Team of This issue

Editor: Prof. Dr. Khairi Al-Zubaidi
Executive Director
Arab Society of English Language Studies

Associate Editor
Ching-Yi Tien, Ph.D.
Director of Foreign Language Center
Department of Applied English
I-Shou University, Kaohsiung, Taiwan
## Contents

<table>
<thead>
<tr>
<th>Article Titles &amp; authors</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contents</td>
<td>1-2</td>
</tr>
<tr>
<td>Students’ Review on Interpreting Teaching in Libya: Challenges and Future Prospects</td>
<td>3-16</td>
</tr>
<tr>
<td>Mohammed Juma Zagood</td>
<td></td>
</tr>
<tr>
<td>Narrative Control or Aesthetic Ideal: Cognitive Narrative Reading of Milan Kundera’s</td>
<td>17-34</td>
</tr>
<tr>
<td>Life Is Elsewhere</td>
<td></td>
</tr>
<tr>
<td>Sara Mechraoui</td>
<td></td>
</tr>
<tr>
<td>The Landscape of the Invisibles in Lynn Nottage’s Sweat</td>
<td>35-42</td>
</tr>
<tr>
<td>Marwa Ghazi Mohammed</td>
<td></td>
</tr>
<tr>
<td>A Critical Controversy: Reader-Response Theoreticians Opposing New Critics</td>
<td>43-57</td>
</tr>
<tr>
<td>Alanoud Abdulaziz Alghanem</td>
<td></td>
</tr>
<tr>
<td>The Stylistic Amplification of Conceptual Metaphors in Translating Shakespeare into</td>
<td>58-71</td>
</tr>
<tr>
<td>Arabic by Mohamed Enani</td>
<td></td>
</tr>
<tr>
<td>Lamis Ismail Omar</td>
<td></td>
</tr>
<tr>
<td>The Mediterranean World and the ‘Turk’ in Shakespeare’s Representation of the British</td>
<td>72-83</td>
</tr>
<tr>
<td>Empire</td>
<td></td>
</tr>
<tr>
<td>Houria HALIL &amp; Bouteldja RICHE</td>
<td></td>
</tr>
<tr>
<td>Upsurges of Timelessness: The Becket Tale between History and Dramaturgy in Tennyson’s</td>
<td>84-96</td>
</tr>
<tr>
<td>Becket, Eliot’s Murder in the Cathedral and Anouilh’s Becket, or the Honour of God</td>
<td></td>
</tr>
<tr>
<td>Sahar Awadallah</td>
<td></td>
</tr>
<tr>
<td>The Genesis of the Translation of Children’s Classics: A Bourdieusian Account of ‘Abd</td>
<td>97-113</td>
</tr>
<tr>
<td>al-Fattāḥ Ṣabrī’s Translation of Gulliver’s Travels (1909)</td>
<td></td>
</tr>
<tr>
<td>Khulud M. Almehmadi</td>
<td></td>
</tr>
<tr>
<td>Re-representing the Self: Saudi Translators’ Doxic Peritextual Practice of Deconstructing</td>
<td>114-130</td>
</tr>
<tr>
<td>Orientalists’ Writings about Arabia 1</td>
<td></td>
</tr>
<tr>
<td>Dimah Hamad Alharthi</td>
<td></td>
</tr>
<tr>
<td>Empowerment of Love for Jane Austen's Females: A Case of Creativity in Familiarity</td>
<td>131-150</td>
</tr>
<tr>
<td>Assia Alhasan &amp; Norithah Omar</td>
<td></td>
</tr>
<tr>
<td>A Psychoanalysis Reading of Mary Turner’s Character in Lessing’s The Grass is Singing</td>
<td>151-176</td>
</tr>
<tr>
<td>Sofian Herouach</td>
<td></td>
</tr>
<tr>
<td>Social Darwinism in O'Neill’s The Hairy Ape: Studies of the Modern Issues and Their</td>
<td>177-186</td>
</tr>
<tr>
<td>Influences on American Society in the 1920s</td>
<td></td>
</tr>
<tr>
<td>Fatimah Saleh A Alhumoud</td>
<td></td>
</tr>
<tr>
<td>From Feminization of Fiction to Feminine Metafiction in Gaskell’s Wives and Daughters</td>
<td>187-201</td>
</tr>
<tr>
<td>and Woolf’s Orlando</td>
<td></td>
</tr>
<tr>
<td>Wassila HAMZA REGUIG MOURO</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Pages</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>Junto Diaz's <em>The Brief Wondrous Life of Oscar Wao</em>: A Narrative of Identity and Diaspora</td>
<td>202-212</td>
</tr>
<tr>
<td>Samirah Almutairi</td>
<td></td>
</tr>
<tr>
<td>Application of Class Shift in Translation from English to Chinese</td>
<td>213-224</td>
</tr>
<tr>
<td>Fali MI</td>
<td></td>
</tr>
<tr>
<td>The Icons in the Story of <em>Al-Zill Al-Ari</em> [The Naked Shadow] A Semiotic Study</td>
<td>225-237</td>
</tr>
<tr>
<td>Abdulhameed Saif Alhusami &amp; Mohammed Abdullah A. Hizabr Alhusami</td>
<td></td>
</tr>
<tr>
<td>The Impact of the Lebanese Civil War on Weaving the Texture of the Narrative of Ghada Al-Samman’s <em>Beirut Nightmares</em></td>
<td>238-248</td>
</tr>
<tr>
<td>Nedal Al-Mousa</td>
<td></td>
</tr>
</tbody>
</table>
Students’ Review on Interpreting Teaching in Libya: Challenges and Future Prospects

Mohammed Juma Zagood
College of Humanities and Social Sciences, UAE University
Al Ain, UAE

Abstract
This empirical study discusses the challenges faced by interpreting students at the Department of Translation and Interpreting Studies at the Libyan Academy in Tripoli. It attempts to answer the following question: what is the students’ perspective on the teaching of interpreting at the Libyan Academy? To answer the aforementioned question, a questionnaire has been designed for the aim of identifying the challenges encountered by students of interpreting courses at the Libyan Academy. The questionnaire that consists of closed statements and open questions was given to twelve students who passed the interpreting courses. The questionnaire is designed to include questions about the course structure; materials; the division between theory, methodology and practice; and speeches and audios interpreted. The open questions allowed students to express their views regarding the challenges they faced and the possible future improvements. The findings showed that there are some challenges of interpreting teaching from the students’ perspectives. These challenges include the way the courses are divided between theory, methodology, and practice; speeches selected for consecutive interpreting practice, recordings selected for simultaneous interpreting practice, shortage of time slots given to students for practice, out-date lab equipment, and lack of real-life situations where students can practice liaison interpreting. At its conclusion, the significance of this study relies in the suggestion of some recommendations to overcome the challenges raised with the aim of improving interpreting teaching at the Libyan Academy in the future.

Keywords: challenges, interpreting teaching, Libyan students, practice, quality assessment

Introduction

Interpreting is a mediate oral translation of oral discourse (Jones, 1998). It is old and interpreters have played a vital role in communication among nations throughout history. Conference interpreting was born during World War I and then became wider not only in conferences but also in radio and TV programs. Interpreting is of different modes and types: consecutive, simultaneous, liaison, and whispered. In Libya, interpreting was practiced in official meetings and conferences and interpreters were bilinguals from Libya and some other countries though they had no interpreting training in academic and/or training institutions. This is due to the unavailability of training programs till the year 2000 where the Translation and Interpreting Department at the Libyan Academy was established. In this department, interpreting is taught as two courses to master degree students. One course is named Interpreting I in which students study interpreting theory and methodology and practice interpreting from English into Arabic. The other one is Interpreting II, in which students study interpreting theory and methodology and practice interpreting from Arabic into English. The main course book taught is Conference Interpreting Explained by Rodrick Jones (1998) in addition to other articles/essays from other sources. Moreover, most of the time is given to students to practice the four modes of interpreting. These two courses are often taught by the same lecturer. This paper is limited to recap and evaluate the teaching process of both courses: Interpreting I (English-Arabic Interpreting) and Interpreting II (Arabic-English Interpreting). Therefore, the rationale for conducting this study is to evaluate the course structure, materials taught, speeches interpreted and time spent during the teaching of these courses from students’ perspectives for the sake of improving them in future. This evaluation is done via a questionnaire which consists of a number of items followed by three open questions given to the students who attended the courses. The answers are analyzed to recognize the challenges and difficulties encountered and to suggest solutions for the sake of improving the teaching process of interpreting in the future. It is hypothesized that students encounter some difficulties in interpreting learning due to a number of factors including the insufficiency of time devoted to practice interpreting. Thus, the research question dealt with in this study is how did students find the teaching structure and materials used in the two interpreting courses and what are the challenges they faced and the possible remedies for future improvement? Therefore, the significance of this study is the expectation that its findings will help future trainers/teachers to utilize the students’ feedback for the sake of more effective teaching in the future. This paper takes the form of a case study that provides accurate and reliable results focusing on the teaching of the interpreting courses at the translation and interpreting department at the Libyan Academy in Tripoli. The reliance on students’ feedback in improving course materials and teaching comes from the belief that students’ evaluation is an influential factor in the development of the teaching process/methods and course materials in any teaching program. Linse (2017) argues that “student ratings are nearly ubiquitous in U.S. higher education and the practice has become more common in other countries in the last few decades” (p. 94).

Studies on assessing teaching programs have always been undertaken and shown useful results that participated in improving those programs. A similar study entitled ‘what interpreting teachers can learn from students: a case study’ has been conducted by Takeda (2010) in which he examines the interpreting teaching program at the Monterey Institute of International Studies (MIIS). The study “serves as a preliminary inquiry into the constructive use of student feedback
in interpreter education” (Takeda, 2010, p. 12). The findings of the study revealed some issues regarding the students’ learning experience, “including interpreting strategies, directionality, language competency, and authenticity”, (Takeda, 2010, p. 14). However, the study does not show the students’ perspectives regarding the course structure and materials taught at the translation and interpreting program at the MIIS, which represents a gap to be filled. The current study, therefore, is an attempt to fulfill such a gap but in the Libyan context.

As far as the Libyan context is concerned, only one descriptive study on interpreting is found. The study, conducted by Giaber (2010), who describes the conference interpreting situation in Libya after Lockerbie from a professional perspective. Through interviewing some interpreting practitioners, Giaber (2010) found out that conference interpreting practice has flourished in Libya after Lockerbie (air crash on the village of Lockerbie in Scotland in 1989). However, the study does not include findings on interpreting teaching and/or training programs, which again represents a gap that the current study attempts to cover. Accordingly, the current study is the first of its kind that deals with assessing interpreting teaching courses in Libya.

Literature Review
Interpreting Definition and Modes
Interpreting has generally been defined as the oral translation of spoken messages. According to Pochhacker (2004), “Interpreting is a form of translation in which a first and a final rendition in another language is produced in a basis of one-time presentation of an utterance in a source language” (p. 11). It is, therefore, the act of facilitating spoken language communication between two or more parties who do not share a common language by delivering, as faithfully as possible, the original message from the source into the target language. “In its distant origins, interpreting took place when (members of) different linguistic and cultural communities entered into contact for some particular purpose” (Pochhacker, 2004, p. 13). An Interpreter is a person who facilitates spoken language communication between two or more parties who do not share a common language by delivering, as faithfully as possible, the original message from the source into the target language (Jones, 1998). Comparing it to translation, interpreting is more difficult as translators deal with written language and have time to polish their work, while interpreters deal with oral language and have no time to refine their output (Gile cited in Baker, 2001, p. 40). Additionally,

In writing we usually have time to plan our message, to think about it carefully and to revise it afterwards if necessary. In speech (unless it is us, say, a lecture prepared in advance) we have no time for this, but must shape our message as we go… In speech we often use words and phrases like well, you see, and kind of which add little information but tell us something of the speaker’s attitude to his audience and to what he is saying. We also often hesitate or fill in gaps with hesitation fillers like er and um while we think of what next to say. We may fail to complete a sentence and mix up one grammatical construction with another. All these features do not normally occur in writing. (Harris quoted in Petrescu 2013, p. 3270)
Interpreting is of various modes and can be practiced in different situations. The common types are Consecutive Interpreting, Simultaneous Interpreting, Liaison (Community) Interpreting, and Whispered Interpreting. The following is a summary of these types:

**Consecutive Interpreting**

It is the interpreting of speech part by part. In Consecutive Interpreting, the interpreter listens to a speech segment for a few minutes or so, takes notes and then delivers the whole segment in the target language. Then, the speaker resumes for a few minutes, the interpreter delivers the next segment and the process continues till the end of the speech (Jones, 1998). The essential part of a consecutive interpreter’s work is done in the note-taking skill. Notes are mainly taken to relieve memory, jog the interpreter’s memory, and to enhance the interpreter’s ability to reproduce the structure of a speech. The interpreter should also be careful with what to note, how to note, when to note, and how to read back notes. Interpreters usually use short forms, symbols, abbreviations, etc. to take notes easily and quickly.

**Simultaneous Interpreting**

It is the simultaneous (or immediate) rendering of speech. Simultaneous Interpreting is the nearly instantaneous delivery of the speaker’s message from the SL to the TL. The interpreter sits in a special room called booth, listens to the speaker through headphones and, at the same time, transfers orally the speaker's speech into a microphone. The microphone carries the interpreting to the audience through headsets. Delegates in the conference room listening to the target language version through headsets attached to their seats (Jones, 1998). The simultaneous interpreter has to be careful with when to start interpreting, how to catch up with the speaker, and how to deal with mistakes.

**Liaison/Community Interpreting**

Community interpreting is bidirectional interpreting that takes place in the course of communication among speakers of different languages. Community interpreting “covers both interpreting in face-to-face situations and interpreting provided over the telephone and is probably the most common type of interpreting in the world” (Wadensjo, 1999, p. 251). The context is the provision of public services such as healthcare or community services to facilitate the communication process between monolingual communicators and in settings such as government agencies, community centers, legal settings, educational institutions, immigration departments, and social services (Wadensjo, 2001). Other terms have also been used to describe community interpreting such as ‘public service interpreting’, ‘cultural interpreting’, ‘dialogue interpreting’, ‘institutional interpreting’, ‘liaison interpreting’, and ‘ad hoc interpreting’.

**Whispered Interpreting**

Whispered interpreting is the one that takes place whereby the interpreter is seated next to one or more of the delegates and whispers in the target language the content of the speech.

Whispered Interpreting (or Chuchotage) is a form of simultaneous interpreting in which the interpreter does not sit in a booth but in the conference room, next to the delegate.
who needs the interpreting, and whispers the target-language version of the speech in the delegate’s ears (Gile as quoted in Baker, 2001, p. 42).

A Background on Translation and Interpreting Teaching in Libya

Studies on reviewing interpreting teaching programs has recently attracted the attention of researchers and teachers of interpreting for the sake of improving the quality of their graduates. A recent study on the acquisition of interpreting strategies by student interpreters has been conducted by Dong et al, (2019). Throughout this study, they explored the acquisition of interpreting strategies adopted by 66 student interpreters in consecutive interpreting. Using quantitative and qualitative approaches for data analysis, Dong et al, found out that “strategy training is effective, and strategy acquisition is plausible” (p. 1). This study is, therefore, an attempt to review the teaching of interpreting courses from students’ perspective.

Translation was taught in Libya as one or more modules within foreign language departments until the end of the last decade of the twentieth century where the need for academically and professionally trained translators and interpreters has emerged due to the following reasons:

2. The shift in the Libyan political orientation from Arab nationalism to Africanism.
3. The increase of the foreign investment in Libya.
4. The shift from socialism to capitalism and the encouragement of private business and partnership with foreign capitalists and investors (cf. Giaber, 2005, p. 5).

In addition, translation and interpreting services were also needed to aid refugees, immigrants, and other crisis situations by both governmental and non-governmental organizations (NGOs). However, there is “little understanding … of translation and interpreting policies and practices in (international) NGOs, and a lock of in-depth case studies on how specific NGOs may deal with their language needs” (Tesseur, 2018, p. 4). Accordingly, the demand for translators and interpreters remains high especially for the emerging markets, (Cabrera, 2017).

The Libyan context is no exception due to the fact that “the institutional training of translators and interpreters is a relatively new phenomenon” (Caminade & Pym, as cited in Baker, 2001, p. 280). Therefore, an urgent demand for qualified and competent translators and interpreters emerged and education institutions started to establish departments and training centers for translation and interpreting to meet such demands. The Translation and Interpreting Studies program at the Libyan Academy “was established during the second half of the year 2000” (Giaber, 2005, p. 12) as a response to the demand for translators and interpreters. Other undergraduate programs and training centers were also established at other universities. However, the program at the Libyan Academy is still the only postgraduate academic one in which translation and interpreting are taught. “The aim of the program was to produce qualified translators/interpreters (English-Arabic/ Arabic-English) and translation specialists”, (Giaber, 2005, p. 5). Only a few years after its establishment, the program became well known nation-wide and gained a good
reputation at local and regional levels. Many students were enrolled after passing admission tests that were designed in both languages (English and Arabic) and tests both translation and interpreting skills. Once admitted, the student should pass ten modules, prepare a dissertation proposal and discuss it before a panel for approval. After the approval of a student’s proposal, the department assigns them a supervisor and they have to submit and defend their dissertation within a year. In case a student failed to submit a well-written dissertation within a year, they are warned and given six months to do so; otherwise, they are only given a postgraduate diploma in translation and interpreting not an MA. However, it is useless as it is not considered a degree, according to the Libyan Education Law.

The department has flourished and attracted many well-qualified faculties and lecturers from Libya and some other countries to teach, supervise, and examine students. Following this success, and only five years after its establishment, the department started organizing an annual international conference on translation where many academic papers presented by students, graduates, faculties, and national and international specialists including key figures in the field who were invited as keynote speakers. The conference was organized for six consecutive years from 2005 to 2010. Starting from 2011, the translation and interpreting program witnessed some drawbacks due to what so-called ‘Arab-Spring’. The annual translation conference suspended due to security and financial issues. Many non-Libyan faculties left the country and some Libyans also left to work abroad, which caused a shortage of faculties. For such reasons, many students faced problems in studying and finding supervisors for their dissertations and consequently decreases the number of student enrollment in the department. However, there is still some ray of hope and the program is still graduating a few numbers of students every year.

The translation and interpreting program at the Libyan Academy consists of ten modules and a dissertation. Students are required to take the ten modules before they start writing their dissertations. The ten courses are Introduction to Translation Studies, General Linguistics, Translation Methodology, Research Methodology, Translating Political and Diplomatic Texts, Translating Business and Administrative Texts, Translating Legal and Technical Texts, Translating Journalistic and Literary Texts, Interpreting I (English-Arabic Interpreting), and Interpreting II (Arabic-English Interpreting). Accordingly, interpreting is taught in two courses: English-Arabic Interpreting and Arabic-English Interpreting. Arabic is the official language of the country and the mother tongue of the vast majority of the population. English is the world lingua franca and almost always available in the Libyan market. Therefore, these two languages are the ones taught in the aforementioned program. In the two interpreting modules, interpreting theory and methodology are taught and different modes of interpreting are practiced. It is, therefore, a prerequisite that students pass all translation theory, methodology, and translation practice modules before taking the interpreting courses. Conference Interpreting Explained by Jones (1998) is the main textbook used in addition to some articles taken from different books. The semester at the Libyan Academy consists of 14 weeks and, accordingly, the materials taught in the two courses taught divided per week are shown in appendix one.

In the theoretical part of those courses, students are taught a general overview of interpreting and the definitions of interpreting-related terms, the difference between translation
and interpreting, interpreters’ role, ethics and standards of practice, cultural and situational tasks of interpreting, modes of interpreting, and the techniques of each mode (e.g. note-taking in consecutive interpreting; and relay, and use of equipment, etc. in simultaneous interpreting). Students are assessed by two direct assessment methods namely oral exams, and submitting a short-written piece of research.

In the practical part, students are exposed to different types of conversations, speeches, audios, and videos of different accents of the language they interpret from (based on the directionality of the course). They were taught to interpret in different interpreting modes as shown in the table above. Pochhacker (2004) states that “most of the literature on interpreter training falls into three prototypical subdivisions: consecutive interpreting with note-taking; simultaneous interpreting for international conference settings; and dialogue interpreting in the community” (p. 183). Therefore, a special focus is placed on training students some important skills required in professional interpreters such as active listening skills, good memory retention, note taking, professional dealing with speakers and delegates, use of simultaneous interpreting equipment, etc. While practicing, students are assessed in each interpreting session. The course instructor observes and evaluates the students’ performance in terms of professionality, skillfulness in note-taking (in consecutive interpreting)/use of technology (in simultaneous interpreting), keeping eye contact with delegates and audience, speed and flow of interpreting, quality of their interpreting accuracy, and language accuracy. For the sake of objectivity and fairness, the instructor designed the following rubric to assess students’ performance. This rubric is used in both courses and in all practical interpreting sessions taking into consideration the time slots given to students and the directionality of interpreting. However, when practicing liaison/community interpreting, students practice interpreting in both directions irrespective of the directionality of the course (English-Arabic or Arabic-English).

Table 1: Assessment rubric used in assessing students’ performance in interpreting

<table>
<thead>
<tr>
<th>Assessment Criteria</th>
<th>Professionalism</th>
<th>Note-taking (consecutive)/use of equipment (simultaneous)</th>
<th>Eye Contact</th>
<th>Speed and Flow</th>
<th>Language Accuracy</th>
<th>Interpreting Accuracy</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assigned Mark</td>
<td>10%</td>
<td>10%</td>
<td>10%</td>
<td>10%</td>
<td>20%</td>
<td>40%</td>
<td>100%</td>
</tr>
<tr>
<td>Gained Mark</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2: Interpretation of assessment criteria

<table>
<thead>
<tr>
<th>Assessment Criterion</th>
<th>Its Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professionalism</td>
<td>The student is assessed based on their professional behavior as an interpreter, i.e. how they stand/sit beside the delegates and before the audience, how they ask for clarification, how they do not interfere in the conversation/speech, etc.</td>
</tr>
<tr>
<td>Note-taking</td>
<td>The student is assessed based on what to note, how to note, and whether the notes taken helped in memory retrieval.</td>
</tr>
<tr>
<td>Use of Equipment</td>
<td>The student is assessed based on their ability on using the booth technology, e.g. headset, microphone and switching with other interpreters.</td>
</tr>
</tbody>
</table>
Eye Contact  The student is assessed based on the eye contact with the speaker while speaking and the listener/audience while delivering the speech segment.

Speed and Flow  The student is assessed based on their interpreting speed just after the speaker finishes the speech segment with no stutters, repetition, and/or hesitation.

Language Accuracy  The student is assessed based on their use of grammatically correct language, clear voice, and correct pronunciation in both languages.

Interpreting Accuracy  The student is assessed based on the accuracy of meaning and message as intended by the speaker with no additions and/or omissions to the meaning.

Accordingly, students who pass these two modules are expected to have sufficient knowledge about interpreting and also expected to be able to start working as interpreters. The texts, audios, and videos used in practicing interpreting were almost up to date and included different themes and subjects.

Research Methodology

According to Yin (1984), "a research design is the logic that links the data to be collected (and the conclusions to be drawn) to the initial questions of a study" (p. 27). Accordingly; just after the completion of Fall Semester last year, students who passed the two interpreting courses (English-Arabic and Arabic-English) were given a questionnaire to express their views on the teaching of the two interpreting courses and provide suggestions for improving them in future.

Participants

The students who took the two modules were 15 students, but only 12 (80%) of them participated in this study. The participants were only those who passed the two interpreting courses. By completing these two courses, the students are given a postgraduate diploma in translation and interpreting studies and are allowed to embark upon writing their MA dissertations. The participants were males and females and their ages range between 25 and 35 years. They had no experience in interpreting before taking these two courses but, of course, had some experience in translation as they passed some translation practice courses and submitted some translation portfolios.

Instruments

A questionnaire is used as main data collection tool in an attempt to find answers to the research question mentioned earlier. The questionnaire consists of two parts (closed questions and open ones). Part one (the closed questions) comprises twelve statements and students had to respond to each statement with agree, undecided, or disagree. The statements used in the questionnaire along with samples of students’ answers are shown in the data analysis section below. Part two (the open questions) includes three questions through which the participants were given the freedom and space to answer. The three questions along with samples of the students’ answers are shown in the data analysis section below. After designing the questionnaire and before the actual administration, it was piloted by being answered by a few numbers of senior students who had passed the courses in previous semesters. The reason was to pre-assess the questionnaire (1) to make sure the questions are unambiguous and elicit the needed data to answer the research questions stated earlier; (2) to identify any possible issues that may affect the final administration of the questionnaire; and (3) to decide on the approximate time that the participants need to answer...
the questionnaire. The questionnaire was, then, revised according to the pilot study results and structured in clear and simple English and in a pleasant layout so that it is read easily. For the sake of confidentiality and privacy and to avoid any embarrassment and/or hesitation in answering the questionnaire, students were told about the purpose of this questionnaire and were asked not to write their names on the answer sheets. Accordingly, they were told that the results of the questionnaire would only be used to collect their views on the teaching materials and approach for two purposes: research and improvement of interpreting teaching in future. They expressed their willingness and answered the questionnaire with pleasure.

Data Analysis

The quantitative approach is adopted in analyzing the closed questions used in the questionnaire. The analysis is basically made in a form of a table. Table Four below shows the results obtained, i.e. the answers of each statement are numerated to find out the percentages of agree, undecided, and disagree.

Table 3. The quantitative data analysis

<table>
<thead>
<tr>
<th>No.</th>
<th>Statement</th>
<th>Agree</th>
<th>Undecided</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>1</td>
<td>The course book and articles chosen for these courses were useful</td>
<td>12</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>Discussing the book and articles in the time allotted for the theoretical part was sufficient</td>
<td>6</td>
<td>50</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>Dividing the course between theory, methodology, and practice was appropriate and useful</td>
<td>8</td>
<td>67</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>The time (six lectures = 18 hours) given to consecutive interpreting practice was enough</td>
<td>8</td>
<td>67</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>The time (four lectures = 12 hours) given to liaison interpreting practice was enough</td>
<td>10</td>
<td>83</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>The time (two lectures = 6 hours) given to whispered interpreting practice was enough</td>
<td>8</td>
<td>67</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>The time (six lectures = 18 hours) given to simultaneous interpreting practice was enough</td>
<td>8</td>
<td>67</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>The time slots given to each student to practice interpreting was sufficient and practical, and equal to others.</td>
<td>10</td>
<td>83</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>The written speeches chosen for consecutive interpreting practice were appropriate</td>
<td>10</td>
<td>83</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>The audio and video recordings chosen for whispered and simultaneous interpreting practice were appropriate</td>
<td>6</td>
<td>50</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>You found that you learnt much in interpreting theory and methodology</td>
<td>10</td>
<td>83</td>
<td>2</td>
</tr>
<tr>
<td>12</td>
<td>You practiced interpreting and ready to start an interpreting job</td>
<td>4</td>
<td>33</td>
<td>4</td>
</tr>
</tbody>
</table>

Interpretation of the Research Findings

The above table shows the following results:

1. All students (100%) were happy with the course structure and teaching materials, i.e. the course book and articles used as reading materials in the course were appropriate.

2. Half of the students (50%) found that the time (six weeks/ 18 hours) devoted to the theoretical part was sufficient and beneficial. One third of them (33%) have undecided...
regarding the division of the course between theory, and practice. Whereas, 17% of the students did not appreciate such division as they wanted more time for practice.

3. Two thirds of students (67%) have also appreciated the division of the course between theory, methodology, and practice. However, a third of them (33%) have undecided regarding such division. None of them (0%) disagreed on dividing the course this way.

4. Two thirds of students (67%) agreed that the time (three weeks/ nine hours) slots given to them to practice consecutive interpreting was sufficient. 17% of students have undecided and 17% of them thought that the time devoted to practicing consecutive interpreting was insufficient.

5. 83% of students thought that the time slots (three lecture/ nine hours) devoted to practicing liaison interpreting was sufficient and beneficial. Only 17% of them have undecided and none (0%) has disagreed.

6. Two thirds of students (67%) found that the time slots given to practice whispered interpreting was sufficient. Only 17% have undecided and 17% found it insufficient.

7. Two thirds of students (67%) agreed that the time slots given to practice simultaneous interpreting was enough. None of them undecided and one third of students (33%) were unhappy with the time slots given to them to practice simultaneous interpreting.

8. 83% of students agreed that the time slots given to each student was practical and almost equal to others, which means that the time was divided equally and fairly among students to practice interpreting. Only 17% of students have undecided regarding the practicality, usefulness and fairness of time division among students. None of them (0%) expressed their disagreement on this issue.

9. 83% of students agreed that the written texts/speeches chosen for consecutive interpreting practice were appropriate and useful. Only 17% have undecided and none of them (0%) expressed their disagreement on the choice of the texts/speeches used for consecutive interpreting practice.

10. Half of the students (50%) were happy with the selection of audio and video recordings used to practice simultaneous interpreting. 17% have undecided and one third of them (33%) have disagreed on the selection of such audio and video recordings for practice.

11. 83% of students agreed that they learnt much about interpreting theory and methodology. Only 17% of students have undecided and none (0%) has mentioned that they did not learn about interpreting theory and methodology.

12. One third of students (33%) found that they are able to start an interpreting job after the completion of these two courses. One third of students (33%) have undecided whether they can work as interpreters or not. One third (33%) thought that they are not yet ready to start interpreting jobs and have expressed their inability to work as interpreters although they passed the two interpreting courses. It seems that they still lack confidence and/or still need more practice.

In their answers to the three open questions used in the questionnaire, it seems that they agreed with their answers to the closed questions shown above. As mentioned earlier, students were given the freedom and space to express their views on the two interpreting courses and suggest amendments for the sake of improving the courses in the future. For the sake of objectivity, three
samples of students’ answers (representing 25% of the total answers) have been randomly selected and quoted below:

1. **How did you find the course in general?**
   **Student 1:** “Personally, I found it extremely useful; I found that the way the course was divided between practice and theory was intelligent, as no one can do without the other. So in paper, the course was well organized, the problems arose from the fact that the lab was not well equipped and the time was not enough, so we managed with what we had. In short, it was good but it could have been better”.

   **Student 2:** “Actually, I learnt a lot from it in the theoretical part, but as for the practical part, I did not find it that much interesting even though the doctor himself did his best to teach us, but I myself aspired for more. The course was good in general”.

   **Student 3:** “the theoretical part was very helpful for me and interpreting was a good fun experience. Trying different types of interpreting made me able to know which one can be good for me to work as an interpreter in the future. One more thing, we need more references in interpreting to do well in the theoretical part”.

2. **Do you think any part of this course needs to be improved in future? Explain.**
   **Student 1:** “I think the time is not enough. Each student should be given more time to practicing and the lab should be ready and working. The fact it was not ready hindered us a lot. Another point I should shed light on is that students who did not study Interpreting I should not be enrolled in Interpreting II, as they are not familiar with the course”.

   **Student 2:** “Yes, I do. It needs more improvement when it comes to the practical section. More practice must be given to students and more role play. More ways of interpreting should be taught, and the students must learn how to feel confident and speak in public. Above all, I have benefitted a lot from this course”.

   **Student 3:** “I think that the theoretical part and the practical should be divided into two separate courses in order to have more time for practice”.

3. **Any more comments/criticism/suggestions, etc.**
   **Student 1:** “I found the videos, texts we studied very interesting and up to date and of the kind we will face in the future careers. I just think the time slot with the number of students is not enough, the course should not have more than 5 students since it is a practical module”.

   Arab World English Journal for Translation & Literary Studies
   ISSN: 2550-1542 | www.awej-tls.org
Student 2: “No, I’d like to thank Dr. (...) for his great efforts he showed us during the course. I’d also want to wish him nothing but the best of luck in his scientific and practical life. All the best”.

Student 3: “There are many students and we did not get enough time for practice. More interpreting practice especially in simultaneous interpreting is needed”.

Conclusion

This paper has described the current situation of interpreting teaching at the Translation and Interpreting Department at Libyan Academy in Tripoli. At this department, interpreting is taught in two courses (English-Arabic and Arabic-English). The courses are designed to include both theory and practice. A questionnaire has been designed to recognize how students perceive the interpreting course and to identify the challenges faced for the sake of improving interpreting teaching in Libya. The findings of this study have shown that there are some good aspects while others need some improvements. The main challenges face the teaching of interpreting can be summarized in the division of the course between theory, methodology, and practice; the choice of speeches for consecutive, and recordings for simultaneous interpreting practice, the number of students enrolled in the courses resulting short time slots given to each student to practice interpreting, and the existence of out-date lab equipment, lack of real situations where students practice liaison interpreting apart from the class. Therefore, the department of translation and interpreting at the Libyan Academy is recommended to:

1. Add one more interpreting course in which interpreting theory is taught. It is to cover the theoretical and methodological aspects of interpreting and the interpreters’ ethics and standards of practice. Two practical courses are to be devoted to practice only to give students more time slots to practice different modes of interpreting.
2. Use more up-to-date references to teach interpreting theory and methodology.
3. Decrease the number of students enrolled in interpreting courses to give the enrolled students longer time slots for practice.
4. Provide and install an up-to-date conference interpreting laboratory.
5. Update the course materials especially the speeches and audios to be used as authentic materials for practice.
6. Send students to other institutions in an internship for real-life interpreting situations.

About the Author:
Mohammed Juma Zagood is an Assistant Prof. of Translation Studies at UAE University. He got his PhD from Durham University in 2012. Currently, he is teaching translation and interpreting courses at the UAEU. Since 2012, Dr. Zagood has participated in a number of international conferences and published some articles in journals and conference proceedings. ORCID ID: https://orcid.org/0000-0002-7786-2667

References


**Appendix One**

<table>
<thead>
<tr>
<th>Teaching Week</th>
<th>Topics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>Activity Description</td>
</tr>
<tr>
<td>-------</td>
<td>----------------------</td>
</tr>
<tr>
<td>Week 1</td>
<td>Introduction to the Course. Types and Modes of Interpreting.</td>
</tr>
<tr>
<td>Week 2</td>
<td>Consecutive Interpreting: e.g. Note-taking.</td>
</tr>
<tr>
<td>Week 3</td>
<td>Simultaneous Interpreting: e.g. The Techniques of Simultaneous Interpreting. Students are also asked to start writing their assignments on any interpreting related topic of their choices.</td>
</tr>
<tr>
<td>Week 4</td>
<td>Liaison/Community Interpreting Practice. Students are required to interpret in both directions (English-Arabic-English) dialogues in different settings including government agencies, community centres, educational institutions, and social services.</td>
</tr>
<tr>
<td>Week 5</td>
<td>Liaison/Community Interpreting Practice. Students are required to interpret in both directions (English-Arabic-English) irrespective of the directionality of the course (i.e. Interpreting I or Interpreting II) more challenging dialogues in legal and business settings and on controversial issues.</td>
</tr>
<tr>
<td>Week 6</td>
<td>Consecutive Interpreting Practice. Students are trained to understand and analyse the discourse, and enhance the role of memorization and note-taking. They are required to interpret extemporaneous speeches from English into Arabic (Interpreting I) and Arabic into English (Interpreting II).</td>
</tr>
<tr>
<td>Week 7</td>
<td>Consecutive Interpreting Practice. Students are required to interpret increasingly long written challenging speeches on commercial, technical, political topics, etc. from English into Arabic (Interpreting I) and Arabic into English (Interpreting II).</td>
</tr>
<tr>
<td>Week 8</td>
<td>Consecutive Interpreting Practice. Students are required to interpret increasingly long written challenging speeches on commercial, technical, political topics, etc. from English into Arabic (Interpreting I) and Arabic into English (Interpreting II).</td>
</tr>
<tr>
<td>Week 9</td>
<td>Mid-term Examination. It consists of two sessions: one liaison interpreting, and one English-Arabic consecutive interpreting (Interpreting I) and Arabic-English consecutive interpreting (Interpreting II).</td>
</tr>
<tr>
<td>Week 10</td>
<td>Whispered Interpreting Practice. Students are required to interpret a written speech in a whispered mode from English into Arabic (Interpreting I) and Arabic into English (Interpreting II). to familiarize them how this mode of interpreting is used.</td>
</tr>
<tr>
<td>Week 11</td>
<td>Simultaneous Interpreting Practice. Students are required to simultaneously interpret improvised speeches from English into Arabic (Interpreting I) and Arabic into English (Interpreting II).</td>
</tr>
<tr>
<td>Week 12</td>
<td>Simultaneous Interpreting Practice. Students are required to simultaneously interpret authentic recorded and well-prepared speeches from English into Arabic (Interpreting I) and Arabic into English (Interpreting II). The speeches are selected from various sources on different topics according to difficulty levels.</td>
</tr>
<tr>
<td>Week 13</td>
<td>Simultaneous Interpreting Practice. Students are required to simultaneously interpret authentic recorded and well-prepared speeches from Arabic into English (Interpreting I) and Arabic into English (Interpreting II). The speeches are selected from various sources on different topics according to difficulty levels. Students have to submit their assignments before sitting for the final examination.</td>
</tr>
<tr>
<td>Week 14</td>
<td>Final Examination. It consists of two simultaneous interpreting sessions: In the first one, students are required to interpret improvised speech from English into Arabic (Interpreting I) and Arabic into English (Interpreting II). In the second session, students are required to interpret an authentic recorded speech from English into Arabic (Interpreting I) and Arabic into English (Interpreting II).</td>
</tr>
</tbody>
</table>
Narrative Control or Aesthetic Ideal: Cognitive Narrative Reading of Milan Kundera’s

*Life Is Elsewhere*

**Sara Mechraoui**

Independent Researcher, Indianapolis, Indiana, U.S.A

**Abstract**

This study, which is inspired by Cognitive Poetics, aims to test the feasibility of its basic methods on the analysis of Milan Kundera’s novel *Life Is Elsewhere* (1973). Kundera’s style seems at first plain, but greater importance was given to his philosophical and psychological treatment of subjects than the narratological world that he creates. He brilliantly mixes many narrative techniques to expose his existential and aesthetic ideals. The aesthetic value of the novel studied under the cognitive stylistic approach in this study sought answers to the following question. How can *Life Is Elsewhere* (1973) be read from a cognitive linguistic perspective? The findings confirmed the relevance of the cognitive poetic approach to the narrow reading of Milan Kundera’s works. *Life Is Elsewhere* (1973) is a merit of narrative control in that the author allows the reader to live the life story of a young poet, to appreciate his ups and downs, at the same time, read his philosophical ideas about life and his artistic control of the novel. Though a cognitively inspired approach might seem odd at the thematic level, for a purely hermeneutic researcher, the level at which both author and reader would exchange meaning from the text is catered for in the rich textual world of the novel. The latter sustains the universality of the works and confirms the suitability of the cognitive poetic framework to any piece of literature.

**Keywords:** mental space theory, cognitive stylistics, text world theory, *Life Is Elsewhere*, Milan Kundera, aesthetic ideal

**Cite as:** Mechraoui, S. (2020). Narrative Control or Aesthetic Ideal: Cognitive Narrative Reading of Milan Kundera’s Life Is Elsewhere. *Arab World English Journal for Translation & Literary Studies* 4 (4) 17 -34. DOI: http://dx.doi.org/10.24093/awejtls/vol4no4.2
Introduction

After reading a piece of literature, be it a poem, a short story, or a novel, the reader’s mind creates an ongoing interaction with the world of the text. It can be overtly expressed by liking the story or by hating one of the characters. Though literary theories label each with a specific name as tone or mood, the world of interaction remains conceptual. How the reader comes to an understanding of the world of the novel is the target of cognitive narrative research. Blending inputs between the reader’s cognitive repertoire and the work of the author through the presented text is the central point of most cognitive research in the literary canon. As elaborated in the abstract, this research study is inspired by the cognitive poetic analysis of Milan Kundera’s novel Life Is Elsewhere (1973). Under the umbrella term Cognitive Poetics, many sub approaches converge, their aim is to interpret literary texts as excellently produced by their authors and intelligently communicated by their readers. Unlike other case studies in the cognitive poetic paradigm, novels of straightforward style and counterparts, as in the work of Kundera, need a detailed analysis of every embedded world that is accessible to the reader.

Literature Review

Cognitive Approaches to Analyzing Fiction

After the outbreak of neurobiological and cognitive discoveries in the last three decades, schematic and intertextual analyses were utilized in literary studies. Prime of which was done in poetry (Gavins, 2007; Stockwell; 2005, 2009); later it developed into fiction (Mandler, 1984; Schank & Abelson, 1977; Sternberg, 2003; Cook, 1994; Herman, 2002; Stockwell, 2002; Palmer, 2004). Each trend in a literary analysis or school in a broader sense sets rules to figure out how text affects its reading, how the reader interacts with the text, or how the mental and socio-cultural background affects the reading of the texts. The hermeneutic tradition, which emphasized various and continuing interpretations of the concrete text, was phenomenological. The Structuralists looked for the rules governing narratives, while the empirical studies concentrated on the biological reactions of the readers, i.e., how the real reader responds to the reading text.

Before delving into the cognitive approaches to analyzing fiction, an operational definition of cognitivist, cognitive, and fiction should be given. The term cognitivist concerns the study of the mental operations that the reader undergoes to comprehend narratives. Cognitive, on the other hand, refers to the host of approaches akin to the cognitive turn in studying literature (Bernaerts, De Geest, Herman & Vervaek, 2013). The title fiction above is intentionally used since it encompasses narrative fiction than other types of narratives. Narrative fiction, as classified by critiques, includes novels, short stories, or narrative poems. Rimon-Kenan (1983-2002) defines narrative fiction as “the narration of a succession of events. An event is something that happens and can be summed up by a verb or a name of an action (2)”. She illustrated from the definition of poetics as given by Hrushovski (1976), and clarified the state of narrative fiction vis-a-vis other narratives. Hrushovski’s description of poetics reads as follows:

The systematic study of literature as it is. It deals with the question ‘what is literature?’ and with all possible questions developed from it such as: what is art in language? What are the forms and kinds of literature? What is the nature of one literary genre or trend? What is the
system of a particular poet’s art or language? How is a story made? What are the specific aspects of works of literature? How are they constituted? How do literary texts embody non-literary phenomena? (p. xv)

If a closer look is taken at the above definition, the cognitive aspect of a reading of literature is not delineated though this was written a while before the emergence of the cognitive studies of literature. The words systematic, the what, and the how imply a teleological and inductive approach to the analysis of literature. The school that is strongly associated with the study of the system underlying works of literature is Structuralism. Prominent supporters of Structuralism opted for generalizable and all-encompassing rules that can account for all genres of literature. The what and how that are highlighted in the passage are labels for the story and the discourse in the narrative. Structuralism refers to the story, as the content or chain of events that are part of the work; whereas discourse is the expression; how the content is communicated. Additionally, they clarified the components of the narrative by dividing each into sub-components. Chatman (1978) outlines the parts of narrative into the following:

![Diagram of narrative components](image)

*Figure 1. Outline of narrative components (Chatman, 1978, p. 26)*

The diagram above illustrates the sustained analysis of fiction given by Structuralists, who majored in narrative understanding. Centuries of findings in the literary corpora have enriched the repertoire of tools that were available to the cognitive analyst, undoubtedly. However, the question of its distinction as a science of reading and interpreting narratives remains skeptical. Structuralism as a paradigm is equated with the term Narratology; most critics refer to it as Structuralist Narratology. After the cognitive turn in recent decades, however, it became known as classical Narratology (Bortolussi & Dixon, 2003; Fludernik, 2005; Jahn, 1997). More recent
attempts at rendering narrative fiction relevant to the complexities of the reader and the reading process were discussed by Herman (2005); Rimmon-Kenan (2002); Bal (1997); Fludernick (2005), among others.

From a historical perspective, Jahn (1997) first used the term Cognitive Narratology in a dually published conference article with Ansgar Nunning. Cognitive Science brought furnishing accounts to the pre-existing findings. The Structuralist Barthes (1977) pinpointed interest in the reader he claims that:

“Actions (terms of the proairetic code) can fall into various sequences which should be indicated merely by listing them, since the proairetic sequence is never more than the result of an artifice of reading: who ever reads the text amasses certain data under some generic titles for actions (stroll, murder, rendezvous)…” (transl. Miller, 1997)

Furthermore, the findings in Cognitive Psychology spread out of an interest in the reading process per se. They combined the three essential parts involved in a narrative to study how the reader creates the text world. In what follows, a detailed analysis of the TWT developed by Gavins (2007) is explained. In a similar vein, two main trends emerged along with the recent cognitive turn in Narrative, Cognitive Narratology, and Cognitive Psychonarratology. Jahn (1997) and Herman (2010) used the former, whereas Bortolussi and Dixon (2003) majored in the latter as two complementary approaches to the cognitive study of narrative. As its name indicates, Psychonarratology is concerned with the individual, i.e., his construction of narrative understanding. Building their findings on prior Reader-Response Theory and Catherine Emmott’s (1997) depiction of the reader as an active agent in the reading process, Bortolussi and Dixon (2003) supported the intermingling of Cognitive Psychology and Literary Studies. For them, the divergent stages that readers go through in reading a narrative or constructing it on their own can be better studied empirically through cognitive psychological insights. Their main objectives were twofold: first, to “set a theoretical treatment of the reading process which must be precise and accurate; second, to examine the predictions made empirically by observing the response of actual readers” (Bortolussi & Dixon, 2003, p. 13).

Although the study of Narratology from the seventies through the eighties consisted of many approaches to arrive at an accurate interpretation of literary texts, Narratologists failed to describe the intrinsic mechanisms active during the reading process. The works of Chafé (1994), Tannen (1982-1984), Potter and Whetherell (1987), White (1981), Ricoeur (1977) provided a background to the study of the reader’s mind. How knowledge about the mind can be gained from narrative; how individuals behave in social and personal relationships; how they interact with the world around them; how they shape their experience of reality, and how cultural norms and codes affect them, are the sum of questions that the aforementioned researchers answered. (Bortolussi & Dixon, 2003).

Unlike the previous conceptions of reading, Stockwell (2002) differentiated between the two acts of reading literature, reading, and interpretation. He defines each as follows:
Interpretation is the recognition of the literary text in its entirety, a holistic understanding of a literary work that begins in our culture even before we begin to read the actual text, when the experience is ongoing and as yet unexpressed. […] when readers become aware of what they are doing, this more analytical stage of recognition is ‘reading’. (pp. 30-32)

Apart from differentiating between the two intersecting stages of reading narratives, as stated above, the cognitive approach to analyzing fiction fails to show a clear-cut line between interpretation and reading. Furthermore, how can the transition from one stage to the other be salient? As answers to these queries, Stockwell (2002) adjusted the triangle of narrative reading to the three main agents, real reader, real author, and text.

**Figure 2.** The Triangle of Narrative Reading (adapted from Stockwell 2002: 42)

It is essential to mention that the diagram sketched out above sprang out of the Deictic Shift Theory, which pertains to the cognitive poetic analysis of texts. MST, Schema Theory, Possible Worlds Theory, and DWT are among the approaches discussed under the cognitive poetic analysis that Stockwell (2002) provided. An amalgamation of the techniques can be used, and a specific selection of the appropriate method to texts.

**Text World Theory**

So far, the cognitive paradigm shift in the study of fiction was explained to provide the basis for the analysis of the case study in this paper, *Life is Elsewhere* (1973) by Milan Kundera. It should be emphasized, though, that the cognitive turn brought multiple levels of analysis into the literary aura. Since the present work is concerned with both thematic and structural linguistic analysis, selection fell on TWT.
TWT seems to have been anticipated by the incomplete work of Werth (1999) on which Gavins (2007) built her theory. After observing the discrepancies that Stylistic and Structuralist linguists ended up with, Werth proposed a unified theory that would assimilate discourse analysis with a stylistic linguistic approach to textual analysis. Its ideas bring to the fore the cognitive linguistic concepts, mental space, metaphor, frame, and metonymy into contact with a theory of text and discourse as a whole. This latter fact makes the newly introduced study of literature an amalgam of text and context. Werth (1999) reinforces his theoretical proposal by defining it as “a theory of language genuinely relating the domain of cognition and language in a practical way that respects what we know about each domain” (p. XI).

Particular to Werth’s theory of discourse and his predecessor Semino (1997), on the importance of the sender and the recipient is the dynamic process that text and context offers. They both agree that the notion of text world is based on the conceptual space, which sender and receiver construct when interacting with texts. Werth (1999), additionally, proves that a better interpretation of texts should be inclusive of cognitive spaces. He states:

All of semantics and pragmatics operates within a set of stacked cognitive spaces, termed ‘mental worlds’ and that uses for language presuppose occurrence in a context of situation, and on top of that they also presuppose the existence of a conceptual domain of understanding jointly constructed by the producer and the recipient (s). (p. 17)

Werth set the ground for the subsequent work on text world analysis; it is worth considering his definitional notions of deictic spaces, incrementation accommodation, and sub-worlds. Werth’s interest in discourse and text is informed by Pragmatics and Linguistics under a cognitive framework. In the first place, he insists on the Common Ground that underpins the readers’ mental capacities at creating a mental world of interaction to achieve coherence. This cognitive discoursal operation is performed through our endowed ability to frame knowledge. Although Lakoff (1987), Langacker (1987), and Fauconnier (1985) had elaborated this cognitive explanation, his contribution criticizes their neglect of knowledge structures and discourse context (Hidalgo, 2000).

About the notion of deixis, as opposed to a traditional linguistic explanation of the term, Cognitive Linguistic research places equal importance on the experiential basis of language in cognition. Instead of labeling time and space of the speech situation between two interactants, the cognitive-linguistic paradigm concentrates on how this is achieved by the participants both linguistically and cognitively. Werth (1999) and Semino (1997) were criticized for their lack of reference to vivid experiences. Gavins’ (2007) book, in contrast, offers examples in a compilation of chapters, which end with a further reading and a further investigation section for researchers and students in the field.

Deictic spaces, in Werth’s theory of the text world, “are worlds that are delimited by a set of Spatio-temporal parameters and that are populated by entities that enter different types of relations among them” (Hidalgo, 2000, p.323). More particularly, the text worlds that participants reach in interpreting texts to follow certain criteria that manifest their embodied, socio-cultural,
and linguistic aspects. Since all cognitive-based studies of language demonstrate the intricate relationship between mind and body, Werth (1999) and later Gavins (2007) build their claims on rule-governed worlds that correlate with our actual everyday world.

Furthermore, the process that is mentioned above is dependent on two important facets of information decoding and encoding, incrementation, and accommodation. First, Werth (1999) denotes as one of the functions of language since it has an “informational function and a modality function”. The former includes “propositional meaning”, which in turn consists of “path expressions and modifications. Path expressions occur when an entity is connected to another, whereas modifications” manifest when “an entity is connected to a property” (pp. 157-196). Based on the assumption that the Common Ground is pivotal to text world-building, “incrementation” concerns the propositional are incorporated and processed into this Common Ground in discourse to reach text coherence. For Gavins (2007), “incrementation is the private to public transfer of knowledge” and is the most important step of her theory of the text world.

In addition to the incorporation and processing of information, accommodation relies on the unconventional presentation of information using constituents other than the assertion component of propositions like embedded clauses and Noun Phrases. That is, what has been traditionally conceived as an implicit assertion that can be made salient through negation is no longer a phenomenon of discourse. The difference between a conventional assertion and accommodation, for Werth (1999), lies in the fact that semantic presuppositions are processed as known information or as an unconventional assertion that springs new information. All of the distinctions made so far are part of Werth’s model of text world analysis. Other extensive details are beyond the scope of this research since our study is inspired by Gavins’ (2007) and Stockwell’s (2002) refined versions of the TWT.

The applications of the text world model were first limited to poetic texts; however, it was concluded that it is much more appropriate to the study of narrative fiction. The latter offers a broader scope of analysis as it employs a multitude of participants in the reading process, besides its linguistic rhetorical richness. It has been mentioned earlier in this section that text worlds are mental spaces; they involve the dynamic interaction between author, text, and reader. The link between each element can be studied through the linguistic ICMs and the deictic shifts that are present in work. All of this can be achieved through careful observation and analysis of the work of fiction. Discourse deixis is central to accomplishing the critical analysis accordingly.

Reference words such as the former and the latter; besides this, that, here, and there in a text are part of discourse on a broader level. These deictic discourse words, as Yang (2011) stipulates, are related to the speaker’s current location in the discourse. They locate discourse in time and space, along with its encoding and decoding portions. He gives as examples: “I bet you haven’t heard this joke; that was the funniest story I’ve ever heard; there is a nice point to discuss in class; here is a powerful argument” (p. 129). After explaining the importance of deixis to any
cognitive analysis of literature, it is important to demonstrate its applications, strengths, and weaknesses under text world analytical approaches.

It should be noted that TWT contains the following subdivisions, DW, TW, and the sub-worlds (Stockwell, 2002). The discourse world, as its name indicates, rests on the discourse that is created through communication where two participants are involved. The notion of context is crucial to the discussion of discourse worlds. Stockwell (2002) extensively examines the discourse world that is created as readers interact with texts. Discourse world is “the imaginary world that is conjured up by the reading of a text, and it is used to understand and keep track of events and elements in that world” (p.94). To achieve this, Stockwell (2002), hypothesizes that there must be a facility of transferring and linking the world created by the author with that of the reader. He calls such a condition as the “trans-world identity” (p. 94).

Though the distinction that was made by Werth (1999) might seem simple, it involves multiple unyielding results that could have been given by other Structuralist analysis. Semino (2007) provides a triangular approach to the analysis of a poem by Duffy. She combines Fauconniers’ (1997) theory of Mental Spaces, Werth’s (1999) TWT, and Emmott’s (1997) Contextual Frame Theory to provide an accurate contextual analysis of Mrs. Midas. Semino (2007) concludes that “a text world analysis needs to be combined with detailed stylistic analysis, to account more fully for the meaning potential of texts” (p. 95). In other words, although a cognitive poetic analysis of fiction succeeds, to some extent, to highlight the meaning potential of blended worlds and mental constructions; it still needs a reference to its preceding Structuralist analysis from which Stylistics originated. Additionally, Semino (2007) pinpoints the centrality of character minds’ accurate analysis, which is crucial to any interpretive account of fiction. Accordingly, Fludernik (1996, p. 30) argues:

“Experientiality in narrative as reflected in narrativity can [ ] be said to combine a number of cognitively relevant factors, most importantly those of the presence of a human protagonist and her experience of events as they impinge on her situation and activities. [ ] Since humans are conscious human beings, (narrative) experientiality always implies—and sometimes emphatically foregrounds—the protagonist’s consciousness”. (qtd in Semino, 2007, p. 67)

While Semino (2007) calls for a refined approach to text worlds through reference to Stylistics; besides her limited proposal to short narrative texts, Stockwell (2002) stipulates that “Text World Theory is founded not on analysis of sentences, but on entire texts and the world they create in the minds of readers” (137). Gavins (2007), further, prioritizes TWT over other discourse theories, and even over CL through the notion of incrementation. She provides a host of terms inspired by Cognitive Linguistic research to offer a better understanding of literary excerpts, newspaper articles, everyday communicative situations, and even obituaries.

Despite its theoretical and linguistic richness, the text world perspective to literary research, under Gavins’ foci, still needs further details on how texts mean? Kohn (2011) criticizes
Gavins’ (2007) emphasis on the construction of mental models, which in turn undermines how “ideological content is created in the mind of the reader. He goes on to say that “culture, embodiment, and experiences are informants of the reading process, and they provide hermeneutical systems of meaning (27)” that Gavins’ (2007) seems to undervalue (qtd. in Kohn, 2011, p. 4). Further, critical views of the text world perspective came out of the need to combine characters’ idiosyncratic or mistaken worldviews such as Lok in Goldings’ Inheritors or Bromden in One Flew over the Cuckoo’s Nest. Ryan (1991) shifts to both characters’ and narrators’ actual worlds that are difficult to access through text world analysis (Semino in Kristeniansen; Achard; Dirven & De Mandoza, 2009).

Before delving into the analysis of character minds that MST is built upon, consideration of the practical analysis of the text world is schematized in the lines to follow. For reasons of basic generalizations of the theory that can be applied to any narrative excerpt, Stockwell’s (2002) is provided rather than other contextualized schemas. Although Werth (1999) first introduced the two dichotomies that form the basis for every text world analysis, some refinements are worth consideration in Stockwell’s (2002) version. Two mechanisms are used by participants to construct a text world, world-building elements, and function-advancing propositions. The former constitutes

“an orientation in time and place, and they create characters and objects which furnish the text world available for reference. The latter, however, include states, actions, events and processes, and any arguments or predications made in relation to the objects and characters in the text world”. (Stockwell, 2002, p. 37)

Important of which is the illustrious example that Stockwell (2002) gives. His detailed analysis of a passage from The Voyage of the Dawn Treader (1952) by C.S. Lewis combines Halliday’s material and the mental processes with his function advancing elements and world builders. He then stresses the importance of familiarity with the story through prior readings or reading of the other works by the same author. In sum, building the correct text world, which complies with, that of the author entails a narrow reading; hence, it is restricted to a few. This major finding restricts the scope of interpretation since people possess varying capacities of referencing. A non-native reader coming from a culture that conceives things differently would grapple with such a finding. A way of resolution to this emblematic query is the redefinition of one’s culture in a modern world. In lieu of reference, Gavins (2007) adjusts the traditional definition of culture to what follows:

“(…) our sense of culture is influenced by far more than just where we were born. It is not simply the accumulation of experiential knowledge structures as a result of interaction with the world. It is, more importantly, how we individuals make connections between those separate knowledge structures in order to define ourselves in relation to others, and how others define us in return”. (p. 23)

For Gavins (2007), interaction with the surrounding, including the body, the mind, and culture in the current context, helps furnish text worlds in fiction. Stockwell (2002), additionally, sees this
capacity to generate a world of the text, at hand, or in other types of communication as innovative as it brings to the fore pre-knowledge into contact with text and context in a cognitive frame. Methodology wise, Stockwell (2002) labels world-builders as (t) time, (l) location, (c) characters, and (o) for objects. Function-advancers, on the other hand, are recoverable from various patterns as unfolds under:

Table 1. World-builders and function advancers

<table>
<thead>
<tr>
<th>Text type</th>
<th>Predicate type</th>
<th>Function</th>
<th>Speech act</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrative</td>
<td>action, event</td>
<td>plot advancing</td>
<td>report, recount</td>
</tr>
<tr>
<td>Descriptive</td>
<td>state</td>
<td>scene-advancing</td>
<td>describe scene</td>
</tr>
<tr>
<td>scene</td>
<td>state</td>
<td>person-advancing</td>
<td>describe character</td>
</tr>
<tr>
<td>person</td>
<td>state, attribute</td>
<td>routine-advancing</td>
<td>describe routine</td>
</tr>
<tr>
<td>routine</td>
<td>habitual</td>
<td>argument-advancing</td>
<td>postulate, conclude…</td>
</tr>
<tr>
<td>Discursive</td>
<td>relational</td>
<td>goal-advancing</td>
<td>request, command…</td>
</tr>
<tr>
<td>Instructive</td>
<td>imperative</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and so on.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note 1. Adapted from Stockwell (2002, p. 137)

Methods

Milan Kundera is well known for his controversial and conflicting ideas as ambiguously revealed in the lives of the characters of his novels; however, the same interpretations have been deduced anonymously. The available literature about the style and criticism of his works resorts the confusion that results from reading interpreted novels to the lack of clarity that the latter reverberates. Many passages have been misinterpreted; chapters reordered, and even cultural codes miss-interpreted to list a few of the shortcomings of translating Kundera’s novels. It might be true, to a certain degree that our choice of the English version of his two novels leaves out some of their originality unrevealed. Nevertheless, the approach used under the Cognitive Poetic framework could objectively cater to both formalist and contextual aspects of the works as aesthetic ideals and highly Universalist novels. Kundera’s novels mattered for the reader simply because they choreographed life experiences of individuals who share the same instincts, but his philosophy of self, love, and history gauge questions as to whether his readers are aware of each over the other. Do readers conceptualize the worlds and sub-worlds of each novel as every possible hermeneutics-proponent critic would want them? Cognitive Poetics, as a science of reading and interpreting literature, does just that by offering the means of literary analysis that would facilitate reception and interpretation of novels and any other sort of rhetoric.

Theme wise, the present research explored the socio-political orientations of the novel *Life Is Elsewhere* (1973). Though a cognitively inspired approach might seem odd at the thematic level, for a purely hermeneutic researcher, the level at which both author and reader would exchange meaning from the texts is catered for in the rich textual world of the novel. It has been demonstrated that the abstract nature of the Kunderean novel would be better analyzed via its adjacent abstract cognitively oriented discipline. Both the outside inwards and the inside outwards approaches are accounted for in the analytical part of the paper.
Findings

**Cognitive Poetic Analysis of Life Is Elsewhere**

According to MacDonals (2001), Kundera’s novel is better understood by applying the new way of thinking strategy. His proposal transcends the thematic level to the strategic role of the narrator. He stipulates that “the primary object of criticism is not the story, but what is proposed by any story, the narrator” (qtd.in Jahn, 1997, p.11) He further adds that the best way to study novels under the umbrella term, the new way of thinking, is to conduct a formative study under the Free Indirect Discourse method. For reasons of clarity, though the proposed method is close to the cognitive stylistic reading of *Life Is Elsewhere* (1973), the FID is explained underneath:

“Free Indirect Discourse—a technique for rendering character’s speech of thought. FID does this indirectly in the sense that it transposes pronouns and tenses into the pronoun/tense system of the narratives ordinary sentences (for instance, it may shift a first person into a third person, and a present tense into the past). As a consequence, there is often no formal difference between FID and a plain narratorial statement”. (Jahn, 1997, p. 11)

It follows from the passage above that the newly introduced technique of narrative analysis accounts for the form and function of narratives. Cognitive stylistics, indeed, has its share in the narrow reading of narratives. Undertaking a structural perspective and adding a cognitive dimension, Herman (2009) proposes a cognitive linguistic framework and extends focalization to conceptualization and construal. In the stylistic tradition, focalization refers to the perspective of narration, the viewer, or the speaker of the narrative. However, the concept itself remains detailed, offering a clear-cut method to delineate the angles of the story. It should not be confused with point of view since it is richer and narrow in perspective. Gennette (1980) defines focalization as:

“Focalization is a way of talking about perceptual and conceptual frames, more or less inclusive or restricted, through which participants, situations, and events are presented in a narrative. Thus, in what Gennett calls internal focalization, the viewpoint is restricted to a particular observer or reflector, whereas in what he calls zero focalization, the viewpoint is not anchored in a localized position”. (qtd in Brone & Vendaeel 2009, p.101)

It has been clarified that the readings of the novel are cognitive poetic in nature. Some researchers coin the study as cognitive poetic, while others prefer Cognitive Stylistics. Cognitive Narratology is about cognitive stylistic readings. Herman (2009) provided the fundamental standpoint between the two disciplines to study narratives. Conceptualization and construal are refurnished versions of focalization and perspective, but their application remains restricted to researchers who are well versed in the cognitive linguistic domain. Kundera’s fascination with variation and oppositions make his narratives rich and complex. In *Life Is Elsewhere* (1973), he mixes multiple techniques in choreographing the life of the young poet Jaromil; His narrator is domineering at times, but the details he provides are intrinsically based on Kundera’s existential philosophy.
In reference to the formalist classification of narrative, the novel is a third-person narrative in which a narrator who knows what characters do, think, and feel tells the story. A detailed description of the character of Jaromil and his mother, besides the lives of the other poets, makes the reader question the genre of the novel itself. Is it a biography of the poet Jaromil or an aesthetic critic of the Bildungsroman? What makes the novel existential and satirical at the same time? When asked about the intention behind writing the novel, Kundera (1990) answered:

And so you have written a lampoon of poetry? Not at all! Not a lampoon but a satire. There is no exaggeration in my novel. It is much more an attempt to undertake by means of the novel, a phenomenological description of the lyrical attitude, the lyrical conception of the world. (qtd in Harper, 1990, p.74)

Herman’s proposition of the cognitive dimension in determining focalization as a process of conceptualization provides details to analyze Kundera’s narrative techniques. The novel in question can be divided into three narrative techniques, the oneiric style in the second chapter and the digressive narrative voice in the whole story (Herman, 2009). From a cognitive perspective, focalization is central to the determination of who sees, speaks, and conceptualizes at the same time. Based on the embodiment people are endowed with, Herman (2009) explains that the same situation can be interpreted and presented in different ways. His version of the cognitive analysis of narrative, however, appeals for the supporters of narrow reading informed by cognitive and stylistic advancements. Before delving into the analysis of the novel, Herman’s redefinition of focalization should be first introduced. “The basic idea behind conceptualization or construal, to him, is that the one and the same situation or event can be linguistically encoded in different ways, by means of locutions that are truth-conditionally equivalent despite more or less noticeably different formats”. (qtd in Brone & Vendaeel, 2009, p. 103)

The starting point that can be drawn from the novel is that the whole novel is about the story of Jaromil and his mother. The focalizer or narrator in the general sense is introducing the stories of Maman’s life like a bourgeois girl and an adventurous young woman in the first chapter, her possessive nature, and its effects on the young Jaromil. The narrator holds a position that alternates between the spatiotemporally narrow perspectives to the wider scope image of life as the author understands it. Throughout the novel, the narrator intervenes to comment on the actions and the behaviors of his characters, but the perspectives that originate from the conceptual system of the whole narration vary according to the chapters and the situations. By way of example, three passages from the novel are analyzed following Herman’s framework.

They whistled and demanded the floor to answer him. After a while Jaromil rose to his feet, too. His eyes were filled with rage, and the crowd was at his back. He said that only the revolution was modern whereas the decadent eroticism and unintelligible images of surrealist art were junk that had no connection with the people. ‘What is truly modern?’ he challenged the famous poet. ‘Your obscure lines, or we who are building a new world?’ He answered his own question: ‘There is nothing absolutely modern in the world except the
masses of the people, building socialism.’ Thunderous applause greeted his words. (Kundera, 1973, p.161)

The old radio crackled as Gottwald’s words were drowned out by the thunderous acclaim of the crowd. All this excited and enthused Jaromil, who was standing in his pajamas in Grandma’s room, his neck all bandaged up, shouting hoarsely: At last! It had to come! At last!’ (…) He told himself that the crowd gathered in the square had hurled today’s date high into the sky where it would shine like a star for centuries. And it occurred to him what a shame it was that on such a glorious day he was stuck at home with Grandma rather than being out in the streets with the people. But before he had time to think this idea through, the door burst open and his uncle appeared, flushed and excited, shouting: ‘you hear what’s going on? (Kundera, 1073, p. 118)

By systematically studying construal in narratives, Herman (2009) digs deeper into perspective to determine how construal and language are shaped to reveal narratives. The degree of granularity or detail is given in the text, static or dynamic representation of scenes, and viewpoints on scenes whether distal, proximal, or medial are sub-components that previous theories neglected. In the quoted passages above, focalization is external and internal, according to the Gennettian theory. Jaromil’s actions and inner feelings are described from a distant observing eye. In the first passage, the conceptual perspective is static rather than dynamic. It is situated at a medial distance from the regarded scene. It follows from that description that the construal is medial in scope.

In the second passage, the conceptual system involved in narration is narrower in scope than the first passage. Jaromil’s feelings and expectations about the revolution are revealed in detail. That is, the level of granularity is proximal. The same detail is provided whenever Jaromil experiences a situation of blushing, redness, excitement in life, love, and revolution. It is one of the techniques of a conceptual narrative structuring system. Selection and foregrounding certain elements over others are among the tools of narration. Kundera’s narrator continuously portrays Jaromil as the young child, who never grows to maturity, his character is static in terms of maturity; however, his narrative construal is varied. The latter classifies Kundera’s works as aesthetic ideals.

In the same passage, cognitive narratologists analyze it as Jaromil’s conceptual structuring system. That is, the perspective is seen from the character’s standpoint. The focal participants in the conceptual system are Jaromil, Grandma, and his uncle. The scene described is about the feverish desire for a revolution that young Jaromil holds. The scene is sequentially scanned from the initial radio announcement to his argument with his uncle. The past tense indicative verbs used in the passage indicate that the scene has been sighted from a temporal viewpoint. The latter is situated at the same level as the represented actions the news, Jaromil’s state, then his uncle’s arrival. Spatially, the scene is represented from a viewpoint situated in the same plane as the represented action, in the first part; afterward, it changes to become different from the hypothetical situation that Jaromil sees outside in the streets. Initially, the viewpoint is distal offering little detail about the outside where streets are full of revolutionaries; it is limited to the radio. Then,
Jaromil’s actions are described from a proximal viewpoint. His position inside his Grandma’s room in his pajamas enthused and excited offer a narrow-scope and highly granular situation.

