Translation Teaching**
In learning translation, students must be able to master translation to gain broader knowledge and avoid inaccurate understanding. As warwal states, “the purpose of translation is to give knowledge to everyone” (Warwal, 2015, p.126).

Initially, translation was seen as theoretical, as a result of the process of language switching and referring to the ability to interpret the intended message (Lörscher, 1991).

At present, translation is not only the transfer of language but also as communicative learning, in which translation is a means to increase knowledge. Hence, mastering skills in translation is the goal of teaching translation (Li, 2018). Also, Popescu (2013) asserted that by comprehending translation skills, it also means mastering language skills, social, pragmatics, and cultural contexts.

For Duff (1994), applying translation in a language class will affect several situations, such as:
1. There will be sentence patterns and wording, which is influenced by the mother tongue toward translation output in the target language.
2. Since translation is a natural activity in daily life, it becomes substantial to acquire clarity of meaning that one can gain from the translation process.

3. The art in translating is necessary for conveying ideas that can be recognized by both readers and listeners. Therefore, having a good understanding of both languages is essential to create a quality translation.

4. A translation is an activity that involves the translator directly in using the language as a whole. Thus, translation refers to as a learning tool.

5. Understanding the use of language will increase competence in producing quality translations.

Using translation as a learning object in the classroom will be beneficial for students to understand the use and objectives of translation activities. Since translation does not only refer to language alteration but also the method to maintain the intended meaning (in textual, semantic, and pragmatic meaning). This is in line with Ahdillah, Hartono and Yuliasri (2020) that the real translation does not lie in changing words for word, but needs to consider the context that applies in communication.

Saroukhil, Ghalkhani, and Hashem (2018) emphasized that translation teaching must be well-planned by creating a pleasant and lively atmosphere so that the students become more invested in translation activity to achieve the goal optimally.

There are several aspects to be considered in teaching translation, as follows:

1. Teachers should teach the competencies of both languages and understand linguistic elements (meaning, words, phrases, grammar) and extra-linguistic (fields of science and cultural context).
2. Each language has different cultural values; therefore, translators should have an understanding of the culture in the source language and target language.
3. In analyzing the message of the text in the source language, it is valuable to master the techniques to understand the reading materials so that it can communicate the idea properly.
4. In teaching translation, the techniques as the main aspect in presenting the translation output of target language appropriately.
5. A good translator should master the theory of translation, which includes objectives, processes, strategies, methods, and translation techniques.

To create effective translation learning, Saroukhil, Ghalkhani and Hashem (2018) proposed to link translation learning with other skills in real activities. It will encourage the students to comprehend the use of translation. Besides, designing individual and group activities is highly recommended as participants can discuss ideas related to the results of the translation and gain experience through the process. It can also increase their motivation in learning translation.

There are several researchers study the fields of translation, speech act, and teaching of translation. Nugraha (2019) studied the quality of the translation of expressive speech acts in Stephanie Meyer's *Breaking Dawn*. The findings showed that there are 19 types expressive speech act of 139 data, including expressions of blame, quip, hope, approve, protest, farewell, mock, greeting, apologize, regret, accuse, curse, grateful, sympathy, grateful, praise, complain, argue,
and congratulation. And also, *Breaking Dawn* has good translation quality since the message delivered in entirety. It proved by the number of percentages, 100% of the readability aspect, 99% of the acceptance aspect, and 93% of the accuracy aspect. Wahana, Nababan, and Santosa (2019) analyzed the translation techniques used to translate expressive utterances in *Flawless*. From 109 utterances, the highest occurrence is an established equivalence technique of 66% in transferring meaning into the target language. Also, the translator used other techniques such as explicitation, paraphrase, modulation, pure borrowing, implicitation, addition, transposition, adaptation, compensation, reduction, generalization, discursive creation, literal, and particularization. Budiman, Nababan, and Djatmika (2019) have a similar study and result related to translation techniques used in responding to expressive utterance, especially criticizing and apologizing expressive speech acts. Establish equivalence is a translation technique applied the most by the translator. They also confirmed that the selection of translation techniques is chosen by the translator based on the experience, a person's understanding, and ability of the translator.

