# Contents

<table>
<thead>
<tr>
<th>Article Titles &amp; authors</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Contents</strong></td>
<td>1</td>
</tr>
<tr>
<td>“A National Literature of Irrationalism”: Horror and the Weird as Foundations for an American Literature Survey Course  Ali Chetwynd</td>
<td>2-25</td>
</tr>
<tr>
<td>The Remains of Empires in Kazuo Ishiguro’s The Remains of The Day  Dawla Saeed Alamri</td>
<td>26-42</td>
</tr>
<tr>
<td>On How Certain Films and Songs Contain Otherness  Chadi Chahdi &amp; Jamal Akabli</td>
<td>43-53</td>
</tr>
<tr>
<td>A Study of Pre-editing Methods at the Lexical Level in the Process of Machine Translation  Fan Feifei, Chen Rong &amp; Wang Xiao</td>
<td>54-69</td>
</tr>
<tr>
<td>A Study of the Poetry of the Pre-Islamic Poet al-Hutaya’ with a Particular Reference to His poem,‘Watawi thalathe’ Sabbar S. Sultan</td>
<td>70-83</td>
</tr>
<tr>
<td>Royall Tyler’s The Contrast: The cultural foundations and the Contradictions of his Campaign for Freedom Explained  Mounya Zouane &amp; Sabrina Zerar</td>
<td>84-101</td>
</tr>
<tr>
<td>Feminism as Depicted in Mahfouz’s Palace Walk, Gordimer’s None to Accompany Me, and Coetzee’s Disgrace  Nouf Fahad M Alashjaai</td>
<td>102-110</td>
</tr>
<tr>
<td>Doris Lessing’s Our Friend Judith as a Projection of Liberal Feminism  Jwan Adil Mohammed</td>
<td>111-119</td>
</tr>
<tr>
<td>Hermia’s Loss of Paradise in Midsummer Night’s Dream: Seeing the Other  Samer Ziyad Alsharadgeh</td>
<td>120-126</td>
</tr>
<tr>
<td>The Ideal and the Real in Cervantes’s Don Quixote: A Hegelian Dialectic Approach  Bechir Saoudi, Renad Hammad Al-Hammad⁶, Bdoor Ibrahim Al-Rafiah⁶,Alhanouf Saud Al-Tamimi⁶, Atheer Hamdan Al-Guraini⁶, Arwa Khaled Al-Shuraymi⁶, Atheer Fahad Al-Eid⁶</td>
<td>144-164</td>
</tr>
<tr>
<td>Training Needs Analysis of Professional Translators Working in Translation Agencies in Riyadh, Saudi Arabia  Mubarak Alkhatnai</td>
<td>165-175</td>
</tr>
<tr>
<td>A Marxist Reading of Lorraine Hansberry’s a Raisin in the Sun (1959)  Ohood Alaqeel</td>
<td>176-188</td>
</tr>
<tr>
<td>Dystopian and Utopian Parallels in F. Scott Fitzgerald’s The Great Gatsby  Ishraq Bassam AL-Omoush</td>
<td>189-195</td>
</tr>
<tr>
<td>Algerian Children’s Literature: From the Labyrinth of Colonialism to the Cornucopia of Postcolonialism  Amina AISSA ASSIA</td>
<td>196-208</td>
</tr>
<tr>
<td>Issues in the Utilization of Transposition: A Case Study of The 100: A Ranking of the Most Influential Persons in History  Adel Awadh A Alharthi</td>
<td>209-232</td>
</tr>
<tr>
<td>The American Granddaughter  Inaam Kachachi</td>
<td>233-236</td>
</tr>
</tbody>
</table>
“A National Literature of Irrationalism”: Horror and the Weird as Foundations for an American Literature Survey Course

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Abstract
While recent pedagogical scholarship has examined how to teach horror and “weird fiction” in the American Literature classroom, there has been no study of the possibility of organizing an entire American Literature survey course around such texts. I elaborate on my own experience teaching such a survey course, which used texts in the American “weird” tradition to examine the whole US literary tradition in terms of the nation’s originary conflict between the forces of reason and unreason. I pay particular attention to the first two weeks of the course, in which we set up this framework through readings of Langston Hughes, The Declaration of Independence, Jonathan Edwards, Michael Wigglesworth, and Phillis Wheatley. I discuss pedagogical considerations underlying the course design, and ways that readers might adapt the course’s principles beyond its immediate context.

Keywords: American literature, horror, Jonathan Edwards, Langston Hughes, Michael Wigglesworth, pedagogy, Phillis Wheatley, survey course, unreason, weird,

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Introduction
A recent special issue of the journal *Teaching American Literature* focused on “Teaching Horror in the American Literature Classroom.” The essays they collected on “ways to integrate supernatural and Weird fiction… into [American Literature] syllabi” testify to the variety of individual texts in the US literary tradition whose weird or horrific elements bear classroom study (Bostian & Brawley, 2020, p.2). But none of the assembled essays focus on how to construct whole “syllabi” on America’s literature of the “weird,” the “supernatural,” the “horrifying.” In this paper, I discuss how a single-semester American Literature survey course (which I have taught to Iraqi students) composed only of reality-destabilizing weird-horror texts can nonetheless provide a comprehensive introduction to the US literary tradition.

My course’s unifying titular thesis is that US literature constitutes “A National Literature of Irrationalism.” From Herman Melville to Toni Morrison, via DH Lawrence or Leslie Fiedler, authors and critics have found US literature—despite coming from a nation consciously founded on more “rational” principles than any other—defined by eruptions of that nation’s repressed irrationalities. Through texts that each deliberately foreground their weirdness while being self-conscious about their Americanness, we trace how the specific forms of US literary weirdness evolve in close, constant, and often deliberate relation to wider cultural understandings of America and Americanness.

In what follows, I’ll examine the underlying pedagogical principles of this thesis-driven approach to the survey course, will examine in depth how our first two weeks create the horror-weird framework that students can develop within and beyond throughout the semester, and will explain how we mitigate potential issues arising from the course’s tight focus and from our unusual institutional context.