Within the same passage, another conceptual system of conceptualization takes place. Jaromil creates a hypothetical scene based on the outside world that is witnessing revolutionary change after the radio announcement. It is marked by the shift to indirect thought that he evokes. ‘He told himself’ and ‘it occurred to him’ are used to transition perspective. Scope and granularity also vary. Only short details are given about the situation in the square; instead, he created another situation where the day is compared to the star shining in the skies for centuries. The perspective viewpoint is, henceforth, distal, and the degree of granularity is low. In the lines that follow, the narrative construal is shifted back to the first scene where Jaromil hurries to his uncle, denouncing his reaction towards the news. The detail is given, and the scope is medial. Throughout the novel, many construal conceptualizations occur, which make Kundera’s novel an aesthetic ideal and a skillfully controlled narrative. For further illustration, the third passage is quoted and analyzed underneath.

He gazed at her, letting her last words reverberate in his mind. Yes, that’s how it was. The whole time when he was tormented by loneliness, when he kept throwing himself desperately into meetings and parades, when he kept running on and on, his manhood had already been prepared for him, (...) this room and this commonplace woman whose body had finally created a physical bond between him and the people. (Kundera, 1973, p.169)

At the beginning of the passage, Jaromil’s triumphant moments over solitude and his mother’s possessive nature are described from a scope perspective as he converses with the girl. However, the viewpoint shifts with a confirmation statement, ‘yes, that’s how it was’. The perspective is wider in scope, which would allow the reader to see the whole picture of his journey towards maturity in life. The degree of granularity is less, but its significance is wider. The scene is sequentially scanned, and its initial participant is the girl. The past tense indicative verbs, again, indicate that the scene has been temporally seen. Spatially, indeed, the scene is represented from a viewpoint situated on the same level as the represented actions. Jaromil’s actions take place in the same room. Another conceptual system is created in the last part of the passage; the transition to the detailed description of the room, which linked him to the world, is granular. The scope hence is proximal, narrow in scope, and highly granular.

So far, we have catered for the use of the cognitive framework offered by Herman in the study of narrative. The same or nearly equal systematicity will result if focalization theory offered by Stylisticians is applied. Another point at issue is whether the same framework would be used to analyze the second part of the novel. If the same perspective were used, it would yield equal analysis without the distinction between oneiric style and narrative digressions that former stylistic and formalist approaches provide. The novel is dense with narrative techniques that would allow structural, stylistic, and cognitive-inspired analyses. Life Is Elsewhere (1973) is a merit of narrative control in that the author allows the reader to live the life story of a young poet, to appreciate his ups and downs, at the same time, read his philosophic ideas about life and his artistic
control of the novel. His narrator intervenes in every part to reveal his philosophical judgment of life, love, and history. The author comments on the artistic significance of the novel:

Already Life Is Elsewhere (…) is not situated exclusively in Prague. True, the protagonist is a native of Prague who never leaves the city. However, the novel’s décor is larger than the décor of my protagonist’s story. (…) my novel not only deals with events which took place in Prague, but with those in Paris in May 68”; It not only deals with Jaromil (…) but also with Rimbaud, Keats and Victor Hugo. To phrase it technically: the décor of the novel is enlarged by the narrator’s digressions throughout Europe. Jaromil’s décor is Prague, the novel’s décor is Europe. (Elgrably (1987), qtd in Harper, 1990, p. 92)

Conclusion and Discussion

The works of any avid reader and a thorough developer of idiosyncratic philosophical ideas wrapped in an aesthetically ideal work would be puzzling to the reader. Reading Kundera's novels makes a call to reconsider life as his characters experience it. His textual universe is rich and varied, often philosophically ambiguous, but can be as plainly understood as any other work of the same complexity. The approach that has been undertaken in this research study is informed and structured following the cognitive poetic framework.

Narrative control or aesthetic ideal is an inquiry into the stylistic skill of the author. Life Is Elsewhere (1973) is a novel of themes and the life of a young poet, as stated previously. The author excels in the construction of a story inside the minds of the characters, that is told by an intelligent psychologically and thematically genius narrator. He uses multiple techniques in choreographing the life of the young poet Jaromil. His narrator is domineering at times, but the details he provides are intrinsically based on Kundera’s existential philosophy. The focalizer is introducing the stories of Maman’s life as a bourgeois girl and an adventurous young woman in the first chapter, her possessive nature and its effects on the young Jaromil. The narrator holds a position that alternates between the spatiotemporally narrow perspectives to the wider scope image of life as the author understands it. Passages from the text have been analyzed to show the multiple levels of conceptualization that the author uses. What I tried to highlight is the particularity of his works. Like James Joyce, his style is a reflection of his skill at impinging his self against the others, and this is one of the reasons he detracts translations of his works. How he structures sentences and introduces concepts, how he rhythmically parallels life experiences vis-à-vis syntactic patterns, the abstract nature of his metaphors, and the witty challenge of the common-sense conception of eternal return are part of his God-like command over his novels.

About the Author:

Dr. Sara Mechraoui is a recent Indiana University East Graduate (IUE); she earned the Graduate Certificate in Composition Studies in 2020. Sara got her Doctorate in English Literature in 2017 from Abou AlKacem SaadAllah University, Algiers, Algeria, in 2017. Her Master’s concentration was English for Specific Purposes. She worked as an associate professor of English at the Teacher’s Training College (ENSL), Laghouat, Algeria, for three years.

ORCID ID: https://orcid.org/0000-0002-6843-2155
References


Appendix A
Summary of *Life Is Elsewhere*
Set after the Communists took over Czechoslovakia, the novel narrates the story of the poet Jaromil. His life from inception to his premature death is detailed, in a linear sequence of chapters. We learn of the poet’s mother, *Maman*, as the daughter of a rich family. She gets pregnant from a young engineer, who refuses parenthood and asks her to abort the fetus. Her family, accordingly, forces him to marry her, and she gives her unborn baby prophetic importance. She resembles her devotion to the virgin Mary and her son to Apollo and named him Jaromil. Her over-protection
and the fact that he has been raised in a female-dominated house made of him a spoiled fragile child. Unhappy with his situation, Jaromil befriends the Janitor’s son and beats and tortures a young child badly. His father quits the family; Jaromil then grew up with an intensive admiration of male-related activities.

His mother took him to an artist who taught him Surrealist ideas. Before devoting his time to writing poetry, 13 years old Jaromil painted headless women and dog-people. We learn then of the love affair between the poet’s mother and the artist who annoys her with his intellectual theories and his painting about her nude body. She eventually leaves the artist and concentrates on her son’s poetic rhyming verses. Jaromil’s attempt to grow from childhood to maturity came along with his longing for having sexual relationships with girls. He first fails to get along with his university mate. His second girlfriend is a red-headed girl who seemed experienced in having sex with other men the fact that later led to their break up.

Jaromil’s revolutionary ideas came to the fore when the Communists took full control of Czechoslovakia. He excelled in writing rhyming and rhythmic poems that dealt with Communists' social and political ideals. Fascinated by the idea of power, Jaromil admires the Janitor’s son, who tortures prisoners. The police chief officer invites him to a police poetry recitation, which Jaromil finds very revolutionary. After attending and participating in the poetry night, Jaromil and his friend were taken to a beautiful filmmaker’s apartment to spend the night. He succeeds to have sex with the girl, but his behaviors prove futile for both of them. She claims that she was arranging her brother’s escape from the country. Shortly afterward, Jaromil tells the police about their plot, and both the red-head and her brother were arrested. The narrator, then, devotes a whole chapter to explaining the red-headed girl’s relationship with another man after Jaromil’s death, the same men whom she met before joining Jaromil that night.

In the last parts of the novel, Jaromil is invited to the filmmaker’s party, where he ventures to win her over, but his end approaches courting it like Lermontov. A fight between Jaromil and a man in the party followed verbal insults about Jaromil’s plot against his friend, the artist, and he was thrown on a cold terrace. The young poet Jaromil catches pneumonia afterward and dies.
The Landscape of the Invisibles in Lynn Nottage’s *Sweat*

**Marwa Ghazi Mohammed**  
Department of English  
College of Education for Women, University of Baghdad  
Baghdad, Iraq

**Abstract**  
The rapid growth in technological industries and international trade deals has affected the working-class community in the United States. They have to face unemployment and poverty because machines replaced workers in their work, causing the downsize of the numbers of the workers. The current paper examines how Lunn Nottage explores the de-industrial landscape of Reading town in Pennsylvania to display the impact of the economic crisis on the working-class community. *Sweat* unveils the dire conditions of work in the factory where those workers used to work and their suffering after losing their jobs. The employers and the government marginalized those workers as being invisible. The playwright set the play between 2000-2008 to present the economic and financial transformations, which consequently have motivated racial hostilities among the different ethnic groups of workers. The paper’s aim is to reveal the impact of poverty and unemployment on raising the evil inside human nature. The significance of the study lies in showing who is to be blamed for racial and hostile actions among various ethnic groups and the reasons for them. The playwright sheds light on the moral decline caused by the economic crisis when human beings feel they are invisible.  

**Keywords:** invisible, marginalization, poverty, *Sweat*, workers

**Cite as:** Mohammed, M. G. (2020). The Landscape of the Invisibles in Lynn Nottage’s *Sweat*. *Arab World English Journal for Translation & Literary Studies* 4 (4) 35-42. DOI: http://dx.doi.org/10.24093/awejtls/vol4no4.3
You can’t eat the orange and throw the peel away.

- Arthur Miller, Death of a Salesman

**Introduction:**

Economic and industrial collapse affect the society in general and the working-class community particularly because their lives depend on their work in various industries. Life becomes challenging for those who struggle with poverty and social invisibility to survive. Nottage, in *Sweat*, writes about Reading, which was one of the famous and robust industrial towns in the United States, and how Reading has been transformed after the de-industrial revolution. Its people are mostly workers coming from various racial backgrounds to live and work in it; however, they are poorly affected by this transformation since they have to face unemployment and poverty. The negative consequences of the de-industrial revolution shattered the workers’ dreams because those workers are ignored by the government.

Lynn Nottage (1964) was born in Brooklyn to a schoolteacher and a child psychologist. She got her diploma from New York’s High School of Music and Art in Harlem. She received her B.A. degree from Brown University. Nottage had her M.FA. in playwriting at Yale School of Drama in 1989. She received playwriting fellowship from Manhattan Theatre Club, New Dramatists, and the New York Foundation for Arts. Nottage works as a lecturer in playwriting at Yale University. She won the Pulitzer Prize for drama in 2009 for *Ruined* and in 2017 for *Sweat*. Thus, she becomes the first female playwright to win the prestigious award twice. Nottage’s distinguished works enable her to be one of the most respected and most produced African American Female playwrights of the twenty-first century (Shannon, 2007).

**Sweat’s Background**

The setting of *Sweat* (2015) is in the town of Reading, Pennsylvania. It presents the life of the working-class community and their devastating experience of the impact of de-industrialization in the first decade of the twenty-first century. The origin of *Sweat* was an email from a friend that Nottage received in 2011 as her friend told her about the financial and economic suffering she had after the 2008 economic collapse. Her friend did not want Nottage to help financially but let her know that those workers suffer marginalization; they are invisible to the American society. Nottage started searching the story (E. Brown, 2016). The workers in Reading were suffering from not having decent work; they work in harmful conditions. However, their suffering increased and became at stake when they lost their jobs because of the economic decline. According to the Psychology of Working Framework, people need to work to fulfill the primary human needs for survival and power, social connection, and the need for self-achievement. Social, economic, political, and historical forces are regarded in the shaping of the Psychology of Working Framework (Blustein, 2013). The steelworkers in *Sweat* embody the real workers in Reading whom Nottage had met and listened to their stories. Nottage explained how the steelworkers of Reading were eager to talk about their tragic stories because they “feel completely invisible” (Glasberg, 2017, para.8). To be invisible is to be marginalized. Those workers have the right to get decent work, which is defined by the International Labour Organization (ILO) as the labor...
which “involves a fair income, security in the workplace and social protection for families, better prospects for personal development and social integration” (International Labour Organization, 2020, para.1).

In Reading, the steelworkers have been working in manufacturers for decades, yet this work cannot be described as a decent one. Nottage spent two years of extensive interview-based research in Reading as the basis of writing Sweat. She produced it after being asked by the Orgon Shakespeare Festival and Washington D.C.’s Arena Stage to contribute a play for their American Revolutions cycle. She performed to focus on what she called the De-industrial Revolution (E. Brown, 2016). Nottage (2015) described the journey of research and writing Sweat:

In January 2012, I began travelling to Reading with and eye toward collecting the stories of people battling to survive in a city crippled by economic stagnation. What I found was a racially diverse and fractured city that had once been a steel and manufacturing powerhouse but has since become plagued by rising and unemployment. (para. 1)

The playwright spent two years and a half in Reading to know what happened there and the reasons for this transformation from a town which welcome immigrants from all over the world, as they will immediately find a job in this town, to end like “a grape on the vine” (Wallenberg, 2020, para. 5).

**Plot Overview**

*Sweat* opened in 2008 when a parole officer, Evan, talks to Jason and Chris, two young men who have committed a racial crime eight years ago. Chris and Jason are friends since childhood because their mother, Cynthia, and Tracy, are best friends. Chris is an African American who finds in the church his solace as compensation for his past crime; Jason is a white American with tattoos covering his face. The following scene shift to a bar in 2000 as the playwright displays the background of the events that ends these two young men in prison. The playwright sets most of the events in a bar in Reading town in 2000. It is Tracy’s forty-fifth birthday in which she is celebrating with her close friends Cynthia and Jessie. They are friends for a long time as they have been working at Olstead’s Metal Tubing together for decades; when they finish their work, they are used to meet at the local bar, managed by Stan and Oscar helps in serving the customers. Chris and Jason are frequent customers, also. However, this tight friendship bond is shaken when Cynthia, the African American woman, is promoted from the floor to management. Meanwhile, Cynthia’s promotion coincides with dismissing many workers and moving most of the machinery to Mexico. *Sweat* presents the suffering of those workers who are marginalized as they are invisible to their managers and government. Two elections are mentioned, the election of Bush II and Obama. Yet, none of them gave a hand to those workers. The play explores their struggle with long hours of work, minimized benefits, slashed pensions, and eventually unemployment and poverty. The increasing tensions after Cynthia’s promotion and the news of near unemployment lead to racial feeling against the Latinos, which is depicted by Chris’ and Jason’s assault on Oscar, the young Colombian American who works with Stan in the bar. Stan is badly injured and has brain damage in his attempt to stop the fight and protect Oscar.
The Invisibles in Sweat

In choosing to write about those workers, Nottage was interested in the transformation, the economic and the financial one, which impacted the communities in Reading as they turn to cannibalize each other (Wallenberg, 2020). Violent actions are the consequences of marginalization and poverty. One of the stories mentioned by friends in Sweat emphasizes the effect of unemployment and poverty. The story of Freddy Brunner, who is one of the old employees at Olstead, after being dismissed from his job, he is in debt, and his wife has left him, he has burnt his own house and tries to shoot himself out of depression.

The situation of the steelworkers depicted in the play presents the dire conditions of their work, which is far away from the characteristics of a decent job. There is no promotion of advancement in their work, no matter how long they have been working. All the characters of workers, except Cynthia, are not promoted despite their work for more than twenty years for the manufacturer.

Tracy: Hey Stan, how many years did you put in before the injury? Stan: Twenty-eight.
Tracy: And in those twenty-eight years you ever see anyone move off the floor? Stan: …Um, no … wait, wait … there was Griff Parker. Tracy: Yeah, but he left, went to college camp back as management. They didn’t pluck him off the line. Doesn’t count. (Nottage, 2017, p.24)

Thus, the company exploits them without an appreciation of their hard work and the long years in the company. To be promoted is not to have a raise in the salary only but to have the development in a career, which is one of the fundamentals of work. Another way of exploiting them is by giving them a low payment, which is enough for survival but not for living. Jason tells Chris that he cannot save money, expresses his resentment for having to work extra hours to save money:

Money get a way of running outcha pocket. Nobody tells you that no matter how hard you work there will never be enough money to rest. It’s fact. A fact that should be taught to every child; Look at me. I been trying to save a little something for school, right? But every time I tuck it away, I hear the cry of “Nike Flight-posite,” Air Jordan XV,” a meal at the Olive Garden, and a movie will set you back two days’ work. (Nottage, 2017, p. 29)

What those workers earn is enough to survive and not welfare. Working for more than 10 hours in a day does not match equal payment. They do not have money to have fun with their families and friends. It seems that they have wasted their lives in worthless work. Moreover, things get worse when the company will “ask everyone to take a pay cut to save jobs. Sixty percent” (Nottage, 2017, p.51). The company has a strategy to avoid the loss at the expense of the workers who are treated as slaves, as explained by Brucie, Cynthia’s ex-husband:

Didn’t wanna take the new contract. Be a fucking slave. That’s what they want. We offered to take a fifty percent pay cut, they won’t budge, they want us to give up our retirement.
What’s the point? Full circle, a lifetime, and be the same place I was when I was eighteen.
(Nottage, 2017, p.35)

A new contract is offered to those who have passed the age of working, which pays. Also, the company does not reimburse the retirement fund. Nottage chose the de-industrial landscape to display the consequences of the economic and financial crisis of 2008, which involved several industrial American cities. The North American Free Trade Agreement (NAFTA) has its side effects on American workers as they are the only ones who pay for the decline of the economy. They find themselves forced to accept low wages or to be dismissed by their employers because Mexican immigrants replace them in work, and those immigrants are ready to get wages lower than the American workers (Bondarenko, 2019). Cynthia told her friends and son that the company will to ship most of the machines to Mexico, which means they will dismiss many workers, or they have to accept the lower wages offered to them and no retirement for those who have been working for a long time. Chris asks: “are they trying to squeeze us out?” (Nottage, 2017, p.73). Cynthia tells them that they are “dealing with vipers” (Nottage, 2017, p.75).

Tracy, who has worked since she could count-money, has found herself threaten to be homeless because she cannot pay the bills of her house. When she goes to the union office for help, they present a humiliating offer in the form of a bag of groceries and some vouchers to the supermarket, after these long years. Tracy does not have financial security for her future to live a better life. Chris cannot join the next semester because he does not have money to continue his school education; he has to work double shifts to have extra money; otherwise, his payment is only for his daily expenses. Jason dreams of opening a Dunkin Donuts with his future pension; however, his dream is not going to be fulfilled because the company is not going to give them the retirement according to the new contracts. Thus, stress becomes another element, besides money, controlling their lives as they are always worried that they may lose their jobs or their payments will be cut out because of the economic crisis. This worriedness is part of their daily conversation; on her birthday, Tracy asks them to stop the same discussion which they have been having for twenty years to enjoy the moment.

Moreover, the conditions of the work are unhealthy as the workers may expose to injury at any time. After her promotion, Cynthia describes the difference between being a worker on the floor and working in the office:

I’m not wearing my Carhartt, not gonna be on my feet for ten hours, I loosen my support belt, I don’t have to worry about my fingers cramping or the blood blister on my left foot. I can stop sweating because goddamn the office has air conditioning. (Nottage, 2017, p.53)

Working in bad conditions makes injury inevitable. When someone is injured, the company does not care like Stan, who has been disabled by the machine and must stay for two months in the hospital. He says:
That’s when I understood, that’s when I knew, I was nobody to them nobody! Three generations of loyalty to the same company. This is America, right? You’d think that would mean something. They behave like they’re doing you a goddamn favor. (Nottage, 2017, p.37)

The long years those workers have in the company are not enough to make them visible to the owners of the Olstead. They are ignored and not regarded as human beings. Cynthia clarifies; “Twenty-four years, and I can’t remember talking to anyone in the office, except to do paperwork” (Nottage, 2017, p.54). She continues “I mean some of these folks have been working there as long as us, but they’re as unfamiliar as a stranger sitting next to you on a bus” (Nottage, 2017, p.54). There is a distinction in her talking between ‘they’ and ‘us’, as if they belong to a specific part which those poor workers would never be part of it. Nottage transcends the cultural and gender themes to write about more universal issues. Sweat is about the marginalization and alienation of the American industrial cities after the decline of industries, which has led to the financial crisis. The events of play display the political as well as the economic changes between 2000-2008. Trade deals are done to downsize the number of workers and their wages. Sweat covers two presidential elections and reached New York at the beginning of another (Bigsby, 2017). A review of Sweat in the New York Times describes the play as “the first work from a major American playwright to summon, with empathy and without judgment, the nationwide anxiety that helped put Donald Trump in the white house.”

Nottage weaves the past and the present to show how history repeats itself in the same way as the workers are always the victims who pay the price. Brucie, Cynthia’s ex-husband, tells Stan how he belongs to a family that immigrated to America facing difficulties in working in one of the manufacturers of Reading. After the First World War, managers of the manufacturers hired African Americans for work replacing the white Americans because they accepted to work for low wages in comparison with the white Americans. The white American workers were threatened by being unemployed (Sweet and Meiksins, 2016). The same thing happened again in the first decade of the twenty-first century when both African Americans and White Americans are exposed to unemployment and replaced by Latinos. The latter accepts to be hired as short-term employees without benefits. In the two cases, the manager has the benefits and the workers, despite their racial roots, are the victims. This strategy motivates racial hostility against each other. Racial hostility breaks the bond of friendship among Cynthia, Tracy, and Jessie when Cynthia has been promoted, and she is African American. Her friends do not regard her as a friend anymore. Each of the characters tries to prove that he belongs to Reading and the factory more than anyone else. Tracy’s racial aggression grows out of her disappointment and poverty. She has morally declined by encouraging both Chris and Jason to assault on Oscar because he is a Colombian. Nottage has depicted the inevitable racial violence as the consequences of depression and unemployment (Mohler, McMahon & Roman, 2016).

The last scene in the play is what Nottage considers the beginning of the play as
you have four men who come from very difficult backgrounds standing on the stage in a moment of crisis and trying to find the vocabulary to communicate across the divide. That’s what I began with, and I thought, how did I get there? (J. Brown, 2016, para.15)

The character of Oscar is at the center of the play because he is always present working more than talking. He is invisible to those who are talking most of the time; he works behind the bar serving everyone. Thus, he embodies the working-class in Reading, who is marginalized by their employers and government. What happens to Oscar to be a victim of racial violence represents the depressing of the working-class community who are victims. Stan is another iconic character who stands for the optimistic view of Nottage herself. Stan is disabled in his attempt to protect Oscar, but he has the will to work again. He stands for Reading, this town, despite its decline, continues to work and receive people from everywhere. Nottage explains: “We can get dinged and battered and bruised but we still have the will to rise. I think it’s true of Oscar as well. These are two characters who take a beating but are not beaten” (Jung, 2017, para.27). The playwright explains that the characters in Sweat do not differ from the characters in Ruined; in the two plays, there are people who have to make compromised choices to survive the spectacle they live. However, she does not think that the ending of Sweat is a hopeful one as she says: “I always look for spaces of sunlight, but there were few pockets of optimism” (Miller 90JRN, 2017, p.4). The workers’ sweat brings them together, and it is their sweat that should make them visible to their employers and government. It is sweat mingled by hard work and love of each one of them.

Conclusion:
Sweat becomes Nottage’s universal mark in depicting the consequences of poverty and marginalization. Nottage explores the change of human nature because of deprivation of the basics of life by presenting a thorough examination of a friendship bond in which poverty and unemployment play a role in motivating envy, racial prejudice, and hostility. Sweat examines the right of the working-class community to have a good life like other classes. Those workers have dreams which are invested in vain. Nottage has intended to give voice to those poor workers who continue living in the past to escape their reality; she wanted to shed light on them and bring them to the area of visibility. Economic and social invisibility are diseases causing crisis as what happened at the end of the play. Oscar and Stan are not victims of Chris and Jason. The four are victimized by poverty and marginalization. Reading is a sample of all the cities sharing the same crises; the de-industrial changes increase poverty and unemployment, which consequently have an impact on the shift in human nature towards the worse. Nottage shows the consequences of treating people as invisible.

About the Author:
Dr. Marwa Ghazi Mohammed is Assistant Professor of English Literature/Drama in the Department of English at College of Education for Women, University of Baghdad, Iraq. She received her PhD from University of Baghdad, Iraq, in 2017. Her teaching and research interests revolve around modern literature, drama and comparative literature. https://orcid.org/0000-0003-2419-8421
References:


A Critical Controversy: Reader-Response Theoreticians Opposing New Critics

Alanoud Abdulaziz Alghanem
Department of English Literature, Faculty of Languages
Princess Nourah bint Abdulrahman University
Riyadh, Saudi Arabia

Abstract
The present study is theoretically oriented proposing to re-read some major tenets of the New Critics and the reader-response critics in an attempt to reconsider the objective theory of the New Critics to test whether it is sufficient in catering for all aspects of a text. It works via the exploration of both protocols set by a number of the major founders of both theories aiming to reveal the oppositions, commonalities as well as undeclared similarities. The critical controversy will thus be brought to light, in a bid to point out the shortcomings of each approach. Throughout this exploration, the study demonstrates that the ontological approach of the New Critics becomes incomplete and doubtful. It proves that the New Critics’ ‘affective fallacy’ has sprouted the postmodern theory of the reader-response criticism where the reader is no longer a passive recipient, but an active agent who fills in the blanks and formulates meanings. Thus, the study concludes by proving that there are some commonalities between the New Critics and the Reader-response adherents highlighting the triumph of the latter in undermining the New Critics' objectivity. The significance of the study lies in adopting the reader-response approach per se in the re-reading of the New Critics’ doctrines where the researcher comes up with new findings that testifies the crucial role of the reader/researcher in the production of new interpretations. The study concludes with some recommendations for further use.

Keywords: Literary criticism, new criticism, objective theory, reader response theory

Introduction

The American New Critics emerging in the 1920s established a new professional criticism in British higher education. This Anglo–American movement, with its neutral nature and refusal to concern itself with context, shifted all its foundations in how the text speaks its own meaning, emphasising objective criticism and focusing on the study of words on the page and digging out the interrelation between selected devices within the text. This school of criticism that dominated the literary scene during the first part of the twentieth century received hostile criticism later on for the objectivity it forces on a text and demolishing the role of the reader in the process of interpretation. During the 1950s and early 1960s, studies concentrated on the reception of texts and the response of readers, thus opening the door to a new critical trend: the reader-response theory. These latter critics undermined the approach of the New Critics by dealing with the text as a function of its reader or collective readers. Yet it should be noted that:

Reader-response critics define their work as a radical departure from New Critical principles, but . . . closer look at the theory and practice of these critics will show that they have not revolutionized literary theory but merely transposed formalist principles into a new key. (Tompkins, 1980, p. 201)

This recent criticism shifts the focus from the interpretation of meaning embedded in a text to the process of reading. The new definitions suggested by these critics were quite shocking to those formalists who were seeking to emphasise the objectivity of interpretations.

This dichotomy between two views is yet to be understood in its entirety. Therefore, the work presented in this paper explores the objective theory of the New Critics to ascertain its capability to cater for all aspects of a text and to explore whether by isolating the text from the circumstances of its time, it adversely affects the inherent effectiveness of the text involved. The opposition calls to investigate the reader-response theory that abandons the objective critical attitude. In an attempt to pinpoint the major qualities that characterise each of the two theories, the present paper explores both protocols set by key founders of both theories. This investigation will work on multiple levels to reveal the oppositions, overlaps as well as undeclared similarities.

The study can be broadly divided into two domains. The first part presents a re-reading of some essays by Eliot as well as by Richards and Brooks to show the adequacy or inadequacy of their protocols in illuminating all aspects of a literary text. This re-reading shows why recent critics severely disapproved and some repudiated their methods and at the same time highlighting the misconceptions of their protocols. The second focus will give an overview of the reader-response theory and its theoreticians and doctrines, which reject the New Critics principle of the affective fallacy by considering the reader as the controlling force and the shaper of meaning. The study will conclude by proving points of commonalties and differences between the two approaches, and that the New Critics have paved the way for the rise of the reader-response theorists.
Literature Review

Eliot and the New Critics

Following Mathew Arnold’s (1970) wake, Eliot focuses on text with the assumption that earlier critics focused on the poet not the poem. However, this argument is controversial for the title of Eliot’s famous essay “Tradition and the Individual Talent” places his argument within the frame of the poet’s “individual talent” and its handling of tradition. Thus, the producer of the text cannot be marginalised. Eliot (1972b) admits that the individual talent works within tradition that cannot be inherited but rather needs a “great labour”, and it also needs a “historical sense” (p.71). The comments made are addressed to both poets and critics. Past and present inform one another and they co-exist with each other. No poet exists alone and therefore he cannot have “his complete meaning alone” (Eliot, 1972b, p. 72). There is always a relation with the others where “the poet must be very conscious of the main current” and must be aware of “the mind of his own country” (Eliot, 1972b, pp. 72–73). This proves that the extra-textual influences cannot be ignored. This consequently deviates from the objectivity of the poet’s theory.

Eliot raises an important issue about literary tradition by showing how it is governed by external experiences. Learning about the past requires a “surrender of the self” (1972b, p. 73). Both poets and critics must focus on the composition, the form of “a new compound” (p. 74). The poet’s mind is the catalyst that transmutes the mixture into a new form. Here the author meets with Brooks who confirms that ideas are interrelated and fused in a complex indirect manner. What gives power to the text is its technique and language. Brooks (1972) confirms that the poem gets its power from the “paradoxical situation” (p. 294). The method “is always indirect”, yet compressed and precise (Brooks, 1972, p. 296). Brooks (1972) agrees with Eliot that literary language is slightly altered in which words are “juxtaposed in new and sudden combinations” (p. 259). These discussions end with a production of “a meaning” explored via the critic’s securitisation of the terms that are “continually modifying each other” (pp. 295–296). Thus, Brooks’ statement bears within its structure its own contradiction, for the phrases “connotations” (p. 295) and the “implications” (p. 297) suggest that the text offers meaning(s), not a single meaning, which are explored by the critic/reader. Richards (1972a) showed how emotive language can be when compared with referential language. Emotive language is used “for the sake of the effects in emotion and attitude produced by the reference it occasions” (p. 112). Richards (1972a) thus attacked the notions that every word has a correct/proper meaning of its own. Contexts are ever changing and they always determine and shape word meaning.

This re-reading of Eliot’s essays and of other New Critics reveals several observations that were misread by earlier critics. Eliot argues that the function of the poet is not to find new emotions, but to use existing ones in a different manner. These two latter observations link directly with the reader-response theorists who highlight the active role of the critic/reader, which in turn links the New Critic/reader’s scrutiny and the meaning(s) they structure. The second observation is that of the usage of common themes, feelings and “not to find new emotions” (Eliot, 1972b, p. 76). This links with the reader-response theorist Barthes (2001) who claimed that “a text is not a line of words releasing a single theological meaning . . . but a multi-dimensional space in which a variety of writings, none of them original, blend and clash” (p. 188). The author to Barthes mixes writings and bears a “dictionary” (p. 128) from which writing is created. Richards (1972b, pp. 110-111)
concluded by saying that poetry performs a therapeutic function by coordinating a variety of human impulses into an aesthetic whole, hoping both the writer and reader maintain their psychological well-being. This claim allows later theoreticians to stretch the umbrella to psychoanalytic studies of author or reader.

Brooks (1972) deals with the literary text as a self-sufficient verbal artefact: “The poet, within limits, has to make up his language as he goes” (p. 295). This is made clear at this point through a focus on the preface of Brooks (1947) which together with Brooks and Warren (1976) present exemplary instances of new critical doctrines. Yet, Brooks (1947), states that “the temper of our times is strongly relativistic” and affirms a necessity of seeing “what residuum, if any, is left after we have referred the poem to its cultural matrix” (p. vi). Such statements affirm the importance of literary history and when we probe into his analysis of William Wordsworth’s sonnets or Alexander Pope’s writing as well as John Donne’s “Canonization”, we realise that Brooks was deeply involved and knowledgeable of their historical background. However, Brooks (1947) goes on to state that poetry should exist “as poetry” and therefore the attempt must be made “to view it sub specie aeternitatis”. Otherwise, “the poetry of the past becomes significant merely” as “a political, or religious, or moral instrument” (pp. vi–vii). Curiously enough, this caution echoes a present one asserted by the New Historicism.

Eliot (1972a) discusses the function of the critic, declaring that a large part of critical writing is “really creative” (p.82). The work of art, the author insists, is “autotelic; and that criticism, by definition, is about something other than itself . . . . The critical activity finds its highest, its true fulfilment in a kind of union with creation in the labour of the artist” (p.82). Eliot (1972a) concluded that a critic , “must have a very highly developed sense of fact”, which, as the author continues to say, “is something very slow to develop, and its complete development means perhaps the very pinnacle of civilization” (p. 82). The value of the practitioner’s criticism is to help readers deal with the knowledge the critic transfers in the similar way the critic did. “Comparison and analysis” are the critic’s major tools (p. 83). These chief tools should be handled with care for the worry is that critical theories/readings may end up supplying opinion instead of “educating taste” (p. 83). Eliot insists on choices made by the “reader/critic” or the receiver of that criticism. These late observations ironically link Eliot with the reader-response critics who place close attention to the language and the reader’s freedom to create their specific interpretation of that structure. Rosenblatt (1978) observes that Eliot’s key term “objective correlative… does imply the presence of a reader, since the adequacy of the objective correlative depends on what it can evoke”. The emotions evoked, she states, “requires the reader’s active contribution” (pp. 102–103).

The earlier discussions clearly illustrate that the language of the text is the major concern of the New Critics. Accordingly, the present discussion flows into the modern and postmodern current of discourse analysis. Abrams (1993) stated that discourse analysis “concerns itself with the use of language in a running discourse, continued over a sequence of sentences and involving the interaction of speaker (or writer) and auditor (or reader) in a specific situational context” (pp. 232–233). Benveniste (1971) contrasted discourse with the language system and stated that:
Discourse must be understood in its widest sense: every utterance assuming a speaker and a hearer, and in the speaker, the intention of influencing the other in some way . . . it is also a mass of writing that reproduces oral discourse or that borrows its manner of expression and its purpose: correspondence, memoirs, plays, didactic works, in short, all genres in which someone addresses himself [sic] as the speaker, and organizes what he says in the category of person. (pp. 208–209)

Mills (1997) observes that discourses “do not exist in a vacuum but are in constant conflict with other discourses and other social practices” (p. 19). This agrees with the argument of Eliot (1972b) who observed that a text is produced through the writer’s historical sense and awareness of the present, and that nothing is new as a thought but what makes it sound new and different is the unique structure and power of expression: its purposiveness. Such definitions should be re-read via the New Criticism to reveal meeting or departing points. First, the New Critics saw language as a sequence of structure reproduced through contact with earlier readings. The power of the text arises from its complex, uncommon language that finally causes an effect. Second, the text structure creates communication between artist and reader, as Eliot (1972a), Richards (1972b) and Brooks (1947) claimed. Thus, the postmodern definitions of discourse are built on the old new critical theory.

In short, though it dominated literary criticism for half a century and gained wide popularity in universities and publications, the New Criticism’s approach is rejected by many critics for having shortcomings. The limitations of New Criticism approach are in fact well presented by the critical comments of Said (1983):

Textuality . . . as it is practiced in the American academy today, literary theory has for the most part isolated textuality from the circumstances, the events, the physical senses that made it possible and render it intelligible as the result of human work. (p. 4)

His accusation charges the theory of impoverishing textuality. He actually finds that critics ultimately take a "passive" and "sterile view" (p. 221) of the pragmatics of textual power.

Being too preoccupied with textual study, the New Critics made of the reader a passive recipient while the reader-response approach sought to explore the diversity of readers’ responses to literary works. Besides, by marginalising or ignoring of the intentions of the author, the New Critics demolish the psychological aspect and forget that the work is a reflection of the self or an expression of emotion. All extra-textual material that the New Critics ignored were redefined, erasing the line dividing historical and literary material. However, though Eliot, in a later phase of writing, as well as other New Critics maintained their formalistic thoughts, they developed their critical views to include historical, sociological and ethical matters. Towards the thirties and forties, Eliot, for instance, wrote much social criticism. Canary (1982) devoted a whole chapter on critics who addressed with Eliot’s social and cultural views, elaborating that Eliot’s (1928) “growing interest in political issues was mirrored in the articles he chose to print in the Criterion (1922–39), and his own editorial comments, as the conflict between fascism and communism
replaced the conflict between Classicism and Romanticism” (p. 116). Canary (1982) also notes that many of Eliot’s post-war essays touched on social issues.

More importantly, Burke (1967) the pioneer of pluralistic approaches, though referred to as a New Critic, oriented from the New Critics’ protocols during its peak and hence reflected some of their limitations. The author explored biography, politics, psychology, sociology and anthropology, ethics and religion, which all affected other critics later on. The main focus of critical analysis according to Burke (1967) should be in the structure of the work, which has some aims behind it. One of these aims is the sociological function. In sum, the hegemony of New Criticism started to deteriorate in the 1960s with the increased interest in extrinsic factors by the reader-response critics. This shift in literary criticism intersects with the attitude of the reader-response theorists who claim that since “texts frequently contain social dilemmas and conflicts”, the reading process “demands personal responses from readers” (Yang, 2002, p. 50). The study presented so far clearly highlights two drastically different perspectives on literary analysis. There are research works trying to bridge the gap between the two (Rejan, 2017). However, a complete understanding of the two and their relative differences is yet to be achieved and this paper hopes to address that gap in literature.

Methods of Research

The present study employs the reader-response approach to re-read the tenets of the New Critics and the Reader-response theoreticians pointing out the similarities, differences, and commonalities of the two approaches. By moving in the wake of the reader-response theorists, the study negates the objectivity of the New Critics and supports Bleich’s (1988) proclamation that "the study of literature and art cannot proceed independently of the study of the people involved in the artistic transaction" between the text and the reader (p. 203). Thus, the significance of this theory lies in proposing that the text is a function of its reader. The importance of this Reader-oriented theory is that almost all studies of literature fall under this rubric because all involve some sort of response.

Reader-Response Criticism

Like most approaches to literary analysis, the reader-response approach was conceived as a reaction to the earlier critical trend. The major proponents of this critical movement involve a long list of German, American and French critics: Jauss, Iser, Holland, Bleich, Fish, Culler and Barthes, to name just a few (Bressler, 1994). Though the reader-response critics are associated with different schools of criticism such as psychoanalytic criticism, structuralism, deconstruction, phenomenology and poststructuralism, they share certain features. They rejected the New Critics’ objective approach; an objectivity that included both artist and critic. The New Critics cocoon the text in form to protect it from history, while the reader-response critics expanded it to culture and the reader’s skilful perception. However, the implied suggestions within the New Critics’ statements could not deny the effect on its readers. Richards’s (1929) experience of practical criticism, for instance, demonstrates the efficiency of the reader in creating a variety of interpretations and thus opens the door to the coming generation of critics. The author acknowledges the subjective interpretations by the students who are originally shaped by their own cultural background. Consequently, the reader-response theorists advocate the invalidity of the objective approach where there is a multiplicity of meanings as there are readers: it is the reader
who “coauthors the literary text” (Justman, 2010, p. 121) . Moreover, reader-response theorists do not provide us with a single formula, for as Rabinowitz (1989) mentions, they:

are not working together from the same assumptions toward some common end; they have neither a shared methodology nor a clear pattern of growth. Rather, reader-critics combine an interest in reading with a wide variety of other critical and political concerns. (p. 82)

Thus, reader-response critics do not have one agreed-upon methodology for producing meaning, where it mainly results from the interaction between the text and the reader.

The significant role of the reader in the process of reading is emphasised. Critics claim the mutual transaction between the reader and text from which meaning emerges. It is rather a transactional experience stimulated by the text which elicits past thoughts, ideas and experiences from the reader. Rosenblatt (1978) emphasises that “the intrinsic value of a literary work of art resides in the reader’s living through the transaction with the text” (p. 132). Amer (2003) likewise defines this transactional theory as follows:

It views the reading process as a transaction between the reader and the text in which the reader, with his past experiences, beliefs, expectations and assumptions, interacts with the perspectives in the text, and meaning is determined as the result of this transaction. Thus, reading, in this approach, is a reflective and creative process and meaning is self-contracted. (p.68).

The reader actively reads, receives, perceives, and thus contributes something to the text. Implicitly and generally, Rosenblatt (1978) refers to the New Critics when she declares that the poem is cooperatively produced by the reader. However, although Eliot (1933) agrees with the New Critics in their exclusion of the reader in their claim of the affective fallacy, Eliot himself does stress the importance of the reader in the production of meaning, which reflects his anticipation of the reader-response’s interest in the reader and the reading process. Eliot (1933) observes that:

The poem’s existence is somewhere between the writer and the reader; it has a reality which is not simply the reality of what the writer is trying to ‘express’, or of his experience of writing it, or of the experience of the reader or of the writer as a reader. Consequently, the problem of what a poem ‘means’ is a good deal more difficult than it at first appears. (p. 30)

Similarly, Brooks and Warren (1976) mentioned that “the poem is an experience . . . deeply significant experience” and that the reader is “more aware of the depth and range of the experience” (p. 16). This implies the significance of the reader in the reading process, and hence his involvement.

**Reader-Response Practitioners: Various Orientations**

Although all reader-oriented critics focus on the reader and the reading process, they explore varieties of relationship between criticising subject and criticised object, and as a group they seem difficult to approach. The different focal point in each approach orients the theory differently. The following divisions are hopefully intended to clarify the different tilts and the major practitioners.
Accordingly, their methodologies shall be classified into three major categories, which are not clear cut and with selected representatives:


**Text-orientation**

Much like the New Critics, this approach views the author as the origin of literary meaning. The focus here shifts to the system of rules in the language used and the competence of its receiver. The major proponents of this approach are the structuralists Culler and Barthes. This group of critics focuses on the reader’s interaction with the text during the interpretive process. The text is important as it contains specific linguistic codes or signs which the reader has to interpret. Culler (1980) shifts the focus from the text to the “competence” of the reader (p. 105). According to Selden, Widdson & Brooker (2005), Culler “sees the structure not in the system underlying the text but, in the system, underlying the reader’s act of interpretation” (p. 75). Readers, Culler believes, can determine the rules governing interpretation and not those related to the writing of texts. In that case, the reader as defined by Culler (1980) is not a common one affected by his historical context but rather an interpersonal, “ideal reader” (p. 111). This sophisticated reader is “formed by purely literary norms or constraints” and has a perfect grasp of a “set of conventions” for reading literary texts (Lentricchia, 1980, p. 111). This links to Eliot’s critic/artist who should have a “historical sense” and should be guided by “tradition”. These two poles in Eliot’s agenda appear to be the basis for Culler’s “literary competence”: both entail the wide knowledge of conventions and mastery of the language of the text.

Barthes (2001) also gives more importance to the reader in interpreting a text and proclaims that the old relationship between author and reader has changed. Therefore, several points for discussions could be offered: the text as an experienced activity, as open-ended, as symbolic and intertextual where the reader and text are linked during the process of reading. The author comes to his text only as a guest, which means that the author will reappear by the reader/ critic. Like the New Criticism’s rejection of the precept of the intentional fallacy in general or Eliot’s impersonality in particular, Barthes (2001) argues against incorporating the intentional and biographical context of an author in interpreting a text: “To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing” (p. 188). In Barthes’s (2001) view, the meaning of a text is no longer dependent on its creator but lies exclusively in the language of the text as well as the impressions of the reader, or what the New Critics called the affective fallacy. By not viewing the author as the final authority of work, the unity of a text “lies not in its origin but in its destination” (Barthes, 2001, p. 189).

Barthes’s tendency in locating meaning objectively in the text seems similar to the viewpoint of the New Critics, but what differentiates it is the creed that while the latter insist on arriving at one agreed-upon interpretation of a text, his theory denies this possibility. For Barthes, the text
does not offer the reader a fixed meaning as the classical view but rather engages the reader to create strata of meanings. But the reader has to slough off themselves from any historical, biographical or psychological elements: “He is simply that someone who holds together in a single field all the traces by which the written text is constituted” (Barthes, 2001, p. 189). In this case, the reader meets with Eliot’s critic who has to approach a work with a free mind, unaffected by their personal prejudices or preconceived notions.

However, the limitation of Barthes’s popular clichés which went into entirely deleting the authority of the author is debatable. It cannot be denied that the emotions, feelings and thoughts of the author are the main motivation behind any text. Burke (1998) answers this argument through the deconstruction of anti-authorial texts. Many readers, Burke (1998) says, “have been convinced that—even taken on the level of its own premises—“The Death of the Author” is quite wrong and yet have been stymied by their inability to say quite why” (p. 22). The author to the text, is, according to Burke (1998), “the unitary cause, source and master to whom the chain of textual effects must be traced, and in whom they find their genesis, meaning, goal and justification” (Burke, 1998, p. 23). Thus, the text’s language is created by its author, for the author organises it and shapes it that way.

**Psychoanalytical and Subjective Orientation**

The psychoanalytic critics Holland and Bleich show major concern with the influence of the reader’s psychology, beliefs, thoughts and experiences in reacting to a text. The priority in their analysis lies in the affective experiences of these individualistic elements rather than in the language within the text. Holland (1980) adopts Freud’s psychoanalytic approach in interpreting texts and finds that there is a transaction taking place between readers and the text. “Identity re-creates itself . . . that is all of us, as we read, use the literary work to symbolize and finally to replicate ourselves” (p. 124). At birth, Holland believes, readers receive primary identities from their mothers and over the course of life, these identities are developed and transformed into “identity theme(s)” through which they view the world (p.121). Holland (1968, 1975) argues that there is a transformation from the text, and through their personalities, readers construct unified interpretations. This shows the shift Holland made of the unity from the text to the reader. Evidently, readers have different interpretations of the same text because they unconsciously apply aspects of their life experiences to their reading on different texts. Holland (1980) claims that it is a building up of experience from a literary work that is characteristic for the reader. On this basis, the text then has no fixed meaning because readers’ experiences are different.

Bleich’s (1988) declares that “objectivity is almost a game played by the critics” to support their belief that “criticism presents its knowledge in the same form as the exact sciences”, consequently, it will have equal “authority”. On the contrary, the way these reader-response theorists treat interpretive knowledge shows that it is subjective and a “construct”, and thus “they believe in critical pluralism”. The producer of the text is one while the critical analysis is a ritual based on different readings (p. 200). Bleich (1988) finds the New Critics’ objective approach “a fallacy” (p. 200).
Bleich (1978), like Holland earlier, links literary criticism with classroom pedagogy in which students and teachers interact in their multiple responses and then interpretations. Through his classroom practices, Bleich reached the conclusion that reading is subjective and meaning is located in the mind of the reader. In this sense, Bleich (1978) rejected the New Critics’ idea that argues that meaning is objectively contained within a text. Moreover, Bleich differentiates between the readers’ response to a text and their interpretation of it in which the former does not constitute a text’s meaning. By working in groups, discussing and negotiating different responses to the literary text, readers can develop on the meaning of the text. The meaning, therefore, lies not in the text, nor in the response of one reader, but rather in the responses of a communal session who cooperate in producing one interpretation of the literary text. Bleich’s classroom readings and interpretations are an extension of Richards’s (1929) experience of practical criticism, which both came with too much subjective criticism. The limitation of this Hollandian and Bleichian criticism is that readers’ identities get too involved in the text and consequently marginalise the text’s aesthetic value.

Reception Orientation

The adherents in this group are Jauss and Iser, the two German luminaries of the Reception school (Rezeptionsästhetik), as well as the American theorist Fish. Both Jauss (1988) and Iser (1978) share opinion about the freedom accorded to the reader’s formation of meaning, finding the social conditions strait-jacket the reader and allow no variety of responses. By dismantling “the older construct of the text as the stable foundation of interpretation and literary history” the text “lives only through the reader and the history of the reader’s involvement with it” (Holub, 1984, p. 149). Here, the text and the historical context of the reader play equal parts as the text serves as a trigger to the reader who then completes the process.

Affirming the importance of the reader’s social context in the act of interpretation, Jauss (1988) asserts that texts are not adequately understood if on the focus is on how they were produced without taking into account how they were originally received. Jauss (1988) is against the New Criticism in its lack of historical dimension and against Marxist Criticism in considering texts as a merely historical product. In so doing, these approaches “deprive literature of a dimension that inalienably belongs to its aesthetic character as well as to its social function: the dimension of its reception and influence” (Jauss, 1988, p. 189-190), an approach that intersects with the New Historicist reading. Both approaches look at the reader as “a perceiving subject” and thus ignore his “genuine role” (p. 190). The link between a text and its reader has “aesthetic” as well as “historical” dimensions (p. 190). The aesthetic value lies in comparing a literary text with previous works. Historical dimension lies in the fact that the first reader’s understanding of the text is enriched by the successive receptions of several readers. Therefore, Jauss (1988) called for the significance of the reader’s reception of a text by using the term “horizons of expectations” (p. 191), which means that the reader’s reception and understanding of the literary text differs from time to time because readers use different criteria to evaluate a literary text. Readers in different periods have different “horizons of expectations” that relate to their own social and cultural experiences. These “horizons of expectations” reject the possibility of forming one correct interpretation of the text. Jauss (1988) stresses that:
A literary work is not an object that stands by itself and that offers the same view to each reader in each period. . .. It is much more like an orchestration that strikes ever new resonances among its readers and that frees the text from the material of the words and brings it to a contemporary existence. (p. 191)

For Jauss (1988), the meaning of a text is not static because readers over the course of time change the criteria of text’s evaluation and what they value in a text differs from reader to reader. Texts, therefore, are actively altered according to the “horizons” within which they are received. In this sense, a final assessment of a literary work is impossible. This notion of the instability of reception/evaluation, or “horizon of expectations” can be traced back to Eliot (1972b) in the dynamic conception of “tradition” when stating that the artist must be aware of “the main current” and that “the mind of Europe . . . is a mind which ‘changes” (p. 73).

The theory proposed by Iser (1978) is based on the notion that what matters is neither the text nor the reader but the effect of the text on its reader. This notion that links Iser to phenomenology emphasises on the perceiver. Any text, Iser (1978) insisted, has no meaning by itself and it comes to life only when read. The receiver recognises the given data and reorganises them to construct a meaning. Therefore, meaning is achieved only through the reader’s consciousness who perceives and processes the text. This act of realisation that the reader accomplishes during reading gives meaning and aesthetic value to the text, completing the author’s artistic value:

The literary work has two poles, which we might call the artistic and the aesthetic: the artistic pole is the author’s text and the aesthetic is the realization accomplished by the reader. In view of this polarity, it is clear that the work itself cannot be identical with the text or with the concretization, but must be situated somewhere between the two. (Iser, 1978, p. 21)

According to Iser (1988), the text includes “gaps” or “blanks” that the readers have to fill through their active, creative participation, and thus determine the “indeterminacy” (p. 196). When readers concretise a text, they automatically look at it from their personal worldviews. Through their imagination, experiences, knowledge and “horizons of expectation”, readers construct possible worlds from the open, incomplete texts, leading to different interpretations according to each individual reader.

Conversely, Fish (1988) defines meaning via union between reader and text. Readers select the meanings that fit their interpretive strategy. In his early phase, Fish (1980) was basically concerned with what the text in the process of reading does to the reader and not what it means, a notion that was developed later in his concept of “affective stylistic”(p. 70), contrasting the formalistic emphasis on the text as the only locus of meaning. Accordingly, his method focuses on what happens not in the text but in the minds of the individual readers in the course of reading, a conception associating him with phenomenology. However, Fish’s (1980) reader is not an ordinary one but an “informed reader” (p. 86) trained in academic institutions, who has knowledge syntactically, semantically and knowledge of literary conventions. Texts include formal features which the reader can interpret. In that way, meaning is an experience that is socially conditioned and constituted during the reading process.
Later towards the end of the seventies, shifting from the mode of phenomenology to poststructuralism, Fish (1988) moved from the “informed reader” to the “interpretive community” (p. 207) which means that each group of readers shares “interpretive strategies” and thus creates its own text (p. 204). These strategies, Fish (1988) claims, “exist prior to the act of reading and therefore determine the shape of what they read rather than, as usually assumed, the other way around” (p. 207). This idea is fully attacked by Scholes (1985) for two reasons. First, because by being a member of an interpretive community, the “interpreter lacks freedom, power and responsibility” and second, “it does not allow for any difference between understanding and belief” (p. 150). There must be differences between individual readers, and a consensus of meaning is an imposition.

The above survey demonstrates the heterogeneity and disunity of the reader-oriented theory that has become prominent since the seventies of the twentieth century. All agree that meaning is the creation of the reader. Like many schools of criticism, this reader-oriented criticism uses multiple approaches to textual analysis. The only serious drawback of the reader-response approach is the belief that meaning results from the reader’s interpretation of the text while ignoring the author’s relationship to the text. Accordingly, the study recommends that, through the reader’s perspective, the author’s presence is a major force where readers see different authorial intentions because they are creations of the reader and not the author. As the meaning is not a given or simply there in the text, the reader’s freedom can make a variety of meanings of a text possible; texts are open-ended. However, it is now hard to find any literary theory that can dispense with the reader/perceiver.

Discussion
The study argues that, though the New Critics insisted on the objectivity of criticism, statements in their essays are controversial and would verify the subjectivity of criticism and the multiplicity of readings, and hence defeat their theoretical claim. Eliot (1971) for example, in his own claim that his projections in his masterpiece remain to him undefined implies that Eliot licenses readers to interpret the poem in the way they will. The emphasis on the complex relationship between past and present and his constellation of issues may be informative to different readings especially the “individual talent” embedded in tradition and adopted with great efforts. Brooks (1972) concludes with the image of “the phoenix” which the author says “burns, not like the taper at its own cost, but to live again. Its death is life” (p. 299). The author’s supportive metaphor of the "phoenix" is the same connotative example of the variety of meanings in a text. Thus, every time a text is read, it gets a new life, a new reading or interpretation. Similarly, Richards in practical criticism was interested in the responses of participating students/readers. Their responses depended in their prejudices and personal beliefs more than literary elements. Richards (1972a) stresses the effect of the emotive language on the reader. Richards detects the multiplicity of connotative meanings in a text and introduces psychological reading as well as highlights the inner motives. In short, nothing in literature is a “given” or “determinate”. Every text is dynamic, altered and open for the reader to fill in the “gaps” and deduce the “implied” meaning(s).

Conclusion
The earlier discussions highlight some commonalities and differences between the adherents of New Criticism and the reader-response approach. The study has concluded that the contradictory
assumptions and underlying implication in the selected essays of the New Critics paved the way for reader-response theorists. The reader-response theory opened the door to marginalised dimensions in the text, proving that the addressee or reader is no longer seen as a passive recipient but the meaning’s producer or even co-writer. The present re-reading demonstrates that all texts address the reader and that the reader/ critic reproduces the text and affects the public taste. Thus, a re-consideration of some doctrines of the New Critics proves them to be the root of some protocols of recent criticism. The New Critics motto of the close reading still exists as a controlling force in reader-response approach, but whereas the former focuses on the text per se, the latter is concerned with the mental activity of interpretation and how the text stimulates the reader’s mind: the interaction. The study thus concludes that the ontological approach of the New Critics becomes incomplete and doubtful. It also demonstrates that the Reader-response approach offers the reader the freedom of interpretation as well as the application of any theory or method to the reading of the text. The study emphasizes that the transactional process between the reader and the text results in variation of individual readings and hence the indeterminacy and multiplicity of meanings. Hopefully, the study will contribute to scholarly research and opens new areas of investigation for further research who may ask the following: to what extent does adopting reader- response theory in teaching literary courses increase students’ engagement in the learning process and enhance their critical thinking?

About the author
Dr. Alanoud Alghanem, is an assistant professor of English Literature in the Faculty of Languages at Princess Nourah Bint Abdulrahman University. She obtained a BA degree in 1994, MA in 2000, and PhD in 2009 and teaches courses in English Literature and translation. Her research interests include Irish poetry, Black British poetry and criticism.
ORCid: https://orcid.org/0000-0002-1368-5956

References


The Stylistic Amplification of Conceptual Metaphors in Translating Shakespeare into Arabic by Mohamed Enani

Lamis Ismail Omar
English Language and Literature Department
College of Arts and Applied Sciences
Dhofar University, Salalah, Sultanate of Oman

Abstract
Translating Shakespeare into Arabic is a century-old cultural project which is still a source of challenge for translators who adopt a source-text-oriented approach that attempts to simulate the original in content, form and impact. Shakespeare’s texts are rife with metaphorical language which serves multiple functions on the cognitive, cultural, pragmatic as well as stylistic levels. This paper aims to analyse the translation of literary metaphors from a stylistic perspective in Mohamed Enani’s version of Othello. The analysis is conducted in the framework of conceptual metaphor theory which provides a microscopic description of how metaphors are influenced by the translation process. The findings of the analysis unveil the translation strategy adopted by Enani to reflect the stylistic function of metaphors while preserving their cognitive content and reveals that translating metaphors is influenced by the cognitive and professional background of the translator. Amplification emerges as a successful translation strategy which is used to extend metaphors creatively thus adding cognitive value to the Source Text content and compensating for a possible loss in the style of the Target Text. This paper concludes that, contrary to the prevalent assumptions, a source-text-oriented approach can deliver an accurate yet stylistically-functional translation if the translator is creative enough and willing to exert an additional cognitive effort similar to that exerted by the original writer. Enani’s translations of Shakespeare into Arabic are worth a life-long research project on the translation of style in literature.

Keywords: adaptation, amplification, domestication, conceptual metaphor theory, compensation, literary translation, stylistics, translating Shakespeare into Arabic, Othello

Introduction

Shakespeare’s works have been a rich subject for translation in all world languages over the past few centuries (Baker & Saldanha, 2009). Translating the plays of Shakespeare into Arabic coincided with the advent of the Arabic Translation movement which was launched at the end of the nineteenth century when *al-nahda* started to prosper in Egypt giving birth to several intellectual and cultural activities in different fields of knowledge including medical studies, engineering, literature, language, art, etc. (Selim, 2019). This cultural revival movement which covered various aspects of life emerged when Muhammad Ali Pasha, the then *Wali* of Egypt, launched an initiative to import all forms of knowledge from the West, which prompted him to send students from diverse disciplines on scholarships abroad (Ead, 2019). Intellectuals like the Egyptian scholar Mohamed Abdou encouraged translation (Ennaji, 2005), and institutional bodies embarked on the intellectual project of ‘transferring’ works of science and art from Europe to Arab countries, a project that gave momentum to cultural and academic exchange programmes and inspired the translation of world literature into Arabic in the framework of what was known as *harakat al-tarjama* (Somekh, 1991).

Translating the works of Shakespeare into Arabic went through several phases but has never reached its culmination because there was always something lost in the translation. Translations which attempted to adopt a source-text-oriented approach fell short of reflecting the art of Shakespeare in one way or another until recently. This paper aims at investigating the translation of one of the most prominent and complex aspects of Shakespeare’s works, namely metaphors by Mohamed Enani who has excelled in producing academic translations that are celebrated for their accuracy and success in preserving both the conceptual content and the stylistic properties of the original texts (Abdo & Abu-Hammad, 2019). The study is significant in that it provides a minute analysis of what happens during the processing of conceptual metaphors by an experienced translator whose main objective is to yield a sincere representation of the ST’s content and function. The paper tries to answer the following questions:

1. Is translating metaphor a purely conceptual process which can be conducted away from the experiential background of the translator?
2. Will adopting a source-text-oriented approach to the translation of metaphor limit the scope of a translation that seeks to simulate the style of the original?
3. What translation strategy can an experienced translator use in order to process metaphors in a way that fulfills the conceptual and stylistic component of the ST, and how effective can such translation strategy be?

The empirical study is conducted within the framework of the cognitive theory of metaphor, as clarified in the following steps:

1. Deconstructing ST metaphors and TT metaphors by their kernel conceptual metaphoric patterns to conduct the contrastive analysis between the two texts
2. Observing what happened during the translation of metaphor at the level of minute metaphoric components (basic metaphors and metaphoric concepts) rather the level of the image as a whole
3. Highlighting the translation strategy used by Enani in processing the metaphoric content of the ST and the motive behind its use. The body of the text should be left justified in 12-point Times New Roman font.

**Literature Review**

Shakespeare was “one of the first western writers to be translated and introduced to the Arab audience and readership” (Fawzi & Yasir, 2017, p. 343) and his plays were among the top works of world literature to be represented in Arabic and acted “on the Arab stage” (al-Shetawi, 1989, p. 119). The Arabic translations of Shakespeare’s plays went through gradual development between adaptation and academic translation. The first Arabic translations of Shakespeare were conducted to be acted on the stage (Twaij, 1973) as adaptations of the Source Texts (STs) that were changed to embrace “the conventions of native drama and … the taste of the audience” (al-Shetawi, 1989, p. 115). These adaptations dealt with the original texts quite flexibly thus introducing several changes to the ST’s components such as the setting, characterization, plot, etc. An example of this is Najib al-Haddad’s adaptation of Shakespeare’s *Romeo and Juliet* (1891) as “Martyrs of Love (*Shuhādā’ al-Ghārām*)” (Litvin, 2011, p. 63)

When the term ‘adaptation’ is used in Translation Studies (TS) to refer to a process taking place on the level of the Source Text as a whole, it involves an extensive sequence of changes in ST properties including the deletion of certain components, introducing new components to the content of the ST, and shifting some components. But if the changes introduced to the ST are “applied selectively, for example to names of people and places only, the translation as a whole may not strike a reader or critic with access to the original as an adaptation” (Classé, 2000, p. 2). The adaptations of Shakespeare’s works into Arabic influenced the content of the STs considerably by deleting substantial parts of them and made changes in the plot, linguistic content as well as style of the original texts. Some adaptations went as far as toning down the ST tenor using the spoken Egyptian dialect instead of standard Arabic. One example of these adaptations is the Arabic translation of Shakespeare’s *Hamlet* by Ṭanyus ʿAbduh (1901). This translation which is “the earliest surviving Arabic *Hamlet*” (Litvin, 2011, p. 10) changed a great deal in the content and ending of the play and was therefore criticized for being far removed from the ST (al-Shetawi, 1989) and distorting its content. Yet, there is no denying that that the adaptations of Shakespeare that aimed to appeal to “the local taste and colour of the area” (al-Shetawi, 1989, p. 124) made the Bard quite popular in the Arab world.

The adaptations of Shakespeare into Arabic were performed by local theatre groups that used the Egyptian dialect in presenting the content of the plays. But due to cultural exchange activities, the beginning of the twentieth century witnessed the arrival of professional theatre groups from European countries like Italy, France and England to give performances in Egypt. One of these groups was the English Shakespeare Company which visited Egypt to perform some Shakespearean plays in two seasons in 1927 and 1928 (al-Shetawi, 1989). The performances of Shakespeare’s plays by professional groups exposed the audience to the actual content of the plays, which made them critical of the adapted translations for the massive changes that influenced the main components of the STs. In response to this criticism, prominent literary figures were prompted to retranslate Shakespeare’s plays in a way which preserved the main components of the
STs and introduced slight changes to certain linguistic and cultural properties. The changes were limited to rephrasing some sentences and expressions or replacing them with more natural ones from the perspective of the target language.

This strategy in approaching the ST is called ‘Arabization’ when translating from English into Arabic and ‘domestication’ in other language combinations. Unlike adaptation, domestication takes place on the level of individual textual components influencing specific lexical units (by deletion or naturalization) such as culturally-embedded items (with references to food, religion, or social practices), names, stylistic components, etc. The main purpose of domestication is to naturalize the content of the TT and make it readable in the target language (Wright, 2016). Arabization (the Arabic form of domestication) or تریب refers to a translation technique which aims at representing a ST in Arabic by adapting its lexical and cultural components to the Arabic language without leaving an impact on its structure and thematic content (al-Shehawi, 1989). Khalil Mutran adopted Arabization in translating Shakespeare’s Othello, Oṭail, published in 1912 (Hanna, 2009). Mutran explained that he used Arabization to make these plays linguistically and conceptually accessible to the readers and/or audience (Ghazoul, 1998). In his introduction to the translation of Othello, Mutran remarked that Arabization was mainly applied to the metaphorical content of the play to make it readable by the target audience (Shakespeare, 1993).

Mutran’s contribution was a turning point “in the history of Arabic representations of the Bard and his work” (Hanna, 2007, p.28) because it was meant to give a very close translation of the plays of Shakespeare into Arabic focusing on the content and structural components of the ST while trying to domesticate certain lexical units to make them natural to the readers. Accordingly, he made selective shifts on the level of sentences and smaller lexical items that were replaced with natural equivalents vis-à-vis the target language and culture. The main distinction between adaptation and domestication in translating Shakespeare’s plays is that the first was liberal in dealing with the ST as a whole, while the second preserved the basic components of the ST and introduced changes to some lexical components to naturalize its linguistic content.

After the second half of the twentieth century, the plays of William Shakespeare started to be retranslated into Arabic by the initiative of certain cultural and academic bodies like the Arab League’s Cultural Committee which initiated the 1950s intellectual project of translating the works of Shakespeare into Arabic (Enani, 2006). This scholarly project was entrusted to outstanding “literary figures and translators in the Arab world” (Tounsi, 1989, p. 51) like Jabra Ibrahim Jabra who was the first to produce academic translations of Shakespeare’s plays. The translations that emerged at that time did not adopt a liberal approach to the ST and attempted to represent it carefully without modifications in its content, plot, characters, or linguistic properties. According to early academic research on the Arabic translations of Shakespeare, these translations were ranked as highly intellectual accomplishments considering their celebrated ‘accuracy’ and authentic representation of the original texts (Twaij, 1973; Zaki, 1978).

Following the Arab League’s initiative accuracy was the main criteria for representing the bard, which gave rise to critical studies that sought to evaluate the translated works “to improve the (…) Arabic versions of Shakespeare” (Alsai, 1997, p. 35). These critical studies focused on
the approaches and strategies used by different translators to reflect the content and language of Shakespeare and highlighted “the major problems which confront translators” (Alsaai, 1997, p. 37). The first category of critical studies celebrated the adaptations of Shakespeare’s plays into Arabic despite their liberal approach to the topic, structure and characterization of the STs. Critics from this group did not discuss any of the aspects relating to the Bard’s language. These studies commended the Arabic “recreations of Shakespeare” (Kanaan, 1998, p. 219) for the role they played in introducing theatre to the Arab audience; the adaptations succeeded in reflecting the concerns of the target readers by borrowing the thematic content of Shakespeare’s plays then adapting them to shine a light on local issues. In other words, the adaptations of Shakespeare into Arabic attempted to put the STs within the socio-cultural and political framework of the recipients (Litvin, 2011; Al-Shetawi, 2013), by focusing on “macro-level cultural categories rather than micro-level linguistic structures” (Hanna, 2006, p. 13). Studies that defended the adaptations of Shakespeare’s plays pointed out that the language of Shakespeare is not translatable in a one-to-one correspondence because of certain linguistic and cultural limitations:

the purist’s ideal of a good and faithful translation of Shakespeare’s text into a foreign language, not to mention the translation of Shakespearean themes into foreign cultures, is in reality an impossibility. English metrical niceties, word-plays, imagery, emphases, insinuations, skillful repartee, and the atmospheric use of colour in verse and prose may all evaporate in a straightforward Arab representation of Shakespeare. (Kanaan, 1998, p. 219)

Another group of critical studies discussed the translations of Shakespeare into Arabic from the perspective of the STs’ linguistic and conceptual components, rather than the strategies used to adapt them to Arabic language and culture. Such studies postulated that Shakespeare’s works received critical acclaim in the English culture and worldwide thanks to the language and style adopted by the Bard to present his characters and ideas on the page before they were even reflected on the stage. This yielded an authoritative status to the ST and highlighted the importance of observing accuracy as the main criteria in translating Shakespeare’s works successfully. ST-oriented studies carried out a deep analysis of the challenges faced by translators while processing concepts and lexical items that have cultural connotations in the works of Shakespeare. Such concepts comprise lexical items which are religiously-embedded, objects which belong to the natural environment like birds, plants, “precious stones and gems” (Zaki, 1978, p. 74) as well as lexical items with indirect connotations like jokes, idioms “figures of speech” (Tounsi, 1989, p. 95), “metaphors, puns, and wordplay” (Al-Thebyan et al, 2001, p. 65).