To apply translation in the field of education, Hartono (2015) proposed teachers to use interactive webs in teaching translation and cease monotonous activity. The examples of interactive web implementation integrated into technology such as blogs, translating search engines, and class sites would enable the accessibility of the learning process. Students’ achievement in learning translation could be proven through the improvement of translation quality. In line with Hartono, Giaber (2014) mentioned that the application of translation as a language teaching by EFL teachers in Libya helps students to analyze meaning both explicitly and implicitly, develop their ability in language acquisition, enrich vocabulary, and develop knowledge. Learning speech act becomes more enjoyable by applying movie media. Besides entertaining, movies can increase student interest through moving images, sounds, and effects, so the students are indirectly experiencing the real situation. The research results from Violeta (2019) proved that through the use of films in the teaching of speech acts, students can see and hear directly how to express various feelings and emotions, which make the students understand the material easier. Alonso-Perez & Sanchez Requena (2018) added that teachers got a positive effect in implementing audio visual translation. Also, teaching translation through audio-visual can enhance students’ communication skills and interest in translation. Besides, the way of learning uses audio visual translation can motivate students to develop their translation skills. However, in using audio visual aids, the teacher should have a good understanding in applying it in learning, so that the learning objectives are well achieved.

However, this research can be distinguished from its previous research since the researchers implement audiovisual media (film) to create a new situation in teaching translation as a medium to teach translation techniques to the students.

**Research Method**

In conducting the research, the researchers applied descriptive qualitative research. The researchers used library research techniques to collect the data by following these procedures: watching the movie and reading some journals and books to find appropriate theories and data. The source of data is Disney’s *Aladdin* (2019) movie script and translation result. To classify the
data into expressive expressions, researchers used Searle’s (1976) theory. It was applied to divide expressive utterances into several expressions such as apologizing, boasting, condolence, congratulating, deploring, forgiving, lamenting, thanking, and welcoming (Austin, 1962). Also, the researchers used Molina and Albir's (2002) theory to determine translation techniques for speech acts in Aladdin film from the source language into the target language.

Finding
There were two findings based on the analysis related to the process of teaching translation, by implementing expressive utterances translation techniques as found in Disney’s Aladdin (2019) movie script.

Translation Techniques Used in Translating Expressive Utterances of Aladdin 2019

Table 1. Results of translation techniques

<table>
<thead>
<tr>
<th>No.</th>
<th>Category</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Linguistics Compression</td>
<td>31</td>
<td>50.00%</td>
</tr>
<tr>
<td>2.</td>
<td>Established Equivalence</td>
<td>10</td>
<td>16.13%</td>
</tr>
<tr>
<td>3.</td>
<td>Literal Translation</td>
<td>9</td>
<td>14.52%</td>
</tr>
<tr>
<td>4.</td>
<td>Reduction</td>
<td>4</td>
<td>6.45%</td>
</tr>
<tr>
<td>5.</td>
<td>Amplification</td>
<td>3</td>
<td>4.84%</td>
</tr>
<tr>
<td>6.</td>
<td>Modulation</td>
<td>3</td>
<td>4.84%</td>
</tr>
<tr>
<td>7.</td>
<td>Calque</td>
<td>2</td>
<td>3.23%</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>62</td>
<td>100%</td>
</tr>
</tbody>
</table>

From the total of translation techniques, there are seven kinds of translation techniques of expressive utterances used by the translator of Disney’s Aladdin (2019), such as linguistics compression, established equivalence, literal translation, reduction, amplification, modulation, and calque. Linguistics compression technique becomes most commonly used by 50.00%, followed by established equivalence (16.13%), literal translation (14.52%), reduction (6.45%), amplification (4.84%), modulation (4.84%) and calque (3.23%).

The techniques of translation used in translating expressive utterances from Disney’s Aladdin (2019) script are as follows:

Linguistics Compression
This technique is a reduction of linguistic elements in translation product which is intended to shorten speech. The use of this technique is usually in dubbing and interpreting.
Datum 1

SL : “Why are you repeating everything I say?”
TL : “Kenapa kau ulangi ucapanku?”