Conditions, Principles, and Focus.
I teach at The American University of Iraq, Sulaimani, where our English department covers three required core classes (Argument; Critical Reading and Writing; and Research), and offers majors in English Literature, Journalism, and Translation, with minors in all three, plus hosting an interdisciplinary minor in Gender Studies. Our one dedicated “American Literature” course is—though primarily for majors and minors—available to any student at the university (having only a core-class prerequisite). American Literature’s students thus range from graduating English majors to lab scientists who have never read literature outside our core requirements.

The course thus can’t take for granted either literary training or background knowledge of US culture. The course’s official learning outcomes regarding Americanness are:

- to “Gain appreciation for the ways in which literature and the arts illuminate and interrogate American experience,”
- to “Become familiar with key authors and texts that shape the field of American literature”
- to “Demonstrate knowledge of American literary history and its various periodic divisions.”
In terms of Bloom’s taxonomy, “appreciation” and “knowledge” are comparatively low-level cognitive skills: the course’s higher-order outcomes relate to more general literary matters. But as one of the higher-order goals of any national-literature survey course is to evaluate the synthetic principles by which texts cohere into a tradition, the course provides opportunities for students themselves to “illuminate and interrogate American experience” through attention to what has “shape[d] the field of American Literature.”

These basic conditions and requirements entailed two fundamental decisions about the course’s construction: one, how to deal with students’ lack of US cultural background in a course whose focus is primarily literary, and two, how far the course’s construction should pre-frame the national tradition: whether it should be thesis-organized, themed, or themeless.

Various scholars have discussed teaching US literature to non-native speaking students—for example, religious Israeli students, students living under US sanctions in contemporary Iran, or the generation of Romanians whose parents lived through the end of communist rule—who “knowledge of American history is negligible, and their impression of the American ethos comes exclusively from popular culture. Therefore, approaching a survey course in American literature requires much groundwork and preparation…” (Major, 2017, p.1). The standard solution is to devote “much” reading and class time to that “groundwork and preparation,” with historical and sociological material prioritised as preconditions for literary study. Laura Major emphasizes the need for “background and elaboration before any literary text can be approached” (2017, p.2), which, as Roshanak Akrami notes, “leaves little time for discussing and appreciating the actual literary works” (2018, p.83). Given our course’s predominantly general-literature-skill learning-outcomes and the “little time” of its one-semester survey, I chose to completely prioritize literary readings, willing to skimp on comprehensiveness and even accuracy of background knowledge as long as students could maintain a sense of chronological development from reading to reading. The American culture would have to be legible through the literature rather than conveyed as a separate ongoing foundation, with the relationship between literary texts providing the referential scaffold for a workable sense of American context. This decision itself determined my choice to select readings according to their contribution to a thesis.

While the question of how tightly to theme a course has been widely studied in fields as diverse as history and language acquisition, there is little theoretical or practical research on how this affects learning in literature classes, let alone survey-courses specifically. An unthemed national-literature survey where texts are selected only for instructor interest, independent quality, or consensus significance allows for maximum focus on each text’s internal qualities, but leaves loose the tradition’s principles of coherence. A themed course in which texts are selected by topic or genre gains in coherence, but may lose representativeness (excluding nationally significant texts that don’t focus on the theme). And a thesis-driven course, where texts are selected to develop a particular contention about the surveyed tradition, is per se coherent but must be even more partial and unrepresentative in excluding texts that don’t develop that overarching thesis.

I judged that the longer a survey’s allotted curriculum time (for example, the common US division of American Literature into two 16-week semesters) and the more background students
have in American history and culture, the more appropriate an unthemed approach becomes: enough texts will be covered for points of convergence to emerge organically, and students’ cultural familiarity should allow them to independently determine what’s American about these commonalities. In my contrasting situation, with one 14-week semester for students with no systematic background in US culture or history, the in-built unity of the thesis-driven approach seemed best able to convey the coherence of a whole, specifically American literary tradition, through the literature itself, without giving over class time to non-literary texts and materials.

I needed, then, a course-thesis that could be conveyed through literary texts alone, that could organize a selection of texts that evolved chronologically as a coherent literary tradition, that did so in relation to a wider vision of American culture, and whose account of US culture could be conveyed—from zero—quickly enough for students to work independently within its terms before week four brought their first major assignment.

The course-organizing thesis of “A National Literature of Irrationalism” was that US literature is a crucible for one of US culture’s organizing perplexities: a nation officially founded on more explicitly rational principles than any other before or since, but correspondingly haunted by eruptions of irrationalism. Literature’s basic medium of language is particularly apposite for examining this tension, since it is has both rational structures of syntax and semantics, and intrinsic a-rational elements—from sound-structure to connotations, ambiguity to cross-lingual echoes, distorted etymologies to dead cliches—that pull against their stable ordering. American literature exploits these aspects of its basic material to reflect on and contribute to a national cultural tradition in which this duality of rationalism and unreason plays out in evolving interaction, more weirdly and horrifically the more that either pole is strained for.

As the editors of American Gothic: New Interventions in a National Narrative (1998) note, the US literary tradition finds horror in one pole of every dualism the culture defines itself through. It is thus “fundamentally ironic—an ‘essentially gothic’ culture produced by a civilization driven ‘to be done with ghosts and shadows’” (Martin & Savoy (Eds.), 1998, p.viii). Crucially for keeping my survey-course un repetitive, the editors stress the “multivalent” (Martin & Savoy (Eds.), 1998, p.vii) manifestations of this irony, weirdness, horror, which not only makes itself felt in repeated plots and images, but is more fundamentally and variously “realized in a syntax, a grammar, a tropic field” (Savoy, 1998, p.4; my italics). Our course followed the national literature’s non-teleological evolution through more than 300 years of that “tropic field.”