Examples of research that reviewed the translation of Shakespeare’s works into Arabic from the perspective of the ST include the academic research conducted by Zaki (1978), Alsaai (1997) and Omar (2012). The first two studies dealt with the challenges facing the translators during the translation process and proposed some solutions to improve the excellence of the translated works. Zaki (1978) stated that “only a few of Shakespeare’s plays and poetical works that have been translated into Arabic are regarded as accurate renditions combining both sound scholarship and literary merit” (p. 300). Nonetheless, these translations have certain shortcomings as a result of several factors that disrupted the translation process such as the lack of knowledge about the characteristics of Renaissance literature and English literature and “the translators’
unfamiliarity with basic tools of research needed both in translation generally and Shakespearean translation in particular” (Zaki, 1978, p. 76). Accordingly, the task of the translator is not confined to reflecting the ST in a well-integrated TT that observes diverse levels of equivalence vis-à-vis the ST. Shakespeare’s translators need to be involved in an arduous task which requires investing in all the available tools of research like relevant glossaries and authoritative editions that are annotated by various scholars in the field (Zaki, 1978).

Omar (2012) reviewed the development of the translation of Shakespeare from English into Arabic and conducted an empirical research which focused on the translation of conceptual metaphors in Shakespeare’s language in TTs that received critical acclaim for their contribution to translating the heritage of Shakespeare into Arabic. The researcher concluded that the issues encountered by different translators in dealing with the metaphoric language of the Bard are mainly cognitive, and the translation product tends to be influenced by two sets of factors: the first has to do with the universality/diversity of metaphors on the cultural, contextual, and pragmatic levels; and the second has to do with the background knowledge of the translators as well as their theoretical framework and experiential background.

Overall, there are two types of global translation strategies that distinguished the translations of Shakespeare. The first adopted a TT-oriented approach that focused on the readability of the TT vis-à-vis the target language and culture, whereas the second embraced a ST-oriented approach which observed the principles of accuracy and loyalty to the ST (Almanna, 2016). Whether the translator adopts a TT-oriented approach or a ST-oriented approach to translating Shakespeare’s plays into Arabic or any other text in any language combination depends on the skopos of the translation process. The skopos theory, developed by Reiss and Vermeer in the eighties of last century, views any translation process as “a purposeful activity” (Palumbo, 2009, p. 107) in which a translator has a certain goal that influences their choice of local translation strategies (Almanna, 2016) during the process of translation. The question here is whether a ST-oriented approach can yield a creative translation that preserves the conceptual content of the ST without leaving an impact on its stylistic functions. To answer this question, the next section will examine an excerpt from a translation which adopted a ST-oriented approach to Shakespeare’s works and at the same time received critical acclaim as an academic, yet creative piece of work. The excerpt is taken from Mohamed Enani’s translation of Othello.

Among the most accomplished translations of Shakespeare into Arabic are those produced by Mohamed Enani who showed unparalleled dedication and creativity in translating Shakespeare’s works. Enani is a TS professor and critic, Shakespeare scholar, academic writer, novelist, playwright, poet, as well as professional translator who has so far authored and translated over “130 books in both Arabic and English, varying from translations to critical and creative works” (Abdo, & Abu-Hammad, 2019, p. 021) including twenty-four Shakespeare plays and the Sonnets (Enani, 2016). Since the Arab League’s decision to translate the complete works of Shakespeare into Arabic, Enani has dedicated himself to this significant project guided by the academic input of critics on these works since they emerged (Enani, 2006). Enani wrote detailed introductions to his translations, explaining how the translations benefited from several editions of the STs and highlighting the translation strategies used in approaching the STs. Additionally, Enani
expressed his interest in translating metaphors in his account on idiomatic expressions (Enani, 2004) which focused mainly on reflecting the pragmatic and stylistic function of metaphors. Enani’s translations have been commended for their loyalty, accuracy and creativity in representing Shakespeare works. According to Alsaai (1997), Enani gave “one of the finest examples so far of how to translate Shakespeare into Arabic” (p. 300) as he was successful in reflecting the ST properties in an accomplished and refined manner that yielded an authentic embodiment of Shakespeare’s language and style.

The case study in this paper will examine one aspect of Enani’s approach to translating metaphors in *Othello* from the perspective of Conceptual Metaphor Theory (CMT), highlighting the importance of this theory for conducting a conceptual comparative analysis between STs and TTs and shining a light on Enani’s strategy in translating one of the most challenging literary texts in English literature.

**Methods**

This section will provide a brief theoretical framework of CMT which will be applied to the analysis of translating metaphors in an excerpt from *Othello*. The conceptual theory of metaphor does not view metaphor as a linguistic or ornamental tool with uses that are exclusive to the disciplines of literature and rhetoric. Rather, metaphor is seen as a ubiquitous conceptual process that is embedded in our reasoning and pervasive in all disciplines. This theory is also known as ‘the cognitive theory of language and thought’ since it highlights the conceptual uses of metaphor in our thinking as “a way of experiencing the facts” and “a way of thinking and of living” (Hawkes, 1972, p. 39). CMT was first introduced by Lakoff and Johnson in their book *Metaphors We Live By* (1980) and then it was developed by Lakoff and Turner (1989); Lakoff and Johnson (1999); and others. According to CMT, meaning is a conceptual, physically-embedded experiential phenomenon which results from the interaction between our conceptual system, the mind, and our physical system, the body.

The cognitive school distinguished between metaphoric expressions and conceptual metaphors. Conceptual metaphors are patterns that relate a certain domain/concept (the target domain) to a specific experience (source domain/concept) under the basic structure (TARGET DOMAIN IS SOURCE DOMAIN). On the other hand, metaphoric expressions are linguistic structures which embody basic conceptual metaphors. Different conceptual metaphors show variation at least in one of the following components: target domain, source domain, and the relationship that holds between the two. A conceptual metaphor can generate a wide spectrum of diverse metaphoric expressions. We can take the concept of LOVE as an example of a target domain in the following excerpt, “love is a smoke made with the fume of sighs. Being purged, a fire sparkling in lovers' eyes. Being vexed, a sea nourished with lovers’ tears (…) A madness most discreet” (Shakespeare, 2016, p. 1006-1007). These expressions which delineate the concept of love as ‘smoke’, ‘fire’, ‘sea’, ‘mental disorder’, etc. are representations of the conceptual metaphor that sees “love” as a “natural/physical force”.

In the following example, the basic conceptual metaphors will be extracted from both the ST and TT and then compared to highlight any mutation that may have influenced the ST content.
This will pave the way for observing the translation strategy/strategies adopted in producing the TT. The ST is Shakespeare’s *Othello* and the TT is Enani’s Arabic translation of the ST. The selected example is taken from a speech by Brabantio. Brabantio’s daughter, Desdemona elopes with Othello, gets married to him and refuses to return to her father. The ST passage appears in the form of wisdom which is uttered by Desdemona’s father, Brabantio, when the Duke asks him to defeat his sorrow with a triumphant smile. The translated text shows that Enani endeavoured to provide an accurate translation of the ST content while attempting to reflect the rhythmical component which is one of the stylistic characteristics of Shakespeare’s dramatic language. The tables below will provide the analysis of ST conceptual metaphors and TT conceptual metaphors.

Table 1. *The ST passage, the TT passage and a back translation of the TT*

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
<th>Back Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>“So let the Turk of Cyprus us beguile; We lose it not so long as we can smile He bears the sentence well, that nothing bears But the free comfort which from thence he hears; But he bears both the sentence and the sorrow That, to pay grief, must of poor patience borrow; These sentences, to sugar or to gall, Being strong on both sides, are equivocal; But words are words I never did hear That the bruised heart was pierced through the ear” (Shakespeare, 2005b, <em>Othello</em>, 1.3.210-219)</td>
<td>فليسرق منا الأتراك إذن قبرص في غفلة! لن نفقدها ما دمنا نرسم فوق الشفة البسمة! ما أيسر أن يتحلى من لم يخبر ألماً بالحكمة فهي عزة صافية لا يتعادد حد الكلمة! أما من يتحمل طعم الحكمة والشجن التز فسيد دين الحزن بقرض من فقر الصبر قد تصبح أقوال الحكماء إذن كالحفظ أقول ولا تجتمع من قوتها في ان طعم الحلم مع المر لكن الألفاظ تظل دوماً ألفاظاً لا أكثر لم أسمع يوماً أن القلب المعتل يداوى باللفظ المسكر” (Shakespeare, 2005a)</td>
<td>Let the Turk, then, steal Cyprus from us while we are busy We do not lose it so long as we can draw a smile on our lips It is so easy for someone who did not suffer to be wise; It is a pure comfort that does not go beyond the limits of words; But he who bears the taste of wisdom and hard sorrow Borrows from poor patience to pay the debt of grief; The words of wise people might act like sugar or colocynth; Powerful on both sides, they bring the sweet with the bitter; But utterances remain utterances; I did never hear that a sick heart is cured with intoxicating words</td>
</tr>
</tbody>
</table>

The following table provides a conceptual analysis of the ST metaphors. Table 2. *ST basic conceptual metaphors*

<table>
<thead>
<tr>
<th>ST</th>
<th>Conceptual Metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td>“So let the Turk of Cyprus us beguile; We lose it not so long as we can smile He bears the sentence well, that nothing bears But the free comfort which from thence he hears; But he bears both the sentence and the sorrow That, to pay grief, must of poor patience borrow; These sentences, to sugar or to gall, Being strong on both sides, are equivocal; But words are words I never did hear That the bruised heart was pierced through the ear” (Othello, 1.3.210-219)</td>
<td>OCCUPYING IS STEALING A PRECIOUS OBJECT THE OBJECT OF OCCUPATION IS A PRECIOUS OBJECT PATIENCE IS BEARING A HEAVY OBJECT A SENTENCE IS A HEAVY OBJECT FEELING SORROW IS CARRYING A HEAVY OBJECT SORROW IS A HEAVY OBJECT GRIEF IS A CREDITOR PATIENCE IS A LENDER PATIENCE IS A POOR PERSON WORDS ARE FOOD (HAVE A TASTE) SADNESS IS A BRUISE IN THE HEART A SAD HEART IS THE OBJECT OF BRUISE WORDS HAVE A PHYSICAL FORCE</td>
</tr>
</tbody>
</table>
The following table provides the back translation of the TT and the analysis of the TT conceptual metaphors.

Table 3. **TT basic conceptual metaphors**

<table>
<thead>
<tr>
<th>Back Translation of the TT</th>
<th>Conceptual Metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Then let the Turk steal Cyprus of us while we are busy</td>
<td>OCCUPYING IS STEALING A PRECIOUS OBJECT</td>
</tr>
<tr>
<td>We will not lose it if we can draw a smile on the lips</td>
<td>THE OBJECT OF OCCUPATION IS A PRECIOUS OBJECT</td>
</tr>
<tr>
<td>It is easy for someone who did not suffer to be wise;</td>
<td>A SMILE IS A PIECE OF ART</td>
</tr>
<tr>
<td>This is an absolute comfort that does not exceed the limit of words;</td>
<td>SMILING IS PRODUCING A PIECE OF ART</td>
</tr>
<tr>
<td>But the person who accepts the taste of wisdom and painful sorrow</td>
<td>WORDS HAVE PHYSICAL DIMENSIONS</td>
</tr>
<tr>
<td>Borrows from poor patience to pay the debt of grief;</td>
<td>(BORDERS)</td>
</tr>
<tr>
<td>The words of wise people might act like sugar or colocynth;</td>
<td>WISDOM IS FOOD (HAS A TASTE)</td>
</tr>
<tr>
<td>their strength makes them bring the sweet with the bitter;</td>
<td>WISDOM IS A HEAVY OBJECT</td>
</tr>
<tr>
<td>But utterances remain utterances;</td>
<td>SADNESS IS A HEAVY OBJECT</td>
</tr>
<tr>
<td>I did never hear that a sick heart is cured with intoxicating words</td>
<td>GRIEF IS A CREDITOR</td>
</tr>
<tr>
<td></td>
<td>PATIENCE IS A LENDER</td>
</tr>
<tr>
<td></td>
<td>WORDS ARE FOOD (HAVE A TASTE)</td>
</tr>
<tr>
<td></td>
<td>WORDS HAVE A PHYSICAL FORCE/POWERFUL</td>
</tr>
<tr>
<td></td>
<td>A SAD HEART IS THE OBJECT OF SICKNESS</td>
</tr>
<tr>
<td></td>
<td>SADNESS IS A DISEASE</td>
</tr>
<tr>
<td></td>
<td>WORDS ARE MEDICINE</td>
</tr>
<tr>
<td></td>
<td>WORDS ARE ALCOHOL</td>
</tr>
<tr>
<td></td>
<td>HEALING SADNESS IS HEARING WORDS</td>
</tr>
</tbody>
</table>

The following table provides the conceptual metaphors of the ST and the conceptual metaphors of the TT.

Table 4. **ST conceptual metaphors versus TT conceptual metaphors**

<table>
<thead>
<tr>
<th>ST Conceptual Metaphors</th>
<th>TT Conceptual Metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td>OCCUPYING IS STEALING A PRECIOUS OBJECT</td>
<td>OCCUPYING IS STEALING A PRECIOUS OBJECT</td>
</tr>
<tr>
<td>THE OBJECT OF OCCUPATION IS A PRECIOUS OBJECT</td>
<td>THE OBJECT OF OCCUPATION IS A PRECIOUS OBJECT</td>
</tr>
<tr>
<td>PATIENCE IS BEARING A HEAVY OBJECT</td>
<td>A SMILE IS A PIECE OF ART</td>
</tr>
<tr>
<td>A VERDICT IS A HEAVY OBJECT</td>
<td>SMILING IS PRODUCING A PIECE OF ART</td>
</tr>
<tr>
<td>FEELING SORROW IS CARRYING A HEAVY OBJECT</td>
<td>WORDS HAVE PHYSICAL DIMENSIONS</td>
</tr>
<tr>
<td>SADNESS IS A HEAVY OBJECT</td>
<td>(BORDERS)</td>
</tr>
<tr>
<td>GRIEF IS A CREDITOR</td>
<td>WISDOM IS FOOD</td>
</tr>
<tr>
<td>PATIENCE IS A LENDER</td>
<td>WISDOM IS A HEAVY OBJECT</td>
</tr>
<tr>
<td>PATIENCE IS A POOR PERSON</td>
<td>FEELING SORROW IS CARRYING A HEAVY OBJECT</td>
</tr>
<tr>
<td>WORDS ARE FOOD</td>
<td>SORROW IS A HEAVY OBJECT</td>
</tr>
<tr>
<td>SADNESS IS A BRUISE IN THE HEART</td>
<td>GRIEF IS A CREDITOR</td>
</tr>
<tr>
<td>A SAD HEART IS THE OBJECT OF BRUISE</td>
<td>PATIENCE IS A LENDER</td>
</tr>
<tr>
<td>WORDS HAVE A PHYSICAL FORCE</td>
<td>WORDS HAVE A PHYSICAL FORCE</td>
</tr>
<tr>
<td></td>
<td>WORDS ARE FOOD</td>
</tr>
<tr>
<td></td>
<td>A SAD HEART IS THE OBJECT OF SICKNESS</td>
</tr>
<tr>
<td></td>
<td>SADNESS IS A DISEASE</td>
</tr>
<tr>
<td></td>
<td>WORDS ARE MEDICINE</td>
</tr>
<tr>
<td></td>
<td>WORDS ARE ALCOHOL</td>
</tr>
<tr>
<td></td>
<td>HEALING SADNESS IS HEARING WORDS</td>
</tr>
</tbody>
</table>
Findings

The results of the analysis show that there are slight changes in the content of the ST; but these changes did not influence the conceptual content of the image as a whole. They rather influenced certain components. To clarify, the translator’s concern with the poetic style of the passage left an impact on certain components of the ST’s metaphoric patterns, with the result of causing mild loss in certain components and shifts in other components. Enani’s aim was to preserve the stylistic feature of the ST without damaging its metaphoric content. For this end, the translator preserved the basic conceptual metaphors that breathe life into the conceptual content of the main images like the extended metaphor of ‘EMOTION AS A PERSON’ (an ontological metaphor) and the metaphor of ‘OCCUPYING A COUNTRY AS STEALING A PRECIOUS OBJECT’ (structural metaphor).

The resulting change in the metaphors of the ST took three forms: marginal loss in ST conceptual metaphors, slight shifts in ST conceptual metaphors and creating new conceptual metaphors in the TT. For instance, there are some shifts in some components of a limited number of conceptual metaphors as in changing the SD concept of the conceptual metaphor ‘A SAD HEART IS THE OBJECT OF BRUISE’ to ‘A SAD HEART IS THE OBJECT OF DISEASE. Also, the conceptual metaphor “WORDS HAVE A PHYSICAL FORCE” was changed into “WORDS ARE ALCOHOL/HAVE AN INTOXICATING EFFECT”.

The conceptual metaphor which depicts ‘SORROW AS A PHYSICAL FORCE’ (an image schema) was changed to the structural metaphor which sees ‘SORROW AS A DISEASE’. Also, in an attempt to come up with words that respond to the stylistic component of the wisdom, the TT introduced novel metaphoric structures to the metaphoric component of the ST, as in the case of the following metaphors: ‘A SMILE IS A PIECE OF ART’, ‘WORDS ARE MEDICINE’, ‘HEALING SADNESS IS HEARING WORDS’. It is noticed that the novel metaphoric patterns which were incorporated with the metaphoric fabric of the ST are in harmony with the conceptual domains of the individual metaphors and the image as a whole. The following table provides an analysis of the changes in the ST data due to the translator’s keenness to reflect the style of the ST:

<table>
<thead>
<tr>
<th>Loss in ST Conceptual Metaphors</th>
<th>Shifts in ST Conceptual Metaphors</th>
<th>New TT Metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td>PATIENCE IS BEARING A HEAVY OBJECT</td>
<td>A SAD HEART IS THE OBJECT OF A BRUISE</td>
<td>A SMILE IS A PIECE OF ART</td>
</tr>
<tr>
<td>A SENTENCE IS A HEAVY OBJECT</td>
<td>SADNESS IS A ABRUISE IN THE HEART</td>
<td>SMILING IS PRODUCING A PIECE OF ART</td>
</tr>
<tr>
<td></td>
<td>WORDS HAVE A PHYSICAL FORCE</td>
<td>WORDS HAVE PHYSICAL DIMENSIONS (BORDERS)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>WISDOM IS FOOD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>WISDOM IS A HEAVY OBJECT</td>
</tr>
<tr>
<td></td>
<td></td>
<td>WORDS ARE MEDICINE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>WORDS ARE ALCOHOL</td>
</tr>
<tr>
<td></td>
<td></td>
<td>HEALING SADNESS IS HEARING WORDS</td>
</tr>
</tbody>
</table>
Discussion: Compensation by Metaphor Amplification

It is clear from the previous analysis of conceptual metaphors that the ST metaphors have a simple, cultural-free content and involve no cognitive or cultural complexities or issues, which means that they can be reflected in the TL without any mutation in their content, and it is also clear that Enani was very careful not to influence the conceptual content of ST metaphors. Nonetheless, the ST metaphoric content went through slight changes that appeared as a result of using the strategy of amplification for stylistic reasons. Almanna (2016) defines amplification as a local translation strategy which involves extending the ST component by “by the addition of some elements to it” (2016). This analysis reveals that, irrespective of Enani’s endeavour to provide an accurate translation of Shakespeare’s metaphoric language, the translation was influenced by empirical factors on the level of the ST and the translator’s approach to translating it into the TL. These factors include the stylistic properties of the ST and the translator’s scholarly and professional framework which has eventually shaped his skopos.

In his academic research and critical studies, Enani (2016; 2020) has always highlighted the importance of reflecting style in translating works of literature. The translator’s use of the strategy of amplification came as a successful procedure to compensate for an inevitable loss in the stylistic component of the ST which may have emerged due to a very strict representation of every single conceptual metaphor. What the translator did was to preserve the main conceptual metaphoric patterns and extend some of them to add a rhythmical flavour to the TT. Some ST metaphors were amplified and used as a means for fulfilling a certain stylistic aspect, instead of being an end which may cripple the endeavours of a translator to create a TT response that simulates the spirit of the ST.

There is a general assumption that adopting a ST-oriented approach to translating a certain text may succeed in reproducing the conceptual content of the ST at the expense of submerged textual features like the ST’s stylistic component. The discussion has revealed that the translator succeeded in striking a balance between these two components by building on the ST conceptual metaphors to recreate the stylistic effect. This type of translation is neither a loose adaptation inspired by a TT-oriented approach, nor a fettered translation that follows a strict ST-oriented approach. It involves exerting additional efforts by the translator to compensate for a possible loss in the style of the ST. The translator has endeavoured to reflect translation as an act of gaining rather than losing, and a simulation of the original text both in body and spirit, while not losing track of the principle of accuracy which is the measure for academic translations.

Conclusion

Translators of Shakespeare, and literature in general, are faced with myriad challenges that include, but are not limited to, processing the metaphoric language of the ST and reflecting its stylistic features. Translating literary metaphors may not necessarily be a source of cognitive challenge for the translator. Rather, it is a conceptual process which is affected by experiential factors like the stylistic aspects of the ST and the skopos of the translator (Younis, 2017). Conceptual metaphor analysis functions as a microscope for unveiling minute details about what happens during the process of translation because in a translation which may seem fully accurate at a first glance it is noticed that the mutation that influenced the ST content during the process of
translation did not disrupt the image, as a whole. Rather, it left an impact on smaller elements of the image like the SD or TD of the ST’s conceptual metaphors.

Accordingly, it is more objective to view the translation of metaphor as a conceptual process rather than a cognitive challenge. This process is under the influence of the translator’s approach to their ST in general whether they are concerned with the stylistic aspect of the ST or any other aspects. Regardless of the translator’s commitment to a precise translation of the ST metaphors, the product of the translation process will continue to be subject to other factors such as the translator’s cognitive orientation as well as empirical factors that are grounded in the ST properties. Finally, the analysis above reveals that the strategy of amplification can be effective in maintaining the metaphoric content of the ST without disrupting its stylistic properties. It is worth mentioning that Enani’s extension of the ST conceptual metaphors required additional cognitive effort on his part but certainly the extended components were relevant and added cognitive as well as stylistic value to the TT without distorting the ST content or style. The new source domains, target domains or basic conceptual metaphors that were introduced to the metaphoric content were well contextualized and flow naturally and smoothly in the Arabic language TT.

About the Author:
Dr Lamis Ismail Omar is Assistant Professor of Translation and EFL at Dhofar University, Oman. She holds a doctorate in Translation Studies from Durham University, the UK. She taught translation, conference interpreting, EFL and literary criticism at Damascus University, and she also has long professional experience in English/Arabic translation and conference interpreting. Her research interests include translation and conference interpreting, the conceptual theory of metaphor, Shakespeare’s metaphors as well as teaching English as a Foreign Language.
https://orcid.org/0000-0003-0246-5613

References


The Mediterranean World and the ‘Turk’ in Shakespeare’s Representation of the British Empire

Houria HALIL
Department of English, Faculty of Arts and Languages
University Abderahmane Mira
Bejaia, Algeria

Bouteldja RICHE
Department of English, Faculty of Arts and Languages
University Mouloud Mammeri
Tizi Ouzou, Algeria

Abstract
This research explores Shakespeare’s representation of the so-called British Empire in its contact with other jostling empires, most notably the Ottoman Empire in the Mediterranean. To this end, four of Shakespeare’s Mediterranean plays Othello, the Moor of Venice (1603), The Merchant of Venice (1596), The Tempest (1611), and Cymbeline (1611) are taken understudy. By considering the Postcolonial historicist approach developed by literary scholars such as Stephen Greenblatt and Edward Said, the research argues that the issues of imperial relationships in Shakespeare are not solely centered on the transatlantic colony of Virginia, but it was also extended to the Mediterranean basin. The latter, during Tudor England and, later, Stuart Britain had much more trade and diplomatic activity than on the Atlantic seaboard. This economic activity created a cosmopolitan zone of contact wherein people of the Orient elbowed people from the West. This encounter gave rise to a pre-modern form of Orientalism, which is reflected in Shakespeare’s celebration of marital-cum-political endogamous relationships in his four plays mentioned earlier.

Keywords: British Empire, endogamy, exogamy, Mediterranean world, political alliances, representation, Shakespeare’s plays, ‘Turk’

Introduction

From the Elizabethan period and throughout the seventeenth century, Britons, from England to Wales and Scotland to Irish settlements increasingly came into contact with the civilization of Islam, best represented at that time by the Ottoman Empire or the Turks. This civilization was experienced mostly through trade in the Mediterranean basin and a growing interest in Arabic and Hebraic studies. The story of Shakespeare’s Elizabethan England and later Stuart Britain with the Orient, written in the early modern era, as a result of their contact, did not run solely as a love story, but also as a story of hostility and armed conflict with contingent alliances in the war-time context of a religiously divided Europe. As all records dealing with human contact across religious, ethnic, linguistic, and national borders, its complexity emphatically gives the lie to those who would see Oriental countries and the West as locked up in perpetual conflicts (Maclean & Matar, 2011).

The tension between the West and the Orient in the pre-modern period began mainly after the decisive victory of the Ottoman Empire over the Byzantine Empire, the world’s most enduring European empires, in May 1453. This critical historical event radically changed history, causing a new flare-up of tension between European Catholics and the Ottoman Muslims. Suddenly, the latter acted as a gatekeeper with a monopoly over commerce with the Far Orient. Therefore, while they were seeking to discover other trade routes to get access to Oriental goods, Europeans were obliged to accept the accomplished fact of Turkey as a commercial hub of global industrial, business market activity. Naturally, the Ottomans’ control of the gates to the Orient led to their inevitable military confrontations with European powers. These confrontations came to a head with the expulsion of the Moors from Spain in the last decade of the fifteenth century. The crusading wars of yore, that is to say, the Medieval Christian-Muslim bloody confrontations had taken a new shape in the pre-modern era with its two champions, Spain and Turkey. The latter employed religion as pretexts for reviving the glory of the Roman Empire and Byzantium, respectively. Sustaining this drive to empire building is an economic system based on what some economists came to call the ‘political economy of plunder’ (Jablonski & Oliver, 2013).

The conflict between the Spanish Empire and the Ottoman Empire took a much more complex turn with the religious split between Catholics and Protestants that the Reformation brought it out in the early decades of the sixteenth century. The emergent ideology of nationalism that largely energized the Reformation made religious affiliations less critical, and therefore much more difficult to mobilize than the concept of ‘nation’ as the new religion in a war-torn Europe. In this age, the conflict of interest did not give rise only to a grand-scale warfare, but also to the propagation of piracy and corsair operations. This culminated in the battle of Lepanto in 1576 where the Holy League scored with what looked like a decisive victory to the Ottomans celebrated all over Europe. However, it marked a stalemate wherein the parties in conflict resorted to piracy and corsair activities as another way of making war.

Having inherited a financially ruined, socially divided, and religiously fragmented realm or imperium as Henry VIII referred to England, the last Tudor monarch, Elizabeth I, sponsored piracy and corsair activity sometimes openly to parry for the shortage of government funds.
However, this activity was encouraged by Elizabeth I not only to meet the financial needs of her kingdom, but also to counter the Spanish domination of the trade routes and Philip II’s threat to the territorial sovereignty of England. This Spanish menace was fostered by Philip II’s pretence to be the heir to the English throne after the decease of his wife, Mary Tudor. In addition to her support to the corsairs or pirates, Elizabeth I played the card of matrimony to set her two menacing belligerents, France and Spain, at loggerheads. Besides, she opened at the same time diplomatic relationships with the Ottomans in response to the threat of both the abovementioned. Indeed, it was during the reign of Queen Elizabeth I that the diplomatic and commercial relations with the countries along Mediterranean shores, from Morocco to Turkey and even further, were set on the way. These relations culminated in the creation of chartered companies. Among these, we can mention the Turkey Company (1581) renamed later, in 1592, the Levant Company; the Barbary Company (1585); and the East India Company (1600), by far the most important of the companies that received the royal charter to trade with the Eastern regions (Maclean & Matar, 2011).

The next monarch to the English throne, James I, reversed the political rapprochement with the Ottoman Empire that Elizabeth I had established during her long, turbulent reign (1558-1603). This new political episode between Britain and the Ottomans came after the normalization of political relationships with Spain in 1604 at the accession of the Stuart King to the English throne. James I not only sought to revive the mythical Empire of Britain, but also attempted to restore peaceful relations in war-torn Europe through matrimonial alliances. During his reign, James I made the bid to marry his sons, Henry and later Charles, to the princess of Spain. James I’s matrimonial policy turned out to be a partial success. While his daughter Elizabeth was married to the German Palatinate Prince, he never succeeded in getting one of his sons into wedlock with the Spanish princess. Overall, this reshuffling in British foreign policy was translated into attempts to contain the piracy in the Mediterranean through navy patrols. However, despite James I’s aggressive attitude towards the Muslim countries on allegations of piracy, commercial exchange in the Mediterranean basin was never halted. We would say that it even increased in volume.

Corsair activity brought prizes and slaves to the Mediterranean ports to be bought and sold. In doing so, they were paradoxically stimulating the very trade that piracy was supposed to hinder. Corsairs or pirates were indeed responsible for the traumatic experience of enslaved crews and passengers on both the North and South sides of the Mediterranean. Still, it is also true to claim that they made possible close cross-cultural encounters and the flow of capital. The capture of human beings, who were reduced into slavery, primarily covered in reported captivity narratives. These narratives stimulated the interest of the English in those geographic zones of the Mediterranean. Those zones, known as the Barbary Shores, were taken under the Ottoman control. We assume that the reputation of the Mediterranean region as a broad zone of contact for Elizabethan England and Stuart Britain largely justifies the prevalence of the Mediterranean settings in Shakespeare’s drama. It is in this contact zone, where empires elbowed their way to prestige and world dominance, the two distinct ideas of Empire in Tudor/Elizabethan England and Stuart Britain were being shaped, following with contingent political alliances. As a dramatist hired out first to Queen Elizabeth I and then to King James I, Shakespeare holds the mirror to his royal patrons’ singular vision of Empire. For Elizabeth, an Empire is first and foremost, national,
religious and, political sovereignty. In contrast, for James I, an Empire is most of all, a restoration of mythical Britain in all its territorial integrity.

**Literature Review**

In this research, we would argue that in tackling the notion of Empire in his plays, Shakespeare is not concerned solely with the transatlantic zone of contact as some postcolonial critics (Brown, 1985; Hulme, 1986; Greenblatt, 1989, 1991; Ashcroft Bill et al., 1989; Willis, 1989; Skura, 1989; Knapp, 1992; Gillies, 1994, etc.) are very often prone to claim. This transatlantic-centered reading of Shakespeare in empire studies has overlooked the influence of the Mediterranean as a zone of contact on the vision and representation of Empire in Elizabethan England and Stuart Britain. We would also contend that Shakespeare’s setting of some of his major plays in the Mediterranean must not be offhandedly dismissed. If the Mediterranean region holds such interest for Shakespeare, it is for obvious historical and apparent reasons. One of these is that Italy is the birthplace of the Renaissance, the ideas of which had already reached England/Britain’s shores by the time Shakespeare had assumed the recognized title of a dramatist. The religious rift with the Pope notwithstanding, the Mediterranean is also the seat of ancient Greek cities and the Roman Empire whose celebrated heroes and heroines are deployed by Shakespeare in his Roman and Greek plays to defend the citizenship virtues of a country aspiring to the status of an Empire.

Moreover, the Mediterranean saw the flowering of that ‘primitive’ Christianity under Constantine, which England/Britain yearned to go back to, just as it wanted to restore the Empire of Britain founded by Brutus, grandson of that mythical Trojan founder of Rome called Aeneas. Most importantly, the English and British, under the political, economic circumstances, were forced to ‘look east’ towards the Mediterranean basin wherein the powerful empires of Europe and the Orient were jostling with each other to establish their dominance. And naturally, Shakespeare could not remain blind to the importance that this cut-throat competition for imperial prestige holds for the definition of the place of England/Britain amongst the rest of empires. This representation of Elizabethan England and Jacobean Britain as empires, which would be contended in this research, is carried out mostly in oppositional terms in the sense that it is the most alien. In other words, it is a culturally distant Empire in the Mediterranean where the Ottoman Empire or the Turks provided to it a perfect contrastive foil. This contention will appeal to four significant plays by Shakespeare, *Othello, the Moor of Venice* (1603), *The Merchant of Venice* (1596), *The Tempest* (1611), and *Cymbeline* (1611), using a Postcolonial historicist approach.

Accordingly, drawing on the historical and political atmosphere of the sixteenth and seventeenth centuries, this study aims to re-read the plays mentioned above in the light of the historical/political moment in which they were written and performed. This study principally departs away from the traditional literary studies. It does not focus only on the text but also examines the outside factors (biographical, cultural, historical, political, etc.) that may contribute to the making of a literary work. Moreover, since the focus is placed on the encounter with the ethnic Other, this historicist approach is given a postcolonial touch in its appeal to Edward Said’s orientalist theory.
Results and discussion: Texts in Contexts

In the plays mentioned above, Shakespeare gives many hints as to how Muslims were present in the mind-set and imagination of Londoners. Whether in these plays or the remaining ones, the social, physical, economic, political, and human geography of the Mediterranean basin figures prominently on the stage of Shakespeare’s Globe Theatre. In hindsight, the Mediterranean presence in Shakespeare’s plays written during the Elizabethan period could have a political and economic significance. The Kingdom of England, long ruled by Queen Elizabeth I, was plagued by many severe domestic and foreign problems. The prolonged Anglo-Spanish conflict had plunged the government deeply into debt that demanded the breaking into new markets, including slave trading in Spanish overseas territories, and an international diplomatic offensive to weave alliances with the principal enemy of its enemy, the Ottoman Empire. Religious tensions had reached their heights in the 1570s and the 1580s with the growth of Puritanism and the threat of aggressive Catholic action supported from abroad (Patterson, 1998). These dire circumstances offered Elizabeth I no other alternative but to seek political and economic cooperation and assistance from the arch-enemy of Christendom, the Ottoman Empire. Such a political overture was seized by both hands by the Turks, for as Wood (1964) put it so well, “the Sultan saw in Elizabeth I a potential ally against Spain, and said that he would never expel from his Porte the foes of his foes” (p. 14). In this case, we can assume that it is in this war-time context and the mutual interests, which surpassed religious differences, that Sultan Murad III (1574–95) issued, in 1580, a formal trading license to the English nation as a whole.

*Othello* holds out a distorting mirrored to all these intricate events. The play was first performed at the court of King James I on November 1, 1604. It was written during Shakespeare’s significant tragic period, marked by the writing and performance amongst other plays of *Hamlet* (1600), *King Lear* (1604–5), *Macbeth* (1606), and *Antony and Cleopatra* (1606–7). *Othello*, which is a play, set in the Mediterranean, intended to portray the wars between Venice and the Ottoman Empire about the island of Cyprus. This can be a hint or suggestions with parallels to Anglo-Spanish relationships. This research reveals the kind of complicated relationships Elizabethan England and later Jacobean Britain entertained with the Turks. Othello is the one play in which Shakespeare draws a shifting and condensed image of the ‘Turk’ and the Moor during the Elizabethan and the Jacobean periods due the reshuffling of political alliances in Europe.

As an allegory, the reference to the ‘turbaned Turk’ and ‘most worthy signor’ can be rightly held as a reference to the Ottoman Sultan ‘Grand Signor’, Murad III, and correlatively to the Ottoman Empire that he represents. It is right to note that during the Elizabethan and Jacobean periods, and for nearly two centuries later, the word ‘Turk’ was such an umbrella term that covers a range of meanings included all the ethnic groupings who belong to the Muslim world. Othello, the Moor of Venice, was referred to in the play as a ‘Turk’ because of his Turkish origins. Even Europeans, whose behaviors did not conform to the European ways of life, were disparaged as Turks. Hence, whether Othello was taken for a converted Moor or a European wearing a disguise as in (black) masques of the type produced by Jonson, we can see that he cannot escape from the extensive reference range of the ideological notion of ‘Turk’. This notion largely accounts for
Othello’s rehearsal of his tragic conversion at the end of the play when he stabs himself to death for doubting the purity of the iconic figure of Desdemona. It has been said that a ‘good Indian is a dead Indian.’ This adage seems to be true for Othello the Turk/Moor, who invites the comparison in the following extensive citation wherein he confesses his guilt:

Soft you; a word or two before you go/ I have done the state some service, and they know’t – No more of that. I pray you, in your letters,/ When you shall these unlucky deeds relate speak of me as I am; nothing extenuate,/ Nor set down aught in malice./ Then must you speak/ Of one not easily jealous, but, being wrought,/ Perplexed in the extreme; of one whose hand,/ Like the base Indian, threw a pearl away/Richer than his tribe; of one whose subdu’d eyes,/Albeit unused to the melting mood,/Drops tears as fast as the Arabian trees their med’cinal gum. Set you down this:/ And say besides that in Aleppo once,/ Where a malignant turban’d Turk/Beat a Venetian and traduc’d the state,/ I took by th’ throat the circumcised dog, and smote him – thus. (1997, I. v, pp. 341-355)

Othello’s self-comparison with the ‘base Indian’ or “Judean” was incapable of appreciating European Christian civilization at its real value, and his inherent incapacity to convert to the good faith truly puts him outside the fold. To compensate, he tragically strove to join it by an exogamous, wealthy marriage. We understand that the ‘Turk’ would do better to know that he is out of place in Elizabethan England and Stuart Britain, notwithstanding the out-of-nature alliance that Venice/Tudor England made with the Grand Signor leads us to draw to the suggested parallel between Desdemona and Elizabeth I.

It is worth noting that matrimonial arrangements in the pre-modern period went hand in hand with political interests. As previously observed, history tells us that Queen Elizabeth I, and mainly King James I, more or less dexterously, played at this game in the bridal market. This matrimonial market, as shown in Othello, was marked by deregulation since Desdemona is so impressed by the bravery and military might of the old Moor/Turk. Then, she falls in love with him despite all the social uproar that this love arose among the Venetians/English. The heroics of the Moor/Turk made, temporarily at least, the feeble Venetian Senate/English Parliament ready to turn a blind eye to what the public in general and Brabantio, Desdemona’s father, in particular, consider as an unacceptable exogamous or anomalous marriage. In this case, as we understand, Desdemona/Elizabeth I have already had her say in this politically colored type of union with the Moor/Turkish Sultan of the moment. Her consent to a matrimonial/political alliance with the Turk/Moor could by no means be gainsaid by widespread outcry or the Senate in a war-time context like the one in which Venice/England had found itself. Historically, Elizabeth I’s convergence with the Grand Signor in the 1580s is parallel to the rapprochement of Venice/Desdemona with the Turks in the victory of the Holy Alliance League in Lepanto in 1571. Both the English and the Turkish Sovereigns were frowned upon by the rest of Europe, most notably the Catholic part of it, and to all evidence, Shakespeare came round to this view in compliance with James I’s reshuffling of political alliance following his accession to the English throne in 1603.
Contrary to Prince Henry, who advocated the continuity of the aggressive politics in continental Europe, mainly against Spain, carried out during Elizabeth I, James I adopted a peaceful, if not a pacifist stance, seeking to live in concord with the neighboring states, both Catholic and Protestant. However, this pacifism was not abided by when the presumably restored Empire of Britain dealt with the Orient, most notably its Muslim part. Indeed, as soon as he was crowned as the King of England, James I decided to put an end to piracy and corsair activity, that Elizabeth I clandestinely encouraged. This activity constituted a thorn in the Spanish Emperor’s side for a very long time. This fight against piracy was focused mostly on corsair activity in the Southern shores of the Mediterranean on whose corsairs he shifted the blame for the disruption of trade. Corsair activity, which became a major sector of what historians called ‘the economy of plunder’, could not be attributed, as a particular feature or defect, to a specific ethnic grouping. James I’s change of politics eventually led to Robert Mansel’s attack on Algiers in 1620 to redress by force the harm caused to British trade by the increasing depredations carried out by its corsairs.

Naturally, this shift in geopolitical strategy shapes Shakespeare’s representation of characters across ethnic groupings in Othello. All exciting love stories, it is true, go wrong. However, in the case of Othello and Desdemona, their love story or romance goes wrong mostly for political and ethnic reasons, somehow in the manner of Romeo and Juliet, and with the erasure of the reconciliation scene that marks comedy. Othello and Desdemona’s romance is an exogamous romance decried by the public as a monstrous match though it has been politically validated for military expediency. This public outcry finds its way in Iago’s waking alarm addressed to Brabantio, seemingly not watchful enough of the ‘chattel’ of his Aristotelian type of household:

Zounds, Sir [Brabantio] you’re robb’d; for shame put on your gown;/ Your heart is burst; you have lost half your soul./ Even now, now, very now, an old black ram/Is tupping your white white ewe./ Arise, arise; Awake the snorting citizens with the bell,/ Or else the devil will make a grandsire of you/ Arise I say. (1997, I. i, pp. 84-90)

The charivari that Iago raises is rife with this type of foul language that characterizes the exogamous relationship of Othello and Desdemona, which is assumed to be ‘bestial’ and devilish, since it defies the natural order of things and norms related to marriage. What we have noticed at this point is that Shakespeare’s motivation of the characters is primarily political, because of the transition context in which the play was written and performed. If the attacks on the unnatural alliance of Othello and Desdemona are explicit in terms of both ethnic belonging and age, the sexual advances of Roderigo, the gulled gentleman, are no less so. Roderigo’s Spanish-sounding name makes the erotic triangle assume a political shape with three characters, Desdemona, Othello, and Roderigo, with suggested spatial parallels: England/Britain, the Ottoman Empire, and the Spanish Empire, respectively. Much has been assumed in critical literature about Iago and what he stands for, overlooking in the process that this character is partly moved to action by the money, the Spanish capital, which he gets from Roderigo to procure him the sexual favors of Desdemona. On the whole, the characterization of Iago is marked by displacement. In the play, he shifts from
a character of comedy in Venice, to a hero of the tragic texts that he weaves himself. It carefully
knots in Cyprus, being fully aware of the bad reputation that his country has earned abroad.

In European political literature, Venice is named as Turkey’s courtesan because of the
volatility of her diplomacy, which was much more guided by economic interests than moral or
religious principles. For example, just after the victory of the Holy League at Lepanto in 1571,
Venice hastened to sign a treaty with the Ottomans by accepting to pay tribute to the beaten enemy
in exchange for trade advantages in the territories of the Ottoman Empire. This can reflect Tudor
England whose Queen was dismissed as a ‘camp whore’ by Philip II, the Spanish Emperor of the
time. This dismissal came after Philip II’s unsuccessful attempt to win her hand as a marital
replacement for his deceased Catholic wife, Mary Tudor or Bloody Mary, a half-sister of Elizabeth
I. Therefore, Roderigo might be a familiar comic character, a dupe that Iago twists around his little
finger, and in return for money, he promised falsely to get him in bed with Desdemona. However,
in the context of the Spanish-English conflict of the period and how Elizabeth I played the marriage
card to avert the Spanish invasion temporarily, Roderigo’s sexual advances are not just things of
which Shakespeare invites his contemporary to make a joke. Indeed, he might well be a
representative of the many Spanish ambassadors or emissaries, such as Feria. They were kept on
the run in the English Court to win Elizabeth I over in the cut-throat competition in the marriage
market that she saw a real threat to her and her realm.

Shakespeare’s double plot in Othello makes it clear that the exogamous alliance of Queen
Elizabeth I with the Ottomans /Turks is mortal in the long term. However, it might have served in
a short term to ward off the threat of the Spaniards to the English shores. According to Brotton
(2016), “Sir Francis Walsingham’s plan was ultimately successful. The Ottoman fleet movements
in the eastern Mediterranean fatally split Phillip II’s Armada” (p. 01). Thus, the storm that
dispersed the Spanish Armada along the English shores in 1584 hinted at by Shakespeare in
Othello in the dispersal of the Ottoman fleet engaged against the Venetian outpost ‘Cyprus’ might
be providential. Still, it can surmise that the events might not have taken such a happy turn without
the Grand Signor’s military threat on Spanish territories in the Mediterranean. Queen Elizabeth
I, the ‘confederate’ of the Turks as the Pope called her, signed a treaty with the Ottomans in 1581.
This treaty was received “with outrage and protest by European diplomats, who accused Elizabeth
of selling out to the Turkish infidel” (Vitkus, as cited in Waite, 2013, p. 1256). In the final analysis,
if marriage, in general, is perceived as an adventure, in Othello, it is portrayed as a wild sea
adventure foreboding the tragic end of the play. Desdemona and Othello meet in Cyprus as newly-
weds. Still, the regained civil peace is short-lived for the couple. Then, it is soon submitted to the
trials and tribulations of married life by those very forces, which have hounded them in Venice.

As suggested above, Venice the Serenissima (the Serene) earned the bad reputation of
being the Turk’s Courtesan, just as England was called out by the name of perfidious Albion in
the international context because of their supposedly diplomatic sleights of hand and infidelities
as far as alliances are concerned. In Othello, Shakespeare gives a knowing wink at these pejorative
epithets attached to the names of Albion (Britain) and Venice. Still, he cares to shift the blame of
marital, political infidelity to Othello/ The Turk who is accused of having lacked faith in honor of
his wife, Desdemona/Elizabeth I. Iago’s/Shakespeare’s plot against Othello would have certainly backfired if he had not all too easily given heed to the sexual defamation of Venice and her women. Desdemona’s liberal behavior with males, most notably her friendship with Cassio, Othello’s dismissed lieutenant, is far removed from what Othello expects from women in his original culture. This gap in perceptions strengthened his ocular delusion, leading him gradually but surely to subscribe to Iago’s scandalous gossip that Venice/England and their women are infidels. However, the moment that Othello starts to believe in this defamation and name-calling, he backslides, at least in the eyes of the audience, which holds Desdemona/Elizabeth as an icon of purity and fidelity, to his original state as a terrible and murderous ‘Turk’. In this concern, the play illustrates perfectly the saying that ‘what is bred in the bone will come out in the flesh’.

Only suicide, the supreme sacrifice, can halt Othello’s reversion to his atavistic nature as a ‘Turk’ that he keeps fighting inside himself and outside. Therefore, the tragic flaw of the presumably perfect Othello, that is to say, his *hamartia*, is doubt about Desdemona, portrayed, in the play, as an icon who has misplaced her love in an aging impostor infidel. As a devil incarnate, Iago is a popular figure of the Elizabethan and Jacobean theatre. Still, as a stand-in, for Shakespeare, he is not irredeemable because of the part he played in testing the faith of Othello in Desdemona and in uncovering Othello’s inherent infidelity as a convert. It is noted that Othello is on the point of being recalled to Venice in disgrace with the Senate when he commits the unpardonable sin of murdering his wife. The tragic irony is that the warlike convert Othello recruited to fight on the war front (the extraneous invading Turks (Ottomans and Spaniards) and home. However, by stamping out the disturbance of civil peace, he comes to realize in the final recognition and cathartic scenes that a Turk remains at heart a Turk notwithstanding the enthusiastic show of his conversion. Othello’s confession regarding his preposterousness and suicide, we would say ritual expulsion, come as a welcome relief to fears of miscegenation and pollution of the Venetian/English/British breed.

Othello’s discharge of his command of Cyprus in a Roman-like manner and his replacement by the Florentine Cassio, whose unconditional love of Desdemona puts his life in jeopardy, give a new historical twist to the play. Britain, as a country, is often imagined as an outpost of the Roman Empire, presumably founded by Brutus, the grandson of Aeneas, the founder of Rome. Through the excellent resistance that opposed the Roman conquest, Britain earned the political recognition of Rome as a sovereign state. James I sought to restore and celebrate this mythical state of Britain in his adoption of the posture as both a peaceful Caesar and Constantine in the war-torn Britain and Europe of the time. In this context, Cassio might easily be regarded as a representative figure of James I, who, through the shift he operated in his political alliances, redeemed the image of the perfidious Albion attached to Elizabethan England because of its desirable exogamous partnership with the Turks. As one of the King’s Men who is familiar with the dirty tricks of politics, Shakespeare/Iago undoes this unnatural alliance, exonerating Desdemona/Elizabeth I from all charges of infidelity and pinning the blame on the infidel ‘Turk’ for the tragic turn that their love story has taken.
At this stage, one has to say that *Othello* is not the only play by Shakespeare that looks askance at politically exogamous alliances of Turks and English/Britain women. In *The Tempest*, we remember, for example, Sebastian’s remonstrance of the King of Naples for having accorded the hand of his daughter, Claribel, to the King of Tunis. “Sir,” he says, “you may thank yourself for this great loss,/ That would not bless our Europe with your daughter, /But rather lose her to an African” (1997, II. i, p. 48). For Sebastian, the exogamous relationship seems to be disapproved by nature. On the homebound journey from Tunis, the King’s ship is wrecked by a storm on the shores of Algiers/Britain. Prospero, the Duke of Milan, who has found refuge there in Argiers/Algiers after his deposition by his brother, has provoked the storm through his agent Ariel in the act of revenge. The play climaxes with a reconciliation of the parties in conflict by an endogamous marriage of the King of Naples’s son, Ferdinand, with Prospero’s daughter Miranda. In this play performed in celebration of the union of James I’s daughter, Princess Elizabeth, with Frederick V, the Elector of the Palatinate, Prospero stands for King James I in his use of marital alliances as a strategy for peaceful resolution of conflicts in Europe.

Two other plays can be considered as typical examples of Shakespeare’s oppositional vision of Empire. One of these is *The Merchant of Venice* wherein global trade in oriental goods is contrasted with the triumph of Bassanio, a local gentleman, over his rivals, particularly Prince of Morocco, in the casket contest to gain the hand of Portia, an oblique reference to Elizabeth I. However, without the contest, the play dealing explicitly with the restoration of the Empire of Britain is *Cymbeline*. The latter takes us back to the resistance that the so-called Britons opposed to the Roman conquest. The triumph of the Britons over the Roman military forces of general Lucius at the battle of Milford-Haven can historically refers to Henry Tudor’s landing site in 1485. Then the play finds its climax in the political reconciliation of the Empire of Britain with the Roman Empire through the mediation of Lucius who ultimately receives the royal pardon of Cymbeline.

Cymbeline’s policy of peaceful co-existence in Europe finds an echo in King James I’s European-centred politics. Yet even in this play that tries to re-write the history of England/Britain in line with the British King’s notion of Empire, the Orient comes into play as to what European emperors should not be or do in lest they resemble the Turks that they combated. This oppositional representation of European empires comes through the mouth of a banished lord called Belarius. He criticises the over-ambitious and proud comportment of European emperors in front of Guiderius and Arvigarus, Cymbeline’s two sons stolen at infancy in retaliation for his banishment. As they prepare to enter a cave in a mountainous country in Wales, Belarius cheerfully addresses his two sons as follows:

A goodly day not to keep house with such/ Whose roof’s as low as ours! Stoop, boys; this gate/ Instructs you how t’ adore the heavens, and bows you/ To a morning’s holy office. The gates of monarchs/ Are arch’d so high that giants may jet through/ And keep their *impious turbans* on without/ Good morrow to the sun. Hail thou fair heaven! / We house i’ th’ rock, yet use thee not so hardly/ As prouder livers do. (1997, II. iii, pp. 1-7, our emphasis)
For the religious Belarius, just as for James I, whose point of view he seems to make his own, the one tragic flaw of European monarchs is their imitation of turbaned Turkish fellow monarchs in their warlike arrogance and strut. Significantly, the two stolen sons of Cymbeline, who soon returned to their father after their tutorial, learned this lesson in humility. Three parallels suggest themselves for Cymbeline’s royal family with King James I: Imogen for Princess Elizabeth, Guiderius renamed Polydore for the warlike Prince Henry and Arvigarius alias Cadwal for Prince Charles.

Conclusion
It follows from the above discussion that if the Mediterranean basin holds a strategic place in Shakespeare’s plays, it is not solely because it allowed him to ward off censorship as critics are all too quickly prone to claim, but also because it is historically the geographical place that shaped both the Tudor/Elizabethan and Stuart conceptions of Empire in its contact with the Other. The term Other is associated with the ‘Turk’, whose meaning stretched to include Ottomans, Moors, as well as Europeans who show behavioral impropriety as regards normative social and political Euro-Christian codes. As a transitional playwright, Shakespeare adjusts his representation of Empire, toeing the line of his two royal patrons, Queen Elizabeth I and James I, while trying to satisfy the expectations of his audience. Whether in comedies such as The Merchant of Venice and The Tempest, or tragedies like Othello, or historical plays such as Cymbeline, the Empire is represented in opposition to the prevalent conception of the ‘Turk’ prevailing in pre-modern times. In the final analysis, Shakespeare’s drama, across genres, portrays imperial relations in normative terms, advantaging endogamous Euro-centric over exogamous imperial relationships in the most crucial contact zone of the pre-modern period, which is the Mediterranean.

About the authors:
Houria Halil has been lecturing on English Literature and Civilization at the University of Abderahmane Mira of Bejaia, Algeria, since 2011. Her research interests are in the pre-modern area with a particular focus on Shakespeare. https://orcid.org/0000-0002-4829-4576

Bouteldja Riche is a professor at the University of Tizi-Ouzou, Algeria. In addition to teaching, he is a curriculum designer, textbook writer, and author of several books in French and English.

References


Upsurges of Timelessness: The Becket Tale between History and Dramaturgy in Tennyson’s Becket, Eliot’s Murder in the Cathedral and Anouilh’s Becket, or the Honour of God

Sahar Awadallah
Department of English Language & Translation
College of Science and Humanities, Jubail
Imam AbdulRahman Bin Faisal University, Dammam, Saudi Arabia

Abstract
The primary concern of this study is to explore the dramatization of the story of Archbishop Thomas a Becket, in three different plays by three prominent playwrights. These plays are Tennyson’s Becket, Eliot’s Murder in the Cathedral, and Anouilh’s Becket, or the Honour of God. The study examines the three plays in the light of their manipulation of the details of Thomas Becket’s contest with Henry II. The shifting relationship between the two men raised fascinating questions that were considered useful materials for playwrights. From the narrow confines of historical conflict, each of the three writers presented a unique artwork of a different dramatic vision. Through shedding light on the tale of the murder of Thomas Becket, this study highlights the significance of his fatal conflict with King Henry II to each of the three dramatists. First, it investigates how Tennyson’s primary purpose was to write a work of “documentary” authenticity. Then, this paper clarifies how Eliot’s interpretation of the play is a religious symbolic one. It also explores how Anouilh’s employed the Becket tale to present his perspective of the dilemma of twentieth-century man. Thus, the purpose of this paper is to demonstrate how the different interpretations of the story in the three plays are not only distinctive in themselves but are also, in varying degrees, relating the past to the present.

Keywords:  Anouilh’s Becket, Eliot’s Murder in the Cathedral, Historical Thomas Becket, Twentieth-century man’s dilemma

Cite as: Sriastuti, A. (2020). Upsurges of Timelessness: The Becket Tale between History and Dramaturgy in Tennyson’s Becket, Eliot’s Murder in the Cathedral and Anouilh’s Becket, or the Honour of God. Arab World English Journal for Translation & Literary Studies 4 (4) 84-96. DOI: http://dx.doi.org/10.24093/awejtls/vol4no4.7
Introduction

The story of Thomas Becket has this fascination by reason of its clear-cut theme of a firm friendship turning to bitter enmity and crowned by a heroic death. On a deeper level, also, it has a powerful appeal, when it is conceived as the resistance of spiritual leadership to secular domain, as the endeavour of a reforming monarch to overcome obsecrationalist and fanatical opposition.

(Knowles, 1971, p. ix)

In the year 1170, in the Canterbury Cathedral, Archbishop Thomas a Becket was murdered by four of King Henry II’s knights. Since then, Thomas Becket’s conflict with King Henry II has been the subject of many fictionalized accounts. This story of the most famous quarrel in Medieval English history, of the seven-year power conflict between the two stubborn antagonists who were formerly close friends, has furnished the dramatic material of notable plays. Though more than 800 years have passed since the murder of Becket, many playwrights were inspired to write their plays after reading his history. It has this fascination because of its clear-cut theme of a firm friendship turning to bitter enmity and crowned by a heroic death.

It was an interest in the different approaches to portraying the history of Thomas Becket that led to the writing of this paper. Since the twelfth century until the present time, the story of Thomas Becket has fascinated many writers. Hence, this paper focuses on the different interpretations of the Becket story, in three plays written by prominent playwrights. Those plays are Becket (1879), by Alfred Lord Tennyson, Murder in the Cathedral (1935), by the English dramatist and critic T. S. Eliot, and Becket or the Honour of God (1959), by the French dramatist Jean Anouilh. This study demonstrates that although these three plays seem similar in that they deal with the same story, they are incredibly different. The main differences lie in the vision and philosophy depicted in each of them and the themes, characterizations, and techniques developed.

Literature Review


Knowles (1971) maintains that the Becket story has a powerful appeal when it is conceived as the resistance of spiritual leadership to a secular domain, as the endeavor of a reforming monarch
to overcome obscurantist and fanatical opposition. The story, as Jones (1970) maintains, presents an essential aspect of:

the nature of power in society about the interaction between personal rivals,…Did Henry try to take advantage of the goodwill of his friend, or did Becket reject and attack the friend who had promoted him…to the second most powerful position in the land? (p.161-2)

Becket was a self-centered man. He was also a proud man, who had lived chastely (Robertson, 2012; Knowels, 1971), and had a contradictory character. He was “courteous, fascinating, liberal to the poor and immensely popular” (Hayter, 1966, p. 104). It was believed by historians and biographers that Becket was murdered because of his “typical expression of the familiar, extravagant, Angevin passion” (Cannon, 1997, p. 509). Therefore, the character of Thomas Becket has inspired more than one dramatist to depict their vision of his history in their plays. Through Becket, these writers, “Expressed, to themselves and to us, how the creative imagination personifies and forms images; and how it establishes communication with the reader” (Hayter, 1966, p. 104). Hence, the objective of this study is to explore how each of the three plays by Tennyson, Eliot, and Anouilh, deals with the Thomas Becket’s history from a different viewpoint.

A Historical Perspective

When Henry II came to the English throne, he recognized his need for an excellent chancellor. So, when Archbishop Theobald of Canterbury, whom Henry trusted to a great extent, introduced Thomas Becket to the King as one of his best clergymen, Henry instantly appointed him as his Chancellor. And in 1155, Thomas became Henry II’s first Chancellor. He was ambitious yet very energetic and intelligent. Describing Thomas Becket, Duggan (1957) maintains that he

was always standing outside himself, looking to see how a man in his position was expected to behave. His chastity and sobriety showed that he was not really devoted to a life of luxury; he thought the chancellor of the Great King of England should live splendidly and kept such a state as he considered fitting. (p. 129)

Becket’s loyalty, tireless energy, and administrative skills were so apparent to the King that he entirely depended on him. In a few months, Henry II and his Chancellor Thomas Becket became close friends. Although Becket was fourteen years older than Henry, the two men “became constant companions. They hunted together, ate and drank together, and shared adventurous excitement at a frenetic pace” (Jones, 1970, p. 1). The bond of friendship between the two men was so strong that no one ever imagined it would break later.

In April 1161, Theobald, Archbishop of Canterbury, died. Henry promptly thought of Thomas Becket as a successor to Theobald. Commenting on the reasons for Henry’s choice of Becket for the highly religious position, Alvarez emphasizes that:
Even before Becket became Archbishop, the relationship between the Crown and the Church was not cordial, owing to the King’s wish that the clergy and the Church should pay taxes to the Crown. Henry II thought that by naming his intimate friend archbishop, he would solve both problems. (P. 75)

Counting on Thomas’s loyalty and devotion to his position as a chancellor, Henry believed that he would then have an archbishop sympathetic with the Crown’s interests. Henry was not thinking of his personal interests only but of his people, too. He felt that by having his best friend and companion as the Primate of the country, he could build a more powerful England governed only by the King. Meanwhile, Becket knew his friend so well that he realized the purpose of appointing him as an archbishop. He was aware that Henry was thinking of making him serve the royal power and interests over the Church’s independence. Therefore, when Henry informed Becket of his intention to make him hold that position, Becket protested that he could not take hold of two conflicting offices by serving two masters simultaneously, both God and the King. But as Henry had no doubts about the change of Becket’s loyalty towards the Crown, he insisted on his decision. Thus, in 1161 at the age of forty-three, Thomas Becket became the Archbishop of England. However,

It was not easy for Becket to get used to the idea...he had lived in the household of a holy archbishop and he knew how seriously and devoutly Theobald has performed his duties. He knew what an archbishop should do. (Duggan, 1957, p. 170)

This new position was like a temptation for Becket to sell himself to his King and friend. But his loyalty was always where it should be.

Secular and ecclesiastical governments were two extremes at that time. So, to avoid the dilemma, once Becket became an archbishop, he relinquished his position as the King’s Chancellor. As soon as Thomas held the Archbishopric, both his thinking and habits underwent a significant change. Once he became an archbishop, to everyone’s surprise, he changed from a worldly man into one dedicated to the Church. So, he sold all his luxurious properties and gave his money away to the poor. He renounced his old life entirely and lived humbly. And soon, instead of helping the King, Thomas Becket became an obstacle to all his plans.

Becket’s change of life, however, has been a subject of debate. Knowles (1971), for instance, maintains that some biographers accused Thomas Becket of “alleged lack of consistency” and that others described his change as a part of “a consistent endeavor to suit his actions to the demands of his office for the time being” (p. 53). Knowles adds that some also described Becket as “a skillful actor who could play to perfection any part; to-day the extroverted jovial, efficient administrator, to-morrow the ascetic archbishop” (Knowles, 1971, p. 54). Knowles then argues that Thomas’s change was not “a transformation or a rebirth of character” (p. 54). Knowles’s opinion is considerably deepened by Winston’s (1967), who points out that, “we will not find [Thomas’s] change of heart surprising. There was nothing hypocritical about it” (p. 128). The apparent change in the character of Becket after he became an archbishop is confusing to many.
It seems that it was a part of Thomas’s nature that if he had to do something, he had to perfect it, and being loyal to his job was a part of this nature. This dichotomy represents one of the main themes in both Tennyson’s play Becket and Jean Anouilh’s Becket or the Honour of God, though it is tackled differently in each of the two plays.

At that time, the King, was planning to take control of the ecclesiastical power of England. Therefore, defending the interests of the Church, meant opposing the King. So, because of Becket’s stubbornness, the seeds of the historical conflict between him and the unbending King were planted, and neither of the two men was ready to yield. All Thomas’s predictions of the expected conflict were coming true sooner than he expected. It was also too hard for him to lose and to fight an old friend. Winston (1967) maintains that Becket “seems to have passed through a psychological crisis- scarcely surprising in view of the profound change in his life and situation within fifteen months” (p. 147). Indeed, Becket was overwhelmed by a sense of pride that caused him to be so stubborn. He sacrificed six years of close friendship and loyalty to the King for what he believed to be “saving the Church’s order.” The result is that he was left alone fighting his previously closest friend and could not retreat. Meanwhile, Henry decided to take vengeance of Becket, who blunted his dignity. As the struggle grew to be severe and threatened Thomas’s life, his Bishops advised him to leave the country. So, Thomas crossed the channel to France, asking for the Pope’s protection. In France, for six years, he remained in exile. In 1170, in France, Henry and Thomas met in another attempt at reconciliation. The two antagonists made peace so, Thomas returned to England and restarted the conflict with the King. When he was threatened with death by some of the King’s Knights he said, “You will get nowhere threatening me with death; I have come to risk my neck for just and truth” (Winston, 1967, p. 120). So, with hurt pride, Henry was overwhelmed with famed wrath, and he uttered his fatal words: “Not one will deliver me from this turbulent priest?” (Duggan, 1957, p. 316) Four knights who heard the King’s words took his threats seriously and interpreted them as an order to murder Becket. When they threatened to kill him, he said:

I commit myself and my cause to the Judge of all men. Your swords are less ready to strike than is my spirit for martyrdom. Find someone else to fly from you. Me you will find foot against foot in the lord’s fight. (Knowles, 1971, p. 142)

When the knights began to stab him, Thomas showed no fear, “neither cry nor groan, nor any sound indicative of pain” (Jones, 1970, p. 55). Becket’s reaction to his death adds more mystery to his character, as did not resist his murderers, and committed his cause to God. This ambiguity of Thomas’s reaction at his murder was one of the dramatic elements that made his story an appealing subject to many writers. One of those writers is T. S. Eliot, who regarded Thomas Becket’s death as a symbol of true martyrdom and built his play Murder in the Cathedral on the basis that he is a faithful Christian martyr and a saint.

The history of Thomas Becket raises critical issues that have been a source of inspiration for many dramatists. The theatrical events that marked that historical conflict are partly due to the rich personalities of Thomas Becket and Henry II. According to Hayter (1966), Becket “was a vain ambitious unloving man with no real friends, only admirers. He was prudent, astute, attentive: he
was stern, combative and intransigent. He was energetic, chaste and sufficiently devout; he was truthful, … a hardworking, and very efficient administrator” (p. 104). This contradiction in character has attracted more than one playwright to portray their vision of his personality in their plays. Furthermore, Henry’s reaction towards Thomas’s stubbornness was another appealing subject to dramatists. A man, a mighty king who could never control his wrath, whether in public or in private, his patience with Becket, his previous friend, for more than seven years was unexpected. It seems that, though disappointed by what he regarded as the ingratitude of Becket, Henry never lost hope in retaining his old friend. The nature of the previously exceptional relationship between the two antagonists and Henry’s constant noble feelings towards Becket fascinated writers like Jean Anouilh. His play Becket, or the Honour of God, assumes that Henry can never hate Becket, even after he openly defies him and hurts his pride.

During the nineteenth and twentieth centuries, Becket’s history was the topic of more than one play. In less than seventy years, three of these plays were published by three prominent writers, namely Tennyson (1879), Eliot (1935), and the French dramatist, Anouilh (1959). Although each of these three plays is directly dealing with Becket’s history, each of them presents a unique and different vision of this history.

**Tennyson’s Becket**

The only popular Becket story adaptation in the nineteenth century was Alfred Tennyson’s Becket (1879). The play gained its popularity after Henry Irving, the popular nineteenth-century actor, produced it for the stage. The popularity of this play might also be due to the prominence of Tennyson himself as a Poet Laureate. Hallam Tennyson, son of Alfred Tennyson, maintains that his father intended to write the play, Becket, as a part of a “trilogy of plays which portrays the making of England”. He adds that “In Becket, the struggle is between the Crown and the Church for predominance, a struggle which continued for many centuries” (2010, p. 173). Hallam, then argues that his father wrote this trilogy “to complete the line of Shakespeare’s English chronicle plays, which end with the commencement of the Reformation” (2010, p. 173).

Tennyson had Becket printed in 1879, but got it published in December 1884. He wanted very much to have his play produced for the stage. So, in 1893, the play was presented to the public and was a great success. In writing Becket, Tennyson took a great deal of trouble to keep close to the facts. Therefore, in August 1877, Tennyson visited the Canterbury Cathedral to see the actual setting of the murder. He also read Becket’s letters, and the letters and writings of Herbert of Bosham, Fitzstephen, and John of Salisbury. Tennyson’s close attention to the different original places and historical details of the Becket story with King Henry II reveals his desire to write a work of “documentary” authenticity. Seed (1982) maintains that Tennyson’s notion of history was potentially more sophisticated than Eliot’s in that he wanted to do justice to the different issues which were simultaneously surfacing in the conflict between Becket and Henry. In other words, his notion of history was external, outside the text. Accordingly, he wanted to give expression to as many facts as he could. (p. 44)
Tennyson’s primary purpose in the play was to depict the authentic attitudes of his main characters. Nevertheless, all along the unfolding of the play, he fails to present the reader with a coherent treatment of his characters. There are indeed moments when Tennyson succeeds in depicting Becket’s internal feelings, especially when he sacrifices his friendship with Henry for the honor of the Church. But these moments are lost in the diversity of characters and incidents in the play. The too many details, of quarrels or victories that Tennyson depicts in the play overburden it. He is trying too hard to work these details that he even records, in a footnote, the thunderstorm that was said to break Canterbury when Becket was murdered. In other words, “unknowingly,” Terry Otten argues that

Tennyson created his own dilemma…. Becket is clouded by the use of broad stage effects, and multifarious plotting. What might have been a study of character in the modern sense is instead more a comprehensive historical study modeled on nineteenth-century versions of Elizabthern drama. (1972, p. 92)

Tennyson’s Becket needed more concentration on both characterization and plot structure than on “documentary” authenticity.