Datum 1 used linguistics compression to translate complaining expression. This technique tended to unify linguistics elements in the source language, which resulted in shorter translation in the target language. The utterance “Why are you repeating everything I say?” could be reflected in the situation in the target language “Kenapa kau ulangi ucapanku?” Although the word “everything” was not translated, the message of the expression was acceptable in the target language.

Established Equivalence

This translation technique is to by finding equivalent words and terms that are commonly used daily in the target language.

Datum 2

SL : “How can I ever thank you?”
TL : “Bagaimana caraku berterima kasih?”

The output translation of this technique applied familiar terms in the target language to enable the listeners to understand the message more easily. The utterance “can I ever” was translated into the common word “caraku” in the target language.

Literal Translation

Literal translation means translating words from source language based on dictionary meaning. This technique refers to the word translation, while the conveyed meaning might not be proper.

Datum 3

SL : “Second? Only second?”
TL : “Kedua? Hanya kedua?”

Literal translation technique was found in datum 3. The words were translated based on dictionary meaning. The word “second” was translated into “kedua” and “only” into “hanya”. It showed that literal techniques used word by word translation.

Reduction

This technique is used by reducing linguistic elements or information in the source language without changing the intended meaning.

Datum 4

SL : “In the 1,000-year history of our kingdom. I have been preparing for this my whole life. I have read.”

Reduction means to shorten the word of the original text without any changing of the intended meaning. The word “history”, “our”, and “my whole life” were not translated in the
target language. However, the translation output in the target language could deliver the contents without reducing its message.

**Amplification**

This technique refers to adding information in the target language that aims to make it easier for readers to grasp the meaning.

**Datum 5**

**SL**: “You steal from my brother.”
**TL**: “Kau curi dagangan saudaraku.”

This datum had been translated using the amplification technique due to the addition of words in the target language. In the target language, the word “dagangan” was additional to provide clarity to the reader.

**Modulation**

This technique changes the way the reader thinks, both lexically and structurally. Different points of view will be seen in the results of the translation.

**Datum 6**

**SL**: “Books? But you cannot read experience. Inexperience is dangerous.”

In this datum, the translation is done by using a modulation technique to convey the ideas. The modulation technique referred to shifting others’ viewpoints. It occurred both lexically and structurally. The utterance “But you cannot read experience” had been changed into a different structure “Pengalaman tak didapat lewat membaca”.

**Calque**

The translation is based on the meaning of the word and its structure. The transfer of language from the original text into the target language takes place literally.

**Datum 7**

**SL**: “I apologize”
**TL**: “Maafkan aku”

Datum 7 applied a calque technique in the expression of apology. Calque technique means translating foreign words or phrases into the target language by adjusting the structure of the target language. Therefore, the utterance “I apologize” was translated literally and based on its structure.

**The Implementation of Translation Techniques in Translation Teaching**

There are several steps to teach translation techniques of expressive utterances through Disney’s *Aladdin* (2019):

1. At first, the teachers explained the core of translation theories, which included its techniques and theory of expressive utterances.
2. Then, to ensure that the students have clear comprehension, the teachers showed a short movie with the script and let them explore their understanding related to translation techniques of expressive utterances by determining translation techniques in each expressive utterances used by the translator. Through movie playback, the students were able to feel the social context and culture of the movie that would facilitate them to do the translation.

3. After specifying the techniques of translation, the students and the teachers clarified the correct answers.

4. For the main activity, the teachers asked students to watch Disney’s Aladdin (2019) by paying attention to the cultural context in the movie. Also, they have to classify expressive utterances and their translation techniques individually.

5. During the translation process, the teachers asked the students whether or not they encountered any obstacles. Since the teachers observed every group, they may find both appropriate and inappropriate analysis of the students. Therefore, the teachers had to make sure the students understand the theory and its implementation well.

6. After the analyzing process had finished, the next step was allowing the students to work in a group. Each group consisted of four students. The students might switch their works to other friends in a group and gave feedback. Enabling discussion within groups would give positive impacts for the students to improve their skills in translation as they would understand their weaknesses and strength in doing the translation. Therefore, they would try to improve their limitation and use their strength to practice more.