This meant drawing from the pool of texts that each at once A) explicitly address America or Americanness, B) engage with the thematics of the irrational, and C) draw on the tropes or affects of the uncanny, the weird, the gothic, the haunting, or the straightforwardly horrific. Finally, D) each new text had to distinctively develop this three-element “tropic field” beyond its permutations in the preceding readings. This hardly limits the range of available texts, since as a rule, the more a US literary text evolves the weirdness-field, the more it is likely to be self-conscious about its Americanness, and vice versa. A survey that leans entirely on the weird or horrific can thus simultaneously be an entirely representative course on American Literature’s Americanness.
This thetic approach gave the course coherence without requiring students to accept the thesis. Otherwise I could simply have pointed them to some secondary reading: the claim that America has a privileged relation to unreason, like American Literature’s to the weird, is hardly new, nor only accessible through literature. Susan Jacoby’s American Unreason (2009) surveys the cultural history. For the literature, DH Lawrence saw the US culture’s “frenzy for getting away from control of any sort” leading to a defining “pitch of extreme consciousness” in its literature (Lawrence, 1923, pp.15, 12). Lawrence took Poe as the most representative of US authors in his emphasis on the permanent threat of horrific eruption: “All this underground vault business in Poe only symbolises that which takes place beneath the consciousness. On top, all is fair-spoken. Beneath, there is the awful murderous extremity of burying alive” (Lawrence, 1923, p.78). This sense of bifurcation, with a strenuously constructed surface repressing the more fundamental horrors below, also animates Leslie Fiedler’s (1960) identification of something pathological in US literature’s dealings with “Love and Death,” defining the nation’s entire literary tradition in terms of oscillating attraction to and repulsion from the horrors of life’s most irrational inevitabilities.

Perhaps the ur-text for these visions of American literature haunted by the imminent return of its repressed others is Herman Melville’s (1850) famous argument that “Shakespeares are now being born on the banks of the Ohio,” wherein “American genius needs [no] patronage in order to expand. For that explosive sort of stuff will expand though screwed up in a vice” (Melville, 1850, pp.240-1, 242). He finds a paradigm in Hawthorne: ostensibly “a pleasant writer with a pleasant style [...] A man who means no meanings,” but having in common with Shakespeare “this great power of blackness in him,” which lets both “insinuate[] the things which we feel to be so terrifically true that it were all but madness for any good man, in his own proper character, to utter, or even hint of them” (Melville, 1850, pp.237, 238, 239). Here is the genesis for everything in Lawrence or Fiedler. The contrast of the dark side’s “explosive” “power” with a deceivingly “pleasant” surface: of a socially “proper” “good man” with darker, “true[r]” but un”utter”able “things” within him; the blurring of the line between rational and irrational in “meanings” identified with “madness,” which can emerge only by “insinuat[ion]” and “hints”; and that stress on “blackness” as at once a metaphysical horror-principle and the very concrete, visible social and political problematic of race, which could—as Toni Morrison analysed 150 years later—only be recognized in America’s early literary tradition by implicit insinuations: a “linguistic struggle” to create legible though coded “responses to a dark, abiding, signing Africanist presence” (Morrison, 1992, p.5).

American Literature, then, has long defined itself and been defined in terms of a weirdly indirect struggle with irrationality that requires little prompting to “expand” into a “frenzy” of aversive horror. Here is the set of readings I put together to take students through its tropic horror-field.
These texts have in common a generally uncanny mode, a self-consciousness about their own Americanness, a self-consciousness about their proximity to genres of gothic or horror, and a concern with the interaction between the rational and the irrational. Why, the course asks, should the specific linguistic forms of US literary weirdness constantly evolve in close and often deliberate relation to the broader cultural understanding of America and Americanness?

I’ll discuss later how I mitigate some of the limitations of a thesis-driven course that lacks non-literary contextual readings after the first week, as well as ways in which readers unbound by my specific Iraq/Kurdistan context might adapt some of the course’s principles. The bulk of what follows, though, I’ll dedicate to explaining how the first two weeks establish the basic premises of the class and pave the way for our subsequent semester-long engagement with American weirdness.
The First Two Weeks: Reason, Tyranny, and Insinuation in Irreal Early America

One of the most fundamental insights in *Make It Stick: The Science of Successful Learning* (Brown et al, 2014) is that students learn more and more permanently if skills taught early in a program of learning are repeated with modulation and development, and with greater student freedom to adapt and extrapolate, throughout the rest of that program. As such, I aimed to get the basic “tropic field” of “A National Literature of Irrationalism” fully established within the first two weeks, so that students could subsequently take more control of our discussions, using, adapting, challenging, and developing the framework themselves for each new reading.

Beginning with an in-class reading of Langston Hughes’ “Let America Be America Again” (1936), our first two weeks addressed five texts out of chronological sequence—1936, 1776, 1741, 1662, 1773—to cover the pre-1800 part of our survey and establish the course’s thesis-vision—an America pulled between “murderous extremit[ies]” of reason and unreason, and a literature whose “linguistic struggle” to “insinuate” what’s going on leads to strange and uncanny forms—before we reverted to chronology from week 3 onward. There’s an implicit thesis in this organization, of course: that US literature post-1800 evolves ideas, tropes, complexes that have been diagnosable from its beginnings. And so our first week, before we get to the horror, sets Hughes alongside the Declaration of Independence to establish a cross-century perspective on the ways in which “America” and its literature have developed inseparably (disappointingly, suggests Hughes) from its founding principles.

Day one’s main focus is on students’ preconceptions about America. After briefly finding out what American literature students have previously read, I ask for five words or concepts that they associate with “America.” I then let students in pairs discuss and report points of connection between the presented terms, so as to start thinking of “America” as a field of related ideas and discourses. We then, with weirdness in mind, dwell on the connections students establish between terms that might seem contradictory or incompatible.

Most recently, the terms mentioned more than three times were “revolution,” “freedom,” “opportunity,” “law,” “imperialism,” “individualism,” “Trump,” “slavery,” “money,” “American dream,” “capitalism,” “democracy,” “big landscape,” and “violence.” Without too much prompting, students began our semester with illuminating considerations of how the scale of the US landscape raises problems for representative democracy, of how US wealth depends on its global adventurism as well as its huge natural resources or political organization, of the interdependence of a revolution for some and slavery for others, of how the social structures of the money system depend on an individualist view of persons, of how violence threatens freedom while being one of the things we might be free to enact, and so on. Before we get to Hughes, most students have thus touched on the relationship between the “American dream” and some forms of repression or violence.

At this point we turn to reading Hughes’ poem out loud uninterrupted, a student per stanza, with the directive only to note wherever our previously discussed terms arise, and to start considering how Hughes’ compositional choices put those terms into the kinds of complex relationships that students themselves have just generated. “Let America Be America Again” is
simultaneously a lament for America’s failed promises, and a loosely addressed call to “let it be the dream it used to be” (Hughes, 1936, line 2). Our preceding concept-work on Hughes’ keywords “freedom,” “justice,” and “dream” helps students pick out his basic argument and register, and as the class ends they’re ready to read The Declaration of Independence in light of Hughes’ basic critique. However, before we get to the Declaration, day two begins with finer attention to Hughes’s language and compositional complexities, which offer our first forays into the semester’s weirdery.