The central idea of Tennyson’s play is the struggle of divided loyalties between State and Church. This conflict is depicted in the rising dispute between the strong-headed King and his stubborn Archbishop, Thomas Becket. The play develops two artificially interrelated plots. The main plot deals with the intimate friendship between King Henry II and his Chancellor Thomas Becket, which turns into hatred later. It portrays Henry’s insistence on raising Becket into the Archbishopric, aiming at gaining control over the Church’s affairs. Thus, Henry can put an end to his fears from the Church’s growing independence, which might threaten his power as the King of England. After becoming an archbishop, to the King’s disappointment, Thomas opposes him and persists in serving the Church’s interests only. Thomas says, “I served our Theobald well when I was with him;/ I served King Henry well as Chancellor;/ I am his no more, and I must serve the Church” (Tennyson, 1982, p. 653). As the conflict grows steadily, Becket runs away to France, where he spends seven years in exile. When he returns to England, the dispute starts back again. Out of anger and despair of retaining his stubborn friend, Henry utters his famous words, “Will no man free me from this pestilent priest?” (Tennyson, 1982, p. 689) Full of hatred towards Becket, four of the King’s knights, who hear the King’s angry words, seek to see Becket at Canterbury Cathedral, where they murder him.

To this main plot, Tennyson adds another story, which starts very early in the play. This plot depicts a romantic story of protecting the life of fair Rosamunde de Clifford, Henry’s mistress, from his wife, Queen Eleanor of Aquitaine. King Henry safely leaves the care and protection of Rosamunde to his friend Becket. When Eleanor attempts to kill her, Becket arrives and saves her. So, Eleanor and her henchman, Fitzurse, seek to take revenge on Becket. Later, when Fitzurse hears the King’s angry words of his wish to get rid of Becket, he goes with the three other knights, to Becket and murders him. The connection between the two plots of the play is so mechanical and artificial, that it undermines the impact of the central theme of the play. Moreover, unfortunately, Tennyson’s poetic gift, which appeared in many situations in Becket, was another weakness of the play. Tennyson creates beautiful images, which helped convey the feelings of
anger, bitterness, and violence, throughout the unfolding of the play. For instance, Henry chooses Becket for the Archbishopric, hoping that Church and Crown would be “Two sisters gliding in an equal dance/ Two rivers gently flowing side by side” (Tennyson, 1982, p. 661). The beauty of these images, however, was lost because of the too many crowded events of the play. Moreover, in some situations, Tennyson’s poetry was merely decorative, especially in the love scenes of Henry and Rosamunde.

In Becket, to portray the long-detailed struggle, Tennyson covers a long period of time. He ranges over Becket’s whole career from the days of his earliest friendship with the King till his murder after the long conflict with the King. Tennyson also vividly portrays Henry and his court and works with historical figures as characters. His play is an accurate representation of the personages and events of the Becket- Henry conflict. Like Shakespeare, Ormond (1993) maintains that “Tennyson brings in lower-class characters, beggars and country people to comment on the designs of the great, directing our sympathy towards those who are unjustly abused by the court and the barons” (p. 182).

However, despite Tennyson’s enthusiasm for Becket, it is “representative of his uncertain concept of the dramatic form” (Otten, 1972, p. 95). In Becket, Tennyson’s concern about “documentary” authenticity causes him to fail to present a strong unifying theme of the play. For instance, he does not clarify the motives that drive Becket’s conversion to his stubborn support of the Church; is it out of pride? Or is it out of his wish to be a martyr dying for a just cause? Tennyson fails to present the reader with a definite answer to these questions. All these elements add very much to the bulkiness and diffusion of the play.

Where history halts

This historical honesty, however, is not the same for Eliot’s Murder in the Cathedral (1935) and Anouilh’s Becket, or the Honour of God (1959). Though they deal with the same twentieth-century story of Becket, the focus of these two plays is more about the problems of the twentieth-century man rather than with Becket’s accurate history. The modernist ideologies of the twentieth-century man motivated modernist writers to reflect these changes in their works. Therefore, modernist works have sometimes become symbols of ideas and themes modernist writers wanted to illustrate. In 1935, Eliot wrote his play for the Canterbury Festival. In this play, he portrays his philosophical vision of Thomas as a martyr. And as Kohzadi and Azizmohammadi (2011) contend, the theme of Murder in the Cathedral demonstrates the “intersection of time and the timeless” (p. 2229).

Eliot has made clear that his motives in writing the play were “to concentrate on death and martyrdom.” He added that he “wanted to bring home to the audience the contemporary relevance to the situation” (March & Tambimuttu, 1965, p. 86). Unlike Tennyson, Eliot has dealt with the story from a religious perspective. His handling of the Becket tale is symbolic and unhistorical. Thomas Becket is portrayed as the symbol of a unique holy martyr who struggles with the subtle temptations of his religious conscience. Thus, the central point in the play, is not the murder of Becket but his martyrdom or, in other words, the meaning of martyrdom to a Christian. Becket,
the uncompromising Archbishop, who becomes an enemy of the King, does not exist in the play. Instead, we see the character of Becket, as a symbol of the religious idea of Christian martyrdom, overwhelming the two parts of the play.

Though Eliot was very candid with history, he did not depend on the historical documentary at all. The play has a minimal action, addressing the emotions of a Christian audience. Eliot limited the story of the play to the last month of Becket’s life. He compressed Becket’s past life and the details of his conflict with Henry into incidental references by the other characters. Murder in the Cathedral’s plot structure is very tight. It develops smoothly and straightforwardly. The play is written in two parts, and a sermon, or an Interlude. The two Parts are written in verse, while the Sermon in prose. Part One portrays the psychological preparation of Thomas Becket to become a martyr by facing different temptations that he can resist. In Part Two, Eliot depicts the physical action, or in other words, the actual murder of Becket. In the Interlude, as David Jones states, Eliot gives “expression to the self-knowledge that Becket has gained in Part One and shows him to make perfect [his] will in readiness for the action in Part Two” (Johns, D., 1970, p. 60). In this sermon or Interlude, Eliot (1979) explains the central theme of the play, saying

Martyrdom is always the design of God…It is never the design of man; for the true martyr is he who has become the instrument of God, who has lost his will in the will of God, and who no longer desires anything for himself, not even the glory of being a martyr. (p. 53)

Thus, Eliot uses the Interlude to reinforce Thomas’s success to resist the temptations confronting him.

Like a Greek tragedy, the Chorus, represented by the poor Women of Canterbury, opens Part One of the play. This Part portrays Becket’s return from France after seven years’ exile. The poor Women, who symbolize contemporary man, pity the return of Thomas Becket to England. With his return, “there is no safety in the Cathedral. Some presage of an act / Which our eyes are compelled to witness” (Eliot, 1979, p. 11). Then, we closely watch Thomas’s torture of the mind during the four Tempters’ visit. The first three tempters symbolize his past by offering him things that no longer tempt him. The first tempter offers worldly pleasures, the second temporal delights through power and prestige by providing to make Becket a “master of policy/ Whom all acknowledged” (Eliot, 1979, p. 27). Then the third tempter offers to provide him with power, as an early ally of the ambitious barons against the King. Becket could easily reject these worldly temptations, saying, “No! Shall I, who keep the keys/ Of heaven and hell .... Descend to desire a punier power? (Eliot, 1979, p. 31) The fourth tempter, who is a symbol of religious glory, offers martyrdom. This martyrdom will bring Thomas spiritual saintly power of unlimited possibility, purifying his soul of the impure motives symbolized by the first three temptations. He says, “Think, Thomas, think of glory after death .... Saint and martyr rule from the tomb” (Eliot, 1979, p. 40). Thomas recognizes the hidden truth of this fourth temptation, which seduces him with his desire for martyrdom. So, he rejects it. Thus, by overcoming the fourth temptation of Pride, Thomas’s soul is purified, and he is ready for martyrdom. Part Two opens with an ominous choral passage. Then the four knights who are planning to kill Thomas appear. They describe the various
political charges against him and then, in an intensely moving climax, murder Becket. The knights’ colloquial language has a dramatic function of linking the Twelfth-century story to contemporary life. Justifying their crime, the knights claim that Thomas “used every means of provocation: from his conduct, step by step, there can be no inference except that he had determined upon death by martyrdom” (Eliot, 1979, p. 89). Eliot, thus, strengthens the theme of martyrdom through building a coherent structure for the play. As Sharma argues,

What happens in Part I is just a prelude to what is going to happen in Part II. The struggle in Part one is at the spiritual level: it is an inner struggle. The struggle in the second is at the physical level: it is an external struggle. Nevertheless, the two struggles are part and parcel of the same pattern. (1976, p. 123)

Like in his other religious plays, Eliot’s *Murder in the Cathedral* presents both physical and spiritual struggle together in one pattern. The use of the women of Canterbury as the Chorus in this play is also symbolic. These women represent the audience’s reaction to Thomas’s experience. Using the Chorus enables Eliot to relate the struggle between the spiritual and worldly values to the twentieth-century common man. Besides, in Part Two, the audience is involved in the experience. It turns into a congregation when Becket’s murderers directly address it, justifying their murder in modern language. Patently, in *Murder in the Cathedral*, Eliot proves that a playwright can easily avoid “documentary” narrativity and manipulate history to outfit his perspective. And by involving the audience in Becket’s experience, Eliot enforces the universality of his unique vision of martyrdom.

The Search for Honor

Anouilh (1960) narrates how he started writing his play, *Becket, or the Honour of God* (1959). He bought a copy of Augustin Thierry’s history book, *The Conquest of England by the Normans*, in which he found an account of Becket and Henry’s conflict. Anouilh was so captivated by the situation that he read only about thirty pages of the book and decided to write a play. He was moved by

this drama of friendship between two men, between the King and his friend, his companion in pleasure and in work (and this is what had gripped me about the story), this friend whom he could not cease to love though he became his worst enemy the night he was named archbishop.

(Anouilh, 1995, p. 3)

*Becket or the Honour of God*, which was translated into English by Lucienne Hill (1961), has gained critical and financial success in English production and French. It is regarded by critics as a significant twentieth-century dramatic work, as it develops different profound moral concepts that concern contemporary man to a large extent. In his play *Becket, or the Honour of God*, Anouilh does not stick to “documentary” authenticity. The theme, action, and characterization of Anouilh’s play significantly differ from the authentic details of Becket’s history. In this play, through emphasizing the theme of friendship between Thomas Becket and King Henry II, Anouilh depicts his view of man’s indifference towards life. This phenomenon started to exist with the
increase of materialism in the modern world. Anouilh has no interest in the historical accuracy of the play. Though in history, Becket is of a good Norman origin, in the play, he is a Saxon, a member of a conquered race. Henry, the great strong King in history, is Becket’s Norman King by the right of conquest, a childishly immature person who depends on Becket to teach him everything. So, Anouilh, just like Eliot, uses the story of Becket merely as a source for his play. Then, he creates a unique artwork according to his own perspective.

The technique and plot structure of Anouilh’s play is also different from the other two plays. *Becket, or the Honour of God*, is divided into four acts and over twenty-five scenes, in which Anouilh moves freely regardless of time or place. The play resembles a film scenario, in which every scene is preceded by Anouilh’s directions. Even the facial expressions of the characters are described by Anouilh, in every scene. The play covers three decades, and its events happen in several countries and include different types of people, like kings, barons, peasants, and religious men. Anouilh also borrowed flashbacks from cinema techniques. The action of the play unfolds smoothly in flashbacks, depicting the development of the relationship between the two men Thomas and Henry. Anouilh traces Thomas’s development of character and sense of honor throughout his various roles, starting in 1158, with a brilliant role as Henry’s companion and Chancellor. During that time, Thomas used to say the right words and to make the right gestures. Therefore, he could preserve a firm sense of honor. That sense of honor was deeply causing him an internal struggle. But it became stronger when Becket became the Archbishop, as he has become God’s servant. He says, “I felt for the first time that I was entrusted with something… I was a man without honour. And suddenly I found it—one I never imagined would ever become mine— the honour of God” (Anouilh, 1995, p. 102). Here, the inevitable conflict between idealism and realism begins, and Becket maintains his search. He refuses to improvise his values and insists on noncompromising with the people around him. So, he is murdered, sacrificing his life to defend the honor of God.

In *Becket, or the Honour of God*, Anouilh was exploring a truth: the concept which he chose for his subtitle, Becket’s own phrase about “the honour of God”. He seems to have been teased and fascinated by the phrase, what did it mean for Becket? How did it relate to the contemporary concept of honour, to Becket’s personal honour, or lack of it? (Hayter, 1966, p. 93-4)

For Anouilh’s play the themes of nonconformity, purity, and refusal to compromise are essential. His protagonist seeks recognition of himself. He is a man who is incapable of love. Even his sense of honor that he holds tight has been a meaningless label. It is an odd sense of honor that Becket defines by the ideal value related to it. He believes that his sense of honor is, in truth, an ideal to serve, to live for, or even to die for. He says, “We must only do- absurdly- what we have been given to do- right to the end” (Anouilh, 1995, p. 101). When he is ready to die, he sacrifices his life, for he loves “the honor of God” and not God Himself. Becket’s honor “is achieved in solitude and defined in and by the actions to which he attaches the name: his definition is neither acceptable neither understandable to Henry or to the world in which Henry has chosen to live” (Gatlin, 1965, p. 283).
In *Becket, or the Honour of God*, Anouilh portrays the social aspect of the story, which deals with the dilemma in which the modernist man lived. The play shows the inevitably universal conflict between idealism and realism. Henry is willing to compromise to get his wishes fulfilled, while Thomas refuses to compromise. He keeps in search of the ideal honor till, he sacrifices his life for what he believes to be the honor of God. Harvey (1964) points out that the emphasis in Anouilh’s play is placed not on the idealism presence, “but on the gradual revelation of this idealism to the hero. Conflict authors itself within each protagonist: having placed his values beyond himself, the hero is impelled at once towards life and towards the ideal” (P. 91). Becket struggles hard to always act with honesty, but he finds that honesty is impracticable in a world that he believes to be meaningless. He tells Henry, “How tenderly I would love you my prince in an ordered world” (Anouilh, 1995, p. 46). Becket finds that his struggle is futile, but the battle between his idealism of a hypocritical world drives him to seek an escape that goes along with his romantic self. In his play, Anouilh illustrates the theme that man is always alone in his universe, deserted, helpless, struggling to restore and confirm his original purity. Hence, Anouilh employs the Becket story to reflect his vision of the condition of modernist man, who feels lost in a materialistic world.

**Conclusion**

The historical conflict between Archbishop Thomas Becket and King Henry II is regarded by historians as the most famous in Medieval England. The unstable relationship between the two men raised humanistic, social, political, and religious questions that were considered valuable materials for playwrights. Therefore, this shifting relationship was used as the primary source for the writing of three important plays by three significant writers. Each of these three plays deals with the Becket tale from a different perspective. Tennyson’s play *Becket* focuses on the “documentary authenticity” of the landmark event. His focus in the play was on what was happening rather than how the conflict was developing. Meanwhile, Eliot and Anouilh were not concerned about settling the responsibilities on either Henry II or Becket. On a universal level, the two dramatists have taken liberties with the historical details to present their vision and philosophy of the Becket story. This study explored how Eliot’s handling of the Becket tale is symbolic and unhistorical. The play is a psychological, religious drama that depicts the internal dilemma of a man struggling for his spiritual peace. In *Murder in the Cathedral*, Eliot enforces his vision that religion has a larger role in people’s life than it is assumed to be. Unlike Tennyson and Eliot, Anouilh put the Becket story in a worldly order. A significant difference between Anouilh and the two other writers is his approach towards Becket’s history. To reinforce his perspective of the Becket story, he changed many of its historical details. *Becket, or the Honour of God* portrayed the social aspect of the conflict. In this play, Anouilh explores his view of the human existence, as they could be understood in the shifting relationship between the two rivals, Becket, and Henry.

This paper demonstrated how the difference in handling the same subject in the three plays is striking. It revealed how much a historical story could be rich with meanings and themes that inspire writers. Each of the three playwrights has differently manipulated the historical conflict,
to give the reader a better insight into their philosophy of life. Each of them could handle this historical story in his play, creating a unique drama that shows no direct history, but a piece of art.

About the Author

**Dr. Sahar AwadAllah** is currently an Assistant Professor of English Language and Literature, Department of English Language & Translation, College of Science and Humanities, at Jubail, Imam AbdulRahman Bin Faisal University, Dammam, Saudi Arabia. Dr. Sahar Specializes in English language and literature interdisciplinary studies. She has presented in numerous international conferences in Europe and the Middle East.

**Orcid ID:** https://orcid.org/0000-0001-5835-9284

References


The Genesis of the Translation of Children’s Classics: A Bourdieusian Account of ʿAbd al-Fattāḥ Ṣabrī’s Translation of Gulliver’s Travels (1909)

Khulud M. Almehmadi
The School of Languages, Cultures, and Societies
University of Leeds, UK
&
Department of English
College of Science and Arts King Abdulaziz University
Rabigh, Saudi Arabia

Abstract
Recently, Bourdieu’s sociological theory has been applied in translation studies. Based on Bourdieu’s assumption that individuals’ practices result from the interwoven relation between their habitus and the field in which they grow up and work, ʿAbd al-Fattāḥ Ṣabrī’s translation of Gulliver’s Travels (1909) was chosen as a testing ground, through which this assumption will be proven or rejected. This paper aims to contribute to the growing area of sociological research by contextualizing this translation within its socio-cultural context. To carry out this analysis, Bourdieu’s concepts – field, habitus, and doxa – are used as research tools to understand the relationship between the decisions a translator makes at the micro-level and the stimuli at the macro-level. This entails examining the genesis of the field of children’s literature in Egypt during the late nineteenth century to identify the prevalent doxic practices that conditioned cultural productions. It also requires focussing on the socio-political factors that influenced the translator’s habitus. The analysis is expected to determine to what extent the decisions taken at the textual level were affected by both the prevalent doxic practices and the translator’s habitus. This research concludes that the habitus may exert powerful effects on the translator’s strategic decisions to a greater extent than the prevalent doxic practices in the field. Examining the influences of the translator’s habitus in the translation has produced some results worthy of further analysis. It may be possible to expand on this study by including different genres in the same field, such as fantasy books for children. The same sociological theory also could be applied to other genres outside the field of children’s literature, such as the translation of political books.

Keywords: A Bourdieusian Account, Children’s Classics, field, habitus, translated Gulliver’s Travels (1909)

DOI: http://dx.doi.org/10.24093/awejtls/vol4no4.8
Introduction

Recently, scholars in the field of translation studies have shown an increased interest in drawing on Bourdieu’s sociology to explain translation as a socially situated activity. This recent interest in Bourdieu’s sociological theory comes as a result of limitations in “polysystem theory and its developments in Toury’s descriptive translation studies” (Hanna, 2016, p. 6). The main limitation of Toury’s theory is the lack of the social explanation “of the role of institutions and practices in the emergence and reproduction of symbolic goods” (Gouanvic, 1997, p. 126). Bourdieu’s sociological theory highlighted the important role that the agents of translation played in shaping ideological ideas or incorporating new perspectives through the translations (Khalifa, 2014). Such a sociologically oriented approach in translation studies has made “translators and interpreters more visible as social actors” (Inghilleri, 2005, p. 142). Therefore, this paper aims to analyze, sociologically, an early translation of *Gulliver’s Travels* (1909) by ʿAbd al-Fattāḥ Ṣabrī.

Based on data taken from the Arabic Union Catalogue, it is estimated that twenty-six translators have contributed to the translation of *Gulliver’s Travels* between 1873 and 2016 in the Arab world. Most historians, if not all, agree that the first Arabic translation of *Gulliver’s Travels* dates back to 1909, when ʿAbd al-Fattāḥ Ṣabrī published his version. However, this is not true because it was discovered that the first early Arabic translation of *Gulliver’s Travels* appeared in 1873 by Dimitri Qustandi Bishara (Al-Sayad, 2007). Bishara’s version explicitly was aimed at children, but it only introduced the first and second voyages. Similarly, ʿAbd al-Fattāḥ Ṣabrī translated the first and second voyages of *Gulliver’s Travels*. Although Ṣabrī did not explicitly state that his translation was meant for children, this can be assumed. Abū Al-Riḍā (1993) asserted that since ʿAbd al-Fattāḥ Ṣabrī’s translation was published in 1909, the first two voyages of *Gulliver’s Travels* had been translated into Arabic with the intention of introducing them to children, not adults. Based on the assumption that this translation was geared toward children in Egypt during the late nineteenth century, this paper attempts to answer the following questions:

1- What does the Arabic translation of *Gulliver’s Travels* (1909) reveal about the genesis of the translation of children’s classics in Egypt?
2- To what extent did the translator’s habitus influence the translation?

To answer these questions, the main concepts of Bourdieu’s theory – field, habitus, and doxa – are employed as research tools to help in understanding the relationship between the decisions a translator makes at the micro-level and the stimuli at the macro-level. The results from the analysis are expected to support or reject the hypothesis inferred from Bourdieu’s theory – that individuals’ practices result from the interwoven relation between their habitus and the field in which they grow up and work. This paper includes six parts. The first presents a brief overview of previous studies in the field. The second comprises the methodology followed in conducting the analysis. The third explains Bourdieu’s main concepts to shed light on their value as analytical tools. The fourth examines the dominant doxa in the field of children’s literature translation in Egypt during the late nineteenth century. The fifth presents illustrative examples from the translation to determine to what extent the translator aligned himself with the prevailing doxa. The final part discusses the findings from the analysis.
Literature Review

Most studies in the field of children’s literature translation have focussed only on the linguistic and cultural sides of translations (Alqudsi, 1988; Al-Mahadin, 1999; Mouzugh, 2005; Dukmak, 2012; Al-Daragi, 2016; Alsiary, 2016; Alsaleh, 2019; Alkhaldi, 2019). Far too little attention has been paid to Arabic translations of English classics for children from a sociological perspective. Many scholars have applied Bourdieu’s sociological theory in the field of translation studies (Simeoni, 1998; Gouanvic, 1997, 1999, 2002a, 2005; Wolf, 2002, 2007b; Inghilleri, 2005; Hanna, 2005; Sela-Sheffy, 2005; Liang, 2010; Alkhamis, 2012; Elgindy, 2013; Alkhawaja, 2014). However, no study has been undertaken to examine the translation of children’s classics in the Arab world from a Bourdieusian perspective. Hanna (2016, p.206) notes that “very little research, if any, has been conducted on … translation of children’s literature” using Bourdieu’s sociological theory. This highlights the need to examine the genesis of the field of children’s classics translation in Egypt using Bourdieu’s theory.

A quick search in major scholarly databases – including the British Library’s EThOS, DARY-Europe’s E-theses Portal, ProQuest, and Google Scholar – reveals that no study exists that draws on Bourdieu’s theory to examine the translation of children’s classics in Arabic. Alsiary’s (2016) doctoral study drew on two of Bourdieu’s concepts briefly, as it examined socio-cultural norms that affected translation flows in the field of children’s literature in Saudi Arabia. These norms were explained by examining key publishers’ practices in the field under study, namely Obeikan, Jarir, Dar Alnabtah, and the King Abdul-Aziz Library. To this effect, Alsiary adapted Toury’s norms theory, elements of Heibron’s (1999/2010) translation-flow concept and Lefevere’s (1992/2005) manipulation approach, while also concentrating on two concepts of Bourdieu’s theory (field and capital) (Alsiary, 2016). The study concluded that translators appeared to be the “weakest players” in the field (Alsiarry, 2016, p. 258). Textual analysis of some randomly selected case studies, interviews with publishers and bibliographic data indicate translators’ inactive role. Decisions taken during the translation process “seem to be outside of translators’ control and heavily influenced by publishers’ regulations, which, in turn, are subject to the main cultural and censorial factors” (Alsiarry, 2016, p. 258).

Although Alsiary’s study provided valuable insights into the field of children’s literature translation in Saudi Arabia from a socio-cultural perspective, it fell short as far as providing sufficient consideration to the role of translators who may challenge norms in their translations. Although the study claimed to be sociological in nature, it did not engage in details with Bourdieu’s theory. Another limitation of Alsiary’s study is that it pulled Bourdieu’s sociology apart, using two main concepts – field and capital – without referring to the other concepts. This paper attempted to fill the gaps that the aforementioned studies left open. It aims to engage with Bourdieu’s sociological concepts in relation to one another, specifically the relationship between the field and habitus, to achieve the dynamism of this social theory of practice.

Methodology

This paper depends on historical and archival sources. It uses a case study and follows a target-oriented approach. The source text was used to ascertain intervention levels undertaken in the target text and mainly uses a qualitative approach. A two-stage analysis was conducted to make
an in-depth examination of the translator’s practices at the micro- and the macro-levels. As for the micro-analysis, this paper carries out a detailed textual and paratextual analysis of the translation of *Gulliver’s Travels* (1909). Illustrative examples are provided from the translation, in which the translator interferes through two main strategies: adding and changing. The main sociological concepts of Bourdieu’s theory – field, habitus, and doxa – were applied to examine the sociological motivation behind the translator’s intervention in the translation. Therefore, the macro-level analysis aimed to identify the main socio-political factors that affected the translator’s habitus. This approach – including biographical, historical, and archival research – was used to reveal “the various hands, minds and hearts that were responsible for the final product” (Simeoni, 1998, p. 32).

**Overview of Bourdieu’s Key Concepts**

Translators’ choices are influenced by norms, but in some cases, translators choose to challenge these norms in their work (Yannakopoulou, 2008). In such cases, norms seem to be insufficient for explaining the motivations behind translators’ choices (Yannakopoulou, 2008). Therefore, it is better to supplement the norms with the concept of habitus to have a full picture of the context in which the translation occurs (Yannakopoulou, 2008). Gouanvic (2005) highlighted the importance of Bourdieu’s concept of habitus in understanding translators’ practices:

> Norms do not explain the more or less subjective and random choices made by translators who are free to translate or not to translate, to follow or not to follow the original closely. If a translator imposes a rhythm upon the text, a lexicon or a syntax that does not originate in the source text and thus substitutes his or her voice for that of the author, this is essentially not a conscious strategic choice but an effect of his or her specific habitus, as acquired in the target literary field (p. 158).

In light of the above-mentioned phenomenon, one may suppose that Bourdieu’s concept of habitus is useful for explaining the motivations behind the translator’s practices, specifically those which challenge the dominant norms of the time. Bourdieu (1990) defined habitus as “systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures” (p. 53). This definition reveals four features of habitus: it is durable, transposable, structured and structuring. The first feature is the durability of the dispositions, which means “they are ingrained in the body…through the life history of the individual” (Thompson, 1991, p. 12). Although habitus is durable, this does not mean it is eternal. Bourdieu and Wacquant (1992) noted that the habitus of individuals evolves and can change when they acquire education and training or experience new things.

The second feature that characterizes habitus is that it is transposable. This means that the dispositions “are capable of generating a multiplicity of practices and perceptions in fields other than those in which they were originally acquired” (Thompson, 1991, p. 12). Bourdieu (1990) also described the habitus as both structured and structuring. In the third feature, the dispositions are structured in that they always incorporate the objective social conditions of their inculcation (Johnson, 1993). In other words, they “reflect the social conditions within which they were acquired” (Thompson, 1991, p. 12). For example, the dispositions that are acquired by an
individual from a working-class background are different from those acquired by individuals who were raised in a middle-class family (Thompson, 1991).

The fourth feature is that they are also structuring, which means they can generate practices adjusted to specific situations (Johnson, 1993). In other words, the structuring function helps to shape an individual’s present and future practices. These features reveal that habitus can be considered a link between past, present, and future. However, Maton (2014) noted that habitus not only links between past, present and future but also “between the social and the individual, the objective and the subjective, and structure and agency” (p. 52).

Hanna (2006) explained that the relation between the habitus of an individual and the field is not a hierarchical one taking the form of norms “imposed by the field and actualized by the habitus” (p. 66). Rather, the interplay between the habitus and the field can be better understood as “a circle in a sense of a dialectical relationship between objective structures and subjective dispositions” (Bourdieu, 1977, p. 36). This relationship works in two ways:

On one side, it is a relation of conditioning: the field structures the habitus, which is the product of the immanent necessity of a field. … On the other side, it is a relation of knowledge or cognitive construction. Habitus contributes to constituting the field as a meaningful world, a world endowed with sense and value, in which it is worth investing one’s energy (Bourdieu & Wacquant, 1992, p. 127, italics in original).

An individual’s habitus does not entail acting according to the prevailing social norms in a specific field. Bourdieu suggested that individuals are not pre-programmed automatons who act out the implications of their upbringings (Maton, 2014). He asserted that habitus is the “product of history, that is of social experience and education, it may be changed by history, that is by new experiences, education or training” (Bourdieu, 2002, p. 45, italics in original). Hanna (2006) noted that the habitus of an individual is the product of history in two senses: it is the product of the history of the field that an individual lives in and the product of that individual’s trajectory in the social space.

A trajectory is an important term that needs to be defined when discussing the concept of habitus. It refers to the “series of positions successively occupied by the same writer in the successive states of the literary field” (Bourdieu, 1993a, p. 189). Hanna (2016) explained that Bourdieu’s concept of trajectory helps us to delineate the effects of a translator’s movements across different fields in relation to their translation production. Translators’ choices are not only affected by the social fields these individuals inhabit but can also be influenced by changes in their personal circumstances, for example, moving to a different country or working in another field that may or may not relate to the field of translation (Hanna, 2006).

It is important to understand the habitus of an individual within the field because any attempt to explain practice based on “habitus alone is not Bourdieusian” (Maton, 2014, p. 60). Ngarachu (2014) pointed out that “fields are the contexts within which the habitus operates” (p. 61). Hence, the concept of the field needs to be defined and placed in the appropriate context before using it as an analytical tool. Bourdieu used different terms to refer to a field, including describing
it as a market and a game (Hanna, 2006). Similar to a game, a field has rules for how to play, stakes (i.e., forms of capital), and strategies for playing (Bourdieu & Wacquant, 1992). Bourdieu (1993b) explained that:

in order for a field to function, there have to be stakes and people prepared to play the game, endowed with the *habitus* that implies knowledge and recognition of the immanent laws of the field, the stakes and so on (p. 72, italics in original).

Johnson (1993) noted that a person must have specific skills, talent, and knowledge to be accepted as a legitimate player in the field. It can be argued then that the metaphor of a game suggests two main issues. First, the field is governed by specific rules that the agents must follow (Bathmaker, 2015). Second, a game is also used to refer to the strategies of “how to play the game [well] in order to win” (Bathmaker, 2015, p. 66). In light of this metaphor, this paper examines the field of children’s literature translation in Egypt in the late nineteenth century as a social space that was governed by specific rules that applied in a unique manner.

If the habitus of an agent follows the rules required by the game, this means that the habitus of this agent commits to the doxa of the field (Dwyer, 2016). Doxa is another important concept of Bourdieu’s sociological theory that needs to be considered in this paper. Doxa is “the relationship of immediate adherence that is established in practice between a *habitus* and the field to which it is attuned, the pre-verbal taken-for-granted of the world that flows from practical sense” (Bourdieu, 1990, p. 68, italics in original). Furthermore, doxa can be considered “the silent ‘rules of the game,’ which are usually ‘misrecognised’ as ‘the natural order’” (Dwyer, 2016, p. 19). In a specific field, agents compete over winning a form of capital: economic, social, or symbolic. Capital in Bourdieu’s (1977) view is “*all* the goods, material or symbolic, without distinction, that present themselves as *rare* or worthy of being sought after in a particular social formation” (p. 178, italics in original). Having defined the abstract concepts of Bourdieu’s theory, the next section applies these analytical tools to understand the dominant doxa of the field of children’s literature translation in Egypt during the late nineteenth century.

The Genesis of the Field of Children’s Literature Translation in Egypt

The late nineteenth century witnessed prosperity in translation (Tajer, 2013). Badawi (1993) referred to this era as “the age of [both] translation and adaptation” (p. 11). The popularity of translation at this time was attributed to the interest of Muhammad ‘Alī (1769–1849), the ruler of Egypt, who was keen to learn more about the Europeans and their scientific and literary works (Tajer, 2013). Despite this cultural revival and the prosperity of translation in different areas of knowledge; however the genre of children’s literature translation still did not receive considerable attention. Although there were notable cultural productions in other literary genres, such as prose, poetry, and drama, the translation of children’s literature was homologous with the fields of education, religion, or literary translation.

It could be said that children’s literature as a genre was mainly introduced to Egypt through translation. It was introduced in Egypt by scholars returning from studying abroad (Snir, 2017). These scholars began a series of sporadic attempts to translate and adapt foreign literary works, mainly written in French and English, for children (Snir, 2017). Among these scholars who
introduced important books for children were Rifāʿa al-Ṭahṭāwī (1801–1873), Muḥammad ʿUthmān Jalāl (1829–1898), and Aḥmad Shawqī (1868–1932). It was through the efforts of these individuals that the field of children’s literature translation began to form. The selection of what would be translated during this phase depended on the translators themselves, their personal preferences, and their knowledge of the author’s reputation in their source culture.

Two opposing groups appeared in Egyptian society during the nineteenth century: modernists and traditionalists (Hanna, 2016). The traditionalists received a traditional religious education (Hanna, 2016) and therefore preferred using the high register of Arabic found in the Quran and neo-classical poetry and prose. This style of writing was characterized by “the use of rhyming prose (ṣāj) and rhetorical forms such as parallelisms, paronomasia; (tajnīs or jīnās), antitheses (ṭībāq) and puns” (Moreh, 1975, p. 10, italics in original). The field of children’s literature translation during its genesis in Egypt was homologous with the field of religion. This homology took different forms. First, it appeared in the Islamisation of the translated texts. Bardenstein (2005) noted that Islamisation was the main strategy used by early translators, such as Muḥammad ʿUthmān Jalāl (1829–1898). One of the most common aspects of Islamising a text is the frequent and explicit use of Quranic verses, either in part or whole or through allusion (Bardenstein, 2005, p. 67). Jalāl’s translation of Al-ʿUyūn al-Yawāqīz fī al-Amthāl wal-Mawāʾīz [The Insightful Wisdom of Fables and Proverbs] (1906) was an early work that established the foundations of the field of children’s literature translation and helped shape the work of other translators in the generations that followed (Bardenstein, 2005).

Second, the Islamisation of the text entailed deleting, or changing any concepts that clashed with Islamic beliefs, particularly mentions of religious, political or sexual taboos (known as the triangle taboo). As for the translations produced, there was a dominant trend for producing what was called tarjama bi-taṣarruf (free translation), which was signaled on the front cover of many translated works in the late nineteenth century (Hanna, 2011). This prevalent doxic practice allowed some translators to intervene in their translations and produce a different version from the source text.

Children were not explicitly addressed in this stage. This was attributed mainly to the lack of capitals in the field of children’s literature translation. In order for agents to function in any field of cultural production, they must be aware of the value of the capital at stake. This entails developing an interest in the stakes, or what Bourdieu and Wacquant (1992) called illusio. Since no one enters the field intending to lose, the entrants to the field of children’s literature translation in the late nineteenth century either made it clear in their paratextual zone that what they translated for children was suitable to be included in the educational curriculum, or they translated works for children but did not address them. Addressing children implicitly and flagging the importance of the translations in the paratextual zone was found in the two translations produced by Muḥammad ʿUthmān Jalāl: Qabūl wa-Wardjanna (1871) and Al-ʿUyūn al-Yawāqīz fī al-Amthāl wal-Mawāʾīz [The Insightful Wisdom of Fables and Proverbs] (1906). The translation examined in this paper was an illustrative example of the second practice, in which the content was intended for children, but the translator did not address them explicitly.
Based on this brief overview of the genesis of the field, the following section analyses Ṣabrī’s translation of *Gulliver’s Travels* (1909) to determine to what extent the translator followed or challenged the poetics of the time, or as Bourdieu put it, the doxic practices prevailing during that time.

**A Bourdieusian account of ʿAbd al-Fattāḥ Ṣabrī’s translation of *Gulliver’s Travels* (1909)**

Ṣabrī adopts the mindset of a typical middle-class Egyptian employee. He was very orthodox in his career. Zaki Mūbark compares the end of the two different professions taken by ʿAbd al-Fattāḥ Ṣabrī and Ibrahim al-Mazinī (1889-1949) (an Egyptian poet, novelist, journalist, and translator) as follows:

**TT:**

خضع الأستاذ عبد الفتاح صبري للأنظمة الإدارية خضوعا وصل به إلى أرفع منصب في وزارة المعارف، وثار المازنئ

على الأنظمة الإدارية ثورة وصلت به إلى العيش من سنان الفلم في الجرائد والمجلات. فما النتيجة وما اللغة في حياة هذا

وذلك؟ مات عبد الفتاح باشا صبري ميتة الغريب فلم ت بكه وزارة المعارف ولم يحزن عليه مخلوق

(Mūbark, 2013, p. 1865)

**BT:**

Ṣabrī submitted himself to the rules of government, and this subservience took him to the highest position in *Wizarat al-Maʿārif* [the Ministry of Education]. In contrast, al-Mazinī revolted against the laws of the government, and this led him to earn his income from a non-governmental profession, namely writing in newspapers and magazines. What impacts, then, did these two professions have on these two men? Ṣabrī died as an outsider; no-one lamented him, whether *Wazarat al-Maʿārif* or any individual (my translation).

Mūbarak’s words show that Ṣabrī reached a prominent position because he was so submissive to the rules of the government, and when he died, no one remembered or lamented him. However, Ṣabrī’s translation of *Gulliver’s Travels* includes social and political criticism, which shows a hidden heterodoxic side of his personality. This contradictory nature of Ṣabrī’s habitus can be justified at many levels, but before proceeding to the justifications, it is important to present illustrative examples from his translation. Ṣabrī critically depicts the Lilliputian society and exposes political and social problems related to corruption and poverty. Most of the criticism levelled against the government of Lilliput is not apparent in the ST and it seems that Ṣabrī is alluding to the Egyptian government and society.

**Example (1):**

When news spreads that Gulliver has arrived to Lilliput, the ruler orders that anyone who wants to see Gulliver can only do so once, and no one can go within fifty yards of Gulliver’s residence without a license. Swift explains how these rules turn into a great money-making industry as follows:

**ST**

“Secretaries of State got considerable fees.” (Swift, 1909, p. 15)

**TT**

فانتهى موظفو فرصة هذا الأمر الكريمة وفرضوا الضرائب الباهظة والرسوم الغالية على كل طالب حتى ملأوا خزاناتهم من

اموال العباد بهذا الفساد

Arab World English Journal for Translation & Literary Studies
ISSN: 2550-1542 | www.awej-tls.org
“They [the employees of the emperor] took this opportunity to impose high taxes and expensive fees on anyone who wanted to see [Gulliver]. They filled their coffers with the money of the poor through this corruption.”

Ṣabrī used lexical choices such as the الرسوم الغالية “high taxes,” الضرائب الباهظة “expensive fees,” “poor people,” and الفساد “corruption.” These lexical choices, which do not appear in the ST, seem to reflect the translator’s criticism of the way in which taxes were imposed. Ṣabrī describes the Lilliputian government’s collection of taxes, which are taken from “poor people” as “corruption.” This is not the only instance when the translator criticizes taxation. Whenever he finds a chance, Ṣabrī condemns taxes, as shown below:

Example (2)
Swift writes that this monarch does not tax his subjects:

ST
For this prince lives chiefly upon his own demesnes, seldom, except upon great occasions, raising any subsidies upon his subjects, who are bound to attend him in his wars, at their own expense (Swift, 1909, p. 15)

Ṣabrī makes radical changes in translating this sentence. He alters the ST to express the view that the Lilliputians are upset with the taxes imposed on them for sustaining Gulliver’s supplies as follows:

TT
فكانت ضريبة قاسية أن منها الناس وضجوا

(1909, p. 34)

BT
This was a heavy tax that people became upset with

To understand the translator’s strategic decisions in the previous examples, it is important to explore the historical period in which the translation was produced. In examples one and two, Ṣabrī specifically criticizes the level of taxes levied on people by the Lilliputian government. A number of significant events concerning taxation in Egypt around the time of Ṣabrī’s publication (1909) may, to some extent, justify his additions in the TT. When Muḥammad ‘Alī came to the throne in 1805, he imposed high taxes on Egyptians, and this was classed as a significant resource at the time (Al-Ṭūkhī, 2009). Historians also noted that these heavy taxes were levied because the government was concerned about reducing the budget deficit. Still, little attention was paid to the average citizen and their circumstances (Al-Ṭūkhī, 2009). Khedive Isma‘īl (1830–1895) imposed even more taxes on Egyptians, and this was classed as a significant resource at the time (Al-Ṭūkhī, 2009). The tax situation in Egypt around this time triggered Ṣabrī to criticize
it implicitly in his translation of *Gulliver’s Travels*. The imposition of the taxes in Egypt around 1909 was not pleasant, and the nation received poor services in return. This provides one sociological dimension for understanding Şabrī’s criticism in a relation to these additions. However, there are other examples in which Şabrī condemns kings and princes, and this clearly shows his ambivalence towards those in power. These examples as follow:

**Example (3):**

Gulliver helps the Lilliputians and rescues their village from a Blefuscu attack. He brings all the Blefuscu naval fleet to Lilliput. The emperor of Lilliput becomes happy and plans to use Gulliver as a weapon to destroy Blefuscu and make it a province in his empire. Gulliver disagrees with this plan refusing to force free people into slavery. This, in turn, annoys the emperor and other officials in the government, who turn against Gulliver and want to get rid of him. Gulliver expresses his opinion about this situation as follows:

**ST**

“Of so little weight are the greatest services to princes, when put into the balance with a refusal to gratify their passions” (Swift, 1909, p. 39).

In his translation, Şabrī generalizes that this is the situation with all kings not only the Lilliputian king. He also adds other words which clearly show his critical tone, as follows:

**TT**

لا ولكن الملوك لا يقف في سبيل أطماعهم حق أو انصاف فنراهم يستعملون كل الوسائط السافلة الدنيا لبلوغ غاياتهم الجائرة وينقهمون على من يصح لهم النصح لغير مأرب شخصي أو منفعة ذاتية رغم ما يرون فيهم من الإخلاص في العمل والقيام بالوعود والعهود وهذا الملك العريق في الملك وصفاته لم يخالف تلك السنة الشنعاء

(Şabrī, 1909, p. 58)

**BT**

But the kings are greedy, and they do not consider justice or fairness. We see them using all contemptible ways possible to achieve their unjust goals. They are also hostile to all those who advise them against their actions, even when these advisers are devoted to their work, and never break any rules. This king is no exception to this ugly practice.

The underlined phrases in the previous example show that Şabrī wants to generalize the bad characteristics of the Lilliputian king to all kings all over the world. He follows these generalized phrases with the specific sentence, “**this king is no exception in this ugly practice.**” It is worth considering, in this context, the relationship between ministers and civil servants during that time when this translation was published. Taha Ḥusayn (1889-1973) commented on the nature of this relationship, specifically in Wazarat al-Ma‘ārif, where Şabrī worked at that time, as follows:

وطاعة الموظفين (للوزراء) واجبة، فأول ما يجب على هؤلاء الموظفين أن يستقيلوا إذا كان الاختلاف بينهم وبين الوزير من الشدة والمساس بالمسائل الجوهرية بحيث يضطرهم إلى الاستقالة

(Ḥusayn, 2014, pp. 118,19)

**BT**

The civil servants must obey the ministers. These civil servants have to resign immediately from their work if they have different opinions from their ministers on any essential matter.
Husayn’s words provide a context for understanding Ṣabrī’s decisions in his translation of *Gulliver’s Travels*. This note, which was made by Ḫusayn, may explain Ṣabrī’s criticism in the previous examples. Being closely connected to ministers and kings made Ṣabrī experience this kind of relationship that he implicitly criticized in his translation.

In another example, Ṣabrī notes the disadvantages of being close to kings as well as ministers. In the ST, Gulliver’s friendly treatment of the ambassadors sent by the emperor of Blefuscu is seen by the Lilliputians as a sign of his disloyalty. When Gulliver knows about what the Lilliputians think of him, he comments:

**Example (4):**

**ST:**

“This was the first time I began to conceive *some imperfect idea of courts and ministries*” (Swift, 1909, p. 40).

Ṣabrī, in his translation, generalizes this idea to all kings and ministers and use specific lexical phrases to exaggerate on the ugliness of being close to such people, as follows:

**TT**

I felt for the first time the *conspiracies, and calumnies that a person who serves a king may expose himself to*. Incidents and events indicated that *those who serve kings and princes are always surrounded by fears and worries; they do not enjoy peace of mind and, they do not feel secure.*

In the previous example, Ṣabrī translates “imperfect idea” as *المكائد والوشایات* “conspiracies and calumnies.” He also adds another sentence in which he expresses the view that *those who serve kings and princes are always surrounded by fears and worries; they do not enjoy peace of mind and they do not feel secure.* These additions seem to indicate that Ṣabrī speaks through his translation about the disadvantages of being close to kings and ministers in general. This strategic decision on the part of the translator and his stance towards the political authorities in examples three and four make sense when examining the social trajectory of Ṣabrī, specifically his professional habitus.
Every effort has been made to research as much material as possible on Ṣabrī’s professional habitus. Luckily, it is found that he had a prominent position in the field of education. A short synoptic biography of Ṣabrī is presented in the following figure:

**Figure 1.** Biography of ʿAbd al-Fattāḥ Ṣabrī by Maṭbaʿat al-maʿārif (1931, p. 2)

This short biography shows that Ṣabrī held many positions in the field of education, ultimately reaching a very prominent position, that of deputy minister in the Egyptian ministry of education. It also reveals that Ṣabrī was a qualified literary figure. He was a linguist. He also spoke English fluently and wrote it very well. He co-wrote with ʿAlī ʿomar a textbook, *al-Qirāʾah al-Rashīdah* (*Wise Reading*) for primary school children. Due to Ṣabrī’s important position in the field of education, he was frequently chosen as a representative of this field in important events. For example, when the government established a committee to look at reforming the educational system at al-Azhar, this committee was led by the deputy minister in the Egyptian ministry of education, ʿAbd al-Fattāḥ Ṣabrī (Reḍā, 1928). In 1932, the first international conference of Arabic music was held under the patronage of King Fuʿad I, who issued a royal decree to establish an organisation committee of this conference (ʿuṣfūr, 2007) and making ʿAbd al-Fattāḥ Ṣabrī its deputy head. These positions that Ṣabrī held for important events and occasions show his connectedness to those in politics, including kings and ministers. It seems that Ṣabrī speaks through his translation about issues that he could not speak about in reality due to his position, which was very much related to the field of politics (kings and ministers).

Apart from the influences of the translator’s social trajectory on his translation, it could be noted that the publisher who published this translation encouraged Ṣabrī to speak up. Ṣabrī chooses to publish his translation with *al-Jarīda*, a liberal newspaper. Ahmad Luṭfī al-Sayyied (1872-1963) founded this newspaper on 9th March 1907 to act as the mouthpiece for his Umma Party (Landau, 2015). Under al-Sayyied’s guidance, as Editor-in-Chief of the newspaper, a circle of writers and journalists emerged who began to demand wider educational and other social reforms
in Egypt (Landau, 2015). In his very first article published in the first issue of *al-Jarīda* on March 9, 1907, al-Sayyied told the reading public that his newspaper “is the perfect medium for the dissemination of ideas which will create the vision of a common national ideal” (Wendell, 1972, p. 222). al-Sayyied encouraged people to express their opinions freely, and he called for writing with the purpose of inspiring social and political reforms. His newspaper *al-Jarīda* “was modernist and liberal in its character and expressed moderate national positions” (Akypeampong, 2012, p. 29). *al-Jarīda* newspaper published literary works because its editor-in-chief believed that through literature, the new generation of Egyptian liberals could express their dreams and visions (Robin, 1995). Therefore, there is no wonder to see Šabrī’s intervention in the translation, which contained social and political criticism because this went along with the publisher’s policy.

The Harmony between the Habitus of Šabrī and the Doxa of the Field

The language register used by Abd al-Fattāḥ Šabrī in his translation is only understandable in terms of the dominant poetics at that time or in Bourdieu’s terms: the doxa. It could be noted that Šabrī was influenced by the religious education he received. Therefore, he used numerous Qur’anic verses in his translation of *Gulliver’s Travels*. The following table presents only two examples out of the 36 instances used in the translation:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
<th>BT</th>
<th>The Quranic verse</th>
</tr>
</thead>
<tbody>
<tr>
<td>“We, therefore, trusted ourselves to the mercy of the waves” <em>(Swift, 1909, p. 3)</em></td>
<td>وسلمنا أنفسنا للقضاء فقد تحكم وقنا (إِن يَصِبْنَا إلا ما كَتَبَ اللَّهُ لَنَا) <em>(Šabrī, 1909, p. 11)</em></td>
<td>“We were already overwhelmed so, we surrendered ourselves to destiny, and we said, “Never will we be struck except by what Allah has decreed for us.”</td>
<td>“قُلْ لَنْ يُصِيبَنَا إِلاا مَا كَتَبَ اللَّاُ لَنَا” <em>Quranic verse 51 in Sūrat At-Tawba</em></td>
</tr>
<tr>
<td>so they expect no mercy. <em>(Swift 1909, p. 9)</em></td>
<td>يعرَّبُ فِي الأَْرْضِ لِيُفْسِدَ فِيهَا وَيُهْلِكَ الحَرْثَ وَالناسْلَ “إِذَا تَوَلَّى فِي الأَْرْضِ لِيُفْسِدَ فِيهَا وَيُهْلِكَ” <em>(Šabrī, 1909, p. 21)</em></td>
<td>strive throughout the land to cause corruption therein and destroy crops and animals</td>
<td>“إِذَا تَوَلَّى مِن فِي الأَْرْضِ لِيُفْسِدَ فِيهَا وَيُهْلِكَ” <em>Quranic verse 205 in Sūrat Al-Baqara</em></td>
</tr>
</tbody>
</table>

The second practice followed by Šabrī was the “free translation” strategy he followed when introducing *Gulliver’s Travels* into Arabic. He signals this practice on the front cover as follows:
It should be noted that although he followed the doxic practices prevalent during that time, his habitus has informed his decisions in the translation to a greater extent. This is evident in the inclusion of social and political criticism that did not exist in the ST. Returning to the hypothesis posed at the beginning of this study, it is now possible to state that the translator’s practices are the result of the interwoven relation between his habitus and the field in which he worked. Thus, it could be argued that translation norms were not appropriately established during this phase of children’s literature translation. It also should be noted that the genesis of the field was in a haphazard state, with no fixed rules or policies for what and how to translate for children. The sociological analysis presented in this paper also supports the translator’s active role as a social actor and contends what Alsiary (2016) claims about translators’ inactivity in her thesis.

Conclusion
This paper used Bourdieu’s sociological theory to generate a greater understanding of the translation of *Gulliver’s Travels* (1909) as a socially situated activity. Bourdieu’s concepts of habitus, social trajectory, field and, doxa helped in understanding the translator’s practices, which challenged the prevalent doxa of the time. The sociological analysis of the translation of *Gulliver’s Travels* (1909) presented in this paper showed that the final product of the translation was influenced by the socio-political factors prevailing at that time and the effects of the translator’s social trajectory. It also demonstrated that the publisher gave Şabrî a great amount of freedom to make certain strategic decisions in relation to his translation. This appears in the political taboo that was included in a translation intended for children. Therefore, it could be concluded that the habitus of the translator, his social trajectory, and the publisher’s stance have a greater influence on the translator’s decisions than the prevalent doxa of the time.

**Note:** This paper is part of an ongoing PhD thesis which will be submitted to the University of Leeds, UK, in 2021. My PhD study is funded by King Abdulaziz University, College of Science and Arts/ (Saudi Arabia), Rabigh and the Saudi Cultural Bureau in London.
About the Author:
Khulud M. Almehmadi is a lecturer in the Department of English, King Abdulaziz University, College of Science and Arts/ (Saudi Arabia), Rabigh. She taught English and translation courses to undergraduate students for two years. She obtained her Master degree in English/Arabic translation in 2015 from University of Leeds. Currently, she is a PhD student in University of Leeds. Her PhD thesis focuses on the translation of children’s literature in the Arab world from an agency-based perspective. https://orcid.org/0000-0003-0738-2964

References


Re-representing the Self: Saudi Translators’ Doxic Peritextual Practice of Deconstructing Orientalists’ Writings about Arabia ¹

Dimah Hamad Alharthi
Department of Arabic, Islamic and Middle Eastern Studies
School of Languages, Cultures and Societies
University of Leeds, Leeds, UK
&
English Language Department
Unaizah College of Sciences and Arts
University of Qassim, Unaizah, KSA

Abstract
This paper explores the Saudis’ employment of translation to let their country speak for itself and undermine the Orientalists’ ability to represent Saudi Arabia. The paper serves as an attempt to fill two gaps; presenting Saudi identity from a Saudi perspective and examining the Saudi translators’ agency. To fill these gaps, the following question is raised: what is the role of the Saudi translators when translating Orientalists’ accounts about Arabia to reconstruct the image of Saudi Arabia? The paper aims to examine the prevailing practices of Saudi translators of Orientalists’ writings about Arabia into Arabic. The paper adopts Bourdieu’s apparatus of doxa, and Genette’s conception of peritexts to analyze the practices of three Saudi academics/translators in Saudi History; namely, ‘Abd Allah Al ‘Askar, ‘Abd Allah Al–‘Uthaymīn, and ‘Uwañðah Al Juhany. The argued misrepresentation of Saudi Arabia within Orientalists’ writings led Saudi academics/translators to adopt deconstruction as a doxic critique in the peritexts of their TTs to reconstruct the image of the Self (i.e., Saudi Arabia), and hence overturn the Other’s (i.e., Orientalists’) narratives. Owing to the Saudi academics/translators’ ability to compare historical sources and evaluate Orientalists’ assumptions about the Kingdom, one of the rules of the game is that deconstruction is practiced by these academics. Saudi academics/translators perceive such a practice as a national service, considering that, through their peritexts, they grant Saudi Arabia an opportunity to represent itself through its own voice. This doxic practice presents Saudi translators, not as servants of the STs, but rather as authors, with something to say about their national identity.

Keywords: Bourdieu, deconstruction, doxa, peritexts, Orientalist writings, Saudi translators’ agency

DOI: http://dx.doi.org/10.24093/awejtls/vol4no4.9
Introduction

Translation Studies (TS henceforth) has recently extended its focus beyond linguistic considerations to encompass a multitude of trends, including translation sociology. The sociology of translation is a subfield that has gained momentum since the 1990s. It attempts to formulate more agent-aware descriptive, theoretical approaches to address the increasing interest in exploring the translators’ role in connection with their agency (Inghilleri, 2005). Translatorial agency is “translation practices and decisions which are socially and historically conditioned” (Hanna, 2014, p. 60). This social phenomenon in TS allows the realization of translation as a socially situated activity through underscoring the pivotal role played by translators in shaping the translation product and in introducing new perspectives through translation (Khalifa, 2014). From this perspective, translation hence becomes a world presented from the translator’s standpoint. Notwithstanding that the concept of translatorial agency has burgeoned in the wake of the sociological turn in TS, the two major sociological studies in the Saudi field of translation (namely, Alkhamis, 2012; Alsiary, 2016) have completely neglected the role of the human agents in the translation activity within the Kingdom. The paper thus sheds light on the Saudi translators’ agency when translating books about their country.

The Arabian Peninsula, of which Saudi Arabia comprises four-fifths, has always held a mysterious fascination for Western explorers and scholars. Their resultant writings represent a significant cumulative amount of knowledge about Arabia (Aloboudi, 2017). However, several Orientalists, such as Simpson (1989), Lewis (2002), and Bonacina (2015), assert that a considerable number of Orientalists’ accounts are subject to prejudice when representing Arabia. This prejudice against the Other, the Western attitude of superiority, and the standard view that cultural conflict is an indication of vitality have hindered the accuracy of Orientalists’ perceptions of the Arabian Peninsula (Simpson, 1989). Moreover, several of them never had any personal contact with Arabs and hence based their narratives on second-hand accounts (Bonacina, 2015). Consequently, they often tend to enforce almost the same stereotypes of Arabia that they carried in their bags (Simpson, 1989). They also had a particular disability since they applied a Western categorization of thought and analysis to the settings of a society that was formed by different influences and followed another way of life (Lewis, 2002). These obstacles were dangerously misleading and led to a distorted image of Arabia (Simpson, 1989; Lewis, 2002).

Owing to this arguably biased construction of Arabia that underlies certain Orientalists’ accounts, it is true to say that Saudis dealt with them thoughtfully. Al-Jaseer (1990) argues that, notwithstanding some Orientalists’ misrepresentation of Arabia and misunderstanding of its social settings and historical events, Saudi readers must read Orientalists’ works de-constructively, as they may contain useful information about Saudi history. Al Bādī (2002) further maintains that the people of Arabia should read Orientalists’ accounts not as irrefutable facts but out of curiosity about what the Other wrote about them. Such a deconstructive reading of the Other’s narratives, urged by Saudi historians, has also been reflected through a national translational project in the Kingdom.
Against this background, the paper raises the question: what is the role played by the Saudi translators when translating Orientalists’ accounts about Arabia to reconstruct the image of Saudi Arabia in their translations? The paper aims to examine the Saudi translators’ prevailing practices for reconstructing the image of Saudi Arabia when translating Orientalists’ writings about the Arabian Peninsula. In order to achieve this aim, the paper adopts Bourdieu’s sociological analytical tool of *doxa*, and Genette’s concept of *peritexts* to analyze, in particular, the peritexts of the translations of three Saudi academics/translators (‘Abd Allah Al ‘Askar², ‘Abd Allah Al-‘Uthaymīn³ and ‘Uwađah Al Juhany⁴). The research aim highlights the significance of this paper. This significance is based on three legitimizing factors: first, the importance of the object of inquiry, i.e., presenting the Saudi identity from a Saudi perspective. Second, the absence of research applying the sociological model of Bourdieu to study the practices and agency of the Saudi translators in the field. Third, the lack of research situating the Saudi translators as its central focus.

**Literature Review**

**The Human-less nature of the Sociological Studies in the Field**

Bourdieu conceptualizes the social spaces within which interactions and events take place as *fields*. Bourdieu (1990, p. 87) contends that “fields are historically constituted areas of activity with its specific institutions and laws of functioning.” Drawing upon Bourdieu’s notion of field, the paper can hypothesize a field of activity which could be called: the Saudi field of translating Orientalists’ books about Arabia. It is presumably a sub-field that falls within the general field of translation in Saudi Arabia. There are, thus far, two studies analyzed the Saudi field of translation using the sociological model of Pierre Bourdieu as an analytical lens.

However, these two studies neglected the translators’ agency in the field in which the agents explored in both studies are solely publishers. Alkhamis (2012) offered a general overview of the Saudi field of translation. In his examination of the practices of the field, Alkhamis (2012) primarily focused on the practices of Obeikan, a Saudi private publisher, in translating political books in the context of the international geopolitical aftermath of the 1991 war on Iraq. In addition, the conception of *doxa* was used in Alkhamis’ (2012) study in its broader context concerning the religiopolitical and social beliefs circulating in the Saudi social space such as Nationalism and Anti-Imperialism. The second socio-cultural study conducted in the Saudi field of translation was Alsiary’s (2016), which focused on the field of translating children’s literature. Like Alkhamis, Alsiary (2016) only examined the practices of Saudi publishers such as Obeikan, Jarir, and King Abdul-Aziz library. Notwithstanding her reliance on Bourdieu’s framework, Alsiary (2016) did not adopt Bourdieu’s *doxa* to examine the publishers’ practices in her given field; rather she opted for Toury’s (1995) conception of *norms*. The paradigm of Descriptive Translation Studies (DTS), within which Toury’s *norms* falls, has “provided insights in TS on how translated literature functions within the historical and literary “systems” of the target culture” where DTS principally focuses on the text and overlooks the vital role played by the translators as well as the social reality during the process of translation (Khalifa, 2014, p. 12). This human-less perspective of the translation activity was reflected in Alsiary’s (2016) conclusion assuming that publishers are the main players in the field since they control and marginalize the translators’ role. It is safe to claim
that such a conclusion is partially reached by Alsiary (2016) owing to her marginalization of the translators in participating in the study, by the researcher’s own admission as one of the limitations of her research.

This indicates that there has been an entire overlooking of the agency of the human agents in the Saudi field of translation in the previously conducted studies. This paper serves as an attempt to fill this gap in the studies of the field by analyzing the practices of the Saudi translators in the presumed sub-field of translating Orientalists’ books about Arabia. In doing so, the concept of doxa is examined as being a collective rhythm in connection with the dominant practices within the field itself. This field-specific application of doxa in TS is drawing inspiration from Hanna’s (2005; 2016) and Elgindy’s (2013) studies of the practices of translating Shakespeare in Egypt, and political Islam into English, respectively.

**The Saudi Deconstruction of Orientalists’ Narratives: Letting Saudi Arabia Speak for Itself**

The flow of translating Orientalists’ books about Arabia in Saudi Arabia was professionally inaugurated in 1985 with Al-‘Uthaymīn’s translation of Burckhardt’s (1831) *Notes on the History of the Bedouins and Wahabys*. Al-Semmari (2009), who is the Secretary-General of King Abdulaziz Foundation for Research and Archives that is a Saudi governmental body specializing in the history of Arabia, points out that this translation activity reflects the Saudis’ attempt to establish the Other’s perception of their country, among various other objectives. This Saudi attempt was achieved by adopting a systematic national approach, according to Al-Semmari (King Abdulaziz Foundation, 2019). The Saudi translations of Orientalists’ histories of Arabia can be understood in terms of the scholarly terrain, in which they rewrite Saudi history through systematically deconstructing Orientalists’ narratives and assumptions.

Through translation, Saudis adopt a form of critical analysis that intends to unpack (i.e., deconstruct) the deeper meanings underlying the ways in which Orientalists imagine and construct Arabia, which is frequently as essentially inferior. This deconstructive method usually intends to undermine “the West’s ability to represent other societies” (Clifford, 1986, p. 10) and to “recover the past by systematically overturning Western cultural assumptions” about the Arabian Peninsula (Bandia, 2009, p. 219). It is a form of Saudi resistance to and repudiation of the Western version of Saudi history.

This approach, which has been adopted by Saudi translators, can provide insights into Saudis’ perception of their national identity. It can hence be comprehended as a response to Said’s (1979) call for a self-representation of the Orient. Said (1979) claimed that silencing the Orient is a recurrent theme of Orientalism, which does not allow the Orient to describe its own history, culture, language, and life experiences. The representations made of the Oriental, according to Said (1979), fail to capture the reality because the Orient is never given a voice of its own. Saudi translators allow Saudi Arabia to speak for itself about itself by providing counter-narratives through their translations. This combination of Said’s Orientalism and Derrida’s deconstructionism
was recently conceptualized by several scholars, such as Lewis (1994) and Levinson (2013), as De-Orientalism.

Considering the adoption of Post-Colonial apparatuses in this paper for understating the Saudi destabilization of the Western discourses and narratives, it is worth mentioning that the Saudi case cannot be analyzed under a Post-Colonial lens in its temporal definition as being the chronological formation of post-independence, and the colonized experience of imperialism (Gilbert & Tompkins, 1996). The bulk of Arabia, which constitutes modern Saudi Arabia, has not been subjected to colonization. Therefore, Saudis have not developed a sense of inferiority found within the habitus of colonized nations (Long, 2005). Moreover, it might be argued that European writings about Arabia and its history cannot thereby be considered colonial histories. Post-Colonialism is applied in this paper as a critical tool for examining the relationship between the Self (Saudi Arabia) and the West not as that between a coloniser and the colonized, but as a binary Us-Them relationship generated by cultural representations, and Saudi Arabia’s endeavor to speak for itself to repudiate the perverted hegemonic interpretation of its history and identity.

The deconstruction of the Orientalist discourse about Saudi Arabia has been set as, in Bourdieu’s terms, a doxic practice manifested in Saudi academics/translators’ products. The concept of doxa in Bourdieu’s sociology will be defined in the following section before we proceed to an examination of translators’ practices in the field.

**Bourdieu’s Conceptualisation of Doxa**

Doxa is one of the fundamental notions in Bourdieu’s sociology, which he borrowed from Greek philosophy’s endoxa. The simplest definition of the doxic practice of a social agent denotes being attuned to the collective rhythm (i.e., the practices circulating widely among the agents of a specific field of activity) without necessarily being conscious of it (Bourdieu 1977). The fact that doxic beliefs operate beyond the level of consciousness is what makes them unquestioned, accepted without comment or question and able to function below the level of language (Bourdieu, 1977). When agents become aware of doxa, the taken for granted beliefs and practices enter the realm of language. Hence, two trends begin to emerge in the field: orthodoxy and heterodoxy.

Orthodoxy refers to the trend in the field that seeks to reinforce the existing prevailing practices in the field, whereas heterodoxy is the trend that challenges the doxic and creates new practices and beliefs (Webb, Schirato & Danaher, 2002). Orthodoxy is the discourse established by the agents occupying the dominant position in a given field to preserve the status quo of that field and their position within it (Bourdieu, 1993). On the contrary, the discourse of heterodoxy is commonly adopted by newcomers or the existing dominant agents in the field (Bourdieu, 1993). It is thus the discourse of orthodoxy that endeavors to justify the doxa and promote it to “the status of the presupposed” in the field (Hanna, 2016, p. 48).

Bourdieu’s hypothesis of the two realms of doxa and opinion is vital in the sociological investigation of translators’ role in the field of translation.
Research Methodology

As indicated above, Bourdieu’s analytical apparatus of doxa is employed in the paper to examine the collective practices of the Saudi translators in the given field. In identifying doxic and non-doxic practices in the field, a general examination of the field practices is provided. However, the main testing ground of the paper is a multiple-case study, which consists of the practices of three notable Saudi academics/translators of the Orientalists’ writings about Saudi history – ‘Abd Allah Al ‘Askar, ‘Abd Allah Al-‘Uthaymīn and ‘Uwaīdah Al Juhany. Owing to the expensive nature of a multiple-case study, it would help to achieve the aim of the paper in the sense that it allows exploring a wide range of cases (O’Brien & Saldanha, 2014). The data is particularly scrutinized through the paratextual zone of the of following translated books: ‘Askar’s translation of Commins’ The Wahhabi Mission and Saudi Arabia, Al-‘Uthaymīn’s first (1985) and last (2013) editions of his translation of Burckhardt’s Notes on the History of the Bedouins and Wahabys, and Al Juhany translation of Brydges’ The Brief History of the Wahauby.

The presumed doxic practice of deconstruction in the given field is exercised first and foremost in the paratextual elements of the translations. Paratexts include both the book elements, such as the presentation of the book, the preface and the notes, which are called the “peritext” while the “distanced elements” are the messages outside the book (e.g., the interviews, letters, articles) authored by the named translator and provide a direct glimpse of the translator himself and his own voice, which are called the “epitext” (Genette, 1997, p. 5). Hence, the paratextual framings carry “spatial, temporal, substantial, pragmatic and functional” messages (Genette, 1997, p. 4), which can help in recognizing the sociological settings of the translators’ practices, and agency (Ali, 2018).

The following section analyses the Saudi academics/translators’ paratextual practices as the dominant agents with regard to deconstructing Orientalists’ accounts about Saudi Arabia.

Academics/translators’ Agency in Siting and Preserving the Doxic: Peritextual Deconstruction

Deconstructing Orientalists’ accounts has been practiced since the first known translation produced by a Saudi translator in the field that appeared through the individual effort of Al-‘Uthaymīn in 1985. In his translation of the second chapter of Burckhardt’s (1831) book, Al-‘Uthaymīn extensively employs the peritextual framings (i.e., preface and footnotes) of his TT to deconstruct Burckhardt’s assumptions. Al-‘Uthaymīn’s practice was established as doxic, considering that it can be traced in most of the following products of the Saudi academics/translators in the field. Al Juhany’s and Ash Shaīkh’s translation of Pelly’s report in 1991 represents an early example of these products that abide by the doxa. Similar to Al-‘Uthaymīn, the peritexts of Al Juhany’s and Ash Shaīkh’s TT are mainly deconstructive. It is thus arguable that owing to Al-‘Uthaymīn’s precedence and dominant position, his deconstructive discourse in translation has acquired the status of the foundational doxa in the field.