7. Lastly, the teachers assessed the translation results to measure the students’ achievement and discussed the practice of translations techniques application. At the end of the learning process, the teachers encouraged the students to keep practicing translation to produce better translation quality.

Discussion

Regarding the outcomes of the study, from the 62 expressive utterances found, there were seven types of expressive speech translation techniques applied by the translators in Disney’s Aladdin (2019) based on Molina and Albir (2002) theory. They are amplification, calque, established equivalents, linguistic compression, literal translation, modulation, and reduction. The translation technique which is used the most is linguistic compression technique. In contrast to previous studies (Aresta, et al. 2019; Wahana, et al. 2019) that in translating expressive expressions, the translator implemented the establish equivalence technique. In Disney’s Aladdin (2019), expressive expressions are translated more through linguistic compression techniques because this technique emphasizes the delivery of the core points of utterances from the original text to the target text to keep message which is easily understood by readers. With different results, it does not mean that the technique chosen by the translator is incorrect. However, every translator has a different background, style and ability to produce translations as proposed by Budiman, Nababan and Djatmika (2019).

The application of audiovisual films in teaching translation techniques is indeed able to build up students’ enthusiasm, motivation, and ability in translation. Also, this creates a more
pleasant atmosphere for students, which will make students enjoy learning translation, as has been investigated by Alonso-Perez & Sanchez Requena (2018). In addition to presenting a more lively atmosphere, the application of audiovisual in the form of films in teaching translation can make it easier for students to obtain material through moving images, sounds, gestures, intonations, which are included in features in the film. This has a positive impact on student mastery in translation, as supported by Violeta (2019).

**Conclusion**

After conducting the research through a descriptive qualitative method, the researchers found 62 examples of expressive utterances, which translated using seven translation techniques, such as linguistics compression, established equivalence, literal translation, reduction, amplification, modulation, and calque. Furthermore, the findings of this research can be used as a material for teaching translation. As for how to overcome students' belief about translation learning, which is considered boring and tiring, the teacher can use audio-visual aid in the form of films. The application is by explaining translation theories and its techniques, observing the movie, analyzing the translation output by the translator, and conducting assessments to measure the students’ achievement. Consequently, the implementation of translation techniques in translation teaching increased students’ sensitivity of language, gained broader insights about cultures, and enabled the students to produce better translation quality. In conclusion, teaching translation techniques becomes significant in developing students’ critical thinking to present ideas into target language appropriately.

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Shifts of Cohesion in Subtitling from English into Arabic: A Corpus-Based Study on Explicitation of Reference, Substitution, and Ellipsis

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Abstract
Over the last decades, explicitation has been gaining ground in translation studies, especially after the formulation of Blum-Kulka’s explicitation hypothesis in 1986. The present study aims to investigate explicitation in subtitling from English into Arabic by examining three cohesive devices i.e., reference, substitution, and ellipsis. For the purpose of this study, a parallel corpus was elaborated, consisting of fifteen TED-Ed lessons. The research material is one hour and four minutes, and the total word count of the parallel corpus is 17,491 words. The data collection and analysis were conducted manually. Instances of explicitation of cohesive devices were detected and categorized according to their nature i.e., reference, substitution, or ellipsis based on the model of cohesion proposed by Halliday and Hasan (1976). The findings of the study indicate that instances of explicitation of the three cohesive devices were observed in the corpus under investigation. The findings also show a high percentage of reference-based explicitation (75.86%) followed by substitution-based explicitation (13.79%) and ellipsis-based explicitation (10.34%). Further investigation could be made to generalize the results using a larger corpus, exploring explicitation of other linguistic features, and including different genre of AVT products. 