“Let it be the dream it used to be,” for example, flips the usual relation of present to dream: dream here is not the concrete present’s unacted future but a lost past that could retake the present. And if “opportunity” is the dream and dream is the only place where “opportunity is real” (Hughes, 1936, line 13), then dream becomes reality, and the concrete undreaming present—the “today” in which “the dream [is] almost dead” (Hughes, 1936, line 51)—insists that Hughes’ readers live in a kind of unreality. As we’ll see, this idea has a long American lineage, and Hughes develops its vision of intersecting realities in a break that asks “who are you that mumbles in the dark? / and who are you that draws your veil across the stars?” (Hughes, 1936, lines 17-8; original italics). This itself provides another sphere for destabilization, as the poem’s answering speaker lays claim to being at once “the one who dreamt our basic dream” and to embodying a whole list of marginalized US figures, culminating in the claim “I am the people” (Hughes, 1936, lines 39, 34) This “one” dream-generating multi-subjective “I,” uncanny enough in itself, has an ambiguous relation to the “you” of the star-veiling question, so that it is not only multiple in terms of identity, but also of grammatical location between subject and object (complicating the boundaries of “our”), and in terms of location (concrete America, or the realm of the veil). Hughes’ easily rhythmic but not strictly metrical prosody, intensified with sporadic movement between mid-line rhymes, repetitions, missing rhymes, half-rhymes, is similarly shifty in implication. As students often point out, it could bear two directly opposed allegorical implications, either as the yet-imperfect form approaching a final crystalline dream-order, or as a deliberate refusal to be bounded within the restrictive social forces that threaten the dream. Hughes keeps the poem suspended between the two, weirder in both its poetics and its ontology than we might have suspected from day one’s initial message-focused reading. It’s with this double-valence in mind that we reach the Declaration of Independence (Jefferson et al, 1776, n.p.).

Having heard already from Hughes of its dubious promises, students can immediately bring the Declaration under the sign of literature and read for its moments of weirdness. Hughes makes easily legible the Declaration’s organizing exclusions: women or “merciless Indian Savages” (Jefferson et al, 1776, n.p.), for example, are not the “men” who “are created equal” in “civilization” and among whom “Governments are instituted.” And there are three distinct versions of “justice,” ranging from practical legal structures, to a transnational human principle—the “native justice and magnamity” of “Brittish brethren” (Jefferson et al, 1776, n.p.)—and finally a characterization of the declarers’ own project, since their interlocutors have “been deaf to the voice of justice and consanguinity.” Here we get our first polarization of reason and unreason. Appeals to “men’s” “natural” capacity for self-governance and mutual organization on the basis of “consent” frame the justice of US independence in terms of right reason (Jefferson et al, 1776, n.p.), contrasting Britain’s tyrannical unreason. Once students have identified this I supplement
our material with two key US quotations: first, Thomas Paine’s earlier attempt to frame both independence and his way of promoting it as naturally reasonable and intelligible:

I offer nothing more than simple facts, plain arguments, and common sense, and have no other preliminaries to settle with the reader than that he will divest himself of prejudice and prepossession… It is repugnant to reason, to the universal order of things, to all examples from former ages, to suppose, that this continent can longer remain subject to any external power. (Paine, 1776, n.p.)

And then Alexander Hamilton’s later claim that

It seems to have been reserved to the people of this country, by their conduct and example, to decide the important question, whether societies of men are really capable or not of establishing good government from reflection and choice, or whether they are forever destined to depend for their political constitutions on accident and force. (Hamilton, 1787, n.p.)

Their nation of “reason,” committed to individual and mutual “reflection and choice,” is defined in opposition to figures of subrationality like “accident” and “prejudice.” But as we’ve seen Hughes claiming to “say it plain” then “expand” into metaphysics and ambiguity, so the “plain arguments” of Paine, Hamilton, and the Declarers cannot banish irrationality by “simple” say-so.

With Hughes’ ambiguities in mind, I ask students to identify the figures of irrationality against which these texts define justice and reason: they easily identify royal England, whose irrationality is so central that claims to the writers’ own reason emerge mainly by implicit contrast. The crown operates not on grounds of universal reason or consent, but by unconstrained “will alone” (Jefferson et al, 1776, n.p.), an “external power” whose “force” has no more rational ground than the “accident” of mere whim. This is “Tyranny” and “absolute Despotism,” framing reason-issues in terms of political organization (Jefferson et al, 1776, n.p.). But recall Melville’s image of expansive “genius” “screwed up in a vice”: unreason can’t be safely constrained within the crown. Unreason is not simple human “prejudice,” but a supra-human and unavoidable “force” like “accident,” so that wherever the Declaration strains “to be done with” its “explosive stuff,” it persists and “expand’s” in that Lawrence/Gothic vision of perturbations intrinsic to the efforts at constraint. The “civilized” can’t simply expel the “barbarous,” but has its own “convulsions within,” like “excited domestic insurrections” (Jefferson et al, 1776, n.p.). The then-standard medical connotations and pathological implications of “excite” emphasize the Declaration’s own affective susceptibilities—like Paine’s foregrounding “repugnance” even as he tries to banish “prepossession”—undermining its claims to rest only on “simple facts.” As with multifarious Hughes, then, all is not so “plain” here; we read the Declaration after him precisely to see how much of his vision’s strangeness is legible in the original text it riffs on. The Declaration’s final appeal to a “firm reliance on the protection of divine Providence” (Jefferson et al, 1776, n.p.), meanwhile, points us on to “Sinners in the Hands of an Angry God” (Edwards, 1741): this is not the only echo that we’ll find horribly reconfigured there.
The first week’s reading has hinted at the semester’s horror to come only by weird implication and active teacherly anticipation. But Jonathan Edwards’ sermon is an ur-text of American horror, and week two reveals how much of Hughes’ or the Declaration’s language actually comes straight from its store. “Sinners” is a literary text insofar as it aims less to make an argument than to construct a “dread”: to quote its mid-point citation of Luke’s gospel: “I will forewarn you whom ye shall fear, fear him, which after he hath killed, hath Power to cast into Hell; yea, I say unto you, fear him” (Edwards, 1741, p.17). Fear, fear, fear: Edwards is explicit about his goals, and self-conscious about his methods.