Doxic practices are, in Bourdieu’s terms, the “rules of the game,” which construct the foundations of the field and draw its boundaries (Hanna, 2016, pp. 21-2). Associating
deconstruction with translation in the field, which is one of the rules of the game, originates criteria of consecration that categorize particular translators’ positions over others. Being an academic in the Modern History of the Arabian Peninsula, particularly Saudi History, can be seen as a prime condition for consecrating the translators in the field. King Abdulaziz Foundation, as the dominant institutional agent in the field, also plays a central role in the consecration of the academics in the given field. Al-Semmari (2009) declares, the Foundation merely commissions and deals with academics who specialize in History. Their consecration is arguably attributed to their specialisation, which makes them competent to compare historical sources in order to deconstruct Orientalists’ assumptions and narrations. Moreover, Saudi human agents are more consecrated than non-Saudis in the field. This consecrated status of Saudi translators engenders a scheme of perception among the agents that the translation product of the Saudi would be of a higher quality than that of the non-Saudi. This viewpoint is evident in the Saudi academics/translators’ disqualification of translations produced by non-Saudi translators. For instance, in Al-‘Uthaymīn’s (2000) review of the Arabic translation of Vassiliev’s (1998) The History of Saudi Arabia, produced by two Levantine translators, Al-‘Uthaymīn attributes the mistranslations of Arabic proper and places names found in the TT to the fact that the translators are not from that region. Furthermore, in Al ‘Askar’s (2002) review of the translation of Palgrave’s (1865) account, undertaken in Egypt by an Egyptian translator and publisher, the Saudi translator argues that the TT does not successfully meet the doxa of deconstruction as the agents involved do not fully understand the issues raised in the text, as they relate to Arabia.

The consecration of Saudi academics/translators in the field influences the decisions of other translators. The translation by Al Biqā’ī’s, a Syrian translator and professor in Linguistics and Literary Criticism at KSU, of Raymond and Driault’s (1925) book provides a telling example. Al Biqā’ī (2003) declares, in his preface, that Adh Dhāhirī, a well-known Saudi philosopher and historian, had been appointed to deconstruct and revise the text, and further maintains that several Saudi academic specialists in Saudi History had helped him to understand specific issues in the book during its translation. In doing so, Al Biqā’ī demonstrates his awareness of the consecration of Saudi agents and is thus keen for his readers to believe that his translation has been revised and commented on by many different Saudi academics and historians. It is, then, the peritexts through which the agents attempt to display their compliance with the doxa.

The peritextual framings of the TTs are utilized to promote the position of the doxa in the field. Readers are made aware of the doxic practice even before they read the book through the cover pages. By way of example, the front cover of the last edition of Al-‘Uthaymīn’s translation of Burckhardt’s Notes (figure1 ) presents the TT as delving into the Orientalist’s assumptions and narrations of Arabia, rather than constituting a pure act of translation. Such a presentation of the TT is exhibited in the phrase: “Translated and Annotated by Prof. ‘Abd Allah Aṣ Sāliḥ Al-‘Uthaymīn.”
Translators’ attempt to clarify their conformity to the doxa also extend to the internal, peritextual zones. For instance, Al Juhany divides his TT into two main parts, entitled as *Al Qism Al ‘Awwal: dirāsah ‘an Al Mū’llīf wa kitābih* [The First Part: A Study on the Author and His Book] and *Al Qism Ath Thānī: At Tarjamah wa At Ta’līq- kitāb (Mūjaz lī tārīkh Al Wahhābī)* [The Second Part: Translation and Commentary on *(The Brief History of the Wahauby))* (Al Juhany, 2005, p. 13-59). By dividing his translated book into two titled sections, Al Juhany clearly and deliberately tends to reveal his orthodoxic discourse to his readers by highlighting that his TT is not a mere translation in which deconstruction permeates its two sections. In a similar vein, Al ‘Askar (2013, pp. 9-10) states in his preface:

Using the expression: *tahtāj* [need], Al ‘Askar seems to grant the doxa a binding nature. Moreover, the phrase, *Al Latī lā taḥtamil ra ‘īn* [where two views are impossible] reflects his perception that his standpoints are taken-for-granted. The ideological grounds of the doxa manifests itself here in the Saudi academic/translator’s justification of his orthodoxic discourse.

*Doxa* generates a “field of opinion” where various legitimate answers can be provided to the question about the dominant doxa (Deer, 2008). This appears in the agent’s justification for the integrity of the prevalent doxic practice in the field. The rationalization of the doxa has emerged in the agents’ discourse since it first appeared in the field. Al-‘Uthaymīn (1985, p. 8) justifies his formation of the doxa as follows:
The translational doxa of deconstructing the Orientalists’ narration of Saudi history and reconstructing the image of Saudi Arabia is a national service that the Saudi translator argues he provides for his country. To serve the Kingdom, Al Juhany (2005, p. 5) was also keen on, as indicated in his preface:

4- تصويب المعلومات والوقائع والتاريخ التي قد ترد خطأ في النص من خلال مقارنته بالمصادر الأولية والمراجع الثانوية الموثوقة المختصة، وتوثيق ذلك من تلك المصادر والمراجع.

6- التعليق على الأفكار والمفهومات الخاطئة أو غير الدقيقة التي ربما ترد في النص، وتصويبها من المصادر التي تمثل وجهة نظر أهل الدعوة الإصلاحية وغيرها وتوثيق ذلك من تلك المصادر.

Al Juhany (2005) tends, in his own words, to correct what are deemed to be the false narratives and erroneous assumptions of the ST through using supporting sources about Ibn ‘Abd Al Wahhāb’s movement and other Saudi and pro-Saudi sources. Al Juhany’s footnotes are thus ideologically steered, as they seem to positively present and legitimize the Self. The ideological causes of the doxa become further notable through the examination of the translators’ deconstructive footnotes.

Owing to the discursive nature of Saudi academics/translators’ footnotes, that tend to express their judgments about the Orientalists’ assumptions about Saudi Arabia, the translators not only “say something,” but also “do something” (Buendía, 2013, p. 159). Through these footnotes, the translators are “purposefully guiding the interpretation of the text,” and according it a “socially acceptable meaning” (Buendía, 2013, p. 159). Any interpretation involves, in some sense, the adoption of a “subject position” that thereby highlights the “authorship of the translator” where he/she is visible and his/her voice is apparent (Varney, 2008, p. 119). This realization of deconstructionism through the footnotes recalls Lefevere’s (1992) conceptualization of translation as rewriting, where the translator’s ideological position-taking is inevitably reflected. In light of this, footnotes can provide a window onto Saudi translators’ agency in presenting their views on their national identity, as shown hereinafter:
Example 1

**ST:** [...] but we had scarcely left Bahra, when the Wahhabys rushed into it. We heard the discharges of musketry, and were soon after informed, that the invaders massacred all the inhabitants whom they could find, pillaged the camp and baggage, and carried away a small caravan, which had halted at Bahra sometime before our arrival. All this time the eighty horsemen never offered the least resistance, but galloped off towards Mekka, where they spread the greatest consternation.

The intercourse between Djidda and Mekka was thus interrupted during a whole week; but the Wahabys, having accomplished their purpose, retreated to their homes. They had set out from a distance of at least fifteen days’ journeys to plunder on this road; [...] (Burckhardt, 1831, p. 297).

**Al-‘Uthaymīn’s Translation and Footnote**

لكن ما إن غادرنا بَحْرة حتى اقتحمها الوهابيون. وقد سمعنا أصوات البنادق، وأخبرنا بعد ذلك أن الغزاة قتلوا كل السكان الذين وجدوهم، ونهبوا المخيم والأموات، وأخذوا نقلة صغيرة كانت قد توقفت في ذلك المورد قبل وصولنا إليه بقليل. وفي ذلك كلله لم يبد الثمانون فارساً أي مقاومة؛ بل عدوا بخيلهم متحدين إلى حيث نشروا أعظم الرعب. وبذلك قطعوا الأخلاص بين حدة ومكة طوال أسبوع. لكن الوهابيين بعد أن حققوا هدفهم تراجعوا إلى أوطانهم. فقد أنوا من مسافات تبعد خمسة عشر يوماً، على الأقل، للنهب على تلك الطريق (1).

(Burckhardt, 2013, p. 496)

**The Researcher’s Own Back Translation:** But as soon as we left Bahrah, the Wahhabis broke into it. We heard the sound of gunfire, and were later informed that the invaders had massacred all of the inhabitants whom they could find, pillaged the camp and baggage, and carried away a small caravan, which had halted at that resource shortly before our arrival. Through all this, the eighty horsemen never offered the least resistance but galloped off to where they spread the greatest fear. The intercourse between Jedda and Makkah was thus interrupted for a whole week, but the Wahhabis, having accomplished their purpose, retreated home. They had traveled for at least fifteen days to plunder on this road (1).

(1) بل أنوا لمحاربة عدوهم الذي غزا أراضيهم. المترجم.

**Analysis**

The author negatively represents the purpose behind the Najdis’ campaigns in Hejaz during the first Saudi State. The expressions “invaders,” “massacred,” “pillaged” and “plunder” are utilized by Burckhardt to frame the historical event within a particular contextualization. The ST framing does not appear to comply with Al-‘Uthaymīn’s ideological perception. Al-‘Uthaymīn inserts a footnote to produce a representation that contradicts that of the author. Al-‘Uthaymīn asserts that the Najdis arrived in Hejaz to fight their enemy, who had invaded their lands. The labeling in his reframing of the event mainly shows that the Saudi translator perceives the Saudi fighting as a patriotic mission to free their land rather than based on a desire to plunder and invade,
and the Ottoman existence in the Arabian Peninsula as that of a foreign invading enemy, rather than a legitimate rule.

**Example 2**

*ST:* The underpinnings of the Wahhabi influence, however, were shaky in two respects. First, its dependence on Saudi government disposed leading Wahhabi clerics to support its polices. As political discontent in the Kingdom intensified, the Wahhabi establishment found itself in the awkward position of defending an unpopular dynasty (Commins, 2006, p. 156).

*Al ‘Askar’s Translation and Footnote*

على أي حال، كانت أسس التأثير الوهابي متصدعة من ناحيتين. أولاً: دفع اعتمادها على الحكومة السعودية رجال الدين الوهابيين البارزين لتأييد سياساتها. ومع اشتداد السخط السياسي في المملكة، وجدت المؤسسة الوهابية نفسها في موقف حرج للدفاع عن أسرة حاكمة غير محبوبة (1).

(1) من الصعب أن يقتنع المرء بنتيجة كهذه. فلا المؤلف استقصى مقدار محبة الشعب السعودي للأسرة المالكة. ولا هو أحال إلى دراسة تؤكّد ما ذهب إليه. وكان عليه أن يكون أكثر إنصافاً عند الحديث عن مشاعر السعوديين. (المترجم).

*The Researcher’s Own Back Translation:* However, the underpinnings of the Wahhabi influence were shaky in two respects. First, its dependence on the Saudi government disposed leading Wahhabi clerics to support its polices. As the political discontent in the Kingdom intensified, the Wahhabi establishment found itself in the awkward position of defending an unpopular dynasty (1).

(1) It is hard to be convinced by such a conclusion. The author neither surveyed how much Saudis love the royal family nor referred to a study confirming his conclusion. He should have been fairer when describing Saudis’ feelings. (The translator).

**Analysis**

Al ‘Askar does not accept Commins’ claim regarding the unpopularity of the Saud dynasty among Saudi citizens, as this claim is concluded personally by the Orientalist and unsupported by any evidence. Al ‘Askar’s argument here recalls Said’s (1979) assumption about the silencing of the Orient found in Orientalists’ discourse by Al ‘Askar, stating that Commins did not ask Saudis for their opinion in order to come up with this conclusion, albeit he remained in Saudi Arabia for some time while writing his book, as Commins (2006) himself declares in his introduction of the ST. Al ‘Askar’s footnote then asks that Saudi Arabia should be allowed to speak for itself. This footnote can also be regarded as the translator’s endeavor to give Saudi Arabia a voice by rejecting the Orientalist’s representation as it does not capture the reality.

**Example 3**

*ST:* […] and though the inhabitants of the province of Hedjaz were not sorry to be relieved from the dominion of the Sectaries, yet their love of their country was still powerful enough to make them view the defeat of Arabs by Turks as a national misfortune; […] (Brydges, 1834, p. 92).

*Al Juhany’s Translation and Footnote*
(Brydges, 2005, p. 181)

The Researcher’s Own Back Translation: Although the inhabitants of the province of Hejaz were not sorry to be relieved of the dominion of the Wahhabi Sectaries (2), yet their love for their country remained sufficiently robust to enable them to view the defeat of Arabs by Turks as a national misfortune.

(2) The people of the reform dawah did not call for a novel doctrine, but instead called people to reinstate the pious Islamic ancestors.

Analysis

Notwithstanding Brydges’ sentence, which appears to represent the people of Hejaz positively, Al Juhany may grasp that there is a hidden religious derogation of the followers of Ibn ‘Abd Al Wahhab’s movement contained within the same sentence. The Saudi translator rejects the implied connotation of the author’s representation of the followers as: “sectarians,” which may imply that the movement is a novel creed beyond the pale of Sunni Islam. Al Juhany re-represents thereby the movement in frame of reference as being a Sunni movement, which calls for the emulation of the practices of the Salaf Al ‘Ummah [the pious Islamic ancestors]. Al Juhany’s footnote can be thus interpreted as his attempt to reproduce the representation of the Saudi field of power and the majority of the Sunni Saudis, considering that the movement constitutes the dogmatic ground for the establishment of Saudi Arabia.

Example 4

ST: In 1802, Othman el Medhayfe besieged Tayf; and this pretty town, the summer residence of all the rich Mekkans and the paradise of Hedjaz, as the Arabs call it, was taken after a vigorous resistance, and shared the fate of Imam Hosseyn, with this difference, that Othman’s enmity to the Sherif induced him to ruin most of the good buildings, and, in the general massacre, his soldiers were not commanded to spare. Either the infirm or the infants (Burckhardt, 1831, p. 191).

Al-‘Uthaymīn’s Translation and Footnote

وفي سنة ١٨٠٢، حاصر عثمان المضايفي الطائف. واستولى على هذه المدينة الجميلة، مصيف كل التجار المكيين وفردوس الحجاز كما يسميها العرب. بعد مقاومة عنيفة، فُقدت مصيرة عثمان، الذي أثار غضبه إيمان الموتى مع اختلاف واحد؛ هو أن عدوان عثمان على الشريف جعله يخسر معظم المباني الجيدة، ويأمر جنوده خلال المذبحة العامة أن يتركوه شيخاً أو طفلًا إلا قُتلوا.

(1) يبدوا أن المؤلف قد استلقي معلوماته عن هذه الحادثة من أعداء السعوديين. وقد ذكر ابن بشر (مصدر سابق ذكره، ج ص ص ١١٦-١٢٣) أن عثمان ومن معه قتلوا من أهل الطائف ما يقلون في الأسواق والنبوي لمن المريح أن هؤلاء كانوا من الرجال لا من غيرهم. ذلك أنه لم يذكر أي مصدر موثوق تعرّض السعوديين للنساء والأطفال وكبار السن. المترجم.

(Burckhardt, 1985, p. 88; 2013, p. 432)
The Researcher’s Own Back Translation: In 1802, Othman Al Madāīfī besieged Taif. He captured this pretty city, the summer residence of all of the merchants of Makkah and the paradise of Hejaz - as the Arabs call it - after a violent resistance. It met the same fate as Kerbela, with one difference: Othman’s enmity to the Sharif induced him to ruin most of the beautiful buildings, and to order his soldiers, in the general massacre, to kill all of the elderly and infants (1).

(1) It appears that the author obtained his information about this event from the Saudis’ enemies. Ibn Bishr (ibid, vol. 1, pp. 162-163) mentioned that Othman and those with him killed two hundred of the people of Taif in markets and houses. It is likely that these were all men, not others since it has not been mentioned in any reliable source that Saudis hurt women, children, and the elderly.

Analysis

It appears that Burckhardt’s narrative about the Saudis’ treatment of the people of Taif following its conquest in the first Saudi State challenges that accepted by Al-‘Uthaymīn. He thus invalidates the ST narrative through various means. First, since the narrative constructs a negative image of the Saudi troops, Al-‘Uthaymīn argues that the author had obtained this information from the Saudis’ enemies. Second, Al-‘Uthaymīn further maintains that there is no reliable source that narrates such treatment of the people of Taif at the hands of Othman and his men. Third, Al-‘Uthaymīn refers to the famous book on Saudi history by Ibn Bishr, who was a Saudi historian lived during the first Saudi State, to re-narrate the same event. Ibn Bishr’s narration contradicts that produced by Burckhardt. Referring to Ibn Bishr in re-narrating the event implies that it is among the reliable sources that Al-‘Uthaymīn trusts in narrating the Saudi history. Moreover, Al-‘Uthaymīn may aim, through his footnote, to orient the target readers towards a deconstructive reading of Burckhardt’s account by arguing that it is not an entirely trustworthy source for Saudi history.

Concluding Remarks

This paper endeavored to fill a significant gap in the sociological studies of the Saudi field of translation in which Saudi translators’ role has been overlooked for a long time. The findings of this paper challenge that of Alkhamis’ (2012) and Alsiary’s (2016) stating that the role of the Saudi translators is marginalized in shaping translation products in the field. This paper made use of Bourdieu’s sociological concept of doxa and Genette’s notion of paratext to scrutinize the agency of the Saudi academics/translators in initiating and consolidating a doxic practice in the peritextual zone (footnotes, in particular) of their TTs to deconstruct Orientalists’ assumptions regarding Arabia. It is thus widely believed in the field that the doxa of deconstruction is preferably achieved by Saudi academics who specialize in Saudi History, given their ability to compare historical sources and evaluate Orientalists’ assumptions about the Kingdom. The Saudis perceive such a doxic practice as a national service to their country since they reform what they perceive as a distorted image of their country in the Orientalists’ writings. The prevalent doxa of deconstruction in the field is hence the systematic national approach the Saudis adopt when translating Orientalists’ accounts about Saudi Arabia pointed out by Al-Semmari (King Abdulaziz Foundation, 2019). This re-representation of the Self can provide insights into Saudis’ perception
of their national identity and history. Indeed, through this doxic practice, Saudi academics/translators accentuate the claim that translators’ role should not be perceived as a transparent means of communication that is expected to convey the exact message of the ST, but as a socially situated activity affected by the sociological and ideopolitical settings of its producers (Inghilleri, 2005; Hanna, 2014). The Saudi translators understudy can hence be recognized as authors, employing the peritextual framings to make their own voices heard.

Author’s Notes
1 This paper is part of my PhD thesis that is to be submitted to the University of Leeds, UK., in 2021, and funded by Qassim University and the Saudi Cultural Bureau in London.
2 Al ‘Askar (1952-2016) was a Professor in the History of the Arabian Peninsula at King Saud University (KSU henceforth). He served on several boards in History and the Saudi Shura Council [The Consultative Assembly of Saudi Arabia], and published a considerable number of books, articles, and translations related to Saudi history.
3 Al-‘Uthaymīn (1936-2016) was a Professor in Saudi History and also Head of the History Department at KSU. He was a member at the Saudi Shura Council, and General Secretary of the King Faisal International Prize for 30 years, as well as being a famous contemporary historian, author, translator, and poet.
4 Al Juhany (1950-) is a Professor in Saudi History at KSU. He is a member of the Board of Directors of King Salman’s Centre for Historical and Civilisation Studies of Arabian Peninsula. He has been awarded a King ‘Abdelaziz Merit of the first degree for his academic works on Arabia.

About the Author
Dimah Hamad Alharthi is a PhD researcher at the Department of Arabic, Islamic and Middle Eastern Studies, School of Languages, Cultures and Societies, University of Leeds, UK., and a lecturer at English Language Department, Unaizah College of Sciences and Arts, University of Qassim, KSA. She acquired her BA in English Language with Excellent and First-Class Honour from Taif University, KSA., in 2012, and MA degree in Translation from the University of Salford, UK., in 2015. https://orcid.org/0000-0001-6186-0344

Reference


Empowerment of Love for Jane Austen's Females: A Case of Creativity in Familiarity

Assia Alhasan
Institute of Languages, University of Tabuk
Tabuk, Saudi Arabia
Corresponding author

Noritah Omar
Department of English
Faculty of Modern Languages and Communication
University Putra Malaysia, Serdang, Malaysia,

Abstract:
The goal of this qualitative study is to explore unfamiliar concepts presented in familiar contexts in Austen’s *Pride and Prejudice* (1813) and *Mansfield Park* (1814). Also, it intends to examine Austen's creativity in unfamiliar concepts such as women's freedom of choice and education from a feminist perspective. This study is significant for shedding light on the empowerment of love decision, females’ self-awareness and women’s voice presented in conventional systems. In addition, it will help feminists to figure out the feminism issues reflected in Austen's work. Further, this study addresses the question of unfamiliar concepts in Austen’s familiar contexts and identify the impact of decision making on women’s equality. The researcher uses textual analysis to discuss main themes and address research questions. The findings of the study show that Austen best novels preached out women's emancipation of so-called marriage-market. Also, the result indicates that women of her time postulated love in marriage for achieving self-recognition and self-esteem through creative technique of familiarizing unfamiliar concepts. Therefore, it introduces new thread to Austen studies by examining how Austen familiarized her readers unconsciously with modern concepts at the late 18th century in societal and cultural respects. This study recommends that further investigations be conducted in this regard.

Key words: familiarity, unfamiliarity, empowerment, intelligent love, mind liberty

Introduction:
Creativity in familiarity is a common skill that is known by many scholars and authors in the field of feminism. In conventional repertoire, creative authors present their unamplified opinions in exciting extents over a complete familiarity to endorse accounts of unfamiliar concepts such as empowerment of love, decency, unfaithfulness, manipulation, freedom of choice, education and sacrifice (Marek, 2018). The outstanding of familiarity characteristics provides sets with a considerable number of personnel live at a point of time.

Austen, is a writer acknowledged for her extraordinarily genuine stories that reward common personal experiences and define unfamiliar concepts in familiar context in the context of the English powerful aristocracy of late 18th and early 19th centuries a comparatively protected, composed dominion of existence. Possibly, it is this apparent inconsistency that barred the use of Austen’s fiction in many settings. Currently, appreciated in academic and prevalent settings comparable in sites as diverse in both in western and eastern cultures, Austen is one of the most renowned novelists worldwide and on the edge of a more exhaustive exemplification in many contexts (Shultz, 2018).

All over her novels, thoughtful analysis is related to knowledgeable and ethical improvement. The degree to which the novels reproduce feminist issues has been expansively argued by researchers; most opponents approve that the novels best part how some female charismas take responsibility of their own realms, whilst others are restricted, physically, emotionally and spiritually. Nearly all Austen's works search the unjustifiable financial situation in which women of the late 18th and early 19th centuries established their own worlds (Sunalini & Kumari, 2017). Austen's novels have differently been defined as constitutionally conventional and liberal. For instance, one aspect of criticism argues that her heroines empower the prevailing social construction through their devotion to responsibility and sacrifice of their own desires. Another claims that Austen's uncertainty of patriarchal ruling "other", demonstrated by her sarcastic tenor. Within her consideration of political themes by the upper class, Austen discusses issues relating to unfamiliarity of concepts, particularly in familiar contexts (Worsley, 2017).

Austen (1775 – 1817) is well-known for her romantic novels based on the theme of love and marriage. She created female characters who are obsessed with marriage for security and wealth. Implicitly and wittily Austen dealt with this societal matter of the early nineteenth century to uncover the patriarchal dominance of her time. Since women were deprived of heritage after their parent's death and with the limited proper chance of work to earn money, they were obliged to find a wealthy match regardless of their mates' mentality or behavior. Austen as a realist writer reflected the life of the 'common place' in her era. The so-called "marriage market" (Marrero, 2013) which was developed earlier to Austen's publications had a transitional effect on the society ideology in general and on women's status in particular. Therefore, women in Austen's time, literally, were in-between the hammer and the anvil. Similarly, her female characters struggled out not to compromise their freedom of choice over security and wealth. Miss Austen addressed this notion in one of her letters to her niece Miss Fanny Knight saying: "anything is to be preferred or endured rather than marrying without affection [...]" (qtd in Lanski; 1969, p. 99). Austen in her
six novels focused on marriage customs, however, presenting her own thoughts of what good marriage is to be.

Austen was known as a woman of education who valued marriage as a fundamental requirement for family. Therefore, her perception of good marriage was based on mutual understanding and morals. That is why may be Austen herself rejected a proposal when she could not find her equivalent match and preferred to remain an 'old maid' though. As quoted in one of her novels: "Give a girl an education, and introduce her properly into the world, and ten to one but she has the means of settling well, without farther expense to anybody" (Austen, 1814; p. 5). This indicates Austen's perception of modernity to women's own rights in getting education and independency. Hence, Austen's main contribution to feminism was in giving women a capacity for individual, adult, moral choice and perception, highlighting the role of women in a family, and motivating women to act independently of men and patriarchal interests (Evans, 1986).

In *Pride and Prejudice* (1813), Austen deliberately connected the theme of love with intellect. A woman of intellect for Austen would never say 'Yes' for a marriage without love. Those women who would never say 'No' to mercenary marriages like Charlotte claim that happiness in marriage is a matter of chance, away to denounce the idea of love as a condition for a happy marriage. However, Austen played a strategical game with most of her female characters who maneuvered not to announce their feelings till about the end of her novels, in evidence that love in Austen was not just a matter of affection but rather a matter of mind's affection. Lovers for Austen do not fall in love at first sight. That is why Elizabeth and Fanny select persons agreeable to their temperament and personality. The real object of marriage is not home and house-keeping, it is rather intellectual and emotional association between a husband and a wife (Sundari, 2015).

This paper focuses on the creativity of Austen in exploiting familiar concepts to convey unfamiliar concepts, and to show the impact of intelligent love on women, during the late eighteenth and nineteenth centuries, to exercise power and freedom of choice in their pursuit for gender equality and explore the unfamiliar concepts presented in familiar contexts in *Pride and Prejudice* and *Mansfield Park* novels. In this regard, this study aims at examining how love empowers women in Austen's both novels; analyzing how love empowers women and investigating the impact of decision making on women’s equality for Austen’s females.

**Literature Review:**
Austen (1775-1817), as a renowned female writer of the nineteenth century has offered critics and feminist in particular a chance to discuss her premature feminism views. A bulk of studies investigated her six novels with their different themes in order to highlight the impact of Austen's fiction on women status in the English communities (Shukurova et al., 2020).

Alkubaisi (2020) argued that Austen's works still affect readers till now due to her unexpected modernity and actuality. Austen's supremacy among her contemporary is attributed to the modern propositions she discussed in her works, such as realism, feminism, morality. The depth in her novels is exploited through structuring social mechanics around the concept of ideal...
family communities to present a pioneering model to guide others especially educated minds in pursuit to a better future. For instance, Austen offers a woman's standpoint towards a patriarchal society through the lens of Romanticism, therefore, even though her female protagonists break social constraints are still celebrated in literary history and they are rewarded with a triumph, a happy marriage.

Austen manifested the conflict of human being faculties: reason and passion. In *Pride and Prejudice* lovers are striving for love and affection under the pressures of manners and mannerisms of their societies. Despite previous studies on the concepts of love and marriage in this novel, the researchers conducted a comparative study of Plato's concept of love that is featured in a different manner of realism as former studies portray love in an ideal form. This study introduced a new perspective to Austen studies by examining Platonic concepts of love in *Pride and Prejudice*. The study showed that although Austen is Platonic in her approach to love, she is distinguished in confining love to decorum concealed by social relationships which is due to the fact that the Victorian's epoch makes priority to the practice of love in real context over intellectual concern for what it might mean or might not (Sha'bānī, Harehdasht, and Naseri, 2019).

Marek (2018) investigated the decision-making components of Austen’s six major novels with his reference to Michael Chew's argument that Austen was a predecessor of game theory. She provided a plethora of strategic situations in the mating process; one example of her strategic thinking shown in *Pride and Prejudice* is Mrs. Bennett's 2×2 strategic game which is equivalent to a decision problem. Interestingly, "choice" appears in game-theoretic models in a normative context especially when restricting choices. Marek argues that for Austen emotions can lead to bad decisions, yet sometimes can be managed strategically. Therefore, Austen's heroes take time to calm down and make a proper decision. In consistence with rational thinking, (Asokkumar, 2014) claims that Austen was a woman of reason more than emotion. She describes her country middle class by depicting different aspects of love and marriage with distrust to emotions. Her characters go through self-delusion, disillusionment, reconciliation, awakening, and then empowerment in a process of development. According to (Kearney, 1990) reason for Austen is based on intellects.

Though, Austen in her novel *Pride and Prejudice* (1813) showed the different position of women and their social expectations related to marriage. The minor characters in the novel that represent the majority of women in the nineteenth century who did not have much choice to decide their future due to the patriarchal role in shaping women's lives. However, Austen presented the protagonist (*Jane Fairfax*) of this novel as a unique response to those expectations that resembles the strong women who are ready to do anything in the name of love. Austen was known as an intelligent writer who would not present her opposing thinking overtly in a conservative society, nonetheless the protagonist in her novel goes against the stream in her choice regardless of the social expectations, setting a successful example of how love empowers women to decide their lives (Cristina, 2019). Peltason (2015) also confirmed that Austen's point of view of romantic love measures her commitment to represent love as a property of full, active and distinguishing mind.
That is, women equality, empowerment, and freedom to make choices are instrumental in the decision-making process. Swirsky and Angelone (2016) stated that. In addition, the exposure to feminism, both through education and personal role models, has also led to their self-identification. Therefore, there is a need of exposure to feminist beliefs through education, strong feminist role models, and awareness of gender discrimination to correct the social gender imbalance. Similarly, this contributes to Austen's own beliefs about the necessity of education for women to be as equal as men and acquire independency as (Nandana, 2012) showed that women of Austen’s time lacked proper education and consequently had less professional status, therefore, they sought for matrimony to secure their lives. Austen with her insightful mind described an educational system that does not worth a great deal if it teaches young people how to make a living but does not teach them how to make a life.

Sundari (2015) pointed out that love in Austen is a central theme in all her novels. Austen considered that the human life is based on love and marriage, therefore love occupies a larger social context in her fiction. Her heroines are sensible lovers; they admire their lovers' intelligence rather than their good looks. Austen wrote as a woman about women, so she had a practical view of life and marriage in her fiction. Hence, Dangel et al., (2015) showed that Austen's female characters are challenged through courtship to prove their independence and empowerment when they search for a man that they could marry. It is asserted that Austen's attempts to empower women by depicting her female mating strategy, particularly with the absence of their parents' guidance.

Research Methods and Design:
This paper provides the practicality of qualitative methods in relation to literature mainly when an explicit hypothesis can be tested and validated. The research was designed to examine Austen’s novels in terms of empowerment of love a case of creativity in familiarity and unfamiliarity. Also, this study design was selected to establish whether the concluding unfamiliar concepts in familiar contexts are essentially being treated by the writer as fortunate and pleasant events. To address research questions, the researcher used a method to measure the familiarity of unfamiliar concepts.

The analysis of *Pride and Prejudice* (1813) and *Mansfield Park* (1814) also establishes the techniques in which plot and setting shape is formulated, and recommends many statistics to be used in the assessment of the existence of unfamiliar concepts in familiar context as aspects of love empowerment in Austen’s novels. These two novels are old British versions available, referring to late 18th and early 19th centuries a comparatively protected, composed dominion of existence. The texts of Austen’s novels of *Pride and Prejudice* (1813) and *Mansfield Park* (1814) were downloaded from Google Scholars sites 2020. The text of each novel was scored by looking at themes that emerge such as intelligent love, mind liberty, unfamiliarity, familiarity and empowerment.

Feminism Trends in Austen
Austen (1775-1817), is one of the best well-known writers of the western canon. The debate over her standpoint whether she is a feminist writer, or a restrained feminist has varied among
researchers (Swirsky & Angelone, 2016). Undoubtedly, Austen was affected by writers like Mary Wollstonecraft, Samuel Johnson, Samuel Richardson, and Oliver Goldsmith. From women novel writers she admired Fanny Burney and Maria Edgeworth.

Austen was not considered a radical writer in one sense that she was more sensible rather than being 'unladylike' as the radicals were decided during the 18th and 19th centuries (Caffery, 1997). However, in accord to the main goal of the feminism ideologies of improving women's social status through working toward equality and against women's oppression and devaluation (Swirsky & Angelone, 2016), Austen used the typical marriage plot by granting her heroines greater autonomy and happiness through marriage between equal partners. Conventionally, the predominantly male society has made marriage the primary aspiration of its female members (Alwadhaf & Omar, 2011, p. 115). As opposed to this dominant notion of patriarchal societies Austen's females ironically reverse the traditional pursuit of marriage for women to make it the aspiration of men. In one instance, it's Mr. Crawford in Mansfield Park who seeks Fany's consent for marriage. In addition, Austen questions the domination of men by showing that men as women make errors (Caffery, 1997). Assuming that for a writer like Austen at the late 18th century in a regency society where women are prepared for “domesticity and men for leadership, with the minimum of options to reveal her thoughts, Austen finds that it is either ways to be rejected or to maneuver to get her points across. Otherwise, how can one interpret her consistent emphasis through her six novels on the conflict between mercenary marriage and affective individualism (Hall, 2009).

Austen was a reactionary and revolutionary; taking out the exclusion of women from political power where ever possible, her reaction in sense of order to the revolutions of France and America. Her views of the accomplished woman acquired from Mary Wollstonecraft's versions (Durrani, 2019). In feminism, the main concerns are education and the social position of women. Books and libraries in Mansfield Park and Pride and Prejudice used to show characters and social expectations. Fanny's upstairs room at Portsmouth becomes more like a private library. Austen explains how it becomes for Fanny; "There were none in her father’s house; but wealth is luxurious and daring---and some of her’s [sic] found its way to a circulating library” (Austen, 1814, p.313). The use of circulating libraries refers to Fanny's independence of mind (Marzec, 2014). Mainly, libraries appeared to be possessed by men like Mr. Bennett and Mr. Thomas, women like Fanny and Elizabeth possess number of books and they were even allowed at certain times to access the library. During that period Men used to read loudly in the communal gatherings for reading. Women of a higher social rank have good education like Mr. Bingley's sisters, and this gives them more self-esteem.

Fanny and Elizabeth in accordance educate themselves through reading in similar way to Austen's education. Reading which is a primacy for study in Austen is allowed for intellectual discussions to show the superiority of mind. Even though she was not a radical writer, but she intended to change through improvement. Instead of mercenary marriage she urged for compatible marriage and independency for women away from the dominance of men. From a feminism
standpoint, it is cut clear that Austen's thoughts and aspirations for more women's rights and freedom of choice are genuinely feminist.

**Discussion:**

**Overall Creativity in Unfamiliarity and Familiarity in Austen’s Novels**

Austen is one of the greatest realistic writers in the English Literature in the 19th century. The main themes of all her novels are love and marriage. Her narratives concern with the issues of her society with a full description for the common place. Austen presented familiar romantic narratives that pleased her readers since then. She presented familiarity as the description of commonplace at her time by creating interesting daily incidents (Smith, 1890). On the other hand, she delineated unfamiliarity as unexpected thoughts that open intellect readers’ minds to modern assumptions about justice, women's rights, education, intellectualism, and financial independence as main pillars for a modern society.

Her professionalism is manifested in shaping unfamiliar thoughts within familiar contexts. At the time of Austen's era, it was rare to find a writer who dares to write about gender issues. Most work had few or little female characters in an implication to the triviality of the females in the society at that time (Shultz, 2018). Nonetheless, Austen's novels deliberately are crowded with female characters. The most common type of women that Austen exposed is the conventional women that adhere to the norms of the society and still follow the same means of their ancestors to improve their lives through marriage without giving themselves a chance to think differently. While, the exceptional type that is presented with few numbers of women in each novel like Elizabeth, Jane, and Fanny who resist the mercenary marriage and take their decisions on their own. Austen in *Mansfield Park* maintains that improvement and guidance begin within oneself, otherwise it is less likely to make a change, as she states: "We have all a better guide in ourselves, if we would attend to it, than any other person can be” (Austen, 1814, p.372).

Yet, Austen presented an unsure female character who longs for love and still abides to the market marriage like Miss Mary Crawford who renounced her love to Edmund just when she knew that he intends to become a clergyman because of her ambitions to wealth and high rank in society. This might be a good justification why Austen stood firm on her opinion for the ending in *Mansfield Park* while her sister Cassandra wanted Mary to be married to Edmund and Fanny to a wealthy man like Henry (Worsley, 2017). This proves that Austen gives happy endings only for strong women of high morals who would not change their positions for materialistic matters. Also, the familiar ending that Austen disapproved is that a good reward for a poor woman is to marry a wealthy man. To the contrary, her unfamiliar reward is to marry her soul mate. In addition, Austen with the happy-ever-after ending, she confirms a universal theme of marriage as the ultimate goal for a woman.

But nevertheless, it was not her own goal. Thinking differently, Austen asserts that marriage is not everything for a woman, she comments comically when she was in her sickbed to her sister, Cassandra: "She died a successful author, her lifelong ambition fulfilled". (Hynes, 2017, p.3). Despite the fact that her novels end up with marriage which was part of the realistic life,
Austen encourages her female nieces to postpone childbirth a little later in their lives so that they will not be exhausted early. Therefore, one of her techniques to convince her readers of the unconventional thoughts was by rewarding her exceptional females like Elizabeth and Fanny for their exceptional standpoints with a happy ending (Mondadori, 2018).

Austen realistic narrative depicts social life with illumination to the most common themes of 'love and marriage' at that time. This familiarity of those themes worked well and received acceptance by her readers. Nonetheless, Austen succeeded to deliver her lessons of modern concepts of love and marriage. Austen opposed the market marriage and she even emphasized the significance of love based on mutual understanding and maturity. Part of Austen's (1814) great belief of the necessity of education for women in preparation for a good life as quoted in Mansfield Park, "give a girl an education, and introduce her properly into the world, and ten to one but she has the means of settling well, without farther expense to anybody" (Austen, 1814, p.477). Austen, as in all her six novels provides a comprehensive interpretation of what a woman's education should be. She emphasizes core principles, such as self-recognition, self-improvement, self-independence, and self-esteem. This is due to her awareness of the opportunities that education can offer for a woman.

Considerably, her novels as much as they include amusement, they provide instructive lessons. Austen realized that the compatible relation between education and profit enhances the financial freedom for women. Austen asserts women's freedom conditioned by financial independency when she declares this point in Mansfield Park on Fanny's tongue, she states: "A large income is the best recipe for happiness I ever heard of" (Austen, 1814, p171). As a writer, she supported herself, her mother, and her sister by publishing novels (Marzec, 2014). Although Austen provides a social commentary based on the plot of marriage, she describes education as a fundamental requirement for a better life through marriage (McElligott, 79-98). Mr. Bennett, a man of education who spent most of his time among books in his library realizing the gap of education between him and his wife would not spare such an advice to his own daughter of what should it be like the relation between a husband and a wife as he states:

I know that you could be neither happy nor respectable, unless you truly esteemed your husband; unless you looked up to him as a superior. Your lively talents would place you in the greatest danger in an unequal marriage ... My child, let me not have the grief of seeing you unable to respect your partner in life" (Austen, 1813, p.254).

If Austen was not a writer, she could have been a successful teacher; in both novels her educative approach shows how her heroes and heroines learn how to recognize their faults and weakness and improve them. They learn how to affect others and be affected. In Mansfield Park, Austen exploited the familiarity of the literary traditions about public ideas and events to present her variation of her own improvement in organizing, drastic landscape (Smith, 1994). "If William does come to Mansfield, I hope you may be able to convince him that the many years which have passed since you parted, have not been spent on your side entirely without improvement"(Austen, 1814, p.33). Miss Fanny Price is presented at the beginning as a calm, shy, decent woman who managed.
through the narrative to become more confident and stronger despite the disparity of the two different classes she lived in, that most probably would have affected her psychology negatively. Thus, the expected behavior for Miss Fanny is to marry a wealthy man who could help her to improve her life, however, the unexpected consequence is that Fanny herself is the one who improved to be stronger physically and intellectually.

Again, Austen declares improvement in the state of wellbeing not in possession of fortune. Indirectly, this entails that women's real improvement is in their self-improvement. Even for strong female characters like Miss Bennet, still Austen deals with their flaws like vanity and self-conceit that as flaws of mind that block insights and lead to incorrect judgement referring to Miss Elizabeth misjudging Mr. Wickham and Mr. Darcy. When Elizabeth recognized her faults, saying: "I who prided myself on my discernment! I, who have valued myself on my abilities! How humiliating is this discovery! - Yet, how just a humiliation! Till this moment, I never knew myself" (Austen, 1814, p. 20). Clearly, even for one of the best heroines in Austen's novels, Austen assumes that perfection does not exist, and that improvement is a continuous process that a man and a woman should seek.

Austen's brilliance is manifested in her ability to make an approximation between reality and imagination, also to transform constrains and customs of a society to the tenderness of Art (Rubin, 1988). Commonly love is presented with a pivot focus that revolves around emotions and meekness, love in Austen revolves around rationality, and affection is driven by the personality and mentality of the lover. Mr. Darcy was fascinated with Elizabeth's strong personality and oppositional nature. Similarly, Elizabeth argues Charlotte about her sister's love to Mr. Bingley that, "This is not quite enough to make her understand his character" (Austen, 1813, p. 18). She relates love to mind, it does not happen at first sight. Austen postulates that love happens when a woman has an enough understanding of her mate's personality.

Creativity in Austen is mastered through the combination of simplicity and complexity in her novels, (Webber, 2017). As a writer, she is known for being realistic and romantic. Her novels are classic, however, apt to modernism. She presents universal themes with a holistic social commentary, yet she sparks revolutionary thoughts of women rights of education, decision making, equality, and rationality. With no doubt, Austen keeps a huge balance in the aesthetics, language, and style of her novels that enabled her to hold the stick from the middle. Austen breaks the social norms by her crafty females who flirt and seduce as well as men do within the restrictive conditions of their society. Women are active agents who would compete to access and win their desirable men (Kruger, Fisher, Strout, Lewis & Wehbe, 2014, Massiha & Omar, 2013).

She does not portray women as angelic females, but rather as naughty, selfish, and self-conceited as in reality. Therefore, it was argued that Austen was more likely read by men, although she appeals to more concerns of women. This might justify why Austen is for all readers as Weber argued.
Wollstonecraft quoted "I do not wish them [women] to have power over men; but over themselves". In the same manner, Austen seeks to empower women over themselves in first hand. A woman of her intellect keeps the calls out for modernity in consistence within the limits of her conservative community and revolutionary insights, using the constraints of her domestic settings to her benefit (Moe, 2016). Very intelligently among all other typical models of her female characters, there is this female character like Elizabeth Bennet or Fanny Price who would choose to oppose the normal norms and customs unexpectedly. In the marriage-plot, the heroines' desire to exercise power is driven from their desire to choose whom to marry not only to have a man (Toner, 2020). Elizabeth and Fanny similarly reject getting married to two wealthy men while they are not in a state to decide upon their senses under the regency of a patriarchal society in the late of 18th century.

The theme of pride in *Pride and Prejudice* (1813) is used as an equivalent to superiority not just over the other but rather over one's own passions and temper. Elizabeth's trait being a sarcastic persona gives her the strength not to be affected by others' insult like when Mr. Darcy expressed his view in Ms. Bennett: "She is tolerable; but not handsome enough to tempt me." (Austen, 1813, p.9). The power that might Austen had wished women to possess is to have a strong standpoint and not to be vulnerable as they are expected. Ms. Bennet's reaction is an exemplary for all women to be overt and make fun of whatever they dismay, like the way Lizzy did when she told her friends of the story with Great Spirit. Furthermore, the comparison that Austen implicitly draws the reader's attention to between the pride of a woman and the pride of a man reinforces the female's character and superiority. Ms Lucas attributed Mr. Darcy's pride to his family status and wealth justifying that when she said: "If I may so express it, he has right to be proud." (Austen, 1813, p.15). However, Elizabeth' pride as Austen overtly declares on Mary's tongue that, “Pride relates more to our opinion of ourselves." This justifies that Elizabeth's pride is due to her self-recognition which is an intrinsic source of someone's personality, to the contrary of Mr. Darcy's which is attributed to an extrinsic source and this empowers a woman with no wealth to be proud of being who she is as Elizabeth stated to Miss Lucas: "and I could easily forgive his pride, if he had not mortified mine" (Austen, 1813, p.16). By this declaration, Austen gives one important lesson to women that, a woman of a strong belief of herself can make her a peer to a male if not superior.

Austen was known as a realist novelist. A woman of her brilliance used realism to reinforce the power of women. What would empower a woman more than being aware of her reality? Jane Elizabeth's sister finds that being asked twice to dance by Mr. Darcy at the ball is a compliment while Elizabeth's awareness of her sister's beauty does not put her at surprise for his compliments. Here, she made her remark to her sister: “What could be more natural than his asking you again? He could not help seeing that you were five times as pretty as every other woman in the room." (Austen, 1813, p.11). Thus, genre of Austen's novels is *a mix of realism and romance*. Radu (2013).

However, she was a woman of reason as argued by (Asokkumar, 2014) who wrote out of her experiences and domestic observations. This supports viewing her as a realist novelist by researchers like Tauchert (2003), Caffery (1997), and Dole (2007). What makes Austen's writing
pleasant for even modern readers is that she puts facts in an understandable, rational, and natural pattern (Aron, 2014). The same for her heroines' improvement that both Elizabeth and Fanny experienced through their mindfulness and rationality that they come to recognize their own senses eventually. They, at first, resist all temptations to marry wealthy men and secure their own lives. Austen contends how does rationality empower her female characters over men when Mr. Crawford expresses his disappointment for being rejected by Fanny saying that she is killing him by rejecting his proposal, but Fanny asserts that; No man dies of love but on the stage, Mr. Crawford. (Austen, 1814, p.277).

The Concept of Love
The concept of love that Austen views for her protagonists enables them to evaluate their own entities at a level where they would not compromise for their morals and integrity. Austen's Love would lead to enlightenment not blindness, truth not illusion. Although Elizabeth realized her misconception of Mr. Darcy, still being cautious and not to step forward unless being very certain of one's own steps, puts her in a centrism that gives her more power over herself. As opposed to rationality, Austen presents another example where the power of irrational love would lead to illusion and blindness. Lydia Elizabeth's second youngest sister apparently love empowered her to act in a repulsive manner due to her innocent affections to Mr. Wickham and decided to violate the norms of her society and run away with Mr. Wickham causing herself and her family bad reputation. Austen does not perceive love as a means of subversion, therefore, she keeps her paces within the society's norms and customs. Love and Marriage are supposed to construct good families and societies but not to ruin them. Lesson given; not to accept a suitor against your own will, yet acceptance should occur with a deep consideration to the family and society's regulations.

Love is a main theme of all Austen's novels not only in a sense of a key element of a romantic novel or a repetitive pattern of entertainment. It is basically dealing with a universal theme that most human relations revolve around. However, Austen in purpose presents love as a catalyst that affects the type of relationships and changes the cartography of a society when it merges two different classes of a society together. Love in Austen appears to be a source of power for both women and men that enables them to overcome barriers of social constrains. Mr. Darcy in Pride and Prejudice and Mr. Edmund in Mansfield Park remain in a state of denial to their love due to the pressures of their gentry’s class. For instance, as quoted in Pride and Prejudice "Mr. Darcy had never been as bewitched by any woman as he was by her. He really believed that, were it not for the inferiority of her connections, he should be in some danger." (Austen, 1813, p.45).

This explains why his behavior was, for Elizabeth, a kind of a mixture of sweetness and archness. Clearly, he struggles the baselines of his class and affections. In Mansfield Park, Fanny rejected the proposal of Mr. Crawford simply because she does not love him: " I- I cannot like him, sir, well enough to marry him" (Austen, 1814, p. 85). Austen believes that not being in love is a good reason to reject a suitor, to the contrary of common norms at that time. Marriage requires a mutual understanding and equivalent peers to start this martial relationship. Whereas, Miss Marry Crawford's ambitions for wealth outweighs her affections to Edmund.
Based on her misconceptions for what a successful marriage is, Mary changed her plans towards Edmund because it appears to her that he plans to be a clergyman which does not suit her materialistic ambitions. Austen presents both ladies of Mansfield Park; Miss Fanny and Miss Mary as intelligent women, however she gives the credit to Fanny's intelligence since it is grounded to morality and true emotions. Those two merits in a personality lead to happy endings and felicity unlike self-centeredness and greed that end up with shame and regret.

**Intelligent Love and Mind Liberty**

Luxemburg (1968) states that freedom is "always the freedom of who thinks differently". The most prominent concept that any estranged reader can recognize in Austen's novel that she consistently alludes to mind liberty of any deficiency or vanity. Austen considers these defects in a woman's mind that narrows her sight and turn her down, in an instance Lydia's story in *Pride and Prejudice* and Maria in *Mansfield Park*. She even considers such a mind a vacant one. Trilling (1957) argued that Austen advocated for 'intelligent love'; according to a pedagogical relationship that exists upon true and mutual relationship. In *Pride and Prejudice* and *Mansfield Park* love is presented in two forms; irrational love that is out of mere emotions and rational love based on self -awareness and maturity. The former love is unapproved to Austen and it is always doomed with unhappy endings, while the latter is encouraged and rewarded and has a pedagogical dimension (Radu, 2013). Therefore, she shows out the depth of intellectual freedom when she describes Mary Crawford in *Mansfield Park*, she says:

"Mary had none of Fany's delicacy of taste, of mind, of feeling. She saw nature, inanimate nature, with little observation; her attention was all for men and women, her talents for light and lively" (Austen, 1814, p. 104).

This kind of love that is fancied with morals and personality which occurs after thorough observation and deep understanding of the inner possessions of a mate opposing to instant love sparked by good looks and materialistic matters. Intelligent love puts the thinking area of the head in control unlike emotional love that fixates on one object of affection and dominates the logical thinking of the brain (Patil, 2014). Therefore, it sets the mind free of short-sightedness and counterfeit. Austen presents a mature state of love that protects a lover to commit any misbehavior which contradicts with the community's customs and culture.

Elizabeth summaries the cause of irrationality in a pedagogical framework, referring to her sister Lydia's little mindedness: "she has been never taught to think on serious subjects; and for the last half year, nay, for a twelvemonth she has been given up to nothing but amusement and vanity" (Austen, 1813, p. 245). The right architecture of mind for Austen is through good education, guidance, and authentic situations away from amusement and triviality. Elizabeth and Jane being the eldest daughters of Mr. Bennett have been given more attention and their good education enabled them to understand people and be aware of their behaviors as they read books and analyze them. Austen succeeded in connecting good education to logical thinking that leads to the right morals. Austen as a moralist writer reveals that her heroes and heroines' moral traits make them mature enough to start a relationship (Feesenbecker, 2011). Lydia was young with no
good education or a direct guidance, therefore, her failure to recognize the consequences of her relationship with Mr. Wickham was inevitable.

**Freedom of Choice a Call for Women's Equality**

Decision making resembles strength and rationality in order to avoid errors or mischievous consequences. Austen documented the difficulty of making a choice for women at her time owing that to the social constraints and lack of education which disabled them to choose or even form a preference of complex objects (Kaminski, 2018). The difficulty of making a choice might be a reasonable justification why most women would say yes for marriage. It is always easier to say 'yes', but it is not for a 'no'. Those who would say 'no' are able to consider other alternatives and their possible outcomes.

Therefore, Austen with her insightful thinking presented exceptional women who make their own decisions as equivalent to their counterparts. For instance, Elizabeth turn down Darcy's proposal in suggestion for a woman's equity to accept or reject, albeit, her social and economic status. Fanny rejects Mr. Henry's proposal and Mr. Thomas does not understand why Fanny would reject such a charming wealthy man, whereas a woman of Fanny's intellect considers the morals and behaviors of a man more than his good looks and wealth. Decision based on deep thinking and observations lead to secure and safety to the contrary of decisions made by emotions without reason that lead to bad results as Lydia and Maria. Austen relates bad decisions to lack of knowledge and reason, therefore, the best way to be able to take the right decision is to be well-educated along with the family guidance. Elizabeth blames her parents for not giving Lydia the guidance and leaves her instead venturing on her own.

Education for a woman is not just a need it is a must if they want to recognize their abilities and chances. The discrepancy made by inequality of education between men and women had made its effect on women's prospects. Austen herself was educated at home while her brothers went to school. Despite Elizabeth's social inferiority, Mr. Darcy being a well-educated man realized her intelligence and distinctive nature that makes him attached to her. Austen implicitly hints to the necessity of gender equality in martial decisions and opportunity of education.

In *Pride Prejudice* (1813), the effect of poor education is shown on marriage when Mr. Bennet expresses how Mrs. Bennet cannot understands his character. "She was a woman of mean understanding, little information, and uncertain temper." (Austen, 1814, p.3). This might justify why Mr. Bennett brought up his five daughters differently to what usually women at that time were expected to learn of skills such as drawing or playing an instrument. Lady Catherine who was astonished that they were not brought up by a governess and did not have the chance to learn such skills, receives an unexpected justification from Elizabeth by saying that: “Compared with some families, I believe we were; but 5 such of us as wished to learn, never wanted the means” (Austen, 1814, p.186). On the tongue of her protagonist, Austen declared that education is more necessary for a woman than just learning a skill for the amusement of others. It's rather better for a woman to amuse her own mind.
Therefore, Elizabeth identifies herself to Lady Catherine in different situations that she is against the norms of the society, aware of her well-being as a strong woman who is able to make her own decisions. Austen evoked the prejudice of men dominance in her society confronted with impeded resistance by the pride of intelligent women who are aware of this gender hegemony. Mr. Darcy represents the hegemonic masculinity as a product of a patriarchal society limiting activity, mastery, rationality, and competence to men in implication for gender inequality (Hamilton, 2008).

On the tongue of her protagonist Elizabeth, Austen bursts into Mr. Darcy when he proposes her hand:

From the very beginning, from the first moment I may almost say, of my acquaintance with you, your manners impressing me with the fullest belief of your arrogance, your conceit, and your selfish disdain for the feelings of others, were such as to form that ground-work of disapprobation." (Austen, 1813, p. 133).

Similarly, Mr. Thomas imposes his authority on Fanny to marry Henry and sends her back home where she lives in poor circumstances so that she can perceive her marriage to Henry as a good option. Fanny, though, still rejects him in suggestion to refusal of patriarchy. Austen realized the importance of choice for women, in that way her female characters tend to use mating strategies within the limitations of the conservative environment at that era (Kruger, Fisher, Strout, Lewis & Wehbe, 2014). Mrs. Bennett was very skillful in making those mating strategies in a way to create chances and potentials for her daughters. She forces Jane to ride a horse because she suspects it will rain and this way her daughter will spend more time with Mr. Bingley by staying at Netherfield. This shows that women used all their means to improve their skills pursuing better conditions within the frame of marriage. However, financial security is not granted by a good marriage (Meng & Omar, 2012). Therefore, Austen's unusual delineation of a good marriage makes her female heroines go beyond any financial utilities that may twist their minds and hearts.

Meanwhile, the way Jane and Elizabeth acted in an adverse manner to their mother's plans ask for a carriage to return home. Their self-esteem makes them unable to bear one more night at Netherfield. Both sisters had the desire to choose what to do on their own regardless of their own mother's endeavors. Swirsky and Angelone (2016) stated that women desire for equity, empowerment, and freedom of choice are significant in decision making. Mrs. Bennett represents the typical woman who implicitly rejects the inequality of rules against women that deprive her daughters from their father's estate to the beneficiary of a distant cousin just because he is a male.

A woman like her with little mindedness tries to gain back her daughters' rights through her own way of mate matching strategies in order to secure them among the gentry class. In contrast to Mrs. Bennett's indirect means focusing on outer matters in pursue to gain a man, the two educated daughters represent the intelligent mentality of modern women who adopt a straightforward approach depending on their inner merits where they do not have to trouble themselves with so many divergent means in order to win the right man. Their means and goals are totally different from common ways of typical women, such as seduction or submission. They do not use their beauty to tempt a wealthy man, neither have they submitted to a suitor against
their own will. This new direct approach of a man-woman relationship shows that self-confident and self-recognition balance relations to the contrary of the market marriage principles.

In addition, the right man who fits the standards of the English society as a man of wealth is not always the right man. The right man is the one of morals and high intellect and this is the standard for equality. Elizabeth manifested her concept of equality when she cleared to Lady Catharine that she is the right match for Mr. Darcy based on their equality of morals and intellects by stating: "In marrying your nephew, I should not consider myself as quitting that sphere. He is a gentleman; I am a gentleman’s daughter; so far we are equal" (Austen, 1813, p.395). This is a bright clue that Austen's heroine represents the modern image of a woman who views herself neither beneath nor above her mate's domain. In other words, Austen ironically criticizes the matter of superiority and inferiority in society especially when it comes to human relations.

**Results:**

While doing this research paper, it was realized the massive bulk of studies that have been made investigating Austen's works which reflect the depth and novelty of her work. No wonder that she gained fame till our present time by only six novels. Many researchers questioned the reasons behind the superstardom of Austen like Brownstein, (1988), Scheuermann (2009), and Webber, (2017).

For instance, In *Mansfield Park*, Austen exploited morality, while in *Pride and Prejudice* she has tackled gender equality. Austen was a woman-centered writer during the hegemony of a patriarchal society. Her satirical style and educative manner are not the only reasons behind her fame for over 200 decades. She crafted her novels to suit all readers and minds. When first she published *Pride and Prejudice* it got a high rate of publication because of the ironic style and British humor.

Then, she published *Mansfield Park* which was intended to be more educative. Austen excelled in creating a combination of her thoughts and works. The perplexity around her fame is due to her genius in creating realistic situations not far from reality in a fictional style that pleased readers since it echoes their experiences and touches their inspirations, especially for women, with the image of the accomplished woman.

One of the good justifications why Austen's novels are considered as masterpieces, is that they have a psychological penetration in the characters' souls and have ironic humor (Михайлусева, 2011). In addition, Austen discussed the common place and domestic life that of much familiarity to her readers. Very similar to the schema theory and the integral schema teaching model specifically. In order to understand the unfamiliar new concepts, it is required that the reader depends on the prior knowledge gained from the surrounding environment. The Schema activation works by signaling the direction for the reader to look for the relevant schema from the memory by some textual stimuli to understand present reading task. (An, 2013).
The familiarity of the common place, and universal themes like love and marriage in her novels granted a positive intercommunication with the reader. Issues like gender equality, women's education, and individualism unhampered by any rigid or political doctrine at that era. Eventually, Austen succeeded to across her unfamiliar concepts through familiar channels. A scene in Mansfield Park shows the nonsense of rules during the eighteenth and nineteenth centuries when Mrs. Fanny cried out how would the possessions of her husband would turn to a cousin just because he is a male.

Another political scene, that has been discussed extensively and received different interpretations in modern criticism when Miss Fanny wanted to ask Sir Thomas about slavery-trade in Antigua and Edmund encouraged Fanny to question, but she explained why she did not carry on, saying: "And I longed to do it, but there was such a dead silence" (Austen, 1814, p.141). 'Dead silence' for modern critics implies hidden abuse and horror, or moral indifference from her cousins who do not have the same interests. Other interpretations assumed that no slave master could enjoy being asked about his human possessions (Boulukos, 2006). Such a simple scene entails many different interpretations of the complexity of Austen's work.

Austen was more apt to reason rather than emotion, therefore, with her inventive techniques she exploited love as an indirect tool of empowerment. The demands of the marriage market obliged women to rely on men. The basic needs for food, shelter come at the base of Maslow's hierarchy (1943) of the human needs. Women were stuck for a long time at the bottom of the society due to their dependency on men to provide them with these necessities. Austen connected independency with women financial freedom presenting herself as a writer gaining money to support herself as a single woman. The example of love that she revealed in Pride and Prejudice and Mansfield Park for her heroines proved that love worked as an active agent against the market marriage. Elizabeth and Fanny because of their rational thinking and intelligent love, they exercised power by making their own decisions to choose whom to marry.

The refusal of marriage to Mr. Darcy and Mr. Crawford by Elizabeth and Fanny considered as a feminist triumph since their stand points strike a line over the concept of the marriage market. The leap that women can make if they can be financially independent according to Maslow's, leads to the top of the pyramid of self-esteem and self-actualization. The appeal for gender equality is revealed in Pride and Prejudice through the mutual dependence of women and men on each other. Darcy and Elizabeth experienced making errors and correcting each other. Women's power also is shown to exceed the realm of home in contrast to the convention of the Victorian's era that the women's power are inside their domestic (Shaffer, 1992).

Austen used education as tool of improvement that can make a poor woman an accomplished woman though. Miss Crawford in Mansfield Park thought that she is an accomplished woman due to her gentry’s class and intelligence, however, Fanny's improvement through educating herself made her mature and an accomplished woman. In addition to education, Austen as a woman of values asserted that neither a man nor a woman can be privileged for their wealth or education only without good morals.
Conclusion:
To conclude, it is demonstrated that Austen in both novels is a renowned female writer whose immensity exists in showing her society from a female perspective. The conclusions of Austen’s novel showed self-consciousness that appears her presentation of unfamiliar concepts in familiar contexts. She showed the dominant social norms that often challenge and substitute traditional ideals. Additionally, she substitutes the arbitrary endings of novelist impartiality with consistent evolution of themes and plots. These features are particularly useful in a much-needed revaluation of Mansfield Park and Pride and Prejudice for they validate that it is not the informative work described in conventional criticism. Therefore, Austen's radical conclusion is reliable apparatus for representative, rather than instructive, analysis of themes, society and characters from unfamiliar concepts in familiar context viewpoints. Finally, it is proposed that the two novels are the result of patriarchal society and yet, despite of all the limitations, have earned financial returns, reputation and fame due to the unconventional thoughts of Austen.

About the authors:
Assia Alhasan is an English Language Instructor at the Institute of Languages in University of Tabuk, Saudi Arabia. She is doing her PhD in English Literature at the Faculty of Modern Languages and Communication in University Putra Malaysia (UPM). Her main interests focus on feminism and gender studies. https://orcid.org/0000-0002-1373-7242

Dr. Noritah Omar is an Associate Professor of Literature and Gender Studies at the Dept. of English at the Faculty of Modern Languages and Communication in University Putra Malaysia. She is the Deputy Director of Putra International Centre. Her Main interests are postcolonial theory and literature, and gender studies.

References


Hynes, L. (2017, Jul 15). Why Jane Austen's view of marriage was in its way quite modern, a contract between equals.


Webber, M. (2017, Jul 18). Why Jane Austen is for all readers, not just women: The perception of Jane Austen as a "women's writer" is drawn from recent rom-com adaptations of her work, but her books should be enjoyed by everyone, say two literary academics. ABC Premium News.


A Psychoanalysis Reading of Mary Turner’s Character in Lessing’s The Grass is Singing

Sofian Herouach
English Department
Faculty of Letters and Human Sciences
Dhar El Mehraz, Sidi Mohammed Ben Abdullah University
Fes, Morocco

Abstract
Lessing’s work The Grass is singing sheds significant light on several socio-cultural, political, gender, feminist and psychological issues. Racism is probably one of the most important themes of the work. However, the psychological dimension of this novel is also predominant. This aspect is embodied mainly through the protagonist, Mary Turner. Mary’s troubled experiences and unconscious accumulations cause her much suffering and pain in her adult life. The present study is an attempt to investigate the character of Mary from a psychoanalytic perspective. It aims to shed light on the variables that overlap during Mary’s successive life stages to end up in her being murdered. In other words, the study analyses how the accumulated experiences of Mary’s childhood past, reinforced by present hardships, led her to develop psychological complexes and act upon them to end in her tragic death. This study is important in the sense that it may help explaining numerous psychological disorders by referring them to childhood events and socio-cultural factors. In other words, the present study builds on the following question: to what extent childhood events and socio-cultural troubles could lead to psychological traumas and disorders? Briefly, the study findings proved that Mary’s traumatic childhood and its unconscious painful memories were determinant factors to manifest character aberrations like hatred and aggressiveness. Moreover, the study concludes that Mary’s subsequent socio-cultural pressures intensified her psychological reactions until coincided with the avenging character, Moses who murders her.

Keywords: childhood, Mary Turner, psychology, psychoanalysis criticism, sexuality, the unconscious, the grass is singing, transference

Cite as: Herouach, S. (2020). A Psychoanalysis Reading of Mary Turner’s Character in Lessing’s The Grass is Singing. Arab World English Journal for Translation & Literary Studies 4 (4) 151-176. DOI: http://dx.doi.org/10.24093/awejtls/vol4no4.11
Introduction

Human beings miss to interpret a great deal of psychological problems like neurotic matters, hysterical traumas, misbehaviors, mental disorders, depression manifestations…etc. The present study attempts to provide a rationale for the occurrence of such psychological manifestations by shedding light on the character of Mary Turner in Lessing’s The Grass is Singing. Studying this character helps understanding in depth the nature of several mental troubles of which we are unaware. Aided by modern psychoanalysis techniques, the study reaches to explain why Mary Turner was reacting violently to her entourage at her adult life. Mary’s childhood painful events, added to her adult social matters incarnated mainly through a failure marriage, explains much of Mary’s personality disorder. This analysis on Mary could apply to all human members who share similar experience patterns. Each one of us has gone through a past tradition, childhood stages, and puberty conditions. The present study is significant in the sense that it helps coming acquainted with the reasons of much of our daily behaviors and misbehaviors. The present paper elaborates on the following questions: to what extent infancy stages could determine human adult personality? To what extent the unconscious could interpret human restored conflicts and impulses into physical actions and aberrations? How does modern psychoanalysis equip us with the techniques of understanding our human nature and our personality dimensions?

From the eighteenth century up to the sixties and the seventies of the twentieth century, literary products were considered meaningfully self-contained and self-referential. In other words, the author of a particular fictional work was considered the creator of the meaning of that work. As Montgomery, M., Durant, A., Fabb, N., Furniss, T., & Mills, S. (1992) state, “In the eighteenth century in particular, literary works were considered to be products of conscious intention” (Montgomery et al., 1992, p. 172). For example, New Criticism argues that the product of the text is within the text and has nothing to do either with the intention of the author or with the response of the reader. As Tyson (2006) puts, “The new critics believed that the timeless meaning of the text – what the text is- is contained in the text alone” (p. 162). However, this has started to change since the prevalence of Reader-Response Criticism in the 60s and 70s of the twentieth century.

Since then, fictional products have become prone to different approach readings and analyses. In contrast to streams such as New Criticism and Formalism, Reader-Response Criticism recognizes the reader as an active agent. This theory relates the text to the interpretation of the reader. Conditioned by certain socio-cultural and psychological experiences and factors, the receiver of the text is held free to complete its meaning. It focuses on the feelings and associations it creates to the receiver of the artistic work while submerged in the reading process. In this respect, Tyson (2006) emphasizes that what a text is cannot be separated from what it does (Tyson, 2006). In other words, this Current believes that the text meaning lies solely in what it does, not in what it is. Consequently, fiction works no longer reflect the intention of the author per se but are liable to respond to the vision and interpretation of the reader. In wide response to such thought currents, different approaches across different scientific fields are applied to various literary works. In this respect, the work of Doris Lessing (1950) alone could be adopted different readings and studies. Perspectives, including feminism, sociology, gender, politics and psychoanalysis seem very
appropriate for such a rich-content manuscript. Thus, the work at hand sounds ripe and rich of psychological backgrounds to be approached psychologically.

The plot of the work *The Grass is Singing*, unfolds the troubled social and psychological fiber that develops towards the murder of the British white protagonist, Mary Turner. At first hand, Mary is introduced as a happy satisfied woman. She has a job and hangs out with housemates whose loyalty she had not doubted a while. Even if she had endured a great deal of painful events in her childhood, especially the cruelty of her father, she seemed not affected in her present life because she finds new friends, and she is very comfortable. Disappointed by her friend’s subsequent infidelity revelation through a heard gossip, she started submerging in frustration feelings. The social pressure through her friend’s perception of her as an unmarried woman pushed her to marry a failure husband, Dick Turner. Her life starts then undergoing a different course line ever since, manifesting uncontrolled tirades to the entourage. She develops dire neurotic matters, obsessions and fears which are psychological motives that grow to the ultimate explosion, ending in getting killed by her houseboy, Moses.

One major motive behind approaching Mary’s character from a psychoanalytic angle is referred to the precise portrayal of Mary by the author in psychological terms and intents. This entices readers, having the least background in modern psychology, to notice its rich psychological dimension. Moreover, the will of being more acquainted with psychoanalysis is another motive behind this choice. Being acquainted with psychoanalysis helps understanding complex scopes of the human character because a great deal of our acts and comportments, behaviors and demeanors can be explained through unconscious psychological backgrounds.