Keywords: Cohesion, explicitation, parallel corpus, subtitling, subtitling constraints

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Introduction

Over the last decades, explicitation has been gaining ground in Translation studies. To better understand this phenomenon, researchers have become keenly interested in studying different aspects of explicitation, by investigating its universality (Blum-Kulka, 1986; Olohan & Baker, 2000; Øverås, 1998), its surface manifestation in target text (TT) (Gumul, 2017/2006a; Pápai, 2004), the motivation behind it (Englund Dimitrova, 2005; Kamenická, 2008a; Weissbrod, 1992) using different types of corpora, both parallel and comparable corpora, in different modes of translation including written translation (Becher, 2011; Englund Dimitrova, 2005) interpreting (Gumul, 2017/2006a; Fang, 2018) and subtitling (Perego 2003) through various languages.

According to Englund Dimitrova (2005, p.33), “explicitation as a concept and term seems to have been first introduced by Vinay and Darbelnet” in their work about the comparative stylistics of French and English in 1958. The two scholars define explicitation as “a stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation.” (Vinay & Darbelnet, 1958/1995, p. 342). Hence, explicitation usually implies the addition of extra words leading to an increased number of words in TT, making translations longer than source text (ST) regardless of the language-specific differences (Frankenberg-Garcia, 2004). This process can be problematic when it comes to some modes of translation known by their constraints. Subtitling is one of those modes of translation where the transfer of the message is constrained by several factors. Due to time and space restrictions, the displayed subtitles may be a condensed version of the original dialogue (Gottlieb, 2004). Therefore, the addition of extra information or explanations may not be favored.

Thus, the present paper aims at investigating explicitation in subtitling from English into Arabic by focusing on the rendition of three cohesion devices, namely reference, substitution, and ellipsis. The paper intends to address the question of whether or not reference, substitution, and ellipsis-based explicitation occur in subtitling from English into Arabic. If yes, what is the most frequent explicitation type?

Literature Review

Blum-Kulka (1986) has conducted what is often considered “the first systematic empirical study on explicitation.” (Gumul, 2017, p. 21). Unlike Vinay and Darbelnet, Blum-Kulka limits her study to the increase of explicitness resulting from shifts of cohesion and coherence in TT. The scholar formulates the so-called “explicitation hypothesis”, which postulates “an observed cohesive explicitness from SL to TL texts regardless of the increase traceable to differences between the two linguistic and textual systems involved.” (Blum-Kulka, 1986, p. 292).

Fang (2018) has investigated the characteristics of explicitation in consecutive interpreting between Chinese and English among professional and student interpreters. The results of her study reveal that about 30% of the detected instances of explicitation are cohesion-related. Cohesion-related explicitation falls under the category of textual explicitation, which is achieved through
Gumul (2017) has examined different aspects of explicitation in simultaneous interpreting between Polish and English among trainee interpreters. The results of her study indicate “the dominance of cohesive explicitness …, which accounts for over 70% of all shifts detected in the analysed interpreting outputs.” (Gumul, 2017, p. 146). This covers a large variety of explicitation shifts, including adding connectives, reiterating lexical items, shifts from reiteration in the form of paraphrase to reiteration in the form of identical/partial repetition, shifts from referential cohesion to lexical cohesion (i.e., lexicalization of pro-forms), filling out elliptical constructions, and categorical shifts of conjunctive cohesive devices (i.e., from vaguely cohesive to more explicitly cohesive).

In Arabic studies, a study conducted by Algryani (2020) about explicitation in the translation of noun phrase ellipsis from English into Arabic suggests that there is a tendency towards explicitation in TT by filling out elliptical structures through lexical repetition. This tendency can be attributed to “structural incompatibilities and differences in stylistic preferences between English and Arabic.” (Algryani, 2020, p. 35).

Izwaini & Al-Omar (2019) were interested in studying shifts of cohesion in subtitling by investigating the translation of substitution and ellipsis in Arabic subtitling. Their research findings have demonstrated that the majority of substitution and ellipsis instances detected in ST where explicitated in TT. The statistics show that 63.15% of substitution instances and 35.3% of ellipsis instances where rendered by translators using lexical repetition making a shift from grammatical cohesion in ST to lexical cohesion in TT. The two researchers have also noted that “although some cases would be cohesive in Arabic using ellipsis or substitution, translators used repetition instead.” (Izwaini & Al-Omar, 2019, p.149).