I begin by asking students to read Edwards’ “murderous extremity” in light of the Declaration’s concluding “reliance on the protection of divine Providence.” Edwards’ central insistence is that none can “rely” even infirmly on Providence’s protection: God is capricious, man is loathsome, and whim alone, not care or protectiveness, defers divine punishment. Edwards’ God, as students quickly identify, is thus an extreme version of the Tyrant the Declaration had railed against, legitimized by “force” and governing by a “will alone” so “external” to men that they have no capacity to understand it, agency to resist it, or right to protest it. The difference is that God’s tyranny is warranted because “justice” has no relation to “consent” or to “natural” inalienable human rights, but is defined purely by conformity to the momentary disposition of God’s “will.” Tyranny and Justice were not only terms of the reasoned quest for US Independence, then, but also of earlier America’s organizing forms of religious and social paranoia.

Indeed, so direct are Edwards’ inversions of the Declaration, and riffs on its registers, that students often have to be reminded it was he who came 35 years earlier. God figures as royalty: men by mere existence “have offended Him infinitely more than a stubborn Rebel did his Prince” (Edwards, 1741, p.15). The Declaration’s royalty-aversion and lament of power based in “will alone” come together as God out-threatens “absolute Monarchs, who have the Possessions and Lives of their Subjects wholly in their Power, to be disposed of at their meer Will” (Edwards, 1741, p.16). And while “[t]he World would spue you out, were it not for the sovereign Hand of him who hath subjected it,” this sovereignty is not like the human version attended with corresponding duties: God handles us “without any Promise or Obligation at all” (Edwards, 1741, p.14), which challenges both the Declaration’s notion that a ruler’s failures of duty to subjects warrant revolution, and Hughes’ idea of America as an unfulfilled promise that we might ask some power to “let” be fulfilled again. Edwards further pre-empts on justice: the one happy note for his damned is that “you shall not suffer beyond what strict Justice requires” (Edwards, 1741, p.18). When students compare this to the Declaration’s three different rational warrants of “justice,” they can see that when justice is defined “strictly as conformity with God’s immediate “mere will,”” its seemingly rational “requirement” is unconstrained by reason’s external strictures. Mid-1700s America thus shows itself operating within two conceptions of Tyranny: a political imperative to resist tyranny in the name of human justice, and a religious imperative to accept total subjection as justice. How this contradiction felt to live under might explain the ever-present dread and horror in the sermon’s weird conception of “subject.”

Students have already seen Edwards’s God figured as a political tyrant with subjects, “subject[ing]” “the World”’s unruliness by force. But further uses of “subject” suggest that the
final significance of the power-relation between God and Man is not so much in its practical dynamics as in the kind of subjectivity, of horror, of “fear...fear...fear” that it cultivates. Both senses of subject are present, for example, in “[t]o what a dreadful, inconceivable, inexpressible Depth of Misery must the poor Creature be sunk who shall be the Subject of” eternal damnation (Edwards, 1741, p.18). While this emphasizes the sufferer’s lowly nature as a “creature,” what they are “subject of” here is not the creator, but the experience the creator has consigned them to. Toward the end of the sermon, as Edwards brings his argument from the metaphysical to the social world, “[t]here is Reason to think that there are many in this Congregation now hearing this Discourse that will actually be the Subjects of this very misery to all Eternity” (Edwards, 1741, p.22). Echoing “reason” and prefiguring Hughes’ uncanny temporal blurring, Edwards here completes the shift to a focus on phenomenological subjectivity, as his hearers are first-person “subjects of”—not passive objects of—the suffering they may be subjected to. Thus he creates a sermon-listening “now” that is already weirdly saturated with “all” eternal punishment. As the “subject of” his “discourse” is the misery his hearers will become “subjects of,” so he aims to make them the kinds of subjects whose subjectivity is defined by fully appreciating eternal misery’s eternal imminence. With these linguistic techniques, he can subject his audience to experience and understanding that approach the “inconceivable.”

Edwards’ intersections with the Declaration of Independence help establish his horrifying vision’s distinctive Americaniness, which we further explore through a passage from the “Author’s Defence” of Cotton Mather’s earlier landmark of American weirdness, Wonders of the Invisible World (1693). Mather, defending his role in the Salem Witch Trials, enumerates, to help “countermine the whole PLOT of the Devil, against New-England” (Mather, 1693, p.iv), the supernatural threats that lurk invisibly all around that region. On his account, America, being the only place on earth approaching truly holy community, has become the Devil’s main target, clarifying the particularly American stakes of Edwards metaphysical and social paranoia.

How, I thus ask students, does the distinctive subjectivity we’ve identified as Edwards’ project correspond to the ontological structures of the universe his sermon conjures? Mather renders conspicuous Edwards’ metaphysics of parallel worlds, and the insistence—familiar from Hughes—that the world we live in day to day is in some final sense less real, and less substantial, than its supernatural counterpart. Yet while for Mather America’s invisible counterpart world could, with good faith, be banished, Edwards’ America is always itself liable to—“Subject” to—immediate evaporation. Even religion itself—rituals or good deeds—reduces to this ephemerality: such observances too are “Things,” and no enlightened person can trust in things, “now they see that those Things that they depend on for Peace and Safety, were nothing but thin Air and empty Shadows” (Edwards, 1741, p.15).
Thus Edwards adds land, nation, objects, deeds to the Declaration’s divine “protection” as immaterial delusions that we cannot “rely on” in the face of capricious yet justified providence. He similarly undermines trust in language. Where the Declaration conceives itself as an effectual Austinian speech act, where Hughes’ “Let” is a serious plea, and where Mather aspired to write the Invisible legibly enough to purge it, Edwards insists that the more “real” something is—for his sermon’s purposes, hell, and God, and little else—the less it can be articulated. His subjectivity is constituted by conscious proximity to an “inconceivable, inexpressible Depth of Misery”: hell’s eternity upon contemplation, let alone experience, “will swallow up all your Thoughts and amaze your Soul, and you will absolutely despair... All that we can possibly say about it gives but a very feeble faint Representation of it; ‘tis inexpressible and inconceivable” (Edwards, 1741, p.21). The etymology of “amaze” conveys the paralyzing cognitive powerlessness, while the repeated pair of “inconceivable and inexpressible” conveys what would become a fundamental predicament of the gothic and its US inheritors: being stranded within that Melvillean experience that is “madness...to utter,” and that without communicating to others you cannot fully comprehend even to yourself. As we’ve seen above, Edwards’ insistence on the limits of “Discourse” is part of how his own discourse impels his readers to conceive the inconceivable. Thus his language throughout collapses poles toward paradox. US literature’s base mode of uncanny simultaneous experience—articulating two contradictory poles at once while insisting on the inaccessibility of either one—comes fully formed as early as Edwards.