The aim of this study is investigating Mary’s present motives and psychological projections by looking at her childhood past experiences from a psychological perspective. The approach of this study stands mainly on Freud’s modern theory of psychoanalysis.

In general, the study is divided into two major parts. The first contains psychoanalysis foundation principles as a theoretical background; the second deals with the psychic life of Mary, her childhood, socio cultural conflicts, unconscious manifestations and her tragic death, approached psychologically. The first part sheds light on the studies conducted on the novel *The Grass is Singing* and tackles the scholarly bond between psychoanalysis and literature. It also involves psychoanalytic theory major foundations, subdivided into two subtitles: sexuality and personality, which will be useful in the analysis of the person Mary. The second part is considered a practical application of psychoanalysis to literature through the analysis of the character of Mary. It includes the following sections and subtitles: Childhood, Dream Interpretation, individual vs. Collective thought, Mary and the Unconscious and Mary and Death.

**Literature Review**

Different studies were conducted on the rich novel *The Grass is Singing*. Researchers worldwide opted to approach this epic work from different angles and perspectives. Some studies focused on the colonialist dimension of the novel. They tackle and criticize colonialism,
its damage to the indigenous people economically, politically and culturally and its threat on world peace. For example, a conducted study in 2017 entitled *An Interpretation of Mary in the Shadow of Colonialism in Doris Lessing’s—The Grass is Singing* sheds light on the social dimension of the novel. It interprets the sufferance of the black people of Rhodesia during their subordination to the British colonization. In this regard, Zhang (2017) highlights how does the author convey discrimination and racism issues, “*The Grass is Singing is Lessing’s first novel that is set on the background of colonized southern Africa—Rhodesia; Lessing showed a vivid picture of colonialism to the readers*” (pp. 55-60). Other works approached the novel from a feminist perspective. For example, Yahya (2010) demonstrates where in the text the author hinted to the social burden on women and their suffering in patriarchal societies (Yahya, 2010). He holds that by writing this novel, Lessing has tried to raise a new consciousness in terms of sufferings and problems that marriage and family unit may bring to the life of women (Yahya, 2010). On the other hand, some studies approached the novel *The Grass is Singing* from a psychoanalytic point of view.

Yet there is not found enough researches that worked on the psychological dimension of the novel. One significant study in this interest is done in 2015 entitled *The Reality of the Fractured Psyche as Represented in Grass Is Singing*. For example, in this article, Bagchi (2015) contends that Mary Turner is represented as undergoing a slow yet a gradual psychic degeneration. She holds that her isolation from everyone and her alienation characterized by pessimism leads her to a state of depression where she unknowingly fades into a phase of speechlessness as if her train of thought is getting derailed (Bagchi, 2015). Despite the fact that the above-mentioned work sheds light on some psychological symptoms of Mary, it does not refer to any psychological theories, ancient or modern to explain how Mary had the fractured psyche. In the same field interest, the present study is an attempt to approach Mary from a psychoanalytic point of view. However, the present study compared with the previous one is worked out to be characterized by more novelty and scientificity in the sense that it builds on foundations of modern psychoanalysis to explain Mary’s behaviors and misbehaviors. Moreover, not only does the study provide a background legitimacy to analyze a fictional character psychologically but it also justifies the researcher’s or the reader’s legacy to freely read the text. This reader privilege in the treatment of the text is supported by literary Currents such as *reader-response criticism*. Clearly, the paper at hand refers to a solid background of psychoanalysis established by Sigmund Freud to approach Marry psychologically. Moreover, it delineates the link between literary works and psychoanalysis; whereas, the previous work did not hint to such backgrounds that would enable it further scientific credibility.

**Psychoanalysis and Literature**

**Psychoanalysis Criticism**

Psychoanalysis is a system of psychology theory that investigates the interaction of conscious and unconscious elements in the mind. Freud’s solid start in psychoanalysis was embodied in his monumental achievement and success to explain hysteria symptoms psychologically. For example, Freud and Breuer (2004) hold that psychological matters such as hysteria have to be explained through studying the unconscious determinants of one’s behavior. These unconscious
determinants may have a lot to do with our early childhood experiences. Being dissatisfied with physical accounts for hysteria provided by numerous doctors, Freud immersed in investigating one’s past painful experiences to ascribe them the probability of hysterical occurrences. In other words, Freud attempted to listen to the past stories of his patients as a technique for understanding the root-causes behind their psychological problems. Such investigation is not purely random but it is based on scientific techniques and methods. These techniques are centered on three main concepts that are key terms to Freud’s psychoanalysis: sexuality, personality and the unconscious. These concepts will be explored later in this work. Consequently, Freud discovered that there were mental processes behind hysterical problems that were not conscious (as cited in Thurschwell, 2000).

Since ever, Freud’s psychoanalysis was considered a scientific revolution in the field of psychology. He concludes that humans are driven by desires, fears, needs and conflicts of which they are unaware and which are very likely to have been shaped by childhood events. Psychoanalysis is, therefore, interested in the hidden realm of the human being which is the unconscious and how it forms indirectly the human personality, how it controls certain behaviors, and how it may engender certain acts and demeanors. In other words, psychoanalysis delves into the human unconscious mechanisms and how they may operate to yield positive actions or negative dysfunctional behaviors.

In due relation, psychoanalysis criticism argues the relation between psychoanalysis and literature. Freud himself laid the foundations for psychoanalytic criticism that was elaborated on later by Jacques Lacan. For example, Das (2005) argued, “Since the 1920, a very widespread psychological type of literary criticism has come to be called psychoanalytic criticism, whose premises and procedures were established by Sigmund Freud (1856-1939)” (p. 105). Psychoanalytic criticism focuses on the extent to which literary works are likely to reflect the psychological dimension of the author, embodied in personages and characters. Clearly, this trend movement argues that the characters portrayed in the text could be themselves projections of the author’s psyche. In other words, written art may be expressive of the secret unconscious desires and anxieties of the artist. For example, Appleman (2015) affirms, “Psychological criticism deals with a work of literature primarily as an expression, in fictional form, of the personality, state of mind, feelings and desires of the author” (p. 163).

For instance, Freud (1924) considered that literature and other arts consist of the fantasized fulfillment desires of the artist which are either denied by reality or are prohibited by the standards of morality established by society (Freud, 1924). These forbidden desires come into conflict with and are repressed by the censor (superego) into the unconscious realm of the artist’s mind, but are permitted to achieve fantasized satisfaction in distorted or disguised forms (Abrams, 1999). Fiction, therefore, could be an appropriate scope where the author releases his unconscious impulses and repressed conflicts. Moreover, Freud believes that the unconscious also harbors stages of psychosexual development, from the earliest infancy onwards, which has been outgrown by the mature person, but remains as fixations in the unconscious (as cited in Randall, 1989). When activated by some later event, these fixations may be projected either in the mode of dreams or
neurotic symptoms. The chief enterprise of psychoanalytic criticism is to reveal the true content, and to explain the effect on the reader, of a literary work by translating its manifest elements back into their latent, unconscious determinants (Abrams, 1999).

Simply put, psychoanalytic criticism seeks into the motives of the artist’s deep mind (latent content) to explain his present creative artistic product (manifest content). By doing so, it is assumed that author’s creative fictional products may serve as therapeutic tools for the pathologies that the artist may be suffering. It is a field where the artist discharges his mental disturbances and unconscious repressions in a fictionalized fantasized manner. Yet the artist probable projection of his state of mind in fictional forms differs radically from the standard psychic manifestations of other common people. Abrams (1999) contended that the artist possesses abilities in addition to the universal human ability to fantasize and dream, and that these abilities serve to differentiate the artist radically from the patently neurotic personality (Abrams, 1999). Clearly, the artist differs with the commoner in the sense that he is able to shift his unconscious processes from purely instinctual drives to sublime objectives.

Unlike some persons whose unconscious motives could be projected in neurotic, paranoiac or hysteric matters, the artist manages to elaborate fantasized wish- fulfillment in a controlled manner that conceals its instinctual egoistic elements. Accordingly, the artist is enabled to overcome his personal conflicts and repression as well as he obtains solace and consolation from the audience’s unconscious source through their reading process (Abrams, 1999). Therefore, a psychoanalytic approach to a work of art helps understanding the temperament and the psychological conditions of the artist and may explain the inner implications of the aesthetic work. As a case in point, the Freudian interpretation of Shakespeare’s Hamlet does not only uncover the mysterious character of Hamlet, but it also helps discovering the deeper workings of Shakespeare’s mind (Harris & Scott, 1984). Similarly, the character of Mary may demonstrate strong signs for understanding the psychic life of the Author, Doris Lessing.

The psychological dimension of the work at hand is obvious through how the character of Mary is described by the author. Mary’s present behaviors and feelings could be projections and reflections of her unconscious repressed conflicts. They may represent the painful experiences she went through in her life. First, Mary as a child was not brought up in a healthy social environment because she was often affected by the violence that was exerted on her mother by her father. Moreover, she was sexually harassed by her drunkard dad. Among the consequences of these effects is her developing a set of psychological matters and neuroses like anger, anxiety, isolation, unsociability, lack of interaction, violent reactions…etc. She becomes closed up, and endures serious psychological conflicts that appear in the form of transference and displacement of anger, and other psychoanalytic concepts that are useful in the analysis of this character.
Pillars and Foundations of Modern Psychoanalysis

Sexuality

Freud looks at sexuality as a natural and biological truth, which grows up and affects directly the growth of our personality. For example, Freud (2015) stated, “The fact of sexual need in man and animal is expressed in biology by the assumption of a sexual impulse, this impulse is made analogous to the impulse of taking nourishment and to hunger” (p. 151). For Freud, sexual development stages of infancy are the source behind a person’s possible adult aberrations and perversions. Freud relates a great deal of adult neurotic and hysteric manifestations as well as obsessions and paranoiac matters to the psychosexual developmental stages of the child. Simply put, sexuality could influence positively or negatively our adult person. As Shaffer (2008) put, “Freud thought that sex was the most important of the instincts because he discovered that the mental disturbances of his patients often revolved around childhood sexual conflicts that they had repressed” (p. 43). Thus, in order for an individual to be healthy and normal, he must complete these stages successfully. Otherwise, there eventually develops a kind of abnormal behaviors if any of these stages is developed improperly.

Henceforth, the psychiatrist has to seek into the unconscious realm of his patients and diagnoses how much of child conflicts and desires it has repressed to understand the nature of these psychological problems. Freud divides these childhood stages that he sees very determinant to one’s personality into five phases. These are oral, anal, phallic, latency and genital. Each stage of this represents a sexual drive (Libido in Freud’s terms) of the child development. Freud gives much importance to the sexual energy in human beings, believing that this sexual store or libido never ceases even if it experiences some periods of latency (Freud, 2014). The sexual theory shows how adult personality is determined by childhood experiences. The first stage of the sexual development of the child is the oral. It spans from birth to one-year age. At this stage, the libidinal pleasure is derived from the infant’s mother feeding and contact with her breast.

The infant’s mouth here becomes the center of gratification. In other words, the mouth, the lips and the tongue are the referential sexual scope. Mouthful activities such as sucking and suckling come to satisfy the libidinal desire of the child. Shaffer (2008) asserted, “The sex instinct centers on the mouth, as infants derive pleasure from such oral activities as sucking, chewing, and biting” (p. 65). At this age, babies see their mothers as an extension of themselves. They imagine that the outside world will provide them with all what they need. They do not distinguish themselves as independent entities. Szeman and O’Brien (2017) affirmed, “Their inner world [Meaning children’s] is defined by an unorganized collection of prima drives and instincts, with no conscious sense of themselves as separate from the world around them” (p. 153). Upon the child’s immediate realization that the environment and mainly his mother are not an extension of his being, he gets ready for the second stage, the anal.

The anal stage follows the oral and lasts from two to four years. During this phase, the child becomes aware of himself as an independent being, starting the process of distinguishing between him and the others. Moreover, he starts displaying a desire of building communication with the outer world. In due regard, Szeman and O’Brien (2017) added, “A baby’s eventual
realization that the world (…), isn’t merely an extension of themselves is both a traumatic break and the beginning of the process of socialization, marked by the management and containment of powerful contradictory impulses towards the other” (p. 154). On the other hand, the infant begins to incorporate signs of morality, manifested in his developed capacities of controlling and cleaning his defecation and excretion. Shaffer (2008) confirmed, “Voluntary urination and defecation become the primary methods of gratifying the sex instinct” (p. 40). In other words, now pleasure is derived from expulsion and retention. That is, the psychic force-libido is turned towards oneself to form what is called self-love or narcissism. Coyne (1999) stressed, “The retention of feces constitutes the exaggeration and perseverance of the anal phase of development characterized by self-love and narcissism” (p. 1669).

Following this, the phallic or Oedipus stage that Freud analogized with the Oedipus complex takes place. Perhaps, it is the most important in Freud’s sexual developmental stages. It mostly takes place between four to six years old, during which a boy discovers his genitals and derives pleasure from contact with it. It is in this third infantile development phase that children become aware of their bodies, the bodies of other male and female children and the bodies of their parents. In addition, it is at this stage that the psychosexual Oedipus complex is experienced. Here, male and female infants start gratifying physical curiosity by undressing and exploring each other’s sexual organs, and so they learn about their sexual differences. It is also at this age in which male-female rivalry is perceived and at which Freud develops the castration theory.

Simply, castration is defined as the fear to lose the penis for boys and the recognition of the loss of the penis for girls. After having previously identified with the mother as a sexual reference, the child now squelches his love for his mother in fear to be castrated by the strong father. In this regard, the boy remains ambivalent about his father’s place in the family, which is manifested as fear of castration by the physically greater father” (Bullock & Trombley, 1999). While boys develop castration anxiety, girls develop a jealousy about not having a penis. At this stage, children develop an incestuous desire for the opposite-sex parent (called the Oedipus complex for boys and Electra complex for girls)” (Tidd, 2004). That is to say, when a girl realizes that she does not have the sexual organ as that of her opposite sex, she imagines that she has been already castrated. This is why she initially identifies herself with the father expecting that he can give her a baby as a substitute for the penis. Worthy of addition is that at this stage, the child develops important defense mechanisms like repression and identification, preparing himself for the latent stage.

The latent stage turns up from the end of the phallic to puberty. It normally takes place from 6 years to twelve. As latency word signifies, this stage experiences a sort of extinction of the libido or rather a sort of moderation of the sexual drives. In other words, there is an apparent renouncement in the sexual or postponing interest of the child. As Louw, D. A., Van Ede, D. M., Louw, A. E., & Botha, A. (1998) put, “It is [meaning the latent stage] characterized by the fact that no new erogenous zones appear” (p. 47). With the beginning of education, social values and moral standards predominate on other interests. That is to say, children repress their sexual feelings and expression and gain more interest in socio-cultural practices. As Shaffer (2008) argued, “The
ego and superego continue to develop as the child gains more problem-solving abilities at school and internalizes societal values” (p. 39). This situation lasts stable as long as the child is undergoing the latent phase. Sooner, however, this changes. Upon entering the last stage in Freud’s terms, the genital, there is a reawakening of the sexual drives.

The genital phase starts from puberty to maturity. This phase is usually subtracted into two periods. The first is called homoerotic, which is marked with the libido concentration on children of the same sex. In other words, the child overlooks his heterosexual interests that society discourages at this early life and feels more comfortable with peers of the same sex. However, Freud believes that people have to move beyond it to heterosexual relations if their sexual development has been proper. As Bullough and Bullough (1994) hold, “Although he [Freud] regarded homoerotic behavior as a normal part of growing up, he held that most individuals move beyond this stage into adult heterosexuality” (p. 222). The homoerotic is followed by the period of heterosexuality. The narcissistic drive here persists and it is expressed in love affairs as this intends to demonstrate the ability to attract members of the opposite sex. Yet the child learns well how to manage his sexual drives in socio-culturally accepted ways. The child at this stage has already developed controlling mechanisms to behave according to social norms and rules and not submitting randomly to sexual motives. These controlling mechanisms are brakes that represent the constitution of the Ego and Superego by the end of the latent stage. Louw D. A et al (1998) asserted, “But the difference is that adolescents now have a well developed ego and superego. So, they are capable of more realistic thinking, and they have established a variety of social relationships outside the family” (p. 47).

Table 1. Psychosexual stages put simply

<table>
<thead>
<tr>
<th>Psychosexual Stages</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Oral</td>
<td>Pleasure is centered in the mouth through sucking.</td>
</tr>
<tr>
<td>Anal</td>
<td>Pleasure is in the anus, through curbing or expelling excretion.</td>
</tr>
<tr>
<td>Phallic</td>
<td>Pleasure is gained through discovering the genitals, rubbing and masturbating them.</td>
</tr>
<tr>
<td>Latent</td>
<td>The renouncement of sexual motivation takes place</td>
</tr>
<tr>
<td>Genital</td>
<td>Sexual intercourse is exercised socially acceptable manners.</td>
</tr>
</tbody>
</table>

Freud’s consistency in psychoanalysis is very important. In parallel explanation of the physical or the sexual developmental stages of the child, he accounts for a symbolic development of the person. This symbolic division of the person besides the sexual one has come to be called the Freudian tripartite: Id, Ego and Superego. These are systems and not physical parts in the brain. Each develops at a certain age of the child besides his physical development. The Id simply represents the sexual instinctual demand. The Ego stands for reality demands. The Superego, on the other hand, stands for the ideal part; like a super judge of the mistakes of the Id and the Ego. These parts are going to be explored in the next section with the term “Personality”, which is very significant to Freud’s psychoanalysis.
**Personality**

Human personality in Freud’s account develops from the interaction of the three symbolic parts mentioned above, the Id, Ego and Superego. These terms are topographical concepts within our minds. They are imaginary and symbolic concepts about the mind, and they are important in the sense that they help us understand how the structures of the psyche are inter-related. The first part, the Id, is simply the instinctual desire of the human being. According to Freud, the symbolic mental structure (the Id) is explained as an amorphous unorganized set of desires and whims. Freud confirmed,

> The Id contains everything that is inherited, that is present at birth. It is laid down in the constitution above all, therefore, the instincts, which originate from the somatic organization, and which find a first psychical expression here in forms unknown to us (as cited in Gabriel, 1999, p.15).

In other words, the Id is an unstructured part, which does not care about reality. For example, when you are hungry, it is instinctual that you seek food. It is the same when you are thirsty. Your need has to be fulfilled.

In this regard, Parackal and Panicke (2019) added, “The id (…), consists of all the inherited components of personality present at birth, including the sex (life) instinct – Eros (which contains the libido), and the aggressive (death) instinct – Thanatos” (p. 243). Clearly, this part of the psychological structure seeks constant and immediate gratification of desires. The Id acts according to the pleasure principle, which is the idea that needs should be met immediately (Cherry, 2019). It centers on desires satisfaction and is careless to repercussions even when it happens to the detriment of the person himself. Examples in which excessive desire gratification out of Id demands caused destructive results are numerous. For instance, many people pass out and perish of overdose drug use even when they are very aware of the risk at their hand (ego tries control and mediation). It applies also to different other addictions, like sexual ones, masturbation habits…etc. That’s to say, the Id pays no attention to social morals or values, and it does not make plans for the future. It just wants everything, which is good now with no consideration of time and other wishes. Worthy of notice is that the Id is the major part in the tripartite triangular of the personality, the Id, Ego and Superego.

As soon as Ego and Superego develop, the Id resides in the unconscious mind. All the desires that used to be gratified out of the Id demands are now repressed and transferred to the unconscious. The Ego is defined as a responsive tool to the demands of reality (Basler, 1948). The Ego develops when the child starts interacting more and more with the outside world. The ego is that part of the id, which has been modified by the direct influence of the external world (Freud, 1923). This corresponds with the phallic stage of the child’s sexual development highlighted above. This means that once the child starts inserting social values and habits, his Id instincts are no longer granted the previous satisfactions. Unlike the Id that acts according to the pleasure principle, the Ego acts according to reality principles. However, it does not mean that the Ego omits all pleasures but it constructs a strategy to obtain them in realistic manners. It is considered
as the organizer of the mind that tries to mediate between the Id and reality. Moreover, in order to control and lessen the Id’s conflict with reality, the Ego employs defense mechanisms, which are developed by Freud as the following: repression, denial, displacement, intellectualization, fantasy, compensation, projection, rationalization, regression and sublimation (as cited in Plutchik, 1980). These ego defenses, if not effectively deployed, can be destructive, and they can lead to problems in one’s life.

Corresponding to the Oedipus complex during the phallic stage, the super-ego develops as our super moral stage. The Super Ego is referred as the self-critical aspect of the Ego. It incorporates values and morals it receives from parents and the society as a whole. Moreover, it serves as a judge on the conscious and the unconscious decisions of the Id and the Ego alike, and it includes the ego ideals that prohibit the immediate realization of the instinctual desires. If the Id wants only self-gratification, the Superego, on the other hand, attempts to act in a socially appropriate way, and it helps us behave according to the norms existing in our society. For example, it watches the Ego’s actions and punishes it when it overpasses limits by imposing on it feelings of guilt and regrets. Carducci (2009) asserted, “The Superego punishes the ego in the form of guilt feelings, embarrassment, shame, or loss of self-respect” (p. 85). Furthermore, Freud claimed that the Superego is a symbolic internalization of the cultural regulations and the father figure. Freud emphasized,

The super-ego retains the character of the father, while the more powerful the Oedipus complex was and the more rapidly it succumbed to repression, the stricter will be the domination of the super-ego over the ego later on in the form of conscience and perhaps of an unconscious sense of guilt (as cited in Pannenberg, 1985, p. 195).

In other words, the superego tries to near perfection by forcing the Ego not only to moderate its excessive lusts and instincts but also to strive for moralistic and ethical ends. For example, religious practices of pious men and their striving to refrain from physical desires show the Superego higher goals of nearing perfection. Consequently, the interaction among these structures [Id, Ego, Super Ego] often results in both normal and abnormal behaviors. For example, when the ego is controlled by the demands of the Id and the Superego, a person can develop some unacceptable or irrational behaviors, which can weaken or rather collapse the ego strength, and it eventually results in the development of neurosis as a serious psychological conflict. In a word, the dynamic interaction between these basic parts of the mind carry human beings through the five psychosexual stages of development mentioned previously which include oral, anal, phallic, latency and genital. Thus, our daily actions as well as our dreams are results of the sort of interaction between these elements. Accordingly, the interaction between these parts is responsible for a great deal of our behaviors. From this psychoanalysis background of child psychosexual development and the development of personality, this study moves in the next part to elicit the methods followed in this study and to analyze the character of Mary psychologically. This analysis is going to be nurtured by the text’s testimonies and quotes.
Methods

The paper at hand builds on the link between Mary’s past events with her psychological conflicts and manifestations. The present study uses the theoretical technique of modern psychoanalysis as a conceptual framework to approach the character of Mary in Lessing’s The Grass is Singing. On one hand, the present paper legitimates the title subject through linking psychoanalysis with literary works: psychoanalysis criticism. In other words, the subject title finds its legitimacy in the dominance of this current as a literary theory. This conceptual background to depart from for conducting the study stands on modern psychoanalysis and how it relates a person’s psychological disorders to childhood events. Accordingly, various variables are taken into consideration while treating the character of Mary. The textual framework that nourishes the study is evidently the novel the Grass is Singing. The novel displays several elements that determined the life and the fate of Mary Turner, the protagonist. After demonstrating how psychoanalysis works and what it consists of, the study moves to apply this theory to Mary Turner. It attempts to diagnose Mary’s character through delineating and analyzing different stage events of her life. Parents’ carelessness and childhood events, bringing-up conditions, cultural and social impact and marriage challenges are looked at as independent variables. Mary’s aggressiveness demonstrating and psychological neurotic displaying is approached as a direct effect of what she has been through since early infancy. It is, therefore, the dependent variable of the study.

Findings

The findings proved that Mary’s childhood is a major determinant of her adult life psychological troubles and traumas. The sufferance she has been through as a child was restored in her unconscious in the form of memories and resurged up in due time as painful souvenirs. Study results also concluded that Mary’s frustrations when she found out of how people perceived of her social status increased her neurotic problems. The present study proves that social and cultural norms can have great impact on individuals. Moreover, the paper reaches the conclusion that marriage decision has been devastating to Mary’s life and was the proper room for Mary to have all her past life anguish brought to the front. The study ends by concluding that the above-mentioned variables were essential causes for Mary’s psychological aberrations, violent reactions to her servants and her contradictory feelings of love and hatred for the slave, Moses. Simply, her mental troubles and abnormal behaviors are products of her unconscious repressions. The latter themselves are end-results of real events in Mary’s life: her childhood sufferance with a junky dad, sex abuse, affectionate abandonment, poverty and marriage failure.

The Psychic Life of Mary

Childhood

The influence of childhood upon one’s adult life is evident in psychoanalysis. Linking this approach to Mary’s present life, it could be deduced that her childhood had strong impact on her mature personality. Her conflicting relationship with the society and the contradictory feelings she manifests can be interpreted as a product of her oppressed suffering childhood. As Mary has undergone a painful infancy at the view of her mother sufferings added to her childhood sexual abuse, her adult life became shaped by those tragic experiences and memories when they found the room to be surfaced. The appropriate room that allowed the recuperation of Mary’s past
anguish on the scene was her marriage with Dick Turner. Her unfortunate marriage, added to the poverty and disappointment she undergoes with Dick, takes her back into the past experiences that she has suppressed for a long time. Lessing (1950) stressing Mary’s fears at the remembrance of her childhood,

…, when she thought of marriage, she remembered her father coming home red–eyed and fuddled; when she thought of children she saw her mother’s face at the funerals – anguished but as dry and as hard as a rock (p. 28).

In this regard, Mary displays fears against becoming like her mother. Here, it is saliently expressed that Mary often associates her relationship with Dick in the village to her past life, which was characterized by poverty and the cruelty of her father. This is why, she becomes deeply depressed, and she sees her marriage as a serious mistake in her life because it leads her to live in poverty and loneliness just like she lived as a child. Her feeling of loneliness and isolation with Dick in the village takes her to the childhood memories. Mary’s frustration aggravated when she was rejected by her old boss upon her attempt to go back to the town where she thought she would be happy. Therefore, she was obliged to accept her destiny, and she returns with her husband to the countryside. Thus, the image of her oppressing father, always dwelt her unconscious, was re-embodied and reinforced with the concrete presence of Dick Turner. This is manifested in Lessing (1950) quote,

How the store smell made her remember the way she had stood, as a very small girl, looking fearfully up the rows of bottles on the shelves, wondering which of them her father would handle that night the way her mother had taken coins out of his pockets at night (p. 115).

Because of the hard experiences she had conducted in her past life added to those of the present with her husband, Mary manifests aggressiveness towards the others.

Transference

Transference is defined as a process of the transmission of feelings and reactions from the patient to the psychoanalyst. The patient sees his psychoanalyst as the return and the reincarnation of some important figure out of his childhood past. Consequently, he transfers to him his feelings and reactions (Kosciejew, 2012). Such transference is argued to be consisting of either affectionate feelings or hostile sentiments towards the other. In the case of Mary, she displays aggressive feelings against almost any one she comes across. It could be assumed that Mary exerts some sort of, psychologically speaking, Transference or Displacement. Prompted by social troubles and conditions, Mary’s unconscious conflicts start exploding and surfacing. She displays much tirades and anger she transfers to her husband first and to all the farmers who worked under her supervision. She maltreats, nags at them, underestimates their services and even humilates them by beating one of them, Moses. Lessing (1950) stresses, “(...) she beat him [Moses] down by two, feeling pleased with herself because of her victory over him” (p. 80).

Moreover, Mary enters a direct conflict with Moses when he came to her house and afflicts on him more torture. The narrator (1950) contends, “(...) she heard the complain that he had been
working since five o’clock that morning with no food at all” (p. 94). Unlike Dick’s treatment of the servants which is rarely cruel, Mary is cruel and offensive. She shows contempt for the natives and finds them disgusting and animal-like. Mary sees Moses and the workers as obedient slaves who cannot resist. Although they do not lack physical power, they lack respect for their human dignity. Yet Mary’s treatment of the black farmers shows her attempt to transfer her oppression and discharge it into those servants who cannot resist. Therefore, humiliating and taking away their human dignity could be regarded as a relative therapy for Mary’s neurotic matters. This practice can be considered as a sort of exteriorizing the monster inhabited in the self of Mary. Psychologically approached, this form of hostility and repression towards the workers is a form of shifting her oppression to some people whenever there is an appropriate chance. It is not a purely racist act as much as it is a form of anger displacement. This is proved in Mary’s overstated reactions to have fired all the house servants till there was none to accept working for her, but Moses.

This psychological motive of transference is clear because it is used abundantly in our modern societies. We often hear the formula, “Don’t take it out on me” when we are arguing a certain matter with someone who seems to exaggerate in his verbal reaction. For example, someone may yell at us or engender verbal violence when the core issue to have brought the talk is not worthy that excessive reaction. In this case, we get aware that the speaker has a certain painful background (problems with another person he probably cannot face) which stimulates and fuels the talk in such a manner. For instance, Tyson (2006) states, “If you’ve ever told an angry friend “Don’t take it out on me!” you were accusing that friend of displacement, which is the psychoanalytic name for transferring our anger with one person onto another person” (p. 11). This psychological interpretation could be convincingly applied to the situation of Mary. The problems she encounters with a failure husband against whom she cannot do much displaces them to the farm servants and particularly to Moses. Through this operation, she discharges her psychological problems into the others. However, in the presence of Moses at her home, the psychological situation of Mary was further agitated. Moses and her father images became ghosts who presented at her night dreams.

**Dream Interpretation**

Mary is attracted by Moses despite the fact that she shows him hatred and disgust. He was going to present in her dreams, mixed with the image of her father. The dream runs as follows as Lessing (1950) stresses,

He approached slowly, obscene and powerful, and it was not only he, but her father who was threatening her. They advanced together, and she could smell not only the native smell, but the unwashed smell of her father. It filled the room; musty like animals… he came near and put his hand on her arm. It was the voice of the African she heard. He was comforting her because of Dick’s death, consoling her protectively, but at the same time it was her father menacing and horrible, who touched her in desire (p. 203).
In our dreams, the unconscious releases some of its repressed desires and expresses itself quiet freely. However, it is known that dreams come to us in different forms than how events truly happen in our lives. Even we often fail to find any interpretation of our dreams and sometimes we tend to ridicule them, coming to us in meaningless inconsistent shapes and pictures. This inconsistency and incompatibility is what is called in psychological terms, Distortion.

Dreams are brought up in distorted forms for the safety of the dreamer. If it occurs that a person’s dream represents events exactly as they happen in reality, the results would be dangerous and would create anxiety for the dreamer. Fortunately, the function of the dreams is just the opposite. That is, it aims to reduce anxiety and not increasing it. The purpose of dream work is generally held to transform the forbidden wish into a non-threatening form, thus reducing anxiety and allowing us to continuing sleeping (Jarvis, 2000). Therefore, dreams happen in distorted forms and sometimes are confused with different people in whom we may not be interested at all. Even we sometimes ignore the people who presented in our dreams. This is called Dream Displacement. In both situations, dream distortion and dream displacement aim at protecting us from horrible night visions. In the same interest, Tyson (2006) confirms, “(...) that protection [dream protection] takes the form of dream distortion; the message our unconscious expresses in our dreams, which is the dream’s underlying meaning” (p. 18). On the other hand, displacement occurs when we identify with a loved person so as not to be frightened by the actual person whom we abhor. Tyson (2006) asserts, “Dream displacement occurs whenever we use a “safe” person, event, or object as a “stand-in” to represent a more threatening person, event, or object” (p. 18).

Once again, we can refer to dreams and how they are approached by psychoanalysis to understand the situation of Mary’s dream. Freud explains dream displacement by a dream situation that occurred to one of his patients. One of Freud’s patients was extremely resentful of his sister-in-law and used to refer to her as a dog, dreamed of strangling a small white dog. Freud interpreted this as representing his wish to kill his sister-in-law. If the patient had dreamed of killing his sister-in-law, he would have felt guilty. The unconscious mind transformed her into a dog to protect him (Jarvis, 2000). Based on this psychological dream interpretation, Mary’s character can be referred here as having fused two characters in her dreams, that of her father and that of Moses, the black servant. Through the novel, it is evident that Mary was trying to get close to her father when her mother was absent. Meanwhile, she hated him as always coming home drunk and as having harassed her sexually. Similarly, Mary seems to unite Moses with her father, especially when she dreams that her husband dies, and she remains under threat because of something mysterious. This mixture between her black servant whom she once hits in the farm and her father may clarify her hatred to her father and her childhood at large.

Individual vs. Collective Thought
In this novel, Lessing discusses also the weight of culture and tradition upon the life of the individual. Mary sees herself before marriage as loved by all her friends, and she has never thought of getting married. She seems to have no psychological problems brought front because she is happy at her work, and she sees herself as a young and beautiful woman. As the narrator (1950) says, “She was very happy: that was her only positive quality, for there was nothing else distinctive
about her, though at twenty-five she was at her prettiest” (p. 42). This means that she had been satisfied in her life, and she had never expected the distressing psychological state she endures at present. She also chooses her clothes according to her taste, and she does not care about the external world as it is expressed in the words of the author (1950),

(…), and she still wore her hair-little girl fashion on her shoulders, and wore little frocks in pastel colors, and kept her shy, naïve manner. If she had been left alone, she would have been gone on, in her own way, enjoying herself thoroughly, until people found one day that she had turned imperceptibly into one of those women who had become old without ever having been middle-aged (p. 45).

Her first shock was when she hears her friends talking about her negatively and criticizing her state of staying unmarried as it is described by the author (1950),

(…), during those few months before she married, people were discussing her in a way which would have sickened her, had she suspected it. It seems hard that Mary, whose charity towards other people’s failures and scandals grew out of a genuine, rock-bottom aversion towards the personal things like love and passion, was doomed all her life to be the subject of gossip (p. 51).

It was a big shock. Lessing (1950) stresses,

She was stunned and outraged; but most of all deeply wounded that her friends could discuss thus. She was so naïve so unconscious in her relation to other people that it had never entered her head that people could discuss her behind her back (p. 42).

This experience was going to change her life completely because she has never thought that her friends whom she loves can gossip about her in such a pejorative way. Because of the way she dresses and behaves, she was seen by her friends as a woman of thirties. In order to change her life style, her friends suggest as Lessing (1950) keeps describing the social pressure, “Why does not she marry? She must have had plenty of changes” (p. 48). This means for them that it is better for her to get married because most of women at her age are married. Consequently, Mary decides to get engaged with a man to avoid the embarrassment, in her friend’s eyes, of staying single. In her desperation to mend her shattered and worn out self-esteem added to the society pressure as elaborated above, Mary marries Dick Turner, the first man she comes across. In other words, she accepts to get married with Dick Turner whom she has never met before in order to satisfy this social demand of her friends and their sharp criticism.

This social-individual conflict for Mary can be analyzed according to the Freudian structural theory that divides human personality into three parts: Id, Ego and Superego. As it is mentioned before, the interaction between these components can lead to the development of both normal and abnormal behaviors. In the case of the protagonist, Mary, we can say that the Superego appears through her friend’s authority and their negative impact on her life. Evidently, her friends represent
the norms, the power of culture and its influence on individuals’ decisions. These norms ought to be preserved and respected, especially in male-dominant societies (Herouach, Patriarchy and Spinsterhood in Morocco, Faculty of Letters and Human Sciences, Dher el Mehrez, Fes, as a Case Study, 2020). These socio-cultural rules that expect Mary to marry stand for the Superego. Mary subordinates not to the gossip of her friend’s per see but to the social order that constrains individual freedoms. It is this socio-cultural collective authority and thought that exercises influence on Mary and not her friends as single bodies. In other words, the Superego judges her deeds and limits her individuality. As a reaction to this influence exerted by society, she hurries for marriage but ends up in despair and regrets. She develops inner conflicts striving between what she wants and what the society expects her to do.

Overall, when Mary discovers her real image as it is perceived by her friends, she is surprised, and she develops some feelings and behaviors which are going to be roughly influential on her psychological life. Because of sacrificing her individual choice for the collective thought, she is tormented with loneliness and lack of communication inside the marriage institution. Her marriage transports her back to the painful moments she had endured since very early. These childhood experiences have been buried in the unconscious for a long time. Having once gotten preoccupied with a job and the entitlement of herself as a busy pretty and loved woman, she distanced her childhood memories deep down into her unconscious. But as psychology proves, repressing our desires and conflicts doesn’t mean eliminating them. Her husband failure added to the presence of her abhorred servant Moses at home, were to reincarnate the oppressed conflicts of an abused childhood from the recesses of her unconscious. Based on the aforementioned psychoanalysis techniques, this could lead us to assume that Mary is a victim of childhood experiences and repressions which took place in the unconscious, and were exploded later in her adult life at the occasion of marriage. It is in the midst of marriage conditions that her unconscious surfaced to punish her by refreshing all painful child memories of which she has become haunted.

*Mary and the Unconscious*

The unconscious is a central concept to psychoanalytic thinking. It is Freud’s radical insight into the field of psychology. While the conscious contains all mental processes of which we are aware, the unconscious is defined as a reservoir of feelings and conflicts, thoughts and memories of which we are ignorant. Simply, the unconscious stores and keeps those unfulfilled wishes, repressed urges and motives, injuries and all those embarrassing situations in daily life. The most important of the Unconscious qualities lie in the fact that its repression for desires and conflicts remains active but of which humans are unaware. As Geraskov & Asenov (1994) state, “The unconscious refers to the mental processes of which individuals make themselves unaware” (pp. 625-634). The unconscious, therefore, remains the deepest of the psychological structure of the human being. Freud described the depth of the unconscious in relation to the conscious with the iceberg. Clearly, the core of the iceberg represents the unconscious, whereas, the conscious is merely the surface of the iceberg. The bulk of the iceberg hidden under the water is the unconscious. Freud (1915) affirms that the conscious mind is seen just as the tip of the iceberg.
The unconscious mind, therefore, forms the greatest part of our psychological structure and, like the iceberg; we just cannot see it. However, Freud (1924) confirms that the preconscious thoughts and feelings can easily be brought to consciousness. This means that the conscious lies just below the unconscious in symbolic distance and it could bring out the unconscious processes into conscious actions. Consequently, a great deal of our comportments and reactions can be explained by the pushing force of the unconscious. Applying this to Mary, the following could be generated: Mary, at the time she starts manifesting irritating reactions against almost all people she encounters, was not aware that the motives behind her violent actions could be referred to her psychological past. They could be manifestations of the unconscious that interpret all her oppressed desires into active actions. In other words, Mary’s feelings of hatred, decisions of enslaving cruelly the servants and Moses and the entire violent psychological motives she displays at her present life are powerfully influenced by her past experiences which were stored ever since in her unconscious. Tyson (2006) affirms the working mechanisms of the unconscious, “The unconscious is the storehouse of those painful experiences and emotions, those wounds, fears, guilty desires and unresolved conflicts we don’t want to know about because we feel we will be overwhelmed by them” (p. 12). Clearly, the unconscious helps distancing away all memories, identifications and events by which we can get eventually self-defeated. On the other hand, Mary’s renouncement to get married may be psychologically explained as “Fear of Intimacy”. For example, Tyson (2006) holds,

Fear of intimacy—the chronic and overpowering feeling that emotional closeness will seriously hurt or destroy us and that we can remain emotionally safe only by remaining at an emotional distance from others at all times. As we saw above, fear of intimacy can also function as a defense; if this particular defense occurs frequently or continually, then fear of intimacy is probably a core issue (p. 16).

The wounding experiences she had undergone with her father minded her from marriage in fear to be restored with another man. Yet those memories came back eventually when she was disappointed in her friend’s friendship and decided to marry out of social pressure. As a result, her entire unconscious unpleasant memories were being laid the ground for re-surfacing. After her marriage with him, Mary is reluctant towards physical relationship with Dick. She dislikes physical intimacy with her husband because she dreads that it may produce feelings that she does not want to experience. Sexually, Mary is represented as rigid in her relations and is not sexy at all. That’s to say, her being sexually molested as a child by her father could be seen as a determining factor for her fears and anxiety about sex, marriage and motherhood. The social and sexual aberrations she underwent as an infant determined a great deal of her present actions. Her unconscious stored all the abuse she underwent and displayed it at her adult life. Sexual harassment by her own father made her disliking sex because she associated it with anguish and pain. That is why; she does not show any sexual attraction towards her husband.

Those hidden processes for long years had to be evoked by unconscious determinism because psychoanalysis informs us that our oppressed desires and conflicts are not ultimately omitted. Tyson (2006) asserts,
Repression does not eliminate our painful experiences and emotions; rather, it gives them force by making them the organizers of our current experience; we unconsciously behave in ways that will allow us to play out without admitting to ourselves, our conflicted feelings about the painful experiences and emotions we repress (pp. 12-13).

This means that the unconscious is not merely a passive reservoir that keeps those conflicts stored indefinitely. At some point in life, unless exposed for a therapy, those repressed unconscious processes may appear and be surfaced in different forms. They could be manifested in neurotic, hysteric and various psychological problems. Such neurotic matters, if not cured and dealt with properly, could very possibly lead to serious behaviors, including crimes, sexual deviations and violent reactions to the surrounding. Thus, all the oppressed desires and conflicts of the hurtful past of Mary were brought to the front when stimulated by certain conditions in her adult life. She was acting upon them, displaying irritation, violence and overstated reactions, which drew her to her ultimate end.

**Mary and Death**

Mary eventually realizes that Moses is seeking revenge on the subordination he used to bear and the humiliation he underwent by her. Mary finally confesses and laments her psychic situation as stated by Lessing (1950),

> It’s a long time since I came here. [...] so long that I can’t quite remember...I should have left long ago. I don’t know why I didn’t. I don’t know why I came. But things are different, very different. ... I don’t know anything. I don’t understand. Why is this happening? I didn’t mean it to happen. But he won’t go away, he won’t go away” (p. 232).

Moreover, when Moses finds out that Dick and Mary are leaving the farm forever, he becomes desperate to regain his lost sense of power over her and aches to inflict the ultimate form of punishment by killing her. Yet Mary perceives that her life wasn’t worthy of leaving either as she has always been hollow, sterile and dry. She recalls her mistakes and realizes her passivity, her being distant from life as Lessing (1950) argues, “The sky was luminous; but there was an undertone of cold grey; the stars were bright; but with a weak gleam” (p. 235). She discovers her detachment from the world, the surrounding though she had spent so many years amidst them and she is overwhelmed as the writer (1950) puts, “The world was a miracle of color and all for her, all for her, she could have wept with release and light-hearted joy” (p. 238). She experiences the ultimate indifference, her indifference towards her own life. Her eventual exit seems to embody in death itself. She does not have to undergo any more suffering and awaits her ultimate freedom-death calmly. Lessing (1950) confirms “(...) as if there was nothing new in her death” (p. 248). Actually, Moses and her nearing death seem to her to be the only means of rescue. She passively chooses to accept the coming death.

In her desperate struggle to fight with complete submission and oblivion, Mary Turner is constantly seen to wage a war between the real and the unreal in the last part of the novel. In
her relentless struggle to regain her entity and her lost sense of control over her own life, Mary Turner is undergoing severe turmoil where at some junctures she desires to submit to her fate. Lessing (1950) in this regard puts,

“She ran outside: what was the use of sitting there, just waiting, waiting for the door to open and death to enter? She walked straight into the bush, thinking: I will come across him, and it will all be over” (p. 243).

Mary is finally murdered, stressed by very expressive statements of Lessing (1950),

“She opened her mouth to speak; and, as she did so, saw his hand, which held a long curving shape, lifted above his head; and she knew it would be too late. All her past slid away, and her mouth, opened in appeal, let out the beginning of a scream, which was stopped by a black hand inserted between her jaws. But the scream continued, in her stomach, choking her; and she lifted her hands, claw like, toward him off (pp. 254-255).

Yet Mary seems to submit for death as the author (1950) confirms, “But then, what is madness, but a refuge, a retreating from the world?” (p. 232). Death here can be symbolically represented as Mary’s ultimate psychic degeneration and escape as she fades away in complete oblivion and passivity that signifies an absolute detachment from reality. She seems to have accepted and even celebrated death that convincingly supports the arguments debated above of her troubled psychological situation.

Discussion
From the above-covered concepts in due relation to psychoanalysis and psychoanalysis criticism, Mary’s character is displayed to the front. Aided by psychoanalysis techniques, Mary’s psychological motives and manifestations are diagnosed and spotlighted. Psychology believes at first hand that Sexuality is regarded as a natural instinctual energy that highly determines the growth of personality. Based on Freud’s psychological studies and diagnoses of his patients, passing the psychosexual stages successfully or unsuccessfully is what delineates the nature of adult personality. In the case of Mary Turner, the text provides the reader with a clear image of Mary’s infancy: she was sexually harassed by her drunkard dad and was often affected by the violence that was exerted on her mother by her father. In other words, she failed to pass the psychosexual stages in healthy conditions. These painful experiences were not omitted by time. Psychology informs us that repressing our desires, fears and motives in the unconscious doesn’t mean eliminating them.

The unconscious is regarded as a reservoir of feelings, desires, conflicts, thoughts and memories of whose presence we are ignorant. The unconscious harbors and stores those motives to re-appear in due time. Freud described the depth of the unconscious in relation to the conscious with the iceberg. The bulk of the iceberg hidden under the water is the unconscious, whereas, the conscious is merely the surface of the iceberg. Therefore, Mary’s present behaviors and feelings could be regarded as projections of her unconscious repressed conflicts and manifestations of the
unconscious that interpret all her oppressed desires into active actions. That is why, she developed a set of psychological traumas like anger, anxiety, isolation, aggressiveness…etc. In other words, her adult life character reactions are considered end-results of the explosion of her unconscious into physical behaviours. Her unconscious repressions climaxed and needed a room to burst.

Moreover, the socio-cultural pressure exerted a significant influence on Mary’s decisions. Mary’s friends’ gossip against her singleness represents the authority of socio-cultural norms. The ideal woman in the point of view of patriarchal societies is the woman who meets the socio-cultural expectations. If these norms are opposed and resisted, these women are considered against the stream and against the supposedly accepted norms; henceforth, receiving much cultural insulation and symbolic violence from the surrounding people (Herouach, 2019). Thus, Mary’s housemates represent the social order. Mary submits to the socio-cultural system and its rules not to the gossip of her friend’s per see. Consequently, she decides to get married with the first man she encounters, Dick Turner. Mary’s fate with Dick Turner was a reincarnation of a screwed up family version that Mary lived in with her parents. Mary displays fears against reproducing her mother version, leading to a failure marriage. She doesn’t show any sexual attractiveness to him. She experiences a sort of Coitophobia. This fear of sexual intimacy could be determined by the sexual harassment she underwent as an infant. Sexual harassment by her own father made her disliking sex because she associated it with anguish and pain. Therefore, her marriage decision was another mistake in her life. Her husband failure added to the presence of her abhorred servant Moses at home, were to reincarnate the oppressed conflicts of an abused childhood from the recesses of her unconscious.

As a result, Mary is found to be behaving hysterically to her surroundings. The stored souvenirs and memories, repressed desires in the unconscious were being manifested in neurotic and hysteric problems. Transforming her irritation to her entourage members, her husband and the servants, Mary is regarded psychologically as exercising mental discharging. She releases her experienced anxieties through taking them out on others. Humiliating the farmers serves as a relative therapy for Mary’s neurotic matters. Psychologically approached, this form of hostility and repression towards the workers is a form of shifting her oppression to some people whenever there is an appropriate chance. It is a sort of anger transference and displacement. Mary overreacted and expelled all servants coming to her house until she collides with Moses who exchanged her hatred and determines to take revenge and murder her. Yet Mary perceives death like the opportunity she was looking forward to. She admits that her life was not worthy of leaving and recognizes her mistakes and realizes her passivity. She reproaches herself and tortures her mind on the tragedies she had to endure.

Therefore, face to death, she is thrilled and experiences an ultimate indifference. Her eventual exit seems to embody in death itself. She does not have to undergo any more suffering and awaits her ultimate freedom-death calmly. She yields and submits to and embraces welcomingly death. The last words she spelled when she perceived of death close were a strong sign of a final sought salvation, a chill, an end to all her miseries. Overall, Mary’s chill towards death could represent the Thanatos in Freud’s account or the death instinct that seeks to terminate
life in contrast to Eros instinct which seeks to perpetuate it. Freud’s words seem to echo here, “The aim of all life is death” (as cited in Hergenhahn, 2009, p. 533). Death instinct was activated and sought by Mary to end all her life-long suffering.

**Conclusion**

The study has delineated the factors that were behind Mary’s psychological disorders and perversions. In other words, the present study has answered the research problem: the rationale behind Mary’s troubled mental and hysterical manifestations. As the study proved, Mary’s present and adult demeanors were determined by several factors: her painful infancy, the social stigmatization of her as an unmarried girl, the weight of culture represented by her friends and the marriage failure that gave rebirth to all her unconscious repressed conflicts.

Overall, it could be assumed that Doris Lessing (1950) has managed to step deeply into the inner feelings and thoughts of her characters, mainly of Mary. In other words, she succeeded to impart a psychological dimension on her work *The Grass is singing*. Lessing (1950) was so conscious of psychology to have depicted the complex mind of a woman, Mary in psychological terms and backgrounds. Moreover, the author proved of sociological acquaintance in having described the society’s burden on the individual. As seen before, the concept of Marriage is represented as a changing point in the life of Mary because it leads her to face her reality as a mature woman. Moreover, marriage was also the determining factor behind all the psychological changes she has undergone in the village of loneliness and solitude.

In other words, after marriage, the repressed memories and feelings of Mary find the village as a suitable environment in which they are brought into the surface. Because of isolation and lack of communication, Mary was taken back into her childhood when she endured severe events in her relationship with her parents, particularly, her abuser father. Briefly, the accumulated suffering experiences of Mary since infancy were stored as sad memories in her unconscious mind. Such memories were exteriorized in her later life and manifested in neurotic forms and psychological troubles, reinforced by the presence of her failure husband, and her abhorred servant, Moses. These psychological pathologies push her to treat the black servants in a hostile manner and transfer into them her mental troubles that led, in turn, to her tragic end.

**Implications**

Thanks to the groundbreaking works of Freud and his established theory that we have become today familiar with many psychological terms. We use them in our real life and we reach to explain many of our actions psychologically and those of our peers. That is no surprise because it is the function of Psychoanalysis to help us understand the human behavior. Since fiction and literary works represent a great deal of human behaviors, psychoanalysis can help understanding these literary texts. Lessing’ work, *The Grass is Singing* (1950) with emphasis on the personage Mary is a significant example of a literary work enticing researchers to approach it from a psychoanalytic perspective. Lessing work motivates us to take in consideration psychoanalysis while treating literary texts. When we investigate into Mary’s psychological conflicts, which are referred to her
childhood sufferings, on one hand and to her marriage imposed by social pressure on the other; we understand her present psychological projections.

Moreover, the work may inform the reader about a certain state of mind of the author. It unravels the psychological motives of the writer that find their appropriate room into fictional forms, which cannot be expressed otherwise. In other words, written art may be expressive of the secret unconscious feelings, desires, and anxieties of the artist. It is an appropriate scope where the author releases his unconscious impulses and repressed conflicts. That is the function of Psychoanalytic criticism. It focuses on the extent to which literary works are likely to reflect the psychological dimension of the author, embodied in personages and characters. Mary, a female protagonist, could be a projection of the author’s psyche itself. The character of “Mary”, therefore, may demonstrate strong signs for understanding the psychic life of the Author, Doris Lessing.

About the Author:
Sofian Herouach is a Ph.D. candidate, conducting research in the field of Social and Human Sciences at the Faculty of Letters and Human Sciences, Dhar El Mehraz, Fes, Morocco. He has published scientific papers in indexed journals such as ESJ and Open Political Science Journal of Die Gruyter. He is also an active member in the educational sector, working as an ESL high school teacher. https://orcid.org/0000-0003-2266-3668

References


Herouach, S. (2020). Patriarchy and Spinsterhood in Morocco, Faculty of Letters and Human Sciences, Dher el Mehrez, Fes, as a Case Study. *International Journal of Contemporary Research and Review*, 21711-21736.


Social Darwinism in O'Neill’s The Hairy Ape: Studies of the Modern Issues and Their Influences on American Society in the 1920s

Fatimah Saleh A Alhumoud
Independent Researcher
Hotat Bani Tamim; Riyadh, Saudi Arabia

Abstract
In the early 20s, O’Neill produced The Hairy Ape and introduced an account of the misrepresentation of proletariat states in American society. The article aims to demonstrate that The Hairy Ape is not only a play concerning the subject of social classes but also an application of Social Darwinism. It opens up new significant issue to highlight the exploitation, isolation, and alcohol prohibition and women's role in the society that affected all classes of society in the US. However, a social study proposed that Social Darwinism is the essence for illustrating social classes, the cause of class struggles, and changes to the status of women in America in the 1920s. This paper presents a novel finding that men, as workers, were adversely persecuted, growing numb to their human responses and emotions; they were personified as animals, devoid of intellectual thinking and acting on a level of basic instinct and pack mentality. Concurrent with the demise of male intellectualism and emotional awareness, there was an advance in the status of women; women flourished and experienced a growing sense of freedom in terms of fashion and voting.

Keywords: American society, proletariat, social classes, Social Darwinism, status, The Hairy Ape, women

Introduction

Eugene O'Neill is a prominent playwright of twentieth-century American drama; however, he is not only an American dramatist but is also considered to equal some of the greatest European dramatists of the twentieth century, such as Bracket. *The Hairy Ape* was written in the early 1920s in the US. It consists of eight scenes, each of which is heavily influenced by the cogency of the ‘20s era. In view of this, it can be considered as O'Neill's masterpiece concerning the human identity and class struggles that shaped the lives of those living in the 1920s; it seemingly confirms the concept that the protagonist exists as one marginalized by a society in which he competes to uphold their ambitions, leading him into a spiral of despair and disintegration. However, this study specifically explores the consequences of Social Darwinism in America during the 1920s.

O'Neill as a significant dramatist depicts an image of American society in the 1920s. A proper consideration of *The Hairy Ape* will reveal three questions. What are the causes of social Darwinism in American society? Why are workers considered inferior and unable to progress? What were the effects of social Darwinism on American women during the 1920s? To answer all these questions, the paper presents an original approach which a social analyse based on Social Darwinism theory to study American society during the 20s. Therefore, it is important to identify the reasons for the survival of the fittest in Americans and how it improves life. However, this paper is to address the causes behind the application of Social Darwinism in American society, more specifically the isolation and prohibition of alcohol, and the subsequent effect of these changes on society; namely, the creation of extreme distinctions in the social classes and the promotion of women’s status in society. It is emphasized that O’Neill’s *The Hairy Ape* “that the Social Darwinists might be right … At the other is the search for more benign notions of evolution with which to counter the apparent claims of Darwinism. (The Irish Times, 2009, par.8)

Literature Review

Social Darwinism is a social ideology initiated in the late 1800s that adopted Charles Darwin's theory of evolution: The assumption that human life originated from joint ancestors, more specifically, apes. (Dawkins, 1993, p.84) suggests that “The word 'apes' usually means chimpanzees, gorillas, orangutans, gibbons, and siamangs. We admit that we are like apes, but we seldom realize that we are apes.” In light of this, it is likely that the theory is based on the development of life from non-life and consists of natural selection or naturalistic descent with modification. Darwin’s evolution theory is a slow process, as (Darwin, 1859, p.206) himself states that “natural selection acts only by taking advantage of slight successive variations; she can never take a great and sudden leap, but must advance by short and sure, though slow steps”

There are some the critic properly reflects the thoughts civilized Americans as they do not like to reach the concepts of humanity. For instance, a study by (Carthy, 1968, p.82) assumed that "Symbolically considered, *The Hairy Ape* is the blind cyclopean Demos that cannot build but only destroy; malformed, powerful when he stirs fair cities topple – thick-witted, dangerous, ugly"
It was decided that the most effective method to adopt for this investigation was to illustrate the play by using social study. Social Darwinism is extremely impact on The Hairy Ape. It is a science influenced by its social context, and it has been claimed that “Social Darwinism is a complex and controversial topic, a package of ideologies supposedly inspired by biological evolutionism that is of interest to scholars of both life and the social sciences”(bowler,2016,introduction). Furthermore, one should not overlook a claim by (Halliday, 1971, p.308-405)—that social Darwinism is a social theory founded by Herbert Spencer in 1860, derived from evolutionary theory. Social Darwinism led to a new understanding of the application of evolutionary theory to social thoughts and structures—from the concept of “survival of the fittest” originated the belief that the strongest and the fittest of society should flourish and survive, while the weak should be allowed to flounder and vanish.

The subject of Social Darwinism is based on the survival of the fittest, particularly in industrial capitalism, and has been a controversial and much-disputed matter within the field of literature. The Hairy Ape emphasizes the victimized modern industrial workers, enslaved by the high-class members of society. Although the extensive research carried out on this particular play demonstrates an apprehensive view of the oppression of the industrial classes and its causes, few studies exist that adequately cover the rising status of women in American society. This paper reviews evidence for the effect of Social Darwinism in The Hairy Ape. It begins with a brief overview of the history of evolution and the reaction of American society towards it—a significant contributing factor in the origin of Social Darwinism. When society accepted this view, they assumed the principles and primary notion of the study. It also provides insight into American society’s response to Social Darwinism.

Discussion
Social Darwinians as a notion spread in the US due to the popularity of Darwin beliefs. It is apparent that Darwin’s theory, while greatly controversial, was originally neglected by the majority of American society, due to civil war, slavery, and modernization. However, it gained prominence in the second half of the 1800s, when the US permitted Darwin’s evolution theory to be included in religious and scientific establishments. When Darwin’s evolution theory was first published in 1859, people reacted differently to it; it created considerable arguments and debates among American scientists and thinkers. In 1870, American clerks and religious thinkers condemned evolutionary thinkers, generating impassioned debates between faith and evolution; they refused to accept the theory on intellectual grounds, as it posed a threat to their biblical beliefs and morality.

One of the most striking features of The Hairy Ape is that in the 1920s, Darwin’s evolution theory was a component in the American curriculum, particularly in biology (Dixon, 2009, P.23) claimed that it was the religious debates of the theory that coincided with the rise of Americans’ consciousness. The debates led to a division in American Protestantism, which preserved the essential foundation of faith; it divided into Liberal Protestantism (Modernist) and Evangelist. This
disunity raised questions regarding the historical accuracy of biblical accounts and about new scientific thinking. Liberal Protestantism allowed scientific methods to enter into their religious doctrine, while Evangelists took a more conservative view on the matter. Since Darwin’s theory of evolution is a controversial one, it has been divisive in Christianity's opposition to evolution; in the beginning, the evolution theory faced notable opposition. However, over time, Christians were content to participate in Darwin's theory within their biblical understanding. Today, Darwinism has become a pursuit of belief rather than one based on fact. According to (Dawkins, 1986, p. 6), “Darwinism made it possible to be intellectually fulfilled Atheist" 

As has been previously stated, the concept of evolution is one based on scientific claims that humans are far-removed generations evolved directly from animal lineage, yet Spence the founder of Social Darwinism applies this concept to societal structure and thinking. Social Darwinism was a popular notion, created by British sociologist (Herbert Spencer, 1860) that spread rapidly in the US. It obtained great support among intellectuals and socialists. On his arrival to America, Spencer introduced his theory of Social Darwinism to American society; attending conferences and giving speeches, he claimed that there was no alternative to the survival of the fittest. In the US, some social reformers applied this theory in relation to recommendations to strengthen the government; this included applying its principles to justify racism. During the second American Industrial Revolution, the concept flourished, thriving as the US progressed from the industrial age of iron to that of steel, with the significant developments in steel, electricity, and oil.

Thru-out the last century, technical innovations have enabled people to live better and more productive lives. Humans have evolved thru time, and as we have evolved, so must or technology. Things would be quite difficult in 2012 if we were still relying on the technology from 1812. Innovation is part of the human spirit but is often oppressed due to the political situations one may be under.

(The Second Industrial Revolution and International Relations,2010,p.123)

This revolution propelled America from a society based in agriculture to one of industry. It irrevocably changed American society and brought with it complex economic and social changes. Engaging Social Darwinism in US policy and society during the isolation proved challenging and caused an imbalance in American society. The isolation occurred after the first World War (WWI), referring to the era as one where the League of Nations became involved in European alliances and wars according to (Day, P. J 1989,p.233). “America assumes that it can provide freedom and democracy by means not war. Thus, the American perspective is different from the European one.” During the isolation period, America was predisposed to isolate itself economically from the world; more accurately, the politicians and the merchants ultimately opposed any alliance with Europe. The effects of the isolation were felt by the people of the era, as the bourgeois became richer, and the proletariat became poorer:
The widening of the economic gap between the poor and the wealthy is one of the most crucial problems that face social welfare... At the same time, people with wealth are consolidating their holdings, but less often in investment in either the human or the productive resources... These changes mean job loss and new poverty added to the old poverty. (Day, 1989, p. 2)

The Hairy Ape is not about a story of individuals; it is about cultural references and stereotypes; it reflects the American economic situation and its effect on society. More significantly, The Hairy Ape presents the struggle in American society under the concept of survival of the fittest. The notion claimed the strongest are the ones that survived—the upper and middle classes. This created an imbalance between the three parties; however, the imbalance of power between individuals, classes, and races was justified, as some people were considered fit to survive than others. The Hairy Ape is a criticism of the oppression of the proletariats by the bourgeoisie. (Alexander, 1953, p.390) asserts that the play:

Presents an extremely negative view of the state, of mechanized America, where the worker best adjusted to the system is a ‘hairy ape,’ and where the ‘Capitalist class’ is even more terribly dehumanized, for it has lost all connection with life, is simply ‘a procession of gaudy marionettes.

The economic gap revealed that the working class and slaves were considered nothing more than apes. The title of The Hairy Ape alludes to the distinction of classes in the form of Yank, the protagonist, who is originally an impotent ape belonging to the zoo—he is a non-human, non-white savage. In actuality, he is a slave in pursuit of his identity. O'Neill is reported to have said that the play is to show how man, unable to feel the harmony with nature that as an animal he once knew, has not been able to establish a new harmony through sympathy with his own kind. It is also observed that in an interview in 1922, O'Neill said, "Yank is really yourself, and myself" (Leech, 1963 p. 41). Yank does not belong to the ship, street, or five avenues, yet he is a primitive man who uncovers his identity in the zoo. O'Neill adds clarification to this by sending a letter to NY Herald Tribune of November 16/ 1924:

Yank can't go forward and so he tries to go back. This is what his shaking hands with the gorilla meant. But he can't go back to “belonging” either. The gorilla kills him. There is a large volume of published studies describing the role of a man and his struggle with his fate. The struggle used to be with the gods, but is now with himself, his past, and his attempt to “belong.” (Clark, 1947, p. 84)

Yank has been expressed emotionally throughout the play; however, in the end, he succeeds in finding himself. He eventually abandons the human world as a refugee and recognizes himself in the animal home: “He slips on the floor and dies. The monkeys set up a chattering, whimpering wail. And, perhaps, the Hairy Ape at last belongs.”(O'Neill, 1922, p. 58) Nevertheless, the author
portrays, “Yank is in his dirty dungarees... He has not shaved for days and around his... eyes—the black smudge of coal dust still sticks like make-up.” (O’Neill, 1922, p. 35)

First and foremost, it is considered that, for decades, Americans fought to find their position in the world. After WWI, people were pressed and despairing before they embarked on the industrialization that ultimately created the aforementioned social struggles. (Bogard 1972, p. 242) states that *The Hairy Ape* "deals with what may loosely be called `anthropological' subject matter, expressed in terms of a search for the origins of life and referring to atavistic remnants of a primitive man appearing in modern society".

It cannot be denied that the concept of survival of the fittest can be applied to the relationship between the upper and working classes. Spencer defined the term as "the fittest will survive to out-reproduce the less fit by iteration and produce evolution" (Rosenberg, 2005, p.106). There was increased prosperity due to the explosion in innovation, stock market, and steel, but workers were extremely poor due to the oppression of the working classes—they were considered the weakness in the rewards of the American Economy. In the 1920s, America was a capitalist state in terms of class division; for instance, the working classes (like Yank) were afforded no freedom or power of speech to practice their political rights and beliefs. Moreover, they were given no liberation to escape from the working environment, with no support from the government. This is referred to as the *laissez-faire* attitude and meant no responsibility was taken for the lifestyle or conditions of the workers. Simultaneously, it provided opportunities and privileges that were only available to the upper classes.

*The Hairy Ape* exposes the struggle between the classes as Yank, the protagonist, represents the working class in a capitalist society. Yank embodied steel and was conscious that he was considered as nothing more than a machine made of steel: “I'm a busted Ingersoll, dat's what. Steel was me, and I owned the world. Now I ain't steel, and the wild owns me. Aw, hell! I can't see—it's all dark, get me? It's all wrong!” (O’Neill, 1922, p. 54) The working classes were employed to afford comfort to the higher classes. Here, an interpretation based on a social viewpoint depicts Yank as a miserable individual and as the hero of a "tragedy of the proletarian's exile from all the charms of culture" (Bab, 1931, p. 351). Moreover, regarding the significance of the ship in the play, the ship is dark, like that of a prison or cage from which the worker cannot escape. Yank is a working-class citizen; he is frightened, frail, struggles to define his identity, and has little hope of surviving. (O’Neill, 1922, p. 6) describes Yank in the opening scene as a beast in a cage: “The room is crowded with men, shouting, cursing, laughing, singing—a confused inchoate uproar swelling into a sort of unity, a meaning—the bewildered, furious, baffled defiance of a beast in a cage.”

In addition to isolation, the prohibition of alcohol promoted the survival of the fittest (in America, during the 1920s, producing and purchasing alcohol was forbidden and illicit). There were four primary reasons to prohibit alcohol: Socially, after WWI, people believed that alcohol was damaging society, and they also thought it was inappropriate to enjoy alcohol while men were
fighting in the war; economically, banning alcohol assisted the American government in
benefitting from a supplement of important grains, such as barley; religiously, alcohol goes against
God's will, and societally, the prohibition of alcohol highlighted that fact that purchasing alcohol
increased the income of the upper and middle classes. It is worth noting that Americans in The
Hairy Ape do not drink alcohol due to the prohibition; the only character who is always drunk is
Paddy, known as "Whiskey Johnny," (O’Neill, 1922, p. 9) and he is an old Irishman, not American.
At this point, it is worth determining that the advancement of the role of women in American
society can be related to the concept of survival of the fittest. Historically, women were housewives
who played no role in the outside world. However, after WWI, the role of women rose in society;
their role no longer restricted them to staying at home and taking care of their husbands and
children. It was the first step in a long journey of earning their rights, but the recognition of women
by the state and society can be viewed as a significant step forwards in the matter of survival at
that time. In (Freedman, 1974, p.372–393) he further illustrated that, during WWI, men left their
jobs to serve their country in the war overseas, and women replaced their jobs. In other words,
they joined the world of work and employment and became independent, both financially and
literally.

Moreover, it was the first time women were afforded the right to vote. As politics is an
essential constituent of every woman's movements, American feminists urged that women should
have equal rights to men and be considered women with full citizenship. After many years fighting
for their political rights, it was finally legalized in the 1920s: “on August 18, 1920, the 19th
Amendment to the Constitution was ratified. And on November 2 of that year, more than 8 million
women across the United States voted in elections for the first time” (Women’s Suffrage, 2009,
conclusion).
The 1920s were the first time that women experienced fewer restrictions regarding clothing. Many
women admired fashion and beauty; they designed their costumes while considering the
traditionalism and rules imposed by society. For example, a woman wearing shorts in the Victorian
era would be disgraced. However, the 1920s were the commencement of modernization in clothing
and fashion and is often referred to as twenties fashion. Styles became more fashionable, and
women were no longer wearing long skirts or loose clothing that hid their figures: “Fashion was
one of several industries that expanded rapidly to meet their demands… rising hemlines,
sportswear, and even trousers made their generation physically freer than any in modern
history.”(Markell, 2018, par.5) Moreover, a biological study regarding the survival of the fittest
can be applied to the role of women:

Women have long known that they are not the "weaker sex," but a University of
Washington anthropologist says he has proved it. It is not just that women live longer when
the going is good. Women are also more likely than men to survive when conditions are at
their worst.