Another study, proposed by El-Nashar (2016), has analysed explicitation techniques used in the translation of official institutional texts between English and Arabic. The findings of his study indicate that a variety of explicitation shifts was detected in TT, including reference-based explicitation (22.85%), substitution-based explicitation (1.63%), and ellipsis-based explicitation (0.72%).

Methodology

The research material used in the present paper comprised a parallel corpus consisting of fifteen TED-Ed lessons. The texts were selected according to their content as they deal with the human body and its overall health. They were collected from the Amara website, a dedicated online platform for subtitling used to translate TED-Ed video lessons. The total time duration of the audiovisual materials is one hour and four minutes. The total word count of the parallel corpus is 17,491 words comprising 9,183 words for the English sub-corpus and 8,308 words for the Arabic sub-corpus.
The data collection and analysis were conducted manually. Instances of explicitation of the three cohesive devices were detected and collected. Later, they were categorized according to their nature i.e., reference, substitution, or ellipsis. For this purpose, Halliday and Hasan’s model on cohesion (1976) made the theoretical framework for the present study.

Results and Discussions

The present paper aims to investigate cases of explicitation of three cohesive devices i.e., reference, substitution, and ellipsis in subtitling from English into Arabic. The analysis of the corpus under investigation has revealed instances of cohesion-related explicitation in TT. The results obtained from the data analysis are presented in the following table:

<table>
<thead>
<tr>
<th></th>
<th>Reference</th>
<th>Substitution</th>
<th>Ellipsis</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Occurrence</td>
<td>22</td>
<td>4</td>
<td>3</td>
<td>29</td>
</tr>
<tr>
<td>Percentage</td>
<td>75.86%</td>
<td>13.79%</td>
<td>10.34%</td>
<td>99.99%</td>
</tr>
</tbody>
</table>

As table 1. indicates, instances of explicitation where observed in terms of all three cohesive devices i.e., reference, substitution, and ellipsis in the corpus under investigation. The total occurrences of explicitation found in the corpus are 29 occurrences. The data analysis indicates a significant amount of reference-based explicitation (22 occurrences) comparing to substitution-based explicitation (4 occurrences) and ellipsis-based explicitation (3 occurrences). Consequently, reference-based explicitation was applied with the highest percentage (75.86%) in TT in comparison with substitution-based explicitation (13.79%) and ellipsis-based explicitation (10.34%).

In the following section, we will discuss some examples of explicitation extracted from the parallel corpus under investigation.

Example 1: reference-based explicitation

Example (1) illustrates a case of explicitation of a personal reference using the personal pronoun “they”. The example is as follows:

(ST): At that point, they can transform into colon cancer.

(TT): عند هذه المرحلة، يمكن أن تتحول هذه الزوائد إلى سرطان القولون.

Example (1) illustrates an instance of an anaphoric reference. The personal pronoun “they” refers back to another item mentioned earlier in the text, which is “the polyps”. When rendered into Arabic, the referent was made explicit in TT. The translator made an explicitation of the reference relation by translating the personal pronoun “they” by its referent "الزوائد" (the polyps), so the reader does not need to go back into the text to identify which item the personal pronoun “they” is referring back to.

Example 2: substitution-based explicitation
Example (2) illustrates a case of explicitation of a nominal substitution where a noun is replaced by “ones”. The example is as follows:

(ST): Different ones respond to different types of damage.

(TT): حيث يستجيب كل إنزيم لدوع معين من الضرر.

In example (2), the substitute “ones” replaces in ST another noun in the text, which is “enzymes”. The sentence would be “Different enzymes respond to different types of damage”; however, lexical repetition was avoided in ST. The Arabic rendition of ST indicates a case of explicitation where the substitute “ones” was rendered by the word "إنزيم" (enzyme). The translator opted for the explicitation of the substitution relation by translating the substitute “ones” in ST by the substituted noun "إنزيم" in TT, so the reader can easily identify the substituted noun without going back into the text.