My final question to students is what kind of social dynamics the sermon propounds. Edwards’ ramping up of fear, they note, relies on his listeners hearing side by side in the same congregation. It has some of Mather’s social paranoia (developed in Hawthorne’s later “Young Goodman Brown” (1835)): that you may be surrounded by the evil and not know it. But Edwards finally downplays this for a more sympathetic ground of greater horror: what must it be like, he asks, to look around you and know that through no fault of their own the person next to you may be falling foul of God’s mere will, and doomed to eternal pain: “if we knew who it was, what an awful Sight would it be to see such a Person!” (Edwards, 1741, p.22). So common is the fate, and so beyond control, that every congregation necessarily provides that sight. But we don’t know in whom exactly, thus the mere sight of any one of them must be equally potentially awful. Furthermore, since that visible eternal sufferer may be you yourself, you must also suffer in seeing that any one of the others may by contrast be saved: “How awful is it to be left behind at such a Day! To see so many others feasting, while you are pining and perishing” (Edwards, 1741, p.23). Thus the sight of any person must cause you torment, showing you either their potential eternal suffering or your own, each unpredictable and indistinguishable. This would not apply “if we knew” what actions might make someone more or less likely to be saved. But Edwards insists on incomprehension. As there is “nothing you can do, to induce God” the whole of individual existence must be the horrific knowledge that you are “hanging over the Pit of Hell” (Edwards, 1741, p.16), while the social world offers only a constant reminder of how uncertain it is whether you will be lucky enough to stay hanging. In this vision, it is not confusion and unreason that bring fear: the more accurate your perception and the more competent your reasoning, the more fully you will realise that your every experience should be saturated with horror. Such pervasive horror ratchets daily life up to Lawrence’s American “extreme pitch of consciousness.” The dread in Edwards’ sermon supercedes its quaint body-horror (“He’ll crush out your blood and make it fly”
(Edwards, 1741, p.19)). And the prescribed response is not—cannot be—some kind of reasoned change of behaviour; we can come closer to God only as we more all-consumingly cringe in conscious, reasoned fear of him. This total vision of existential terror, of social torment entailed by the intrinsic paranoia of competent religious consciousness, provides a vocabulary that animates or haunts the whole tradition—from optimistic rationalism to pure horror—that follows.xii

The final day of our first two weeks’ out-of-chronology groundwork combines two very different poets: Michael Wigglesworth and Phillis Wheatley, the former straining after horror, the other insinuating beneath a pleasant surface.

We read only the early and concluding stanzas of Wigglesworth’s “The Day of Doom” (1662)—about 200 lines from its full 1800—but these are enough to show how deep the roots of Edwards’ vision go, and how they evolved. The “Day” in question begins normally—“calm was the season, and carnal reason / thought so ‘twould last for ay” (Wigglesworth, 1662, lines 3-4)—but the Doom swiftly arrives, and the poem then follows how the “giddy heads” of “carnal” man respond to “the Son of God most dread; / who with his train comes on amain / to judge both quick and dead” (Wigglesworth, 1662, lines 46-8). Wigglesworth begins like Edwards with explicit imperatives to fear: within seventy lines “All kindreds wail, all hearts do fail: / horror the world doth fill” (Wigglesworth, 1662, lines 85-6). More than a thousand lines later, we’re still there: the damned “gnaw their tongues for horror” as the poem dwells Edwards-like on eternity’s pangs (Wigglesworth, 1662, line 1636): “there must they lie, and never die, / though dying every day: / There must they dying ever lie, / and not consume away” (Wigglesworth, 1662, lines 1677-8). Wigglesworth even takes an Edwardsian break to relish in directly addressing his reader (also legible as Christ addressing those he has caught in the poem’s world): “How cheer you now? Your hearts, I trow / are thrilled as with a sword” (Wigglesworth, 1662, lines 59-60). Once we’ve established that he too makes horror of God’s pending judgment, I ask students to identify what else the poem has in common with Edwards’ sermon, and then, more significantly, where they differ.

For commonalities, students pick up on the repeated use of “dreadful,” the emphasis on futile efforts to “this fearful sight, / and dreaded presence shun,” and the use of the word “[a]mazed with fear” to stress our human paralysis and impotence in the face of God (Wigglesworth, 1662, lines 95-6, 39). Beyond simple vocabulary repetition, Wigglesworth shares Edwards’ interest in revealing dimensions previously inaccessible to “carnal reason”—Christ’s “flaming eyes hid things doth spy, / and darkest things reveal” (Wigglesworth, 1662, lines 103-4)—and stresses both the carnal world’s final insubstantiality and the beyond-reason ineffability of divine manifestation. The apocalyptic experience “doth more than terrify” (Wigglesworth, 1662, line 108), and once the carnal world dissolves into the undergirding divine—leaving “no dark veil between”—the “tongues of men (nor Angels’ pen) / cannot the same express. / And therefore I must pass it by, / lest speaking should transgress” (Wigglesworth, 1662, lines 125-8). This fear of transgressing highlights where Wigglesworth diverges from Edwards.