(Brody, 1996, par.1)
In a critique of what has been quoted above that rather than invoking biological reasons, it would emphasize cultural factors, such as work patterns, that might have been relevant to women’s superior survival (Sex and the Survival of the Fittest: Calamities Are a Disaster for Men, 1996, p.10) Employing this study regarding the changes in the status of women demonstrates that women are more than adequately powerful enough to survive both biologically and socially. During the 1920s, women acquired the necessary gender equality in their essential rights, work, and voting to cease being considered sub-standard, without which they would not survive. The main survival character in *The Hairy Ape* is that of Mildred; despite her comfortable and privileged financial situation, she is strong and resilient enough to survive in male society. She is a beautiful young woman, appropriate for the upper class. She is also a social activist who demands equality and displays empathy for the lower classes; however, she still refers to Yank as a “filthy beast.” (O’Neill, 1922, p. 26) Also, O’Neill characterizes Mildred privileged qualities as a woman and upper-class member: (O’Neill, 1922, p. 17) states:

A section of the promenade deck. MILDRED DOUGLAS and her aunt are discovered reclining in deck chairs. The former is a girl of twenty, slender, delicate, with a pale, pretty face marred by a self-conscious expression of disdainful superiority... In the midst of this, these two incongruous, artificial figures, inert and disharmonious, the elder like a gray lump of dough touched up with rouge, the younger-looking as if the vitality of her stock had been sapped before she was conceived, so that she is the expression not of its life energy but merely of the artificialities that energy had won for itself in the spending.

Although *The Hairy Ape* is a contemporary tragedy, it doesn’t relate man with the idea of spirituality, fate or destiny as ancient Greek tragedies. The results might suggest the representation of inhuman forces of modern civilization which is simplified in Social Darwinism. However, based on the findings of similar studies such as (Carthy1968, p.82), a more plausible explanation is that the *Hairy ape* has presented a negative perspective early modern world and the mechanical era. It has been discussed that the blue collar is severely mistreated like Yank the protagonist whereas the upper class is dehumanized the workers that cause the lost a great connection within the life itself. On the contrary, the result provides a new insight into the relationship between the survival of the fittest and women. Women in the 20s gain more right, voting and become fashionable.

**Conclusion**

In conclusion, *The Hairy Ape* specifically explores the consequences of Social Darwinism in America during the 1920s. Yank lost his sense of harmony with nature and identity in the modern world; subsequently, he finds himself at the zoo, talking to an ape. It is this loss of a sense of belonging that the poorer classes experienced in the 1920s. It was the era of steel and manufacturing, a time of progression, but it was not the time of freedom and belonging for the lower classes. Industrialism deprived the working class of their spiritual values and humanity. Social Darwinism is reflected by presenting the main issue: oppression over the industrial worker by members of the upper classes in a capitalist country. The struggles addressed were imposed by
the isolation and the prohibition of alcohol, highlighting the concept of the survival of the fittest. The isolation in the 20s increased the class gap; the rich built more industries and employed the blue collar to do sever works. Furthermore, the role of women is implicitly associated with the concept of the survival of the fittest—the women of that era were strong enough to survive. They initiate core of independency. Women became workers in the industry due to the WWI then they rejected not to have a voice to demand more rights.

**About the Author:**

**Fatimah Saleh A Alhumoud** has got an MA English Literature with three years of experience teaching English as a second language in higher education. She is interested in searching for feminist, historical, psychological analyses in literature. However, she seeks to perform academic research and high quality of teaching. https://orcid.org/0000-0002-4863-5051

**References:**


From Feminization of Fiction to Feminine Metafiction in Gaskell’s Wives and Daughters and Woolf’s Orlando

Wassila HAMZA REGUIG Mouro
LLC Lab
Department of English, Faculty of Letters and Languages
University of Aboubekr Belkaid, Tlemcen, Algeria

Abstract
Feminism developed and widened its scope to different disciplines such as literature, history, and sociology. It is associated with various other schools and theories like Marxism and poststructuralism, as well. In the field of literature, feminist literary criticism managed to throw away the dust that cumulated on women’s writing and succeeded in raising interest in those forgotten female artists. Some critics in the field of feminism claim that there are no separate spheres, masculine and feminine, whereas others have opted for post-feminist thinking. Some women writers used metafiction to write literary criticism. Therefore, how do Gaskell and Woolf implement metafiction in their stories? Accordingly, this work aims at shedding light on Wives and Daughters by Gaskell and Orlando by Woolf to tackle metafiction from a feminist perspective. Examples from both novels about intertextuality, narration, and other aspects, that are part of metafiction, will be provided to illustrate how and where metafiction is used.

Keywords: Feminism, feminist literary criticism, intertextuality, metafiction, narration, Orlando, Wives and Daughters

Introduction

Gaskell in Wives and Daughters and Woolf in Orlando criticised the development of fiction, and particularly the novel. Through their literary critique, they discussed the impact of literary genres and movements on each other. For instance, some characters are the epitome of early fiction, the Romantic and Realist movements. Yet, what seems to be interesting is that both novelists, unquestionably, make the link between the rise of the novel, the development of fiction, and women’s writings. Therefore, “Gaskell and Woolf do not stop at metafiction but they feminize it. Thus, both novelists show the importance of women’s writing in literature throughout the development of their main characters.” (Mouro, 2014, p.172)

In Wives and Daughters and Orlando, Gaskell and Woolf, respectively, did not stop at the mere reflection of daily life. They made “the direct link between reality and fiction and represented this dichotomy in the daily lives and struggles of their main characters through their metafiction.” (Mouro, 2014, 173)

Looser argues that “women’s writing in genres other than fiction has received markedly little attention” (Cited in Price, 2012, p. 262) for it was not a woman’s business (Cited in Watson, 1996). Therefore, how can a woman writer even think of producing criticism without being shot down by men? Gaskell wrote criticism under the disguise of fiction. In other words, she wrote fiction about fiction. However, Woolf’s time was different from that of the Victorians. She was solicited to give her perspective on literature in general and on fiction precisely as a critic. Hence, Women started to have a few other privileges in their society, and among these, the recognition of women writers.

Literature Review

In this research paper, a short definition of metafiction along with intertextuality and narration is needed to fully understand the analysis of the selected novels. Women’s writing and feminist literary criticism will be discussed briefly as they are directly linked to the analysis.

Metafiction

Lodge (1992) simplified the definition of metafiction, stating that it “is fiction about fiction” (p. 206). It has been first coined by Gass and developed later on with the studies of many other literary critics. Metafiction highlights the self-reflexivity the narrative and draws the attention of the reader to the fictionality of the work (Waugh, 1984). Furthermore, when a work of fiction goes beyond its original aim which is to tell a story, this is metafiction. Curie (1995) defined it as follows: “the borderline discourse, a kind of writing which places itself...between fiction and criticism” (Cited in Orlowski, 2017).

Orlowski (2017) asserts that metafiction “often employs intertextual references and allusions by... creating biographies of imaginary writers, presenting and discussing fictional works of an imaginary character.” Thus, there are many concepts that are linked to metafiction. For the needs of this research, the focus will be on intertextuality and narration.
Intertextuality

Intertextuality is “the subtle interplay of writing and rewriting” (Mouro, 2013, p. 37). Kristeva reached the idea of intertextuality while studying Bakhtin’s (1981) polyphony and dialogism (Cited in Achour and Bekkat, 2002). She considered every text as ‘a mosaic of references to other texts, genres and discourses. Every text or set of signs presupposes a network of relationships to other signs like strings that have lost their exact references’ (Kristeva, 1986, p.37). Therefore, no text is original as Barthes (1977) explains: “A text is…a multidimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations…The writer can only imitate a gesture.” (p. 146).

There are several ways of implementing intertextuality in a literary work, such as integration, allusion, collage, citation or parody.

Narration

As explained by Fludernik (2009), the act of narrating is part our daily lives; it is ‘an unconscious spoken language activity which can be seen to include a number of different text-types … in addition to … literary narrative as an art form’ (p.1). In fiction in general, and novels in particular, the narrator can be omniscient (partly or completely) and here we talk about third person point of view. Alternatively, he/she can be a character and the first person point of view is used in this case.

In metafiction, the intrusive narrator is used as a technique to involve the reader. At times, the narrator/author may intrude ‘to comment on writing’, or to address the reader (Lodge, 1992, p. 207), calling for his attention ‘to the activity of writing as an event within the novel, as an event of equally great significance to that of the events of the story which he is supposed to be telling’ (Hutcheon, 1980, p. 12).

Women’s Writing

Thanks to feminist literary criticism, women’s writing developed and widened its scope. Lazar (2007) claims that the aim of feminist critical discourse analysis is ‘to create critical awareness and develop feminist strategies for resistance and change’ (p. 145). Once feminism developed, some women literary researchers tried to take off dust from those lost women writers of the past. Therefore, feminist literary criticism went through two waves. The first one was the re-discovery as claimed by Showalter (1998), in which those women critics re-discovered the works of women writers and brought them back to light. The second wave shifted its interest to recover, historicise, interpret and re-evaluate women’s writing (Lorraine, 2000).

“Subordination, protest and autonomy” were the three phases that women’s writing went through (Showalter, 1998). In their novels, women writers developed from being imitators in style to initiators of new literary techniques. The feminist literary critics discovered that women moved from being submissive in their writings, to protesting to end up gaining their autonomy and gaining a literary identity.
Feminine Metafiction in Gaskell and Woolf

Wives and Daughters and Orlando contain many literary references to poets, novelists, fictional heroes and heroines, and sometimes even passages taken from literary works. Almost all the literary references are in close relation to the heroine Molly Gibson and Orlando.

Right from the beginning, Woolf refers to her protagonist Orlando as a writer, a poet, and playwright. Various literary references and figures are closely related to Orlando. Woolf, through the biography of her protagonist, is writing the biography of a genre, notably that of fiction.

Wives and Daughters begins as a fairy tale. The narrator introduces Molly and her story this way: “To begin with the old rigmarole of childhood. In a country there was a shire … […] there lay a little girl” (Gaskell, 1986, p. 35). As soon as ‘fairy tale’ is pronounced, the reader is automatically waiting for a prince charming to rescue the princess who is in danger. Yet, this is not a fairy tale. It is rather the story of the everyday life of a young girl living in Hollingford village. The researcher may consider that this is an allusion. Still, this fairytale-like introductory paragraph reinforces the idea that we are waiting for a princess and a prince charming. In fact, Gaskell opens her novel with ‘the discourse of a children’s story’ and introduces Molly as a young girl going for a visit to the Grand House at the Towers, “she travels in a carriage to the grand event, and enters an enchanted world” (Foster, 2002, p. 165). Poor little Molly is so exhausted that she sleeps and is forgotten at the Towers by her mother’s friends; the Brownings. When Molly wakes up, she is afraid and feels abandoned. Lord Cumnor (owner of the house) speaks to her in a tone that she believes is full of anger, whereas in reality, he was imitating the deep voice of the fabulous bear, who asks this question of the little child in the story; but Molly had never read the ‘Three Bears’ and fancied that his anger was real…Lord Cumnor was very fond of getting hold of what he fancied was a joke…he kept on his running fire at Molly, alluding to the Sleeping Beauty, the Seven Sleepers, and any other famous sleeper that came to his head. (Gaskell, 1986, p. 53)

Through this passage, Gaskell not only provides the reader’s imagination with the setting of a fairy tale with references to famous tales, but also adds to it the atmosphere with her detailed description as explained in the following example:

She [Molly] lost all consciousness of herself by-and-by when the party strolled out into the beautiful grounds, the like of which she had never even imagined. Green velvet lawns, bathed in sunshine, stretched away on every side into the finely wooded park…there were divisions and ha-has between the soft sunny sweeps of grass, and the dark gloom of the forest-trees beyond…and the melting away of exquisite cultivation into the wilderness had an inexplicable charm to her. (Gaskell, 1986, p. 45)

This detailed description, which is, actually, characteristic of the Victorian novel, gives way to the reader to feel free in his/her imagination to complete what is left unfinished by the tale of the
narrator. Blair (2007) argues that Gaskell’s use of detail “is to indicate motivations that she leaves unexplained, thereby inviting the reader to formulate a critique” (p. 73). The critique is formulated upon the fairytale-like beginning and all that it implies as development in the mind of the reader later on. We may, then, talk of parody, the type of parody that is used by metafictionists, not to make fun of a work of art but rather to criticise through it – and here in this case to discuss fairy tales - as explained by Waugh (1984).

It seems that Gaskell is questioning these fairy tales, which instilled in the minds of people the need for a prince charming to rescue the pretty princess who is in trouble. Therefore, if we go further in our analysis and consider Cynthia as the beautiful princess, it is not Mr Preston, albeit handsome and horse-riding gentleman, who is going to save her. On the contrary, he is the one to put Cynthia in trouble, and it is Molly, her stepsister, that rescues her from the hands of that charming man (Stoneman, 2007).

In fact, through Molly rescuing Cynthia, Gaskell shows that time has changed and that there is no need for a man to save the woman. Indeed, if we follow this idea, man is represented as a source of trouble for the woman. Preston put Cynthia in danger, and because Molly wanted to save her from his grip, she, too, finds herself in a turmoil of scandals. Furthermore, Molly’s father gets married as an attempt for him to have a feminine touch at home for his motherless daughter. In fact, this rather hasty ‘male’ decision causes more sadness and disappointment to both father and daughter than the intended quietness at home. Another example of a man as a source of problems rather than relief is Roger. In reality, Roger Hamley has been a good friend to Molly, and he helped her a lot when she needed him. Yet, when he meets Cynthia, he immediately falls in love with her and totally forgets about his old friend Molly. This situation is unknown to Molly, who feels desperate and does not know what to do. Gaskell seems to call for solidarity between women. She uses “realist detail that allows her to focus on women’s everyday lives and to test the limits of Victorian descriptions of femininity” (Blair, 2007, p. 109). Through these women’s intertwined stories, Gaskell questions and defies Victorian patriarchal norms and values calling, then, for feminine solidarity. She is known for her solidarity and encouragement of other women writers that are beginners (Foster, 2002).

Woolf’s whole novel seems to be a parody, the parody of biography. The latter provides many narrative layers that put the reader into a bewildered state if s/he misses one layer. Right from the beginning of the novel, we understand that Woolf’s objective is to write the biography of Orlando. Yet, it is impossible for a human being to cross and live through three or four centuries. Through this parody of biography, Woolf questions the techniques used by the biographer to talk about the life of his character (biographers were mostly men until in the eighteenth century when women started to write and inscribe their names as women writers). Woolf questions the kind of ‘truth’ that these biographers claim to present and provide the audience with. Westman (2001) calls Orlando a ‘mock biography’; she believes Woolf “satirically mocks the failures of biography and novels to capture the ‘granite’ and the ‘rainbow’ of individuals’ lives” (p. 39). Hutcheon’s explanation of the role of parody is quite different. For her, a parody is an ‘imitation with critical difference’ which will allow the two texts to be put on the same stylistic plane and discuss
inter-textually and dialogically (Cited in Peters, 2002). *Orlando* is a kind of metabiography, a biography of biography where she suggests new ways of writing this genre.

Another example of parody is that of fairy tales, wherein Orlando meets Shelmerdine, her prince charming on his horse, but he almost killed her instead of saving her, for he almost walked on her as she was sitting on the grass;

‘The horse was almost on her...she saw a man on horseback. He started. The horse stopped.
‘Madame’, the man cried, leaping to the ground, ‘you’re hurt!’
‘I’m dead sir!’ she replied.
A few minutes later they became engaged’ (Woolf, 1975, p. 176).

Through this parody, Woolf questions the way in which fairy tales were written. The prince charming on his horse came, and no matter what he did, even if nothing except asking how the princess is, had the privilege to be loved by that princess and marry her. In fact, what Woolf does a few paragraphs later is to play with the roles of both male and female, between Orlando and Shel. This role reversal, in “you’re a woman, Shel!’ she cried / ‘you’re a man, Orlando!’ he cried” (Woolf, 1975, p. 177), represents what lots of feminists tried to show, and among them Simone de Beauvoir (and maybe more than any other), when she explained that being a ‘woman’ is a man’s invention in order to keep the woman in her place. She argues that women are “constrained to operate as man’s other”, and therefore, this lack of subjectivity enslaves them (Cited in Fallaize, 2007, p. 88).

**Techniques in Implementing Metafiction by Gaskell and Woolf**

There are several techniques used by novelists to write metafiction. The following points deal with some of them:

**The Use of Intertextuality**

Gaskell (1986) alludes to literary forms. She speaks about fairy tales, poetry, and, novels, as well as the problems of publication embodied in the difficulty Osborne Hamley faces to publish his collection of poems. He asks his brother Roger to try since the latter has a name in Cambridge. According to this last statement, i.e., to have a name in Cambridge, Gaskell refers to publishers who do not publish a work on the grounds of its worth, but on who produces that particular work of art. Furthermore, Hughes and Lund believe that “Gaskell’s negotiations with editors and publishers” are represented indirectly through the struggles of Osborne to sell his poems (Cited in Felber, 2001, p. 325).

Through this same character, Gaskell, as well, has created a fictional writer, Osborne Hamley, and she is, therefore, writing his biography. She tells us about his childhood, his struggles at university, his secret marriage, and then about his death.
Woolf employs quite the same strategies in creating a fictional writer who is Orlando himself (then later on herself). The reader follows the narrator, who is supposed to be the biographer of Orlando, narrating about his childhood, his different life journeys, his change of sex, and her marriage and publication of her poem *The Oak Tree*.

Woolf, too, speaks about publication struggles, mainly for women to publish. Orlando realized that she was a woman writer in a masculine world, she cries for she knows that the majority of writers are “all so manly…so how can I be a critic and write the best English prose of my time?” (Woolf, 1975, p. 202). Woolf emphasises the fact that women had little opportunity to be read and therefore claim fame. In the same token, Ballaster (2010) argues that “women were less often deterred from writing by sexual double standards on attacks on their virtue that they were from publishing the works they penned” (p. 8). Consequently, Orlando appears in society as a man. She attends literary circles so that her writings can be read and admired by the audience, thinking they are the product of a man:

She found it convenient at this time to change frequently from one set of clothes to another. Thus she often occurs in contemporary memoirs as ‘Lord’ So-and-so, who was in fact her cousin; her bounty is ascribed to him, and it is he who is said to have written the poems that were really hers. (Woolf, 1975, p. 155)

Orlando hides behind man’s clothes to reach her goal of being read and admired by an audience composed of men.

**Narration**

One of the features of metafiction is ‘to violate narrative levels’ as when the writer intrudes to directly address the reader (Orlowski, 2017). Right from the beginning, Gaskell determines the period in which she sets her story, and from time to time, she steps outside her narration to remind us of the time dimension. For instance, when Molly went to Hamley Hall for a visit, she noticed that the furniture is old-fashioned, and Gaskell keeps repeating this expression and contrasts it with her time, as if to remind the reader that this is fiction:

Molly hurried to…arrange her few clothes in the pretty old-fashioned chest of drawers…All the furniture in the room was old-fashioned…the chintz curtains were Indian calico of the last century – the colours almost washed out…There were none of the luxuries of modern days; no writing-table. (Gaskell, 1986, pp. 95-6)

Gaskell shows her reader that she is telling a story that happened forty years before the beginning of her novel. She keeps referring to the period of the story being different from the period in which she writes the story, i.e., the period she really lives in.

Within the first pages of her novel, Woolf provides the age in which the story is set. She describes this Elizabethan Age and compares it with her own time,
It was Orlando’s fault perhaps; yet, after all, are we to blame Orlando? The age was the Elizabethan; their morals were not ours; nor their poets; nor their climate; nor their vegetables even. Everything was different (…) The flower bloomed and faded. The sun rose and sunk. The lover loved and went. And what the poets said in rhyme, the young translated it into practice. Girls were roses and their seasons were short as the flowers. (Woolf, 1975, pp. 18-19)

Woolf keeps comparing the Elizabethan age, i.e., the time of fiction, with the real time – her time of writing the novel, therefore reminding the reader that what she is writing is not reality but fiction: calling the reader to the novel’s fictionality. Woolf keeps using the past tense when she refers to the Elizabethan age and provides a kind of parallel with her age. Metafiction writers use this technique to attract the attention of the reader, to remind her/him that the story s/he is reading is fiction and not reality.

This technique, of always reminding the reader that this is a story which took place at a different time, is what Orlowski (2017) defines as ‘refusing to become ‘real life’’, as well as ‘subverting conventions to transform ‘reality’ into a highly suspect concept’. For, as long as Gaskell and Woolf keep reminding the reader of the different time dimensions concerning their respective stories, and the period of their writing, the reader is made aware that what s/he is reading is a story and not ‘reality’. S/he becomes suspicious about the amount of ‘reality’ in the events narrated, and that is in fact what is meant by metafiction in drawing attention to the fictionality of the literary work the reader is reading.

A little further, Gaskell discusses poetry and writing – writing which she has already referred to with ‘writing-table’ (in the above-mentioned quotation). Mrs Hamley praises the poetry of her son Osborne and reads some of the poems out to Molly. She keeps discussing poetry and compares her son’s literary productions to Mrs. Hemans’ and believes them to be as good as hers: “I think I must read you some of Osborne’s poetry…I really fancy they are almost as good as Mrs Hemans” (Gaskell, 1986, pp. 96-97). Here, there is a comparison between a real figure – a historical one – and a fictional character, whose purpose is to root fiction in the space of history. The author relates the text to the content and confirms her first intention to question her society.

Early in her novel, Woolf links her hero Orlando to writing and says at the beginning of the novel:

Soon he had covered ten pages and more with poetry. He was fluent, evidently, but he was abstract. Vice, Crime, Misery were the personages of his drama; there were Kings and Queens of impossible territories; horrid plots confounded them; noble sentiments suffused them; there was never a word said as he himself would have said it, but all turned with a fluency and sweetness which, considering his age – he was not yet seventeen – and that the sixteenth century had still some years of its course to run. (Woolf, 1975, p. 11)
In this passage, Woolf seems to provide literary criticism of what was written in the sixteenth century. Evidently, according to her, these writings were in verse. Orlando, too, wrote poems and drama. One feels that she is not only referring to the famous playwrights Shakespeare and Marlowe, but she even hints at epics and romances where kings and queens were the chief personages of these literary genres.

Briggs (2006) claims that Woolf had difficulties with Shakespeare, not questioning his talent as a writer, but she could not manage to figure out whether he wrote for men or women. Woolf associated his expression of feelings and imagination to women and his intellect and literary achievement to men, a masculine field, since there were no women playwrights to compete with him. Therefore, we can consider Orlando as the epitome of Shakespeare himself at the beginning of the novel. Briggs (2006) speaks in this case of “an act of homage to Shakespeare” (p. 16).

In the same passage provided earlier from Wives and Daughters, Mrs Hamley asks Molly about poetry and reflects on the writings of her son Osborne. Gaskell steps outside her role of narrator to directly address the reader and explains what is meant by her character Mrs. Hamley, who compares her son’s poems to those of Mrs Hemans “to be nearly as good as Mrs Hemans’ was saying as much to the young ladies of that day, as saying that poetry is nearly as good as Tennyson’s would be in this” (Gaskell, 1986, p. 97). Gaskell, in this passage, comments on the writings of Mrs. Hemans and claims that they are as good as those of Tennyson. Not only is she commenting on writing, but she is, also, making a comparison between a woman and a man writer. For Gaskell, there seems to be no difference in writing related to the gender of the writer; they are comparable and thus equal.

Lodge (1992) clarifies that the violation of the conventions of a narrative is not only by addressing the reader, but by intruding “to comment on writing” (p. 207), as well. When Osborne fails at university and is overwhelmed by debts, he decides to collect his poems to sell them:

He sat down near the fire, trying to study them [his poems] with a critical eye, to represent public opinion as far as he could. He had changed his style since the Mrs Hemans’ days. He was essentially imitative in his poetic faculty; and of late he had followed the lead of a popular writer of sonnets. He turned his poems over: they were almost equivalent to an autobiographical passage in his life. (Gaskell, 1986, p. 299)

Here, Gaskell discusses writing and poetry precisely. She claims that he is rather imitative, and his poems sound autobiographical. In fact, not only is Gaskell commenting on her character’s poems, but also she is reflecting on the poetry of the early years of the nineteenth century. For her, it seems, the poets of that period were rather imitative and they held an autobiographical aspect in their writings. This, indeed, appears to be the feature related to the late romantic poets who turned to be highly individualistic.
The death of Osborne Hamley, the poet, does not represent the death of a character in the novel only. Gaskell emphasised the fact that the nineteenth century was no longer an age for poetry and verse in general, but for prose and novel writing precisely.

Another example of commenting on writing is when Lady Harriet, the Cumnors’ daughter, tries to find a word to express her idea to Molly Gibson; she looks for it in Maria Edgeworth’s work. Gaskell comments on the writings of Miss Edgeworth through her character Lady Harriet:

Oh! That shows you’ve never read Miss Edgeworth’s tales; - now, have you? If you had, you’d have recollected that there was such a word…If you’ve never read those stories, they would be just the thing to beguile your solitude – vastly improving and moral, and yet quite sufficiently interesting. (Gaskell, 1986, p. 196)

Gaskell, in this quotation, comments on and thus criticises Maria Edgeworth’s writing. She qualifies the tales as ‘vastly improving and moral.’ Gaskell is, again, making use of intertextuality by linking the fictional characters to real historical figures. Blair (2007) discusses these intertextual references and assumes that Gaskell shows “the necessary sisterhood of women in face of male history” (p. 87). Blair develops paragraphs on Gaskell’s reference to ‘poor Jeanie’ who is used by Christina Rossetti in her poem ‘Goblin Market’ (1862). Therefore, Gaskell highlights the fact that there should be solidarity between women. Blair ends up her intertextual analysis saying that ‘remembering Jeanie’ reminds the reader of the necessity of negotiating with men’s texts and men’s images of women.

At the level of writing techniques, Elizabeth Gaskell talks about narration and of the fact that when a writer narrates, s/he is aware of a ‘critical listening’ (Blair, 2005), which prevents her/him from expressing her/his mind freely. After her return from the Towers, Molly knows that her step-mother is jealous of her visit to the grand house; therefore she selects what happened in such a way as ‘to spoil’ her narration and avoid her step-mother’s replies (Gaskell, 1986). In this passage, we have the shift of narration from the omniscient narrator to the narrator/character embodied by Molly Gibson.

Woolf comments on writing, on biographers, and the different literary productions throughout the centuries crossed by Orlando. Woolf (1975), in the following passage, defines what society is and what composes it and explains that poets and novelists are better equipped to represent society in their writings:

Society is the most powerful concoction in the world and society has no existence whatsoever. Such monsters the poets and novelists alone can deal with; with such something-nothings their works are stuffed out to prodigious size; and to them with the best will in the world we are content to leave it. (p.136)

Yet, by the end of her passage, Woolf seems to be ready to leave society to those novelists and poets and their voluminous literary productions. Instead, as she explains through Orlando later on
in the same chapter, Woolf (1975) seems to be much more interested in life than in society, and she even attacks those long domestic novels that gave too much importance to society, social classes and materialism leaving life on the margin.

The way Woolf tackles the marriage of Orlando in a mock way reveals her refusal to submit to ‘the spirit of the age,’ though Orlando herself does. Woolf’s criticism of the Victorians resides in skipping details about daily life that are so much present in nineteenth-century novels that they become voluminous. Life for Woolf is the sole interest of the novelist and the biographer. She states; ‘life, it has been agreed by everyone whose opinion is worth consulting, is the only fit subject for novelist or biographer’ (Woolf, 1975, p. 188).

When Orlando is happy receiving Pope, Addison and Swift, Woolf intrudes to provide the reader with passages from their literary works then comments on them. She (1975) asks the reader:

Is he not clear to the very wrinkle in his stockings? Does not every ripple and curve of his wit lie exposed before us, and his benignity and his timidity and his urbanity and the fact that he would marry a Countess and die very respectably in the end? (p. 148)

In this quotation, Woolf joins her idea that she had already formulated on Addison: he is clear, direct, a keen observer, and understood by everyone. Yet, Woolf questions this simplicity; whether it will keep him alive ‘as long as the English language’ is alive as claimed by Macaulay whom she quotes at the very beginning of her essay. Woolf seems to have done her research on the matter. Only two people per year go to the libraries to have Addison’s Tatler and/or Spectator. She believes he is a vanishing literary figure, too clear to raise interest in the reader.

Later on in the novel, Woolf (1975) directly discusses the characteristics of a good writer. She explains that “we write, not with the fingers, but with the whole person. The nerve which controls the pen winds itself about every fibre of our being, threads the heart, pierces the liver” (p. 171). In this passage, Woolf explains the mechanism of literary production. She explains that a writer puts his soul into writing, and that is not mere scratching on a paper.

**Fictional Characters/Historical Figures**

One of the other features of metafiction is the juxtaposition of fictional characters and historical figures. This feature is illustrated by the presence in Wives and Daughters of two spinster sisters called Browning. This is a hint at Mr and Mrs Browning, and Molly Gibson lives with them for a while, too. The Browning sisters are different; the eldest is tough and engages herself in trade, and does ‘manly activities,’ whereas the other is frail, fragile, sentimental, and over-emotional, yet Gaskell does not provide situations or discourse enough in order to say whether this is only a technique of metafiction or rather a criticism of their writings.

Another instance of this real/fictional character juxtaposition is Lady Harriet, who is in close contact with Molly Gibson. Thanks to Harriet’s intervention, Molly recovers her reputation,
and the scandal turning around her vanishes. In a conversation between the two, Harriet asks Molly to read fiction written by Miss Edgeworth, whose fiction is highly moralising.

Woolf’s technique in juxtaposing real historical/literary figures with fictional ones appears at the beginning of the novel when Orlando meets Queen Elizabeth. His life seems to be linked to the Queen as the latter likes him from the first moment she meets him and proclaims him Steward. In fact, through the juxtaposition of these two types of characters, real and fictional, Woolf is criticising English society during the Elizabethan age and commenting on the Queen herself.

We can consider Orlando as a historical novel because of the numerous historical references on top of literary ones. We can then speak of metahistory: a mixture of history and fiction with a feminist emphasis. Heilmann and Llewellyn (2007) explain metahistory as “a process of critique; their authors seek through the very act of writing to deconstruct and reinterpret aspects of historical processes which have previously been silenced or closed to their female subjects” (p. 2). A woman could not write on history during the Elizabethan Age, nor later on. Woolf mixes history with her fiction in order to interpret it from a feminine perspective.

When Orlando changes to a woman, she decides to go back to her home country. Women’s status in England was better than in other countries. On her way back to England, Orlando reflects on the fact that if she were born a girl, as a child, she would have been taught “the sacred responsibilities of womanhood” (Woolf, 1975, p. 111). Orlando carries on her reflection and finds that a man’s life is more dangerous and alive than a woman’s; she resumes “all I can do, once I set foot on English soil, is to pour out tea and ask my lords how they like it. D’ you take sugar? D’ you take cream?” (Woolf, 1975, p. 111).

Orlando is horrified at the low idea men have on women. In a moment, she wakes up from her bewildered sex state and realizes that:

…to deny a woman teaching lest she may laugh at you; to be the slave of the frailest chit in petticoats, and yet go about as if you were the Lords of creation – Heavens!’ she thought, ‘what fools they make of us – what fools we are!’ (Woolf, 1975, p. 111)

In fact, in the end, there is no more a narrator and a character; they seem to melt one into the other to give us only one voice. Woolf’s narrator dissolves with Orlando, the woman. What the narrator says is precisely what Orlando feels. There is no longer a third-person point of view since it melts into the first-person, and from time to time, there is the second-person point of view while the narrator intrudes to address the reader directly.

Conclusion

In Wives and Daughters, Gaskell told the story of Molly Gibson and the daily struggles in her life as a little girl. Yet, beyond that story, we have another one, which is embedded. It is the story of the development of the novel as a genre. This illustrates what Pittock (2010) explains as Gaskell’s fiction depth and having sub-texts. Through the daily struggles of her main character,
Elizabeth Gaskell illustrates the struggles of women writers for their right to be recognized, published, and read just like men writers were.

In *Orlando*, Virginia Woolf, as well, told us the story of Orlando, who lives over four centuries and draws lessons from each period he then she passes by. Orlando epitomises fiction, which passed through the different ages from a quasi-masculine, one-sex oriented culture to a new culture where women engaged in writing and took the pen and pain to reflect on their suffering better than a man writer would do for them.

Gaskell and Woolf managed to write through a social criticism a feminist literary one and to show that they drew the history of feminine writing from the beginning where the woman writer had no place in society and therefore, no place in literature. They were hidden and unseen, but gradually, women got back their place in society. This explains the shift in the sex of Orlando from male to female, as well as Molly’s evolution and personality change. What Gaskell and Woolf showed throughout their novels and their protagonists’ development was the establishing of a female literary tradition. Through writing Gaskell and Woolf highlighted aspects of their society with which they disagreed with. Gaskell and Woolf’s feminism is displayed throughout their respective novels. They defied the standards and criticised the norms imposed by a masculine society claiming, thus, for new ones, new norms that would grant women with the same rights given to men.

About the Author
**Wassila Hamza Reguig Mouro** is an Associate Professor at the Department of English, University of Aboubekr Belkaid Tlemcen. She holds a Doctorate in Literature and Civilization as well as a Habilitation. Her research interests are mostly literary and turn around Postmodernism (metafiction, intertextuality, dialogism and narration...), Women’s writing, Postcolonial literature and the Victorian era. ORCid ID: https://orcid.org/0000-0002-5011-3551

References


Junto Diaz’s *The Brief Wondrous Life of Oscar Wao*: A Narrative of Identity and Diaspora

Samirah Almutairi
Independent Researcher
Salahuddin, Riyadh 12435. Saudi Arabia

Abstract
Junto Diaz’s novel *The Brief Wondrous Life of Oscar Wao* raises the question of the identity formation for the Caribbean in diaspora. Diasporic Caribbean people struggle with understanding their difference and recognizing the important of assimilating to other people’s lives and cultures when they leave their home country. The struggle of the main character, Oscar Wao, in the novel is established perfectly well through apparent identity crisis that is manifested in his cultural displacements, childhood memories, real-life situations, and unsuccessful relationship with the other sex. It is a problem that Oscar creates his passage towards constructing a national identity, which ends in a tragic death. Caribbean people should privilege a hybrid identity if they want to live outside the West Indies. The present article aims to analyze from a postcolonial perspective Oscar’s futile search for national identity in diaspora and its consequences. This is clarified through a discussion of migration, the results of living in diaspora on the identity formation for the main character, relationships with women, and the concept of a return to the homeland.

*Keywords*: Assimilation, diaspora, hybrid identity, national identity, *The Brief Wondrous Life of Oscar Wao*

Introduction

After the Second World War and around the middle of the twentieth century, a massive number of colonies in the West Indies, African and India gained their political independence. Moreover, a large group of writers has proffered a new and unique type of literature that reflected the general atmosphere of postcolonialism. Padley (2006) said: "nations that were emerging out of their colonial past were intent on establishing their own national and cultural identities. One of the main ways in which they did was through literature" (p.122). This literature raises questions about colonization, imperialism, power relations, and human rights. Hence, it is called postcolonial literature. Postcolonial texts are concerned with the multiple atrocities and violence Third World countries and societies went through, question the imbalance of power relationships, and call for implementing justice and full freedom all over the world.

Because the West Indies were former colonies, most of the Caribbean literature is characterized as postcolonial literature. Some of these texts are written either in English or French, hence called Anglophone and Francophone Caribbean literature. Caribbean writers have written unique literature that speaks about their particular colonial situation, culture, and heritage. Phillips (2001) noted about the Caribbean literature in an interview:

The great strength of Caribbean literature has been its lack of national, and to a large extent international, borders. It's enabled it to grow outside too. Surely Caribbean migration means that 'here' is pretty much everywhere, and I'm not just talking about postwar migration. I mean Rhys, CLR [James], etc. … I often feel that other countries with 'strong' national literatures- Britain, France, USA, Canada- are increasingly looking to the micro-model of Caribbean literature to see how you can still have a coherent 'national' literature that rises up above geography. It doesn't seem to me that now is the time for Caribbean literature to start retreating to clumsy and reductive essentialism and door-slamming. It's only a strong and self-confident literature that can operate with the door open and ajar. (as cited in O'Callaghan, 2010, p. 28).

Writers such as Derek Walcott, Jamaica Kincaid, Patrick Chamoiseau, Junot Diaz, and Ezekel Alan have written remarkable poems, plays, and novels that describe the postcolonial situation of the Caribbean culture and people.

Interestingly enough, critics have studied these postcolonial literary texts and examined their political, social, literal, and ideological dimensions. They continue to echo the voices found in postcolonial literature, investigate the colonial stereotypes, and reread the European literary texts. One of the most complex issues that are repeatedly mentioned in postcolonial criticism of Caribbean literature is the concept of identity formation for the Caribbean and the impact of colonization on their identities. In postcolonial theory, the word "identity" is sometimes mentioned along with words such as "culture", "crisis", "formation", and "negotiating". This shows to a great extent that the concept of identity is highly problematic and multidimensional.

Said (1993) the Palestinian-American critic, triggered the concept of identity concerning culture. He believed that culture is sometimes identified as identity. "Culture comes to be
associated, often aggressively, with the nation or the state, this differentiates "us" from "them" … Culture in this sense is a source of identity" (p. xiii). He argued that the idea of connecting culture to identity does not endorse postmodern philosophies such as diversity and hybridity. According to Said (1993), it is implausible for a postcolonial nation to have a pure ethnicity and one singular national culture. "No identity can ever exist by itself or without an array of opposites, negatives, and oppositions" (p.52). He added as an irrefutable fact that imperialism causes a mixture of cultures and identities. Imperialism indeed promotes categorizations such as white, or Black, Western, or Oriental. Postcolonialism, on the contrary, deconstructs binary oppositions such as superior-master and inferior-slave relationships. He explained:

No one today is purely one thing … Imperialism consolidated the mixture of cultures and identities on a global scale. But its worst and most paradoxical gift was to allow people to believe that were only, mainly exclusively, white, or Black or, Western, or Oriental. Human beings make their own history, they also make their cultures and ethnic identities. No one can deny the persisting continuities of long traditions, sustained habitations, national languages, and cultural geographies, but there seems no reason except fear and prejudice to keep insisting on their separation and distinctiveness, as if that was all human life was about. (p.336)

In Said's footsteps, there followed a group of critics who wrote about identity in postcolonial texts. Among the critics who examined the concept of identity are the Jamaican-British cultural theorist and socialist Stuart Hall and H. Adlai Murdoch. Hall (1995a) examined, in particular, the concept of identity in the Caribbean. In his article "Negotiating Caribbean Identities", he argued that "identity presenting itself always as a problem to Caribbean people" (p.3). He commented that the situation of the Caribbean is more problematic and unique because of the disappearance of the original inhabitants (Arawaks and Caribs) after the European encounter and the displacement of the slaves who were brought to the West Indies from Africa to work in the plantation fields. Presently, the Caribbean Islands are places for immigrants from all over the world and groups who seek work and labor.

Hall (1995a) also declared that "the Caribbean is the first, the original and the purest diaspora" (p.6). It entails that the Caribbean islands are not the mother country for the Caribbean people because the islands are inhabited by many people who originally don't belong to the Islands. The consistent change and transformations that happened to the Caribbean, which is being mixed with others' origins and cultures, do not allow them to construct national identities for themselves. It is difficult for the Caribbean to retain the old customs and habits from their lost ancestors. Consequently, the concept of the Caribbean identity should be situated within the unique situation of the Caribbean people. Murdoch (2007) also examined the diasporic situation of the Caribbean and argues that "it is precisely here that the unfixed, heterogeneous character of Caribbean identity-the product of a cross-cultural influences irrevocably resistant to suggested singularities of location and temporality- encounters the constructed, nonoriginary nature of identity in its postmodern, poststructuralist guise" (p.578).
The recognition of the diasporic nature and the differences of the Caribbean ethnic groups and culture shows to a great extent that the Caribbean cannot form a singular national Caribbean identity. Hybrid identity should be more privileged to the Caribbean. Edwards (2003) pointed that:

Diaspora points to difference not only internally (the ways transnational black groupings are fractured by nation, class, gender, sexuality, and language) but also externally […] we are forced to think not in terms of some closed or autonomous system of African dispersal but explicitly in terms of complex past of forced migration and racialization (qtd. in Murdoch, 2007, p.578).

Moreover, Hall (1995a) believed that diasporic societies go through difficult processes of understanding and discerning their multiple cultures. These processes include "assimilation", "translation", "adaptation", "resistance", and "reselection" (p.7). Diasporic people construct their identities based on their diverse cultures and experiences. Hall (1990) pointed out that:

The diaspora experience as [he] intend[s] it here is defined not by essence or purity, but by the recognition of a necessary heterogeneity and diversity; by a conception of 'identity' which lives with and through, not despite, difference; by hybridity. Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference. (p.235)

Hall (1990) maintained that the Caribbean is "the space where the creolisations and assimilations and syncretisms were negotiated" (p. 234). Given that conclusion, the Caribbean cannot form a national identity inside and outside the Caribbean island because syncretic models characterize their culture, language, and lives everywhere. The idea of a return to origins is romanticized and futile. Hall (1990) expressed that:

It is because this New World is constituted for us place, a narrative of displacement, that is gives rise to profoundly to a certain imaginary plentitude, recreating the endless desire to return to 'lost origins', to be one again with the mother, to go back to the beginning … And yet, this return to the beginning is like the imaginary in Lacan—it is neither be fulfilled no requited, and hence is the beginning of the symbolic, of representation, the infinitely renewable source of desire, memory. Myth, search, discovery. (p. 236)

Analysis

Interestingly enough, most of the Caribbean novels address the problem and the complexity of identity for the Caribbean and portrait the diasporic experience of the Caribbean people. For example, Junot Diaz's *The Brief Wondrous Life of Oscar Wao* (2008) can be categorized as a narrative of diaspora with questions of national identity formation for the Caribbean. The novel tackles the attempts of the main character to construct a national identity in diaspora. To explain, Oscar Wao's family comes from the Dominican Republic. Oscar's mother migrated to the United
States of America. The novel describes the hardship of the history the protagonist and his family or ancestors went through in their motherland, which caused them to migrate. In the novel, migration deepens their main diasporic experience and fragmentation. Instead of assimilating to the culture of the United State and responding to his diasporic nature to form a hybrid identity, Oscar insists on constructing a national identity for himself, which results in a life full of difficulty and problems. He returns to his homeland and place of origin and unfortunately faces death. The present article aims to analyze from a postcolonial perspective the attempts of the protagonist to form a national identity. The futility to form a national identity is seen as identity crisis that unfolds the protagonist's lives, and unsuccessful relationships with the other sex. This thesis is manifested through discussions of themes such as identity formation, postcolonial history with questions of migration, and cultural displacement, and motifs such as the return to the motherland, writing journals, and a curse in the family.

*The Brief Wondrous Life of Oscar Wao* (2008) tackles a specific period of Caribbean history. This period is characterized by violence, atrocity, tyrannical or corrupt leaders and difficult life situations. Oscar Wao's mother migrated from the Dominican Republic to the United States of America. Investigating the causes of migration in the novel is significant as it is closely associated with the protagonists' construction of his national identity. In the novel, the community suffered from the regime of Trujillo in the Dominican Republic. In an important footnote, Diaz (2008) points out:

For those of you who missed your mandatory two seconds of Dominican history: Trujillo, one of the twentieth century's most infamous dictators, ruled the Dominican Republic between 1930 and 1961 with an implacable ruthless brutality. A portly, sadistic, pig-eyed mulato who bleached his skin, wore platform shoes, and had a fondles for Napoleon-era haberdashery, Trujillo (also known as El Jefe, the Failed Cattle Thief, and Fuckface) came to control nearly every aspect of the DR's political, cultural, social, and economic life through a potent (and familiar) mixture of violence, intimidation, massacre, rape, co-operation, and terror; treated the country like it was a plantation and he was the master. (p.3)

Although Oscar did not survive Trujillo's corrupt leadership, his ancestors did such as his grandfather Abelard and his mother, Beli. Abelard used to be one of Trujillo assistants. The dictator Trujillo was known for raping beautiful ladies in the country. Knowing that Abelard's wife and daughter, Jacquelyn, are beautiful and attractive, he invited Abelard to a presidential event and asked for Abelard's wife and daughter to come. Abelard didn't take his wife and daughter to the event, which annoyed Trujillo extremely. As a consequence, and out of anger, Abelard was accused of slander and sentenced to prison for 18 years by Trujillo's authorial law. Trujillo's authority and control were not only limited to the political and social aspects in the country, but they also extended the educational rules and methods in schools and colleges. It was immensely hard for students during his regime to express themselves freely in writings. One of the significant incidents that demonstrated the dictatorship of Trujillo regime is the story of Mauricio Ledesme, one of Beli’s classmates. He wrote an essay about his hope to see the Dominican Republic a
democratic country and exposed one of Turjillo's cruel crime, which is killing Galindez, a scholar and loyalist in the Spanish Civil War. Ledesme was sent out of the country by his family to protect him from any problems because of the essay he wrote about Turjillo.

Beli herself suffered from the regime of Trujillo and was propelled to leave the country involuntarily. She had a relationship with a man called the Gangster, who is the husband of La Fea, Trujillo's sister. The Gangster is also one of Trujillo's closest assistants. Although he promised her a beautiful life and a house in Miami, their relationship was filled with misery more than love. He was absent most of his time for businesses and came for short vacations. When she got pregnant, she was threatened by La Fea and forced by her men to have a miscarriage. Later on, she was kidnapped by Trujillo's men and "they beat her like she was a slave. Like she was a dog … it was the end of language, the end of hope. It was the sort of beating that breaks people, breaks them utterly" (Diaz, 2008, p. 147). After being rescued by the Mongoose, she left for New York when she was only sixteen.

These incidents are significant enough as they show to a great extent how Oscar's ancestors suffered in their homeland and forced to migrate for security and normal life. Oscar's family has become diasporic because of the forms of violence associated with Trujillo's regime. Saez (2011) pointed out that:

Because the formation of the Dominican diaspora was intimately tied to the violence that the Trujillo dictatorship used to forcibly silence opposing voices, Oscar Wao offers itself up as a foundational fiction of the Dominican diaspora, with all of the positive and negative connotations that the term suggests (p.526).

Oscar's diaspora influences him largely and negatively in the United States. These incidents also show to a great extent that their cultural displacement is an involuntary reaction to the violence and lousy life conditions of their homeland. As Hall (1995a) claimed that the Caribbean is a place of "many continuous displacements… The Caribbean people have been destined 'migrate'; it is the signifier of migration itself-of traveling, voyaging" (p. 234).

In addition to the forced or free cultural displacements of the characters in the novel, the protagonist experience conflict with identity formation from childhood till death. Hall (1995a) believed that "the Caribbean people of all kinds, of all classes and positions, experience the question of positioning themselves in a cultural identity as enigma as a problem, as an open question" (p.8). The following analysis focuses on the character's struggle to fit in his new community and how identity crisis colors his lives as the novel unfolds. The attempt of the main character to construct a national identity instead of a hybrid identity in diaspora makes him struggle a lot during his life.
Throughout the novel, Oscar identifies himself as a Dominican man in the United States of America. He is adamant that he should not divest himself of the Dominican culture and never tries to assimilate to the diverse society and culture in America. His cultural inauthenticity causes him a lot of trouble. He grows up with his mother Beli and sister Lola in New Jersey, Paterson. Diaz (2008) starts his description of Oscar as a boy who never fulfills the stereotype of the "Dominican cats" (p.11). After being dumped by his girlfriend, Maritza, Oscar finds it hard to fit in the stereotypical picture of the Dominican man and suddenly "became synonymous with being a loser with a Capital L. Couldn't make friends for the life of him, too dorky, too shy, and (if the kids from his neighborhood are to be believed) too weird" (Diaz, 2008, p.17). In high school, he feels marginalized and alienated. He starts to gain weight and loses most of his friends. He becomes less social even in parties, he just watches the audience and never enjoys music and dances. His estrangement increases as he develops a tremendous interest in science fiction. His love to science fiction and fantasy has a counter-effect in assimilating himself to the United States for he is continued to be teased by his peers and seen as a weird person. He becomes more isolated. "He had always been a young nerd—the kind of kid who read Tom Swift, who loved comic books and watched Ultraman— but by high school his commitment to the Genres had become absolute" (Diaz, 2008, p.20). In Rutgers New Brunswick, he insists on emphasizing his Dominican identity. Students look at him differently and treated him badly. Diaz (2008) says:

The white kids looked at his black skin and his afro and treated him with inhuman cheeriness. The kids of color, upon hearing him speak and seeing him move his body, shook their heads. You're not Dominican. And he said, over and over again, But, I am. Soy dominicano. Dominicanoy soy. (p.49)

As a result, He gains even more weight. His friend Yunior is not satisfied with Oscar's desperation and wants to help him change his life and improve his situation. Yunior tries to help him lose weight and practice running, but Oscar refuses to continue his friend's "Redemption Program" (Diaz,2008, p.179). He fails to make any progress and yells to his friend to leave him alone. His obesity is an embodiment of his self-dissatisfaction, despair, loss, and a key to his cultural inauthenticity. The fact that he accepts people calling him Wao because he dressed in a Halloween party as Oscar Wilde and heard by his colleague, Melvin, as "Wao" tells so much about his self-contempt and neglect. He knows that he is going through trouble. His fragmentation influences his self-knowledge and identity. He states: "I don't know what's wrong with me, he said to his sister over the phone. I think the word is crisis" (Diaz, 2008, p.268). The word "crisis" is significant as it shows that Oscar starts to recognize that he has a problem in his life. After graduation, he works as a teacher in his old high school. Usually, teaching position helps build confidence and personal strength. However, Oscar becomes more and more alienated and isolated. He continues to be teased and made fun of. Sadly, this time, it is done by his students whom he educates and helps in building their knowledge. His friend Yunior feels sorry for him saying:

How demoralizing was that? Every day he watched the "cool" kids torture the crap out of the fat, the ugly, the smart, the poor, the dark, the black, the unpopular, the African, the Indian, the Arab, the immigrant, the strange, the
feminio, the gay-and in every one of these clashes he saw himself” (Diaz, 2008, p.264).

Oscar tries to focus on his writing as a solution to his situation. However, writing occupies his time but doesn’t fulfill the vacancy in his self. Yunior says about him:

On the outside, Oscar simply looked tired, no taller, no fatter, only the skin under his eyes, pounced from years of quiet desperation, had changed. Inside, he was in a world of hurt. He saw black flashes before his eyes. He saw himself falling through the air. He knew what he was turning into. He was Turing into the worst kind of human on the planet: an old bitter dork. Saw himself at the Game Room, picking through the miniatures for the rest of his life. He didn’t want this future but he couldn’t see how it could be avoided, couldn’t figure his way out of it. (Diaz, 2008, p.268)

Having outlined how the protagonist’s identity crisis affects his life, one might understand that his struggle comes as a result of his inability to assimilate to the culture of the American society and privileging a national identity instead of a hybrid one.

The attempt to form a national identity in diaspora for Oscar is associated with the journey to self-fulfillment. He thinks that women might play a crucial role in his completeness and authenticity. However, by the end of the novel, he agrees that intimacy is what describes love relationships as true. It seems that intimate relationships partially mitigate the struggle the protagonist goes through in his life. To elaborate, Oscar believes that his identity as a Dominican male is largely connected to masculinity. He struggles as the novel unfolds to have a female partner. Oscar’s only golden age was when he was seven years old. He had two girlfriends, Maritza and Olga. He rejects Olga because Maritza is more beautiful than Olga, but unfortunately, Martiza rejects him for another boy. Before college, he falls in love with a girl from the Caribbean. She is called Ana Obregon. Oscar was fascinated by the way she looks and they both share an interest in science fiction. When her ex-boyfriend shows up, she breaks up with Oscar. He writes to his sister expressing his sadness: "I have waited forever to be in love …How many times I thought this is never going to happen to me" (Diaz, 2008, p.47). In college, he falls in love with a girl from Puerto Rico, called Jenni Munoz. She enjoys his company but dumps him for another man. Oscar tries to commit suicide but gets saved by the Mongoose. Saez (2011) highlighted that Oscar is "unable to find a willing partner with whom to engage in sex, his virginity delegitimizes his masculinity and his identity as a Dominican" (p.535). When he goes to Santo Domingo, he falls in love with a middle-aged Dominican woman, called Ybon. Although she is a prostitute, and her first client, called the Captain, a very dangerous man, Oscar falls madly in love with her. His mother and aunt do not approve of Oscar’s relationship with Ybon, but he finds in his love to her the intimacy that keeps him move forward in keeping this relationship for as long as he could. When their relationship progresses, the Captain asks his men to handle Oscar. They drive him the cane field and beat him aggressively. Even when he goes back to the United States of America, he can’t forget Ybon easily and asks his friend Yunior to lend him money to go back to Santo Domingo. He goes back to meet Ybon for he is obsessed with her. Yunior said "what really got him … was the little
intimacies that he'd never in his whole life anticipated … The beauty! The beauty!” (Diaz, 2008, pp.334-5). Oscar is caught again by the Captain and get killed.

Since relationships with women show the protagonist's struggle with finding intimacy in his life, Oscar feels that searching for essence and roots is a necessary step for national identity formation. Hall (1995a) argues that the question of roots "provides a kind of ground for our identities, something to which we can return, something solid, something fixed, something stabilized around which we can organize our identities and our sense of belongingness" (p.4). Going back home helps Oscar fulfill the vacancy he has in his life and bridge the gap in his identity. However, he faces death tragically there. His death is significant, and it is symbolic in the sense that it shows that constructing a national identity is impossible for him. Speaking of going back to the country of origin, Benitez-Rojo (1996) posited:

Every Caribbean person, after an attempt has been made to reach his culture's origins, will find himself on a deserted beach, naked and alone, coming out of the waters as though shivering and shipwrecked … without any identification papers other than the uncertain and turbulent memorandum inscribed in his scars, tattoos, and skin color. Finally, every person of the Caribbean is in exile from his own myth and his history, and also from his own culture and his own Being, now and always, in the world. (p.217)

To explain, Oscar, who is desperate to fall in love, finds a woman who reciprocates his feelings, finds love in the Dominican Republic. It has taken Oscar Wao great pains to reach this stage. This event is important as it clearly shows to what extent Oscar cannot bridge the gap in his identity in the United State of America, but in Santo Domingo, he experiences a new kind of life. Instead of being teased for his physical appearance, interests, and hobbies, Oscar's lover, Ybon, finds him an interesting person with multiple talents. Although he fulfills his masculinity, he believes that intimacy is the core of love relationships. This makes him brave enough not to mind losing his life because he feels that intimacy has cured his deep wounds in his identity.

Writing letters or journals is an important motif in the novel. It seems that writing, for Oscar, is an embodiment of self-fulfillment and a way to mitigate the struggle in his identity formation process. Oscar documents his experiences through writing. Oscar's life is told by Yunior as the narrator of the novel. It can be said that Oscar's incapability of narrating his story is related to his struggle in knowing who he is. The readers know about Oscar through Yunior's point of view. However, Oscar documents the last part of his life as letters conveyed to the readers by his friend Yunior. Oscar reveals what happened to him in the plantation field and how he is beaten the first time and the second time until he dies.

The curse is a trauma Oscar has in his family. The curse is a symbolic barrier for Oscar to construct a national identity. On a more general level, the curse stands for the Caribbean trauma of lacking origins and roots. Oscar's family was cursed by fuku' which is associated with Trujillo. Trujillo bestows the curse to Oscar's grandmother because of her disobedience to his policy. His family is cursed, and every single member faces difficulty in forming relationships. His mother
faces problems in her relationships and she migrates to the United State of America. His sister Lola also faces difficulty in her relationships in the United States of America and sent by her mother back to the Dominican Republic. As it has been mentioned earlier, Oscar fails to attract any woman during his high, senior, and college years. The only successful and real relationship for Oscar is the one that has cost him his life.

Conclusion

The novel triggers the readers to think that it is a futile project for the Caribbean to demarcate a national identity in diaspora. Hall (1995a) believes that "identity is not in the past to be found, but in the future to be constructed" (p.14). Oscar's main struggle with his identity is derived from a strong connection to his national culture and identity. The novel has certainly enriched the national and hybrid identity formation in diaspora for Caribbean studies.

Endnotes:

1 - Assimilation as defined by Hall (1999), in his article "Negotiating Caribbean Identities" as: The profound process of assimilation, of dragging the whole society into some imitative relationship with this other culture which one could never quite reach. When one talks about assimilation in the Caribbean, one always feels Caribbean people constantly leaning forward, almost about to tip over, striving to reach somewhere else" (p. 8).

ii Diaz (2008) defines The Mongoose as

One of the great unstable particles of the Universe and also one of its greatest travelers. Accompanied humanity out of Africa and after a long furlough in India jumped ship to the other India, a.k.a. the Caribbean. Since its earliest appearance in the written record—675 B.C.E., in a nameless scribe’s letter to Ashurbanipal’s father, Esarhaddon—the Mongoose has proven itself to be an enemy of kingly chariots, chains, and hierarchies. Believed to be an ally of Man. Many Watchers suspect that the Mongoose arrived to our world from another, but to date no evidence of such a migration has been unearthed” (p.151).

iii Oscar Wilde (1819-1859) is an Irish poet and playwright. He is known for his The Picture of Dorian Gray (1891), and on his comic masterpieces Lady Windermere’s Fan (1892) and The Importance of Being Earnest (1895). He advocated Aestheticism in art during the late 19th century.

About the Author:

Samirah Almutairi has a master's degree in literature from King Saud University. She wrote her graduate thesis on Caribbean drama. She worked in Princess Nourah Bin Abdulrahman University and Imam Mohammed Bin Saud University. She taught drama, poetry, advanced writing, and translation. Her ORCID ID is 0000-0002-7065-2579
References
Application of Class Shift in Translation from English to Chinese

Fali MI

Department of English
Shanghai Aurora College
Shanghai, China

Abstract
Translation from English to Chinese aimed to enhance students’ comprehensive language skills is one of the most widely used teaching tasks applied to college English learning classroom. However, due to lack of theoretical studies and practical guidelines, students pay too much attention to formal equivalence in the light of English grammatical rules, thus resulting in some translated sentences with strong “translationese”. Originated from translation transfer theory put forward by Catford, class shift is deeply rooted in Systemic Functional Linguistics depicting and analyzing two dimensions of level shift and category shift. The paper showcases how to translate English sentences into Chinese by relying on class shift with some classified and well sorted-out examples primarily taken from course books, attempts to render the deeper-level reasons behind the class shift, and tentatively makes analysis based on that. The paper exemplifies eight types of class shift in the process of translation from English to Chinese. Study shows that by relying on class shift, students focus more on functional equivalence rather than on formal equivalence and get rid of rigid scaffoldings involving in English grammar rules. As a result, “translationese” in the translated sentences can be effectively avoided and the target texts are more in the habit of Chinese way of expressions.

Key Words: class shift, formal equivalence, translationese

DOI: http://dx.doi.org/10.24093/awejtls/vol4no4.15
1. Introduction
Languages, the deepest imprint and mark in the human mind, are the most cherished asset and creation by humans as a whole. Also, languages are the representative and characteristic of the human mind, from which our thinking evolves and develops, immersing human beings into the world around them.

English and Chinese are two different language systems. English is a kind of alphabetic writing belonging to the Indo-European language system while Chinese is hieroglyphics belonging to the Sino-Tibet language system. As spelling semiotics, hieroglyphics unconsciously shapes Chinese the way of thinking, which favors concreteness and meaning-based way of thinking. In contrast, influenced by abstractness and formality of alphabetic writing, Anglo-Saxon prefer logic and formality way of thinking. The differences of the two nationals in languages and thinking inevitably result in different ways of language expressions. Roughly speaking, the following three points feature the two languages of English and Chinese in terms of ways of expressions.

1). English is hypotactic and Chinese is paratactic
From the perspective of language family, English is a sub-branch of the Germanic Languages with the Indo-European Family as its forefather. Just as the other branches of the Indo-European Family, English is morphologically rich and called as an inflectional language. For example, roots or variations at the end of words distinguish categories or part of speech. There are deviations and forms for a verb of different tenses, to name just a few. In contrast, Chinese belongs to Sino-Tibet family without deviations or changes of forms. That is, it is non-inflectional.

In English, the relationship among words is often signified with a linking word, which is distinctive from Chinese where the relationship among words is generally rendered by readers. For instance, in the sentence “I will stay at home if it rains”, the relationship between two actions, namely stay and rain, is clearly signified and seldom will it produce any misunderstandings. To put it exactly the same as the above English does, Chinese relies on no linking word like “if” at all as in the sentence “下雨我就呆在家里”. It is natural for a native Chinese to render “下雨” as “if it rains”, though literally “下雨” means “it rains”, not “if it rains”. In other words, we Chinese instinctively deem “下雨” as a conditional sentence, even if we don’t directly say “如果下雨”, literally if it rains. We take it for granted that we stay at home on the condition if it rains that there is no need for us to say “如果下雨”, as we native Chinese all know intuitively and instinctively that “下雨” refers to “if it rains”, not “it rains in reality”. As Jia(2018, p.265) generalizes the differences of syntax of Chinese and English:

“......English is highly formalized and logical, rigid and complete in syntax structure with verbs as its core, putting emphasis on analysis while weighing less on abstract composition of meanings; Chinese does not attach importance of formality but depend so much on the order of written or spoken sentences. Verbs in Chinese do not play such a salient or prominent role as in English. Chinese stress on composition of meanings of words, neglecting analysis......”

To translate a hypotactic text into a paratactic one, the most commonly made error is to transfer the form-centered features of the former texts to the latter ones, which is meaning-centered.

2). English is static and Chinese is dynamic
Liu (2006, p.409) assumes that Chinese is a dynamic language while English tends to be static in essence. Another scholar, Mr. Lian Shuneng, equally holds the view that English tends to put in use more nouns, so the narrative style is of static characteristic while for Chinese, verbs are more exploited so the narrative style boasts dynamic feature. To illustrate the static tendency of English in use, he points out some of the typical characteristics such as nominalization, nouns signifying agents, nouns replacing adjectives to construct theme phrases, advantages of nouns transferred to advantages of prepositions, weakness and vagueness of verbs,
adjectives and adverbials to express connotations of verbs etc. Chinese is deemed to be dynamic for the fact that verbs are used on end, verbs and verb phrases function as various parts of speech and repetition of verbs (Lian, 2014, p. 104—p.127).

Eg.1. 闲言少叙, 却说宝玉因近日 林黛玉回去, 剩得自己孤栖, 也不和人玩耍, 每到晚间, 便索然睡了。(曹雪芹, 2008, p171)
Yang’s version: Let us return to Baoyu, who was so desolate after Daiyu’s departure that he had given up playing with his companions and went disconsolate to bed each night. (Yang & Yang, 2003, p.335)

In Yang’s version of translation, departure is used to replace the verb “回去”, literally “go back” or “depart”, featuring typically the static language of English.

3). English is process-oriented pragmatically and Chinese is outcome-oriented pragmatically
Eg.2. (新华网) 岁末年初, 名目繁多的宴请活动开始增多, 由此造成的浪费也不可小觑。在蛇年春节即将来临之际, 大力倡导节约理念, 狠刹浪费之风, 势在必行。(《遏制“舌尖上的浪费”》) (BBC) It is a picture of publicly-funded gluttony and extravagance that a few months ago would have been very hard to glean from one so well connected. But something has changed and in China it is suddenly the political fashion to denounce the high-spending habits of the country’s public servants. (“China turns against official extravagance”)

The news clips above is the relevant Chinese government’s report of policy aimed to address the issue of fighting against wasting at all levels. We have noticed that in reporting the news in Chinese, pragmatically verbs are more frequently used and there is a sense of motion rhythm in the sentences such as “在蛇年春节即将来临之际, 大力倡导节约理念, 狠刹浪费之风, 势在必行”, where bold words are all verbs. On the contrary, in reporting the news in English, it is reported “it is suddenly the political fashion to denounce the high-spending habits”, where only one verb, “denounce”, is used to address the issue. From the report, we assume that in reporting the news in English, pragmatically abstract nouns and prepositions are more used and there is a strong sense of static cadence.

2. The problems we are facing
The book 21st Century Practical English is a course series book published and released by Fudan University Publishing House targeting at the students in vocational colleges. With a large number of volumes released, a wide range of use across the country and long time span in service, the course book has been exerting great influence on students and teaching staff in vocational colleges in China. The course book is of four volumes with each volume containing 8 units or 16 texts all together. In the long process of serving as an instructor teaching 21st Century Practical English, I find that the following problems bubble up to the surface when my students do the translation drills.

1). A large number of students take it for granted that learning English well is enough to do English to Chinese translation practice for the reason that Chinese is their mother tongue which they are born to understand and grasp in a proficient manner and which, they regard as their advantage of doing English to Chinese translation practice. So much so that they spend a large amount of time learning English grammar, breaking long and complex sentences into several parts for analysis, and working out to find solutions to grammatical difficulties. By grasping English sentences semantically, they have no difficulty in translating them into Chinese, to the best understanding of their knowledge. They don’t put emphasis on comparing ways of expression between English and Chinese so that a lot of illogical and illiterate translated Chinese version of sentences pop up, thus making them vague in meaning, inappropriate in structure and bizarre in discourse.
2). Most of students are lacking in theoretical guidance. Even if they have heard of some translation theoretical terms such as “formal equivalence”, “dynamic equivalence”, “functional equivalence” or domestication, foreignization, they hardly understand what the terms really mean. They don’t go through into deep understandings of the terms, not to mention the translation practice from English to Chinese under the guidance of the theories. As a result, quite a number of students are too loyal to, or too stick to the rules of English grammar when doing translation from English to Chinese, to do any changes or alterations to the code transfer as English grammar requires they should do it in English way. Besides, they are afraid of making any further moves for fear of making mistakes if they do, class shifts to say the least. Consequently, some Chinese version of translated sentences are of “tone of translation” or “translationese”, weird and funny to read. In the long run, ecology of Chinese language has been challenged and ruined to some extent and spoiled in terms of its purity and completeness.

3). Even if some students are equipped with translation theories for guidance, it is still very hard to guide them to do translation from English to Chinese at the basic level of the languages such as grammar and vocabulary in an objective and practical way for the following reasons. On the one hand, some of the translation theories are too vague or abstract in expression to be understood fully or thoroughly so that in practice, it is a tough task to do the translation practice following them. In particular, some of the traditional Chinese translation theories such as “faithfulness”, “expressiveness”, “elegance”, which are the most well-known theories for the Chinese translators, are too vague and abstract to follow because nobody knows how faithful it is before they can say they are doing translation from English to Chinese “faithfully”. To some extent, the translation theories are to be understood in an intuitive and abrupt way, which relies heavily on individuals. For most of Chinese readers, it is acceptable to receive “more or less”, “not too bad”, or “understood in mind though not well structured in form” version of target text. Then translation practice comes back to the old way of analyzing English grammar and semantics of lexis etc.. On the other hand, English has been so prevalent and dominant in the current world that it is considered to be “piece of cake” or even fashionable to construct Chinese version of translation in an “English” way. Some of Chinese students show no or little respect for traditional way of grammatically-correct Chinese sentences.

We hold the view that difference of expression way in the process of translating English to Chinese must be taken into account to ensure the readability of target text. Applying class shift in the process is one way of achieving the goal. In fact, class shift is one of the basic ways in the process of translating English to Chinese. Code transfer is equal to the reconstruction of target text. There is no translation if there is no code transfer. Class shift is one of the ways of code transfer. By turning to class shift, a series of problems in the process of translating from English to Chinese could be resolved.

3. Literature review
Starting from the 1960s, with the development of science and technology, linguistics in particular, contemporary linguistic translation theories originated from the western countries are introduced and studied in China. Some western scholars such as Jakobson(1959), Katz & Fodor(1963), Catford (1965), Halliday(1978), Newmark(1988) and Nida(1964) began to introduce their research in the field of linguistics to the studies of translation, resulting in the continuous development in the years to come and bringing the studies of translation to a new and unprecedent height.