Example 3: ellipsis-based explicitation

Example (3) illustrates a case of explicitation of a nominal ellipsis with the non-specific deictic “each”. The example is as follows:

(ST): على خلايا أصغر تسمى جُرَيبات,

(TT): that each contains smaller cells called follicles,

In example (3), the non-specific deictic “each” was elliptically used in the ST to avoid lexical redundancy. The full structure of the elliptical expression would be “each lobule”; however, the word “lobule” was left out in ST since the meaning could be inferred from the text. The elliptical structure was rendered into Arabic by filling out the omitted part of the sentence in TT, so the word "فص" (lobule) was added in the sentence.

The findings of this research paper relate quite significantly to the literature in the field. The presence of explicitation in subtitling in general, and in subtitling from English into Arabic in particular, was evidenced, at least at the cohesion level. The translators performed explicitation of cohesive devices i.e., reference, substitution, and ellipsis even when it was possible to maintain the same category of the cohesive device in TT, making a categorical shift from grammatical cohesion into lexical cohesion. However, it is not possible to assume that the tendency towards explicitation was observed in the majority cases when rendering the cohesive devices into Arabic since our study aimed only to highlight cases of explicitation in the translation of reference, substitution, and ellipsis from English into Arabic.

Conclusion

The present study has investigated the concept of explicitation in subtitling from English into Arabic by examining three cohesive devices i.e., reference, substitution, and ellipsis. The results of the data analysis have revealed that instances of explicitation were detected with all three cohesive devices in the corpus under investigation. The study has also shown that reference has observed the highest percentage of explicitation cases (75.86%) followed by substitution (13.79%) and ellipsis (10.34%). The findings of this study can broaden the current understanding of subtitling process and the different procedures involved during the process of message transfer.
Further investigation could be made to generalize the results using a larger corpus, examining explicitation of other linguistic features, and including different genres of AVT products.

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**References**


Book Review

Marmaduke Pickthall reinstated: What canon?

Title of book:  Marmaduke Pickthall Reinstated: What Canon?
Author:  Ebtisam A. Sadiq
Year of publication:  2016
Publisher:  Partridge
Pages:199
Reviewer:  Dr. Shadi S. Neimneh is associate professor of English (Literary and Cultural Studies) at Hashemite University, Jordan.
This book on the British writer Marmaduke Pickthall (1875-1936) consists of an introduction, three main chapters, and a short conclusion. The first chapter is entitled “From Victorianism to Postcolonialism” by Ebtisam A. Sadiq. The second chapter is entitled “Pickthall: The Precursor of Modern Realism” by Naela H. Danish. The third chapter is entitled “From the ‘Prude’ to the ‘Wanton’: Marmaduke Pickthall’s Gallery of Women” by Afra S. Alshiban.

The main argument comes in the introduction and in the core, most elaborate chapter which is chapter one by the primary author Ebtisam A. Sadiq. All chapter writers agree that Pickthall’s reputation was in eclipse for many decades, but they attempt to reinstate him in the British canon of the twentieth century. The writers assert Pickthall’s universal significance by addressing his relevance to feminist and post-colonial debates and by presenting him as a precursor of modern realism. In addition, Pickthall is presented as an early voice in contemporary and late twentieth century cultural studies, in particular the feminist and postcolonial turns. In a nutshell, the book seeks to claim “a canonical place for Marmaduke Pickthall in literary history” (88) as a writer who “was not given his due merit in the literary tenet” (89).

The reasons offered for Pickthall’s problematic reputation include his embracing Islam at one point in his life, his Turkish sympathies, and his translation work on the Holy Koran. Hence, the book writers tackle Pickthall’s numerous Eastern and Western novels as well as his short story collections to prove that he is not simply a late Victorian or an early modernist but an innovator in thought and literary subject matter, and thus a significant figure to consider within realist, feminist, and postcolonial paradigms. Throughout the three main chapters, Pickthall consistently emerges as a literary figure worthy of serious study and critical engagement. On the other hand, the presentation of his novels and short story collections implicitly invites readers to attend to such literary works from the perspective of late twentieth century and contemporary theoretical debates. Pickthall, as the book writers present him, evades easy categorization yet retains essential depth and complexity. Scholars of Orientalism and Eastern studies should find in Pickthall’s works legitimate targets. Feminists, postfeminists, and gender critics should equally find value in his works. And readers trained in European models of realism should also find appealing works in Pickthall’s oeuvre.