Edwards had no fear of transgressing some rule of representation, because we cannot have any idea what deeds would or wouldn’t please God. The first difference students usually note is
Wigglesworth’s comparatively stable, happy resolution: visions of heaven and hell are eventually both one vision of justice, so that saints watching torture “do proclaim / that just are all his ways” while they themselves finally shed their carnal remnants, made “perfect” as “all the sin that dwelt within / their mortal bodies freed” (Wigglesworth, 1662, lines 1750-1, 1785-8). The dissolution of the “carnal” “mortal” world into Edwards’ “thin air” is for Wigglesworth a liberating joy: something like a successful revolution or freeing from tyranny, rather than an evaporation of all obstacles to eternal torment. But the key underlying difference is in the writers’ respective attitudes to blame, and to how far our fate depends on ourselves or on “external power.” Wigglesworth identifies each member of the damned by a particular “sin” or “transgression,” by contrast to Edwards’ insistence on the inaccessible standards of a capricious justified tyrant God. In Wigglesworth’s hell, the damned endure “tort’ring pain, which they sustain / in body and in soul.” The pun on “sustain” here emphasizes the sufferers’ own culpability: their conscious transgression impels their tortures. But while Wigglesworth depicts more specific instances of these tortures, his more conventional philosophy of morality, action, and punishment make *The Day of Doom* finally less horrifying than “Sinners,” lacking for all the shared vocabulary the fully theorized existential dread of powerlessness and incomprehension.

We read them thus anti-chronologically to highlight what might seem unintuitive. American horror doesn’t dissipate or dilute as the colony emerges from its fugitive puritan beginnings toward a national self-conception premised on universal human reason. Instead, as self-governing rational nationhood approaches, and as the registers of public political life and apocalyptic religiosity intersect, the “dark, abiding” irrationality deepens into a more all-consumingly coherent existential terror in Edwards than in Wigglesworth. And it expands from there. For the rest of the semester, reason and horror will never be so separable—or so reconcilable in “just” apportionment of fates to faults—as in Wigglesworth’s early mapping of their “tropic field.”

Phillis Wheatley then takes us back away from explicit horror, while further establishing US literature’s intrinsic mode of “dark, abiding” paradox and double-minded insinuation. I give students more introductory framing than usual on Wheatley: her basic conditions—brought across the Atlantic rather than born into slavery, enslaved and then emancipated, the first African American to publish a volume of poetry, tested in court to prove that a slave could truly produce such competent work—and her subsequent reception (defined by disagreement over whether she merely parrots conventional “white” forms and beliefs, or develops any distinctive form, subjectivity, or argument). With this in mind, we read two of her most apparently solicitous and convention-conforming poems.

“Thoughts on the Works of Providence” (1773b), despite its title, is less preoccupied than our prior readings with how things come to be, what we can do to affect this, and how that should determine our orientation to the world. Instead it circles, with interjections of Wheatley’s own meditations, a debate between Reason and various unrulier mental capacities about their relative divinity: “amid the mental powers a question rose, / ‘What most the image of the Eternal shows” (Wheatley, (1773b), lines 104-5). Associating reason with day, the emotive forces with night, Wheatley finally resolves that though night-time provides an essential foil, human access to
Eternal divinity comes through the meeting of Reason and daylit Love. Why, I ask students with biographical context in mind, might Wheatley have come to this very conventional conclusion? As a black slave whose production of such competent poetry landed her in public court, propounding Reason and Christian restraint might have helped refute conflations between dark skin and the forces of night, or presumptions of uncivilized emotional incontinence. The poem self-consciously addresses such concerns: blackness is what lets emotions run free behind “the sable veil that Night in silence draws” (Wheatley, (1773b), line 53), while her vow to “raise my mind to a seraphic strain!” puts her in a personally “low” position even as it generalizes about poetry’s ability to ‘raise” the human to the angelic (Wheatley, (1773b), line 10).

Yet amid this strenuous conventionality and self-deprecation, the poem’s most vivid passage is nightwork:

As reason’s powers by day our God disclose,  
So may we trace Him in the night’s repose.  
Say what is sleep? And dreams how passing strange!  
When action ceases and ideas range  
Licentious and unbounded o’er the plains,  
Where Fancy’s queen in giddy triumph reigns. (Wheatley, (1773b), lines 84-89)

Associating “licentious” night with both darkness and femininity, swiftly abandoning God on the unbounded plains, this passage takes what was threatening or lamentable in Edwards or Wigglesworth—the unbounding, the giddiness—and valorizes them. The shared vocabulary—dream, reason, power, plains, giddiness, royalty—locates this poem well within our “tropic field,” and though it finally tries to re-box them in comfortable subordination to a conventional, reasonable piety, the passage’s never-answered questions persist like Hughes’ unfulfilled dream beyond its conclusion. A “pleasant” surface “insinuates” something less articulable, but “dark, abiding.”

I thus ask the students: do they think Wheatley in this passage deliberately undermines her poem’s wider ostensible celebration of daylit reason? Here I quote a contemporaneous but non-American source: William Blake’s compliment that “[t]he reason Milton wrote in fetters when he wrote of Angels and God, and at liberty when of Devils and Hell, is because he was a True Poet, and of the Devil’s party without knowing it” (Blake, 1793, p.35). Was Wheatley a True American Poet, of the Night’s party without knowing it? Or a conscious, reasoning insinuator? Or just a mildly incompetent mimic of classical models? “Providence” doesn’t give most students enough to make a firm judgment, but a more compressed and complex poem tends to get them judging.

I ask students to note, as we read it two or three times aloud, any detail they see in “On Being Brought from Africa to America” that could bear double-valences like Edwards’ “subject,” Hughes’ half-form prosody, and our other examples of American ambiguity. Most of what students find clusters in the short poem’s first line and second half:
In line one, “mercy” may be supra-human divine power or may flatter slave-traders and owners as conscientious civilizers. In line five, “sable race” may simply identify race by dark skin, or may be ironic since sable is a fur, not a skin, and so is not as deeply race-defining as it may seem (recall also the “sable veil” that separates reason and day from licentious night on “Providence,” while in line two here Wheatley calls her earlier self “benighted”). “Our… race” may refer not only to dark-skinned people, but to humans as a whole, sable-dark in some more figurative sense, be it of tainted souls or of night-like creative capacity. “Diabolic dye” raises again the question of intrinsicness, since a dye would suggest no inherent blackness, while diabolic could either imply that devilishness causes the skin colour, or that skin-marking (even just re-marking on skin) is the devilish thing to do. “Their” is apparent quotation about Africans, but contradicts the “our” that referred to Africans immediately beforehand, suggesting that the colour (or act of coloration) may in some sense belong to the scornful-eyes. In line seven, the punctuation may address Christians to think about “negroes,” or address Christians and negroes as equivalents, or identify some Christians: those who are negroes. Meanwhile, Cain’s blackness may be purely figurative for his flawed character, may be partial if we read “mark of cain” as a literal physical mark, or may (against standard biblical readings) suggest that Cain was visibly African-black. And in the final line, “refin’d” can be read as a dead metaphor simply meaning “purged of impurity,” or as a live metaphor drawing on the common association between indentured Africans and the brown-to-white plantation process of refining sugar. It may even hint at the false conflation of Christian practice with “refined” training in bourgeois etiquette. What different overall readings, I ask, might emerge from combinations of these various ambiguities?