As the founder of the “Prague” school of language, Jakobson for the first time put forward the concept of “translation equivalence”, and came up with “differential equivalence” on the basis of asymmetric relations among different languages and difficulty of full equivalence of translation among different languages. Nida is one of the best known American translation practitioners and theorists. He specializes in linguistics so it is natural for him to evaluate the relationship between forms and functions from the perspective of linguistics. He
elaborated on and theorized “functional equivalence” or “dynamic equivalence”, which made immeasurable and insurmountable contribution to the contemporary research of western translation theories, exerting a more profound and far-reaching influence on the translation studies both at home and abroad. Represented figures in the Landon language school are Newmark and Catford, who study translation from the perspective of social attributes of linguistics, highlighting that the influence coming from the context of society on lexis, semantics and discourse must be taken into consideration while doing language translation, which is to say that social influence must play a part in choosing words of target text. Grounded on that concepts, Newmark put forward semantic-communicative theory model. Communicative translation combines domestication, literal translation and functional equivalence into one and tends to adopt translation practice of domestication or under-translation, so that source text and target text could reach equivalence of total communicative effect. In 1965, Catford published A Linguistic Theory of Translation, which is based on linguistics. In the book, he elaborates on his translation theory in a systematic fashion, exploring a new way of studying translation theory. Language translation, in essence, is the process of code transfer. For the very first time, Catford came up with the concept of “translation transfer” and defined the concept of shift, which took place in the process of translation, as “formal equivalence of source language into target language”(Shen Yuping,1999: p.281-p.286). According to Catford, there are mainly two types of shifts in the process of translation, i.e. level shifts and category shifts. As Catford’s theory is deeply rooted in systemic functional language by Halliday, the concepts of “level” and “category” put forward by Catford are borrowed from Halliday’s “scale and category grammar system”, which contains the same concepts “level” and “category”. In Catford’s theory, language level refers to four levels of phoneme, morpheme, grammar and lexicon respectively while category level, refers to structure, class of words, unit and intra system. For phoneme and morpheme, it is very hard to make translation transfer from source language to target language. Hence, translation transfer which takes place in the language level merely occurs to grammar and vocabulary. Category shift means formal shift in translating source language into target language, including structure shifts, class shifts, unit shifts and intra system shifts. The main point under discussion is class shifts.

Here, the class shifts refer to the word class shifts in the process of translation, that is, class shifts take place when equivalence in the target language is not the same in word class as that in the source language. In translation practice, applying word class shifts are used most frequently and the widest in scope and the most commonly used way of doing translation practice. Talking about class shifts forms, nouns in the source language for instance, can be shifted into adjectives, verbs, prepositions in the target language and vice the verse. Based on the understanding of translators, shifted classes can be different accordingly. The following are two examples.

Eg.3. Neutrons act differently from protons. （English verbs can be shifted into Chinese nouns）
Chinese version: 中子的特性不同于质子。

Eg.4. We find difficulty in solving this problem. （English nouns can be shifted into Chinese adverbs or adjectives）
Chinese version: 我们觉得难于解决这个问题。

For English and Chinese, one represents phonetic and the other represents semantic. The most striking characteristic of Chinese grammar is covertness and the most prominent characteristic of English grammar is overtness. From the above two examples mentioned, in doing translation practice from English to Chinese, if we apply more class shifts, target language can be expressed in more clear, smooth and fluent manner and “translationese” can be effectively avoided and we are very safe to find theories to support us in applying class shifts when we do translation practice from English to Chinese.

4. Significance of the study
Translation as a practice, has been going on for more than 2000 years both at home and abroad. During the long process of development in the west, different theories of translation equivalence have been put forward, either from the traditional linguistic approach, the semantic approach, the communicative approach or from the cultural approach. Foreignization vs. domestication, formal vs. functional, correspondence vs. adaptation, to name just a new, have been under discussion for so long that in the end an agreement is reached upon that no single approach suits translation practice once for all.

In China, chronically speaking, the translation theories have gone through the process of development of four stages, namely “script-fidelity-spiritual-resonance-faithfulness, expressiveness, elegance” (Luo Xinzhang, 1984; Xu Jun, Mu Lei, 2009). Or in other words, there are four key stages, which are “script, faithfulness, elegance, consummate transformation”. Seng You (445-518) in the Nan Dynasty had his classical saying: “ the excess of embellishment would be gaudy, while much stress on faithful description would be plain (文过则伤，质甚则患野). According to Lao Zi’s saying “ the wording of embellishment is unfaithful, while the faithful wording ungraceful” (美言不信，信言不美), it is the same as the western understanding : “ the beautiful unfaithful one, the one unbeautiful ones”. (Luo Xinzhang, 1984, p.22) Much more has been said on translation studies until now without even one minute of halt.

Whatever has been said on translation studies both at home and broad, it seems to be more of general principles or approaches involved in translation than of pragmatic methods or techniques to guide our students how to do it. Little had been said on translation studies about how to do it from linguistic point of view before Catford came up with his book A Linguistic Theory of Translation. Catford defined translation as “ the replacement of textual material in one language (Source Language) by equivalent textual material in another language (Target Language)”(1965, p.20), and further claimed that “ the central task of translation is that of defining the nature and conditions of translation equivalence” (1965, p.21), which can be procured at the levels of phoneme, lexis, phrase, syntax and discourse. And equivalence can be obtained at any possible level that is ranked hierarchically along the levels listed above.

The study is of importance because it offers pragmatic methods that students can learn how to do the translation from English to Chinese at the level of lexis, phrase to adapt target text to the habit of target readers. Also, it sheds light on the fact that in doing translation from English to Chinese, students are not so strictly bound to or confined to English grammatical rules in the cases where class shifts are needed. They are encouraged to pursue it without hesitation or fear that they are making mistakes for not following what grammar books require.

5. Research questions
RQ1: Is it acceptable to shift word class when doing translations from English to Chinese and what are the theories backing it up?
RQ1: If yes, how to do it?

6. Primarily based on the course book 21st Century Practical English, examples are showcased here to illuminate how to apply class shift in doing translation practice from English to Chinese.
1). English nouns are shifted to Chinese verbs
A large number of studies on comparing English and Chinese clearly indicate that in Chinese, verbs are predominant and the Chinese sentences are more dynamic in syntax structure. Westerners however, are more likely to be static-minded, so they make more uses of nouns in constructing sentences and discourses, a phenomenon which we call obvious nominalization preference in language structure. In English lexis, nouns take up much more portion than verbs in number, which leads to semantic void of verbal expression in Chinese correspondence. In contrast, there are more verbs in Chinese language, so one verb in an English sentence needs several verbs or verbal expressions to do the job in Chinese equivalent sentence. In English, static nouns are
used to describe event process, behavioral phenomenon, emotional alteration and modal transfer etc., while verbs are more likely used in the cases in Chinese.

Of all the class shifts from English to Chinese, shifting English nouns to Chinese verbs is the most-applied technique we turn to when doing translation practice.

Eg.5. The **loss** of my job was responsible for some positive changes in my life. （B4, U1, short for 21st Century Practical English, Book 4, Unit 1, marked as B4, U1.）
Chinese version: 失去工作使我的生活发生了一些积极的变化。

The word *loss* in the source text is the subject of the sentence to refer to a kind of event, denoting a static change of state. When translating it into Chinese, we put it into “我工作的失去”by simply following the principle “formal equivalence”, that is to replace the English noun for a Chinese counterpart, then it is a rather awkward, weird and funny Chinese expression. It is a strong “translationese”, which is illogical and inappropriate Chinese way. By applying class shift to transfer the English noun *loss* into a Chinese verb “失去”, the whole sentence is rendered in a smooth, concise and objective fashion, which is naturally habitual to the Chinese way of expressions.

Eg.6……, a downsizing initiative and a major bank merger resulted in the elimination of over one hundred jobs, ……（B4, U5）
Chinese version: ……，一次裁员行动和一次重大的银行合并导致了100多名员工被裁，……

Elimination in the source text is an abstract noun describing changes of states and shifted into a verb “被裁” when translated into Chinese, which is clarified and to the point in expression and in accordance with the expression characteristic of dynamic Chinese language.

Eg.7. Soon lives were being saved in emergencies by immediate injections of plasma. （B4, U7）
Chinese version：不久，一些急诊病人由于及时输入了血浆而获救。

Eg.8. Would deactivating the AI be considered murder? （B2, U2）
Chinese version：卸除人工智能算是**谋杀**吗?

2). English nouns shifted into Chinese adjectives

Eg.9. My once secure future became a fallacy. （B4, U5）
Chinese Version：我一度安全稳定的未来变得岌岌可危了。

Eg.10. The house was quiet. As quiet as death, thought Charlie Drew……（B4, U7）
Chinese version：屋子里一片寂静，死一般的寂静，……

The nominalization preference in English makes English nouns equipped with characteristics of verbs, adjectives and even adverbs, which also indicates that English nouns are cognitively condense and accurate with categorization. “To a large extent, English nouns are pretty much applied for the reason that abstract concepts are to be expressed, in other words, the abundance of English nouns are reflective of preference for abstract thinking by English nationals.”（Fu Jingmin, 2006）

3). English prepositions (or prepositional phrases) shifted into Chinese verbs (or verbal phrases)
English prepositions are used with high frequency and with flexible meanings, possessing semantic characteristic of dynamic image schema and formal space hypothesis. Image schema are grounded primarily on space relation, for instance, IN-OUT schema, UP-DOWN schema, FRONT-BACK schema etc., and extended to other cognitive domain through metaphor, to name just one. (Wang Yin 2007:192) For example, the preposition over possesses characteristic of Source-Path-Destination Schema. While in Chinese, most prepositions are grammaticalized from verbs (Huang Borong,1081,p.313). Hence, when doing translation practice from English to Chinese, the connotational image schema of English prepositions are generally required to be turned into corresponding Chinese verbs. It is pretty common to shift English prepositions into Chinese verbs when doing translation practice.

Eg.11. “Coming!” Away she skimmed over the lawn, up the path, up the steps, across the veranda, and into the porch.
Chinese version: “来了!” 她转身蹦着跳着跑了，越过草地，踏上小径，跨上台阶，穿过凉台，进了门廊。

Eg.12. It has been called “a poem in marble” and is said to be the most expensive compliment ever paid to a woman. （B4, U8）
Chinese version: 它被称为“用大理石写的诗”，并据称是对一个女人最为昂贵的赞美。

Eg.13. “With the help of God you will live to be a hundred and twenty,” said my mother. （B4, U1）
Chinese version: “有上帝的佑护，你会活到120岁的，”我母亲说。

Eg.14. They disciplined me at home but also remained vigilant in their support of me, constantly looking for ways to help me move forward. （B3, U3）
Chinese version: 他们在家里对我严加管教，但又时时刻刻警惕我支持，并一直寻求办法帮助我前进。

Eg.15. While I didn’t become an angel overnight, with my parents’ support and a new school, I got on the right track and developed the self-confidence I desperately needed. （B3, U3）
Chinese version: 尽管我没有在一夜之间变成天使，然而有了父母的支持和一个新的学习环境，我还是走上了正轨，并树立起我极需的自信。

Eg.16. He is a man above vulgar interests.
Chinese version: 他是个脱离了低级趣味的人。

Eg.17. I am against it.
Chinese version: 我反对（这件事）。

Eg.18. Time Warner will pay TCI 360 million for Southern Satellite company.
Chinese version: 时代华纳愿付给TCI三亿六千万美元购买南方卫星这家公司。

4). English adjectives shifted into Chinese nouns
Eg.19. What’s so mysterious about the English language? （B2, U1）
Chinese version: 英语有何奥秘之处？

Eg.20. She had been old, sick, and desperate. （B2, U3）
Chinese version: 而她却年老多病，身处绝境。
It is worthy of our attention that English adjectives, when functioned as predicative, are shifted into Chinese nouns, the shifted nouns are added at the end with “-度”、“-性”、“-体” as the English adjectives generally have the connotation with characteristic of things. For example:

Eg.21. This workpiece is not more elastic than that one.
Chinese version: 这两个工件都没有弹性。

5). English verbs shifted into Chinese nouns
Eg.22. Here I was surrounded by people I did not know and who did not know me. （B1, U1）
Chinese version: 在这里，四周都是我不认识的人，而他们也不认识我。

In this sentence, if surrounded is translated into Chinses according to the word class as a verb, then the translated Chinese syntax structure will be in passive form, which is quite awkward in Chinese. After the verb surrounded is shifted into a Chinese noun, then the whole sentence is rather smooth, clear and quite in the habit of Chinese expressive way.

Eg.23. I would very much appreciate it if you could take our suggestion into consideration.
Chinese version: 希望你们考虑一下我们的意见。

Eg.24. The new contract will expire in 5 years.
Chinese version: 新合同的有效期为5年。

6). English adjectives shifted into verbs
English adjectives indicating psychological states such as consciousness, desires, or emotions etc., when functioned as predicative, are usually shifted into the corresponding Chinese verbs. The following are the kind of adjectives: able, afraid, angry, ashamed, aware, anxious, careful, cautious, certain, concerned, confident, doubtful, glad, grateful, ignorant, sorry, thankful etc..

Eg.25. Many Americans are familiar with The Little Prince, a wonderful book by Antoine de Saint-Exupery. （B1, U7）
Chinese version: 很多美国人都熟悉安托万·德·圣埃克苏佩里写的那本精彩的书《小王子》。

Eg.26. From the contemptuous looks and rough treatment he received from his jailers, he was sure that he would be executed the next day. （B1, U7）
Chinese version: 从狱卒们轻蔑的脸色和他受到的粗暴对待判断，他确信第二天他就会被处决。

Eg.27. Please let me know if our terms are acceptable.
Chinese version: 请告知是否接受我方条款。

7). English adverbs shifted into Chinese adjectives
Eg.28. Security laws require companies to treat all shareholders reasonably equally.
Chinese version: 证券法要求公司给所有持股人既合理又平等的待遇。

The two adverbs in the sentence, reasonably and equally, are translated into adjectives, which is rather rational and equal. At the same time, the verb treat is correspondingly translated into the noun “待遇”。In this way, the meaning of the source text are preserved, truly achieving the goal of “being faithful” and “being
8). English verbs shifted Chinese nouns
Eg.29. A well-dressed man, who looked and talked like an American, got into the car.
Chinese version: 一个穿着讲究的人上了车。他的外表和谈吐都像个美国人。

The two verbs *looked* and *talked* in the original text are translated into two nouns, which is concise, clear, simplified and worthy of applause.

7. Discussion
For the sake of students learning *21st Century Practical English*, most of the examples illustrated here in the paper are taken from the series book. Confined to the selected range of samples, sometimes it is a hard task to choose the best appropriate and the most suitable examples to explain and to illustrate what we are talking about in the paper and so, it is the same equally tough task to explain the theory of class shifts with the most sufficient, the most detailed and multi-faceted examples.

Catford’s translation transfer theory takes advantage of and deeply rooted in linguistics and Catford puts forward level transfer and category transfer. In the theory, he concretely and in a detailed manner elaborates on the two different types of level transfer and category transfer, which defines and outlines clearly the scope and the range of translation transfer used from the perspective of all branches of linguistics, without considering the influence of concerned culture, psychology and sociology etc. on code transfer happening in the process of translation, hence it is beyond reach to explain all the transfers accompanied with the translation process.

Since there is big difference of way of expression between English and Chinese, it is equally important to showcase how to apply class transfer when doing translation practice from Chinese to English. So, it seems better to explain the translation theory of class shifts in the process of doing translation in mutual way, i.e. from English to Chinese and from Chinese to English.

8. Further research
The paper showcases Catford’ translation transfer theory with concrete examples taken from the course book widely used at colleges in China, mainly focusing on how class shifts happen in code transfer from source language to target language. For the rest of his theory which incorporates transfer at the level of grammar and vocabulary as well as structure shifts, unit shifts, intra system shifts at the level of category, it is not illustrated in the paper, leaving much place in the future to fill in so as to bring more renderings to the course book *21st Century Practical English* from more different angles to benefit both the teachers and students using the book.

In the process of class shifts, a certain kind of words, adjectives with certain kind of semantic property for instance, is more likely to carry out class transfer when doing translation practice. A case in point is that the English adjectives with abstract meanings describing characteristics of things are more likely to be shifted into the corresponding Chinese nouns while other general adjectives seldom do, which requires further explanations and rendition from the perspective of semantics and cognitive linguistics.

Meaning is reconstructed in the process of class shifts. However, categories of adjectives are different from that of the shifted nouns in meaning. So, the adjectives and the shifted nouns with more or less the same semantics are not likely to convey fully identical message. According to Prof. Langacker, one of the leading cognitive linguists in the world, he assumes that the lexical category like nouns, verbs, adjectives, adverbs etc. is not only associated with grammatical message of formal category, but also associated with meaning itself. For example,

Eg.30. The loss of my job.
I lost my job.

Though the above two sentences (phrases) mentioned are identical in expressing syntax semantics, the noun loss in the first sentence and the verb lost in the second one are different in the degree of metaphor and that is the reason why the above two sentences (phrases) mentioned do not convey fully identical message, as opposed to what many readers think. Consequently, special attention should be given to it in the process of class shifts when doing translation practice and further research on it is to be needed in future.

9. Conclusion

Researches on Catford’s theories in China has been largely restricted to his equivalence translation while much more attention is still needed to be placed on his theory of class shift. In fact, Catford’s theory of translation transfer aims more directly to guiding translation practice and translation teaching. There are several reasons which can account for it. For one thing, Catford elaborately and systematically classifies transfer phenomenon in the process of translation based on the theory of general linguistics, from which Chinese traditional translation practice and approach can learn quite a lot since it is primarily centered on vague, ambiguous, experience-oriented and impression-focused caliber. So much can be learned in such greater details and then applied to practical translation from Catford’s theory that students are not at a loss and put into chaos. For another, in teaching translation from English to Chinese, Catford’s transfer theory is conducive to students’ understanding of difference between native language and second language in form and structure, thus reducing risks of negative transfer from native language to foreign language and as a consequence greatly eliminating the phenomenon of translationese.

Looking at translation theories and strategies at home and abroad, little has anyone, like Catford, ever strived to carry out translation study in such a systematical and detailed manner starting from basic language level. Catford described all language levels of target text in a scientific and meticulous way in terms of level and category, which placed so much influence on guiding translation teaching and practice for both undergraduate schools and college schools.

The paper summarizes eight different types of word class shifts happening in the process of translation from English to Chinese, which concerns reciprocal shifts of different word classes including nouns, verbs (verbal phrases), adjectives, adverbs, prepositions (prepositional phrases) etc. As revealed clearly from the illustrations, the translated sentences after class shifts are smooth in sentential meanings, coherent in sentential structure and in accordance with Chinese traditional expression way of sentential structure. As a result, after the word classes are shifted accordingly, functional or intentional equivalence between source text and target text is reached. The students at the college level in China are generally not only low in English proficiency but also they are at a disadvantageous position in expressing themselves in Chinese. In doing translation practice from English to Chinese, after they are taught how to make class shifts, they are not confined to or entangles with the English grammatical rules and consequently, they can apply word class shifts to their translation practice boldly and consciously. In the end, they feel so at ease and at freedom that they won’t be coward and conservative in doing translation and their proficiency of translation from English to Chinese are greatly enhanced and upgraded to a higher level.

About the author:
Fali MI, is an instructor in Aurora College. He received his Master of English Language and Literature degree from Shanghai International Studies University. He was a visiting scholar in Fudan University in 2012. His main research interests include translation studies, cognitive linguistics and second language acquisition. ORCiD ID: https://orcid.org/0000-0002-4912-5459
References:
The Icons in the Story of Al-Zill Al-Ari [The Naked Shadow] A Semiotic Study

Abdulhameed Saif Alhusami
Arabic Department
King Khalid University, Saudi Arabia

Mohammed Abdullah A. Hizabr Alhusami
English Department
Najran University, Saudi Arabia

Abstract
This paper aims to present a semiotic reading of the Icon in the story of Al-Zill Al-Ari [The Naked Shadow] by the Yemeni short story writer and novelist Mohammed Al-Gharbi Imran. This paper is grounded in the critical semiotic approach to seek to reveal the meaning of the Icons represented in the story by tracing the process of signification and the dynamics of importance within the story discourse. The study explores the implications of the Icons to produce general significance and to embody them in the context of the story discourse where its elements intermingle to reveal close and far meanings. The story of Al-Zill Al-Ari revolves around the character Alwan, who strives for a better life for himself. Still, he faces several obstacles that prevented him from fulfilling his aspirations. The story has an implicit criticism of the situation in Yemen. The writer implicitly criticizes the economic, social, and political life in Yemen. The study aims to highlight the importance of the Icon and the semiotic analysis of the literary texts.

Keywords: Icon, index, semiotics, sign, symbol, the naked shadow

Introduction


The story Al-Zill Al-Ari [The Naked Shadow] revolves around the character of Alwan, a cultured person who strives for self-fulfillment in the society. Still, he faces many obstacles that prevent his dreams from coming true. The setting of the story is of a particular significance. The story is set in Sana’a, the capital of Yemen, in 1994, at midday. It alludes to the suffering of Yemeni people represented by Alwan. The story does not present a detailed view of the political and cultural landscape, but it depicts the suffering of the Yemeni citizens in general, and the cultured in particular. As the years go by, the situation gets worse with no horizon of hope.

This study presents a semiotic reading of Al-Zill Al-Ari [The Naked Shadow] and traces the most prominent Icons in the story. It links the Icons with the events within the context of the story to reveal close and far meanings. The writer weaves his story around several pre-eminent Icons to create a general sense of the text.

This study is significant because it investigates, explains, and analyzes a unique Yemeni short story that employs many Icons used in forming the story discourse and in applying the critical semiotic.

The study aims to apply the semiotic approach to Al-Zill Al-Ari [The Naked Shadow] by analyzing the Icons; explore the techniques through which the writer contrives the story to convey meaning. Furthermore, it aims to introduce Yemeni literature and Yemeni writers to non-Arab writers and readers to create more cultural interaction and cross-fertilization of cultures, also known as acculturation and hybridity.

The research questions in this study are: What are the most prominent semiotic Icons in the story of Al-Zill Al-Ari [The Naked Shadow]? How do the Icons contribute to forming the meaning of the narrative text? How do the Icons support each other within the story discourse to produce general semiotic sense.

Semiotics is a practical approach that traces and explores the Icons represented in this story. These Icons shape the aesthetics of text and the interaction mechanisms of the narrative elements of the text.


**Literature Review**

There are a plethora of books about semiotics in both Arabic and English languages. But the published studies that deal with the semiotics of literary texts, particularly the semiotic analysis of the Icons are very few.

Allag (2009) conducted a study on the semiotic analysis of the poetic discourse. He dealt with the analysis of some poetic texts by a group of contemporary Arab critic in the light of the semiotic approach. Yakin and Totu (2014) conducted a comparative study between semiotics of Peirce, and semiology of Saussure. Beltagy (2017) conducted a semiotic study about the contemporary Saudi short story. In her research, she applied the semiotic approach to many of the Saudi short stories. The study investigated the divergence between semiotics and semiology and the aesthetics of semiotics employed in the Saudi short story.

Radwan and Abbas (2017) conducted a study about Semiotic analysis of literary texts. However, this study is the first one dealing with the short story *Al-Zill Al-Ari [The Naked Shadow]* from a semiotic perspective.

**Concept of Semiotics**

“The term semiotics is derived from the Greek word *smeion* denoting sign” (Martin & Ringham, 2000, p. 1). John Locke, a British philosopher coined this term in the 17th century. As Clarke (1990) noted “the third branch may be called Semeiotike, or the doctrine of signs (Locke, 1690)” (p. 40). “In modern usage the concept semiotics refers to a theory of signification” (Martin & Ringham, 2000, P. 1).

There are two prominent figures formulated the term in two ways: the Swiss linguist Ferdinand de Saussure and the American philosopher Charles Sanders Peirce. Mitcham, (2005) noted that it is Saussure who coined the word semiology to designate this study, whereas Peirce used the term semiotics. Saussure dealt with the concept “sign” from a linguistic perspective. Pierce distinguished three types of signs: Icon, index, and symbol. However, some critics use terms “semiotics” and “semiology” interchangeably because both refer to the science of signs. (Hawke, 1977). Semiotics of Peirce has become more common than semiology of Saussure. Literary semiotics is among the most critical modern trends that consider the literary text as a system of signs, and therefore, it focuses on the verbal cues.

**Semiotics from Arabic Perspective**

*Assimiyaaiyih* [semiotics] is an Arabic word with a root in the Arabic lexicons as a “sign.” Arabic heritage does not refer to semiotics as a kind of criticism or linguistic study. However, Hazim Al-Qartajanni\(^1\) and Abu Hamid Al Ghazali\(^2\) indicated to the science of the sign system in some of their works. Al-Ghathami (1998) states that Al-Qartajanni alluded to the linguistic communication elements and their relationship to literature such as the addressee, the message, the context, and the addressee. He adds that Al-Qartajainni dealt with these elements some seven hundred years before Jacobson (Al-Ghathami, 1998, p. 17). Al Ghazali alludes to the relationship between the signifier and signifying: “Let us determine the meanings, and say that the object
(thing) has four levels in existence: the first: in its entity, the second: in mind, the third: in speech and sound, the fourth: in writing.” (Al Ghazali, 1993, p. 65-66). The Sufis also used the symbols and signs among themselves. Even Al-Qushairi entitled his interpretation of the Quran Lataef Alisharatiii [Subtle Allusion].

Al-Ghazali (1990) claims that the objects are multi-existent. He explains that there are four levels of existence: “the existence of the thing in reality (visible by the naked eye), its existence in the minds, its existence in the utterances, and its existence in writing” (Al-Ghazali, 1990, p. 47). Each existence has its mechanism and its unique nature. According to Begrad (2007), Al-Ghazali by his phrase “the existence of the thing in reality” means the signifier; and by his phrase “its existence in the minds”, Al-Ghazali means the signified.

The word ‘semiology’ entered the modern Arabic criticism through translation and acculturation to the Western culture, particularly, Saussure’s definition: “semiology is a science that studies the life of signs within society” (Saussure, 1915, p. 16)

Icon

Fontanille (2007) noted that Icon according to Peirce is a sign that resembles the object that it signifies:

A sign, or representamen, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representamen. (Peirce 1931,p. 8)

Abd al-Malik Murtad, an Algerian critic, translates the term “Icon” into Arabic as Momathel: the object that is similar to the other in the outside world, i.e., the present image corresponding to the absent image (Murtad, 2001):

Bougara (2009) also defines the Icon as every linguistic or non-linguistic index dominated by pictorial characteristics. The Icon occupies an essential place in semiotic studies. According to Murtad (2001), doing research and semiotic analysis on the Icon seems problematic. The researchers analyzed the story, and observed a set of abstract and physical Icons through which the readers can interpret the text critically.

Method

The study is based on the semiotic analysis the text. The researchers applied the semiotic analysis on the Icons in the story.

Semiotic Analysis of the Icon

When looking at the story of Al-Zill Al-Ari [The Naked Shadow], The researchers found that a group of Icons are remarkably present, starting from the title of the story. The researchers elucidate a number of these Icons as follow:
The Icons in the Story of Al-Zill Al-Ari [The Naked Shadow]  
Alhusami & Alhusami

The Shadow Icon

Shadow is the first Icon that appears to the reader. It helps the reader to form a sense of the story discourse, and guides him for further interpretation. The writer mentioned ‘shadow’ several times in the text. First, he structured the title from the noun ‘shadow’ and the adjective ‘naked’: Al-Zill Al-Ari [The Naked Shadow]. Here, the adjective creates a paradox for the recipient; how can a shadow be naked? The signs in the story may contribute to giving answers to this question. The shadow Icon is mentioned in the text when the narrator speaks about Alwan, the hero: “he went on to look for another newsstand to continue reading his page and to get a shadow for himself because the sun of Sana’a exhausted him” (Imran, 1999, p. 29). Alwan just hopes to get a shadow. The story discourse depends on the ‘theme of quest.’ Alwan is in constant search for some shadow because it is the only remedy for the fatigue caused by the sun of Sana’a. The sun, in the text, is the antithesis of the shadow. There is no shadow without the sun, simultaneously; the sun dissipates the shadow, without the sun’s heat, Alwan would not seek a shadow. The repetition of the word ‘shadow’ in the story several times made it linked with the other Icons: “He passed in front of the Mared Althawrah [Revolution Giant], he admired the shadow next to it” (Imran, 1999, p. 29) “he noticed that there is a great shadow;” (Imran, 1999, p. 29), “he tried to sneak into the shadow,” (Imran, 1999, p. 29), “heading towards Alqasr street searching for shadow,” (Imran, 1999, p. 31), “looking for a shadow after the huge larvae have liberated him.” (Imran, 1999, p. 31) According to Arabic lexicons, ‘shadow’ is the antithesis of sunlight. But in the context of the story, it shifts to other meaning, particularly in the phrase “naked shadow” and also when Alwan continually searches for it: He looks for a shadow next to the newsstand, next to the war museum, in the palace street, and Attahrir square. The search for a shadow in these places that symbolize the political change brought about by the revolution of September 26, 1962, made the word ‘shadow’ differs from its linguistic meaning.

The meaning of the word ‘shadow’ in the story has nothing to do with its linguistic significance. Indeed, there is a profound semantic shift or transfer of the name ‘shadow’ from the lexical or linguistic connotation to another connotation. That is to say, Alwan’s expectations of a shadow next to the Attahrir newsstand shape that semantic shift. As he cannot stay in the shadow next to the newsstand, he tries to find another shadow next to Mared Althawrah [Revolution Giant]. Such connotations are related to Alwan’s hope, his aspiration, and his search for a better social position, where he can move from misery to the shades of knowledge and prosperity and from backwardness to development. He seeks collective shades where man’s humanity and the meaning of the homeland would come true. Here, shadow refers to the possible land, not the real one. It is a dream homeland that the intellectuals and the aspirants of a better life aspire to live.

The title of the story, Al-Zill Al-Ari [The Naked Shadow], grants the text actual dimensions and various interpretations that become apparent throughout the storytelling. The relationship between the title and the narrative text reveals the writer’s linguistic ability to create innovative text. The title of the story carries a set of political overtones that motivate the readers to search between the lines for the meaning of the ‘naked shadow’. The title also alludes to the suffering of the Yemeni citizen and alludes to manifestations of the cultural backwardness and corruption in general.
The semantic scholars stipulate the correspondence between syntactic structure and semantic structure to make the title statement understandable or meaningful. But in this narrative text, the writer transcends that compatibility when he puts the two inconsistent words ‘naked’ and ‘shadow’ as a title of the story to create a linguistic displacement. This displacement occurred because he describes the shadow as a naked. This displacement made a gap between the signified ‘naked’ and the signifier ‘shadow’. The word ‘shadow’ refers to a veil or a cover, whereas ‘naked’ carries the sense of uncovered, which is contradictory to ‘shadow.’

In terms of the semantic dimension of the title, the word ‘shadow’ represents the hope and aspiration that Alwan seeks to achieve such as getting rid of poverty and achieving self-actualization. On the other hand, the word ‘naked’ represents a citizen seeks that shadow.

The writer used the word ‘shadow’ six times in the story, and the word ‘naked’ once at the end of the story:

He crawled, and the larvae were stuck to him until he reached the edges of the other pavement. Then larvae left him happy and Joyful because he is still alive. He looks at his body, checks his organs, and roams the streets freely naked. He seeks for a shadow after the giant larvae freed from the mulberry leaf (Imran, 1999, p. 31).

The writer commented that these larvae are giant and crawl on the ground devouring everything: clothes, shoes, loaves and even dreams and dignity. The constant search for shadow signifies that Alwan failed to achieve his desired wishes. Alwan could not get rid of poverty and deprivation. The poverty defeated and became homeless, and his dreams faded away due to the painful situation and the cruel position towards him. The events of the story are repetitive, and every event ends disappointingly.

**The Sun Icon**

The sun Icon comes against the shadow Icon in the short story Al-Zill Al-Ari [The Naked Shadow]. The sun as a noun is mentioned in the text three times: “Alwan stood up with his long stature, and his dark clothes, under the dust of the noon-sun to reads the headlines of newspapers that spread out on the ground, in front of Attahrir newsstand” (Imran, 1999, p. 28)

The sun, here, denotes its real sense, which people agreed to call. Alwan stands up in Attahrir square, in front of the newsstand, and the sun is hot at noon, and Alwan bears the heat of the sun just to read the news headlines.

The writer uses the Icon of the sun in many statements: “a smile appeared upon his countenance, and he went to looking for another newsstand to read the rest of his page, and to find a shadow; Sana’a sun exhausted him.” Here, the Icon of the sun unfolds to the readers. It shifts from its real sense. The sun that exhausted Alwan is Sana’a sun and not the known sun. This displacement of meaning here is in the phrase “Sana’a sun.” There is no particular sun for Sana’a!

He passed in front of the Mared Althawrah [Revolution Giant], he admired the shadow next to it, he spread out on the ground and felt the cold stones under his shoulders. He felt pleasure, but never enjoyed. He was repulsed by the soldier’s guard, he melted more. He
got up after several kicks by the guard to roam the streets, wondering what is the secret of the stability of the sun above his head without the rest of people! He did not wait for the answer (Imran, 1999, p. 29).

In this narrative context, the sun has another meaning that differs from its linguistic meaning. The icon of the sun seems as an icon of oppression; it hits Alwan like the guard soldier, who kicks him too. Therefore, Alwan felt the injustice of the situation. How could an educated person like him find nowhere to rest! And how could a guard soldier (guard of Giant of Revolution) treat him in such a humiliating manner. Alwan wonders why the Sana’a sun is over his head, unlike the rest of the people? He alludes that misery burns like the sun, and it follows him wherever he goes.

Alwan is a name derived from the Arabic word (ulu), which means ‘height.’ In the whole narrative discourse, it refers to a man of high stature. Furthermore, it refers to him as an educated person who wants to keep up with times and to reform the situation. In the context of the story, (Alwan) has a tall stature and wears dark clothes. Though he is a poor person, he is cultured, meditative, persistent, adventurous, rational and has an inquiring mind, he knows no surrender. With such character, he was in a confrontation with an oppressive power represented by sun Icon. According to the narrative discourse of the story, the Icon of the sun denotes a repellent force. It seems an equivalent to the economic situation that burdens Alwan. In other words, it refers to the responsibilities of the status quo. Though the sun represents the positive side of life and bears positive semantics, the narrative discourse shows that there is no intimate relationship between Alwan and the ‘sun’, furthermore, it represents an antagonist to Alwan. It confronts him and hinders his movement.

The Newsstand Icon

The story events take place in various and open spaces in Sana’a. These places have meanings and cultural significance. The writer employs actual sites, which have semantic aesthetic function to reveal the paradox of situation. Among these sites is a newsstand. It takes its semantic value from two factors: the first is its nature. It is a place that houses newspapers, magazines, and books, and where the people go in the morning to read and buy the newspapers lying on the ground. In other words, it is a small enlightening institution.

Alwan is concerned about going to the newsstand to read despite the heat of the sun over his head. Such a thing deepens the significance of the correlation between this Icon and Alwan. If the sun repels Alwan, the newsstand attracts him. Here, the newsstand has a positive connotation, refers to Alwan’s interest in knowledge and reading. It goes beyond the traditional function of selling newspapers and other cultural materials. However, there is no intimate relationship between Alwan and the newsstand, and cannot get what he needs from it because of his poverty.

Everyone comes to pick up his need and leave except Alwan, who feels his pockets. The owner of the newsstand smiles at him; he monitors everything with experienced eyes. When the owner of the newsstand was busy, Alwan got the chance to pick up a newspaper, turns it over, looking for pictures and his favorite page to read. (Imran, 1999, p. 28)
The failure to build a relationship with the owner of the newsstand is due to an economic factor. Alwan is a needy man, and his begging looks do not help him.

He calmed! He buried his face momentarily. The voice of the newsstand owner alerted him. Alwan realized that he had failed to create a relationship with him despite his repeated attempts. He begged him, but when he refused, Alwan put his hand in his pocket (Imran, 1999, p. 28)

Alwan told him: “Today I will buy. He repeated that without raising his head, and he did not take his hand out of his pocket”. However, the phrase “I will buy” refers to a hope that will come true someday. Hope is still a mantra of survival for every broken-hearted person, for the poor and the oppressed. In the narrative discourse, the newsstand denotes knowledge, but in its implied connotation it is a place of the exiled intellectual.

Clock Icon

A clock is a machine for measuring time. It is mentioned five times in the story. The clock Icon begins for the first time in the story when Alwan asks one of the passersby (what time is it?) His question about time indicates that he is a poor man and does not have a watch. His question about the time, in its surface meaning, is just to know the daily time. But in its general connotation, it refers to the time of civilization that the intellect seeks. The passersby, including the person whom Alwan asked do not respond to his question. Their silence indicates that they are not aware of how they live; they don’t know their duties to keep up with development. The absence of time for Alwan, and the others, means that they face a profound cultural problematic.

The sentence “He looked at the hanging clock” let the reader imagine the clock (the Icon) as a real one. The context describes it as ‘hanged’ on the wall of the Ministry of Transportation. Here, the Icon is an indicator of time because it is on the wall of the Ministry building. The Ministry of Transportation is responsible for communication with the world and the technological changes in communication and transportation. It is still, unfortunately, a broken-down clock. Alwan wished to know who hanged it there some years ago and broke it down. “He talked to himself: the decision to hang it may have been made by the minister of transportation, Alansi, and I have to help him.” (Imran, 1999, p. 29-30)

The main character’s interior monologue makes the reader think of the hero’s vision of the clock. He believes that it must work, and he blames Alansi, the Yemeni minister of transportation. The minister may have hanged it. Here, the minister is a representative of the political authority. He puts the reader before a strange paradox: the person in charge of running the clock and moving the wheel of time damaged the clock (metaphorically, hanged it to the dead). But Alwan believes that he must help the minister to return the clock. Thus, the enlightened, intellectual person is responsible for supporting the politician to reform the situations and achieve happiness for the community. Alwan’s statement: “and I have to help him” (Imran, 1999, p. 30) establishes the role of the well-balanced intellectual who is committed to life issues and can take initiatives and light a candle instead of cursing the darkness and the oppressive regime. The malfunction of the clock is metaphorical. It refers to the cultural malfunction and civilized retreat in Yemen.
Alwan tries ‘to repair the clock remotely,’ according to the story. It requires the efforts of a specialist; the fictional narrative refers to Alwan, who recollects his readings of various sciences. “He remembered a topic that he had read since years in a magazine interested in Roman science about moving things remotely. He asked himself: why I do not try.” (Imran, 1999, p. 30) The attempt emanating from knowledge is a way of self-achievement in life.

Alwan’s attempt “to repair the clock remotely” (Imran, 1999, p. 30) has an abstract connotation of his attempts to change the society. “The gut of the clock started moving.” “The clock started working.” (Imran, 1999, p. 30) The clock here has an abstract connotation of the community movement and development. He finally manages to fix the clock and expects the praise, but instead the soldiers berated him and dragged to the sidewalk.

There was a strong cry in his inner: the clock has started working, he looked right and left; he finds the street crowded with people around him! Everyone looks at him stupidly. And three soldiers kicked him severely. Then they pull him towards the opposite pavement. One of them shouted at him ‘You have disrupted traffic, and if you do it again, you will regret” (Imran, 1999, p. 30)

But the cry of the guard soldier versus Alwan’s cry of joy denotes to the ignorance versus knowledge, the oppression versus the intellectuals. Alwan’s cry of joy was due to his achieving knowledge accomplishment while the guard’s cry was to rebuke the intellectual Alwan. The narrative discourse connected the cultural, political, and social meanings of the clock and intertwined them together. The suffering of the problematic hero in this story manifests in his seeking to create a possible world, but he gets trapped in the challenges of the complicated situation.

The Icon of Giant of Revolution

Mared Althawrah [Giant of Revolution] is mentioned once in the story. However, it is among the crucial Icons that form the narrative discourse in the story of The Naked Shadow. Giant of Revolution, in the pragmatic context in Yemen, refers to the old tank parking on Attahrir square (public park) in Sana’a, Yemen. That old tank became the symbol of the Yemeni revolution because it shelled the palace of the Imam (Al Bashayer Palace) on September 26, 1962. It became a monument to the end of Imams’ reign and the victory of the revolution. ‘Giant of Revolution’ is the symbol of the Yemeni revolution, which aims to achieve the welfare of the people and the community development, but in the context of the story this Icon (Giant of Revolution) seems a symbol of oppression!

Alwan passed in front of the Mared Althawrah [Giant of Revolution]; he liked the shadow next to it. He spread out on the ground and felt the cold stones under his shoulders. He felt pleasure, but never enjoyed; he was repulsed by the soldier’s guard, he melted more. Alwan rose after several kicks to roam the streets, wondering what is the secret of the stability of the sun above his head unlike the rest of the people! But no answer. (Imran, 1999, p. 29)
Alwan finds a shadow next to the Giant, though it locates in a public park, the authority represented by the soldier’s guard kicks him and humiliates him! Alwan leaves that place and keeps seeking a shadow. He flees from the ‘sun’ and the ‘soldier’s guard’ to the hell of suffering. Thus, his suffering becomes part of his identity.

The Icon of the Military Museum

The military museum is among the Icons of the story that the writer selected. He mentioned it one time in the narrative discourse. The military museum also locates in Attahrir area; it contains some of the military tuff that belonged to the army during the Imams’ era. But in this narrative text, it an Icon denotes to a collective memory of the community. It is an institution of the Republic, and Alwan hopes to get nothing more than a shadow next to it. He notices an ample shadow at the military museum gate, and attempts to sneak into it. Alwan sat down, and the gatekeeper gave him one Rial, and it seems another insult to him.

The Icon of Larvae

The Icon of larvae in the story is more hurting to the hero than the other Icons. If the previous Icons contribute to the exile of the intellectual, the creeping larvae, in the story, strip him of everything:

He stumbled several times with creatures licking his face. Their shapes scared him. He was surprised by the proliferation of these creatures in every corner of the alleys nearby! Giant larvae crawling on the ground devour everything: clothes, shoes, loaves, everything, even dreams and dignity. Some of these larvae were crawling over his skin and lick his organs and his eyes. He cried for help. He has nothing, but rags cover his body. He crawls, and the larvae croak: exchange, dollar, sterling, exchange (Imran, 1999, p. 31).

These words: “exchange, dollar, sterling, exchange” reveal the identity of larvae; they refer to the beneficiaries, merchants, and the inner circle of the ruler, who mess with people’s lives in Yemen, and devour everything like the giant larvae.

The Icon of Al-Qasr [The Palace]

The Icon of Al-Qasr [The palace] is the last one among the Icons of the story. It is the Republic Palace and the sovereign symbol, but it shifts from its linguistic meaning to another semantics. It refers to the political power, the relationship between business and politics, and how politicians are busy with business compared with the poor, the crushed, the intellectual, and the homeless people represented by Alwan, whom the larvae devoured his organs.

He crawled, and the larvae were stuck with him until he reached the edges of the other pavement. And then they left Alwan happy and joyful of his survival to inspect his body and his organs and to roam the streets naked freely (Imran, 1999, p. 31)
The larvae in Al-Qasr street managed to exile Alwan, the symbol of the intellectual and the Icon of challenge, to the other pavement. He tries to extract from this tragic situation the feeling of freedom to move and even naked.

These Icons in general, denote to an intellectual who strives to achieve self-actualization. But, in reality, he can neither change the situation nor get self-achievement. Everything around him enhances his alienation until it became a complex alienation.

Discussion
- The story of Al-Zill Al-Ari [The Naked Shadow] invested a system of Icons to form the semiotic connotations embodied in the story.
- The Icons in the story have their signification at two levels: the particular level of each Icon, and the general level of all Icons and their relationship with the elements of the narration.
- Icons in the story revealed the dialectic between the educated person and the situation, and to what extent the cultured person sought to change the situation.
- Icons contributed to shaping the identity of a problematic intellectual that the political and social authorities hinders him.
- The study highlighted the adequacy of semiotics – Icon model – in analyzing texts and questioning their connotations.

Conclusion
The semiotic study of the Icon in the story of Al-Zill Al-Ari [The Naked Shadow] presented a new reading of the text. It showed the ‘naked shadow’ as a symbolic Icon of the situation. Alwan, though he is an educated person, he suffered from poverty, instability, and homelessness. He tried to better his position and to change the society, but the authority stood against him. The story of Al-Zill Al-Ari showed the writer’s critical view of the economic, social, and political situation in Yemen.

The importance of the semiotic analysis of the Icons in the story lies in shifting the linguistic meaning of the words ‘shadow,’ ‘sun,’ ‘newsstand,’ ‘clock,’ ‘larvae’ to other connotations. In Al-Zill Al-Ari, the writer employed the system of Icons to form the semiotic connotations embodied in the story. Icons in the story revealed the dialectic between the cultured person and the everyday reality and to what extent the cultured person seeks to change the situation to the better.

Notes:
1 Hazim Al-Qartajainni (1211-1386) is a poet and a writer, born in Cartagena, Spain, in 1211. 2 Abu Hamid Al-Ghazali (1056 - 1111) is a prominent and influential philosopher, a theologian, jurist, and mystic.
3 Lataif Alesharat [Subtle Allusions], also translated as [Subtleties of the Allusions], is a line-by-line Arabic Quranic commentary by Sufi scholar Abd al-Karim ibn Hawazin Abu al-Qasim al-Qushayri (d.465/1074).
4 Lisan Al-Arab [The Arab Tongue] also translated as [Tongue of The Arabs], a large Arabic dictionary by Ibn Manzur.
5 Attahrir means liberation and the newsstand has this name because it locates in Attahrir square (a public park in Sana’a).
About the Authors:
Prof. Abdulhameed Saif Alhusami
Prof. Abdulhameed Saif Alhusami is a Yemeni writer and critic in Arabic literature. Currently, he works at the King Khaled University, KSA as full professor of modern Arabic literature and criticism. He has been teaching at the College of Humanities, King Khaled University since 2008. He earned his PhD in literature form University of Mosul, Iraq, in 2003. He wrote many books and received several literary awards.

Dr. Mohammed Abdullah Abduldaim Hizabr Alhusami
Mohammed Abdullah Abduldaim Hizabr Alhusami, a Yemeni national, works at Najran University, KSA, as an assistance professor of English literature. He has been teaching at the College of Science & Arts, Sharurah, Najran University since 2012. He earned his PhD in comparative literature form University of Hyderabad, Indi, in 2011. ID ORCI: http://orcid.org/0000-0003-3472-8481

References


The Impact of the Lebanese Civil War on Weaving the Texture of the Narrative of Ghada Al-Samman’s *Beirut Nightmares*

Nedal Al-Mousa
Arab Open University (AOU), Jordan Branch

Abstract
The paper is concerned with examining the impact of the Lebanese civil war on weaving the fabric of the narrative of Ghada al-Samman’s novel *Beirut Nightmares* (1975). The enormous atrocities and people’s great sufferings brought about by the civil war are filtered through the consciousness of a female narrator. The narrator’s self-imposed mission to bear witness to the devastating effect of the civil war on a people and their country is presented in part in diary-like accounts of events. For al-Samman, factual representation of the events of the civil war deemed to be inadequate to portray their tremendous traumatic effect expressed in peoples’ overwhelming sense of dislocation, painful recognition of the superficiality of human ties, and the unmasking of the dark side of human soul. The civil war, I argue, serves as a remarkable fertile ground for invigorating al-Samman’s literary imagination as is well reflected in her employment of a wide range of modes of representation and discourses, including diary-like account of events, fantasy, nightmares, dreams, surrealistic elements, anthropomorphism, and anthropocentrism. That is to the end of portraying the impact of the civil war on the private lives of the individuals in the most effective dramatic manner. This polyphonic strategy, in the terminology of Michail Bachtin, enables al-Samman to rigorously probe the social, political, moral, and psychological effects of the civil war on the micro and the macro levels.

Key words: anthropocentrism, anthropomorphism, fantasy, imagination, multiple discourses, texture

DOI: http://dx.doi.org/10.24093/awejtls/vol4no4.17
Because war puts the greatest pressure on human nature, relationships, and institutions, it also becomes a fertile ground for the literary imagination. Thus, the Trojan War, the Thirty Years War, the Spanish Civil War, the American Civil War, the Mau-Mau War, etc. Each has generated a distinctive body of literature appropriate to its time, place, and socio-historical circumstances. Therefore, Nigerian Civil War literature belongs to a global tradition of war literature. But it displays peculiar thematic and stylistic features that reveal not only the specificity of the Nigerian experience but also the more human aspects of that dark chapter in Nigerian history, which ordinary historical accounts are not equipped to reveal. (Amuta 1988, p. 86)

The Lebanese civil war can be added to the list of civil wars referred to in the epigraph. Affirming the insights set out in the epigraph, the Lebanese civil war which broke out in (1976) and lasted for fifteen years, serves as a remarkable ‘fertile ground’ for energizing Ghada al-Samman’s literary imagination whereby she can produce civil war literature marked with distinctive thematic and stylistic features. Al-Samman’s highly imaginative artistic representation of the Lebanese civil war is well reflected in her employment of diverse modes of expression and multiple discourses, particularly in Beirut Nightmares (1975) (the second volume of a trilogy dealing with Lebanon’s civil war, preceded by Beirut 75 (1995) and followed by Night of the Trillion Beirut (2014)) to portray the devastating impact of the civil war on a people and their country. Beirut Nightmares is a personal account and reflection on the events of Lebanon’s civil war. It consists of a series of nightmares, each of which forms a sort of mini-chapter. It is in part a diary-like account of events in the life of the narrator over a two-week period of time during which she is trapped in her house after street battles and sniper fire have turned her neighborhood into a virtual prison. The narrator’s suffering from an overwhelming sense of dislocation brought about by her traumatic recognition of the superficiality of social ties, the dark side of the human soul, and her disenchantment with previously held social values and priorities figure as pivotal issues throughout Beirut Nightmares. These traumatic consequences are encapsulated in Nightmare (80):

After eight months of civil war, you become conscious of how the frightful chaos around you has taken possession of your inner being, and you feel the need to reorder the world inside you, including your values and your ways of understanding things. Everything looks different in the light of the surprises that have come your way, and the discoveries which, whether they’ve come as painful blows or sources of intense joy, have in either case left you both baffled and astounded (p.80).

To emphasize further this state of affairs, later on in Nightmare (50) she further adds:
You find yourself re-examining everything, and the place it’s occupied in your life: your friends, your work, your place of residence, your heart and your spirit’s ability to gauge which direction you’re heading in as you speed along in your boat of stone over the vast, dispassionate sea. Down is now up, and up is down. Ceilings have become walls, and walls have become roads leading to who knows where. And you? Just exactly who are you anyway? (Al-Samman 1975, pp. 166-167).

For al-Samman, factual representation of the events of the civil war and their impact on the private lives of individuals is deemed to be an inadequate style of writing. Thus she combines the employment of mimetic representation, based on her bearing witness to the events, and the use of a wide range of stylistic and representational devices and discourses, including fantasy, nightmares, dreams, surrealism, anthropomorphism, and anthropocentrism. This narrative strategy employed in the novel chimes with Holger Klein’s contention that it is not uncommon that war in literature serves as a tool to produce a wide variety of modes of “articulation”: “War in itself is a contingent event, a neutral backcloth, and vehicle, capable of articulation in a wide variety of ways.” (qtd.in Cooke 1987, 25). The following extract from Ghada al-Samman’s collection of interviews, *The Tribe Interrogates The Killed Woman*(1981), sheds light on her strategy in weaving the fabric of *Beirut Nightmares*’ narrative:

>_ A distinctive feature of your novels and stories is their fusion of documentation, fantasy, and sometimes open realism, especially in *Beirut Nightmares*. What are the lines which separate or unite these modes of representation in weaving the texture of your work?_

>_ There are art schools that tend to portray one picture of human reality and try to bring it into line with a preconceived context, be it political, ideological, or psychological. All art schools try to enshrine their own modes of representation. In fact, there is no single human reality, each human being has more than one self, and he interacts at all levels in political, metaphysical, psychological, and economic spheres. That is within an intricate network of vast, endless action, reaction, and in-action. Even fantastic reality is not purely fantastic; it is rather part of living reality, dream, nightmare, death, madness, metaphysics, sickness, and isolation. All of these are facets of infinite truth. Thus, for me, the style of novel writing is a means to an end, and content determines form like a river which digs its own course. (Al-Samman 1981,p, 280 ,my translation)_

Al-Samman’s novel *Beirut 75* provides another informative reference to the use of fantasy( the predominant mode of representation in *Beirut Nightmares*) in realistic fiction. In the course of his reflections on the fantastic halo, he bestows on his beloved Hameeda, the fisherman Mustafa in this novel remarks: “Fantasy is not necessarily the opposite of reality. It is simply the other face of reality” (Al-Samman 1995,30). This remark brings to mind Naguib Mahfouz’s reflection on the use of fantasy in his fictional writings:
“The writer may employ fantasy, but he always has an eye to reality. I belong to this type of writer. I may invest my literary works with fantastic dimensions, but this is only to get to the heart of reality” (Faraj 1986, p. 20).

Al-Samman’s views also coincide with Kathryn Hume’s contention that the representation of reality in literature can be considerably enhanced by the interaction of the “mimetic impulse” and the “fantastic impulse” (Hume 1945, xii). In her seminal book, Fantasy and Mimesis (1945), Hume points out other primary role of fantasy that is particularly relevant to our study of the process of fantasy in Beirut Nightmares. Fantasy, Hume argues, can enter a work of art as a direct expression of “authorial vision” and a” medium of commentary” upon reality (Hume 1945, 84). It is mainly in these terms, as the ensuing discussion will reveal, that al-Samman extensively uses fantasy as the central discourse in Beirut Nightmares.

Anthropomorphism is the main strategy used by al-Samman to introduce the fantastic plane in the novel, mainly as a means of expressing her personal vision of the civil war and her commentary on its immoral and inhuman dimensions. I am here referring to anthropomorphism in the sense that it includes regular treatment of animals as having human motivations, emotions, language, consciousness, even morality, as is the case throughout Beirut Nightmares. Fables, children’s literature, and fairy tales provide classic typical examples of casting animals in the above capacities. According to Bennett and Royle (2009), more subtle anthropomorphism can be found in Herman Melville’s Moby Dick, Sylvia Plath’s Ariel poems, Derek Walcott’s “The Bounty,” and Philip Roth’s The Human Stain.

In all of these examples of literary works, anthropomorphism figures as a symbolic tool to attack the conceptions of the human. This is the main principle that underlies al-Samman’s employment of anthropomorphism in Beirut Nightmares. Nightmare (28) in the novel provides a typical example of al-Samman’s peculiar preoccupation with this anthropomorphism of animals, which become identical representatives of the peoples’ harsh existence in a civil war. Here is how this Nightmare draws parallels between the moral plight of human beings and the miserable conditions of animals as they try to “cope with” the impact of the civil war which led to their abandonment by the pet shop owner during the civil war:

In the silence, I could hear the sounds being made by the creatures in the pet shop. They’d begun to get hungry and thirsty and were pining away for the sun. Meanwhile, their hopes were fading, and their patience was wearing thin. I heard some of them beating their heads against the sides of their cages in protest, while others sat quietly, awaiting the unfolding of events to come. Some were praying, while others were dreaming or blaspheming or trying to escape or delivering speeches and sermons… just like people…Exactly like us, the residents of this tame, domesticated neighborhood. (Al-Samman 1997, p.41)
Just as al-Samman’s use of what she in Nightmare (77) describes as the properties of nightmares and dreams (such as “an elevated level of perception” and “a state of heightened alertness”) to the end of producing more effective expression of the horrific atrocities of the civil war, she also uses these properties which, it would seem, enable her to hear and grasp the animals’ human attributes, such as anxiety, anger, and weariness. In Nightmare (16) she writes:

Their voices seemed laden with fear, anxiety, anger and confusion. Or was I just hearing my own inner voice? .... Or do you suppose it was some sort of mysterious sixth sense on my part that was picking up their vibrations? What was it that had created this bond between us? And why were their voices gradually getting louder and louder until I could hear them enveloping the entire neighborhood coming out of every cage, out of every one of these peaceable, mild tempered creatures wounded by terror, weariness and anticipation? (Al-Samman 1997,p.24)

Attributing human qualities to the animals at the pet shop in Beirut Nightmares is further emphasized in al-Samman’s portrayal of their ‘sense of shame’, ‘brokenness and dismay’, and ‘restless fury ’ in Nightmare (51) where she adds:

Meanwhile, all of them without exception were so preoccupied with the trivial biological differences between them that they hadn’t stopped to notice the one vital thing they all shared in common, namely, that every one of them was a slave and a prisoner. The fools! Couldn’t they see the reality of the situation? On the other hand, perhaps they had seen it. In the eyes of every one of these creatures-the red eyes of the rabbits, the brown eyes of the dogs, the green eyes of the cats and the yellow eyes of the birds- I remembered having detected the very same look. Their varied hues notwithstanding, in all of them there was a teary-eyed gaze filled with shame, brokenness and dismay, as well as a touch of restless fury. (Al-Samman1997,p.88)

Al-Samman’s extensive use of anthropomorphism of animals (as the above quotations reveal) is conceived with a view to juxtaposing animals’ human attributes with humans’ inhuman lust for blood shed, thirst for revenge, and horrific involvement in acts of mutilation of human bodies by civil war fighters, mutilation which is apparently meant to support forcefully al-Samman’s well pronounced anti-anthropocentric stance which has a tremendous impact on weaving the texture of Beirut Nightmares. In Nhightmare (19) the narrator experiences the following nightmarish dream of mutilation:

The fountain was bone dry, without a single drop of water in it. But the armed man twisted the youth’s neck until it was up against the fountain’s marble rim, then in a flash his knife came down on the major artery in his neck. The youth gasped, and that was that. But the armed man continued to cut into the youth’s neck even after his body had fallen limp, while blood came pouring out of the fountain, which may have been dry for years. The blood gushed forth, bursting out in copious torrents ... It flooded the streets, then rose higher and
higher until it was lapping at people’s windows and finally came pouring into the rooms of
the houses. It was like some sort of mythical spring that never runs dry. As it rose, it
immersed my knees, then my waist, then my chest, then my neck… As I choked on the
blood, I began to gasp and scream… then finally I woke up.(Al-Samman1997,pp.28-29)

This horrendous nightmarish description of mutilation in the novel is reminiscent of frequent
scenes of brutal mutilation in The Iliad. Having stated that, I should hasten to add that whereas
mutilation in the epic can be viewed as indicative of the enormous audacity of great warriors, in
Beirut Nightmares al-Samman utilizes mutilation to deal a powerful blow to anthropocentrism. This comes, as it has been previously pointed out, within the framework of al-Samman’s conception of her novel as a moral and humanistic critique of that dark chapter of civil war in Lebanon’s history.

Anthropomorphism in Beirut Nightmares includes also the use of affective fallacy as is well exemplified in the activities undertaken by the mannequin which steps out of the shop at Hamrah Street, which is located in one of the most prosperous districts of Beirut, to act as a spy in order to thwart the warriors’ inhuman practices. She even plays the role of a decoy for catching snipers. Ironically, while the sniper experiences ecstasy as a result of killing innocent people, the mannequin is beside herself with delight on account of saving human lives by helping to kill a sniper:

At that moment she felt a kind of joy she’d never known before. She felt that she’d accomplished something, something different from her work in the display window, and it gave her a sense of inner peace. Even when she discovered that she’d caught fire, she didn’t grieve over what had become of her once-spectacular body. Instead, she realized that inside her there was something precious that she’d never been aware of throughout her entire career as a display-window girl. And it was something that couldn’t go up in flames. (Al-Samman1997,p.276)

One hardly needs labour the point that the juxtaposition of surrealistic and realistic situations triggered by the affective fallacy which demonstrates the courage and altruism of the mannequin leads inexorably to satirical anti-anthropocentrism in the context of human and socio-political circumstances of the civil war. According to Evelyne Accad, satire figures as a characteristic feature of al-Samman’s writing style:

Al-Samman is a dynamic person who has founded her own publishing house and seeks to popularize her liberal ideas through a writing style that is by turns emotional, humorous, and even satiric. This is noteworthy because there are relatively few women writers in any culture who have attempted much humor or satire.”(Accad 1993,p.238)
Al-Samman’s keenness to dismantle and to deconstruct anthropocentrism seems to be inspired by a growing body of critical and theoretical work (sometimes referred to as animal studies) concerned with the question of the animal that is based on the assumption, as previously pointed out, that animals exhibit characteristics that are often said to define the human, such as the use of language, altruism, suffering, mourning and so on. These views inform Matthew Calarco’s theory about the emergence of new social movements that are seeking to develop a postliberal, posthumanist approach which advocates the overcoming of anthropocentrism Calarco 2008, 6. In his seminal book Zoographies (2008) Calarco goes so far as to suggest:”simply let the human animal distinction go.” (Calarco 2008,p.149)

It is against this background that we should interpret al-Samman’s characteristic tendency to create a”bond”(24) between human beings and animals as well as her frequent self-identification with animals, birds, and insects Al-Samman 1997,(81,295) . On a particular occasion she writes:

I paced around the house like an animal that’s fallen into a deadly trap. As I moaned and groaned, I could hear my voice mingling with the groans of the creatures in the pet-shop. All of us were together in the same trap. As for the pet shop. All of us were together in the same trap.(Al-Samman 1997,p.119)

Interestingly, towards the end of the novel, the narrator is transformed into a small owl.

Al-Samman’s exposure of the fallacy of anthropocentrism acquires a socio-political dimension in her cutting irony produced by the juxtaposition of the frequent broadcasting of the state’s radio station of national songs celebrating Lebanon as a hymn to might, honor, love and glory and the portrayal of atrocities and inhuman practices of the civil war fighters. Al-Samman dwells at length on highlighting this ironic juxtaposition to the end of accentuating her socio-political critique of the civil war. The juxtaposition is worth quoting at some length:

However, there was no way to avoid listening to our’ honourable’radio station, which was something I hadn’t done for quite a while. At six-thirty I began listening to a song that went something Like this:’ What a beautiful morning! Together with our neighbours, our hearts full of joy, we live a life of ease and bliss. ‘The song left me utterly bewildered. How could this’ honourable’ radio station of ours be playing songs about’ a life of ease and bliss’ when the only’ neighbours’ left to us were misery and wretchedness?

Little did I know what other surprises awaited me. I’d awakened at dawn to the roar of explosives ripping through our paralysed city. But the song I heard next said: ‘With the dawning of the morning light, work’s wheels keep on turning; the fact was that the only things ‘turning’ any more were the cartridge clips inside artillery pieces!
At seven-thirty the strains of ‘Love Story’ wafted over the air, though the only ‘love story’ taking place in Beirut was between daggers and wounds, as it were…

At a quarter to eight some disc jockey had the audacity to play a song which said: ‘Oh my country, oh dance of brooks and streams, oh playground of sparrows, its paths flanked by ears of grain and grapevines of gold… Her highways and byways are paved with stories and tales, her roofs and terraces mirrors…’ then the singer repeated the refrain, which said: ‘Built renown and honour, lifted on high like the winds… ‘It was truly horrifying (Al-Samman 1997, pp.109-110)

The alternation between the tenor of the songs and the official inauthentic narrative produced by the state’s radio station, on the one hand, and the narrator’s horrific description of the atrocities wreaked on the people by fighters in the quotation, on the other hand, gives the lie to the anthropocentric false claim that the world is conceived as human centered, and therefore endlessly available as a source of human comfort, wealth and well-being as the songs tend to affirm.

Just as al-Samman places her own conceptions of anthropocentrism within the political and historical context of the civil war as part of her socio-political and moral critique of the war, so she uses surrealist representation of death to maintain her attack against anthropocentrism, questioning and rethinking its basic conceptions. In the changed world of the civil war death, we are told, figures as a character who plays the role of a storyteller, he even has a book of fairy tales for children. All of his stories which carry the title of “Invoice” describe atrocities and horrific tragedies of the civil war. One of the most grotesque and absurd invoices describes how a taxi driver who had managed to save the lives of his seven passengers by diligently passing through several security checkpoints eventually he kills them in cold blood. Another ironic invoice describes how several shepherds have been murdered on the first day of Eid Aladha, thus replacing, as it were, their sheep as sacrificial lambs on the occasion of Eid Aladha (the Muslims’ sacred Festival of Sacrifice). Al-Samman’s presentation of civil war as an image of a grotesque and nightmarish apocalypse of a changed world culminates in her description of society that has come to be dominated by a veritable death cult to the extent of using the word death in naming things, such as “Death River”, “Death Bridge”, and “Death Street” (Al-Samman, 1975, p.195). Active civil war fighters go so far as to found an ‘organization’ called “Long Live Death” (196). The death of Maron (a Christian shopkeeper) three times referred to in Nightmare (110) provides further example of society’s infatuation with the act of killing in the bizarre grotesque world of the civil war:

The first checkpoint he came to was manned by a fellow named Husnayn, who, when he heard Maron’s name killed him on the spot. After he’d died, Maron got up again and continued on his way home. At the second checkpoint he was stopped by a man named
Joseph. When Joseph discovered that Maron hadn’t joined Joseph’s team, he killed him twice over. (Al-Samman 1997, p.250)

Obviously, Maron falls victim of his religious and sectarian affiliations, affiliations which play a crucial role in fueling and prolonging the duration of the civil war. Here is how al-Samman, employing her artistic power of imagination, highlights very common acts of killing in the name of identity:

One of the bodies shouted: ‘I’m the nephew of the Sunni Muslim minister. If you don’t let me in, my uncle will relieve you of your job!’

Another cried out: ‘And I’m the nephew of the Christian Maronite minister. If you don’t let me in, you’ll be violating the principle of equal representation among the sects and of allowing corpses to be seated along sectarian lines! Besides that, my uncle will have your head!’

‘I’m a Shi’ite!’ cried another.

‘I’m a Druze,’ shouted still another, ‘and my reincarnated spirit will make certain that none of your offspring survive!’

‘I’m an Orthodox Christian!’ shouted out another.

Then a fourth chimed in, saying: ‘I’m a jew from Wadi Jumayyal – a member of a “persecuted minority”. And I’ll zap you with a guilt complex if you don’t let me in. by the way, I also want a flat next door to the synagogue!’ (Al-Samman 1997, 200)

Killing in the name of identity in a fictional context in the novel resonates with Amin Maaluf’s factual documentation of what he refers to as killer identities (associated with the Lebanese civil war) in his book of that name. In an interview with Maaluf conducted by “Middle East Online” he, in response to a question about his concept of killer identities, points out:

What happened in Lebanon is an example of the message inherent in the book “Killer Identities”. Identities become a “killer” element when your affiliation turns into a weapon that you brandish towards other. As I told you, I once lived in a period where people had various identities. Nevertheless, those identities did not prevent them from living together and coexisting within the same districts, cities and universities. Such identities did not keep them from being friends and from discussing matters with honesty and affection. Of course, this is not always the case with identities; there are affiliations that can lead to killings. We saw that in the Lebanese Civil War, in former Yugoslavia, and in Rwanda among many other places around the world. I believe we live in the age of ‘killer identities’; an age where allegiances transform into weapons
brandished by some towards others. Unfortunately, this might the prevailing characteristic over the coming decades.(qtd in Al-Zaidi 2019, p.45)

Incomprehensible and grotesque acts of killing and death in Beirut Nightmares look backward to surrealistic presentation of death in al-Samman’s second volume of the trilogy Beirut 75 in which al-Samman presents prophetic predications of the civil war atrocities before it broke out in 1976. The novel concludes with a series of nightmares which found their way as the main mode of representation in Beirut Nightmares. In one of the nightmares in Beirut 75 we encounter this surrealistic description: “In the shop, the sales attendant brought me a collection of several human heads that were still dripping with blood and said to me.” Pick out the hair that you like the most! One head costs fifty Lebanese pounds” (Al-Samman 1995,107).

Al-Samman’s extensive use of surrealism throughout Beirut Nightmares as a means of highlighting the incomprehensible aspects of the civil war is sustained till the very end of the novel. Here al-Samman uses surrealism to portray her overwhelming sense of disorientation as a victim of the civil war. Al-Samman, during the two weeks of imprisonment in her apartment, has kept waiting for the arrival of a tank to transport her to safety. Eventually the tank came, but in the surrealistic world of the novel the tank is transformed into a kind of stone boat. The narrator tries to navigate to safety by this grotesque stone boat which is of course immobile; even the compass the narrator is using to find her way to safety does not point to the normal four directions (north, south, east and west), instead it points only to a fifth direction” into the depths” of the abyss which engulfs the whole country and its people.

About the Author:
Professor Nedal Al – Mousa holds a PhD in English and comparative literature from Essex University (1984), and an MA in comparative literature from the American University in Cairo (1977). His research areas include comparative literature, cultural studies translation and literary criticism. He served as the Dean of the Faculty of Arts at the Hashemite University between 2005 and 2008. At present he teaches at the Arab Open University (AOU) Jordan Branch. He played an active role in launching the MA programme in English literature at AOU. He served as an Assistant Director at the AOU Jordan Branch between 2010 and 2012. At AOU he has developed interest in conducting institutional research.

References
The Impact of the Lebanese Civil War on Weaving the Texture