In the first chapter, “From Victorianism to Postcolonialism,” Ebtisam A. Sadiq reacts to Edward Said’s dismissal of Pickthall in Orientalism as a minor writer of “exotic fiction” depicting “picturesque characters” (p. 5). Sadiq significantly engages Pickthall’s Eastern novels to prove his innocence from charges of prejudiced orientalism. In her reading, Pickthall wrote anti-racial, anti-imperial, and humanist fiction. Moreover, Sadiq contends that faithful and tolerant representation of Eastern characters in Pickthall’s fiction endows them with a voice against hegemonic discourses that oppress subaltern groups. As a result, he employed Victorian realist ideals to serve humanist and postcolonial ends. Implicitly, Sadiq contends that Pickthall deserves more recognition and readership among literary scholars, and particularly in this Eastern part of the world. Reading this chapter on Pickthall’s Eastern novels like The House of Islam, Said the Fisherman, Children of the Nile, Veiled Women, among others, one feels the larger project he was working on: building bridges between the two cultures of the East and the West.

What E. M. Forster’s attempt to explore in novels like A Passage to India (1924) finds more elaborate and consistent examination in Pickthall’s novels. In addition, Forster’s relative pessimism on the
impossibility of true friendship between Indians and the English colonizers yields to Pickthall’s overall optimism and spirit of tolerance. Moreover, Pickthall’s Eastern fiction would serve as an interesting counterpoint against the imperial poetry of English writers like Rudyard Kipling whose “The White Man’s Burden” (1899) voiced colonial sympathies against the postcolonial ones, whereas Pickthall’s Eastern novels gave the Arabs a strong voice. Although some critics view Pickthall as complicit in the colonial project, Sadiq perceives his serious attempts at cultural conciliation, his negotiation of “cultural diversity” and tolerant coexistence. For future research an engagement of Pickthall’s works with the postcolonial, poststructuralist theories of Homi Bhabha on cultural encounters and hybridity is worth considering as well.

The second chapter introduces Pickthall as a precursor of modern realism in literature. In the words of Naela H. Danish, “His Western novels, in particular, represent a judicious synthesis of the blatant realism of France and the British sense of decorum, and by achieving this synthesis, he has enriched the realistic tradition” (99). By advocating the case that Pickthall is the precursor of modern realism in British literature (position often granted to Bennett), the book, once again, tries to establish him as a canonical writer. The third chapter by Afra S. Alshiban seeks to canonize Pickthall by looking at his interesting gallery of women depicted in his short story collections. In the words of the chapter writer, “How Pickthall constructs the female and the feminine deserves recognition” (128). His fiction challenges stereotypes, prejudice, and narrow vision. Instead, Pickthall depicts many female characters who are defiant and strong, thus securing sympathy and admiration for his female protagonists. His work is worth studying by multicultural and minority feminists due to his attention to indigenous and “Third World” women.

What this book achieves is making us remember Pickthall not as commonly thought of (i.e. a translator of the Koran or a Muslim convert) but as an erudite novelist whose social, intellectual, and philosophical thought has adequate vision and complexity and should thus be hailed and appreciated. The first chapter was stunningly patient in its explication of Pickthall’s novels, and the remaining two chapters never lacked focus or precision. Ultimately, Marmaduke Pickthall Reinstated: What Canon? achieved its primary goal: reinstating Pickthall as a canonical writer of merit (away from his status as a Muslim scholar or an eminent translator of the Koran). This book is a good read, one written by ardent female scholars whose harmonious approach and honest passion to reclaim Pickthall to the English canon are never missed. Absolutely, the rich cultural backgrounds of the writers and their ethnic affiliations served their postcolonial feminist project as well as the nexus between feminism and postcolonialism that the writers successfully interrogate. Students of literature, literary theory, Oriental studies, and British Muslim relations should find this book a worthy read.

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