The two obvious poles are that on one hand we have a vision of pre-christianized blackness as devilish, fundamental, scornworthy until externally cleansed, and requiring death to liberate salvagable soul from tarnished body, a process for which blacks should be grateful to merciful whites. On the other hand, there’s a reading that identifies racialization as an artificial process, the wilful racializers as devilish, and American Christianity as an arbitrary system of manners, while implying that black Africans unexposed to US Christian practice may be just as ready for God as pious Americans (perhaps more, because of not perpetuating diabolical practices of artificial colour-division). Students usually find this bivalence too coherent and finely balanced to emerge in an eight-line poem by accident. When I then cast them back to judging whether to read Wheatley as a conscious insinuator, a night-thinker “without knowing it,” or so flawed a classical mimic that her poems accidentally undermine themselves, the balance of students opting for each version tends to be about 75/25/0. By the end of our second week, then, students are attuned to the “buried alive” ambiguous weirdness of American literature, insinuated and expanding unbounded beneath more or less strenuous claims to unprecedented degrees of public reason.
From these five authors, only occasionally horrific, we already have the base materials of the semester’s “tropic field”: reason against unreason, tyranny and rebellion, incorporation and exclusion, the forest-bounded village and the unbounded plain, double-valences within plain speech, supernature and apocalypse as imminent sources of dread or of joy, parallel worlds divided by permeable veils, the insubstantiality of the concrete, ineffability in communication and inconceivability in experience, and the interrelation of agency, destiny, and providence in making new things and recovering lost things. Binding these together, that “grammar” of double-implication, of opposite poles erupting the more strenuously their counterparts are insisted on. And out of that tension, the basic ontological sense of doubleness, simultaneousness, uncanniness, weirdness. From that, an irreducible affective saturation that ranges from amusing incongruity to grotesque horror to overwhelming terror to, perhaps most often, “dark, abiding” dread. This is already an American Literature that Melville, Lawrence, Fiedler, Morrison would recognize. For the course’s remaining twelve weeks few new ingredients are needed: we follow instead how these basic materials evolve and reconstellate as the national tradition takes shape.

Mitigating the Limitations of a Thesis-Driven Course

With the course’s basic terms thus established, my own (semi-tyrannical) framing role also recedes, as student insights and interests take on much more power to direct each class meeting’s attention. A thesis-driven course risks narrowness, and students’ success in a class with no theme-based learning outcomes shouldn’t depend on their accepting the thesis that provides its framework. The theme needs to serve general understanding of US culture and higher-level cognitive skills in literary interpretation and connection-making, not to become an end in itself. As such, I take a number of measures to let students direct their work—and their fulfilment of the course’s US-culture-knowledge and general-literary-skills outcomes—outward from the course’s basic thetic spine.

Major assignments, for example, prioritize working with off-syllabus material in line with students’ individual interests. The first, worth 10% of the final grade, is a short close reading exercise (to make an interpretive argument based on the significance of one language detail in any reading, beyond what we’ve already discussed in class) that students can rewrite after the first grade and feedback, to ensure their basic skills in textual work. The second, worth 30%, requires students to develop a new argument about one of the texts we’ve read in light of an off-syllabus piece of non-literary US writing, from history to cultural criticism to political speech. And the third, worth 40%, requires students to establish a place within the national tradition for an off-syllabus piece of US literature published since 2000, by making it illuminate some of our earlier readings, and explaining how those help illuminate the newly chosen text.

Students can thus bend major assignments to their own interests, while maintaining at least some branch connection to the course’s core of reason-unreason-horror readings. I always create assessments on the presumption that the best trial of students’ skills is to demonstrate them on unfamiliar material. Assignments that keep one foot in the syllabus and one foot outside it allow for a balance of structure and freedom, cultivating skills of synthesis, illumination, and extrapolation, while also letting students take some more personal ownership of the course material.
As they reconfigure it in light of their outward work. Overall, no student suffers in graded work for being less invested in the course’s framework thesis than another.

By the same principles, each student has to make three five-minute discussion-generating presentations at some point after week two: one to begin a class by establishing points of connection between the day’s reading and the previous readings; one to circulate a nonliterary source from outside the syllabus and explain how it illuminates the day’s reading; and one to do the same with a short literary text.

The continuity presentation gets students to think synthetically about the core question of what makes a national tradition cohere, and lets subsequent discussion prioritize attention to how the new text departs from and evolves the prior trajectory. Off-syllabus non-literary presentations, meanwhile, can use anything from literary criticism of the day’s reading to an essay on a related theme to (the usual choice) primary documents from the same era. The goal is to illuminate what’s on the syllabus, but this practice allows students to develop their own interests and propound those interests to their fellow students, giving them stakes in the course. Sometime these presentations are entirely within and sometimes entirely separate from the course’s overarching thesis, and overall the effect is to leaven the course’s tight inbuilt focus. Details of American culture, history, and experience outside the literary tradition come more piecemeal than if I myself were to dedicate class time to establish them for each reading, but students build up a mosaic of background American context, whose sporadic diffusion brings potential for surprisingly sparked connections and unpredictable offshoots. The further literary readings presented, meanwhile, can’t be examined in much detail, but expand students’ awareness of what’s out there in the US tradition, get them to practice close elaboration as they narrow in on small details to explain each text’s relevance and interest, give other students exposure to new authors they might want to follow up on in their own time, and allow students to deliberately rectify some of the gaps in coverage that follow from our single-semester, whole-history compression.

The thesis-focus developed in our early readings is thus not finally too constraining, because after week two I hand the basic framework over to students to develop and exceed as their selection of supplements contextualizes our thesis-coherent required readings. Students invested in the thesis often supplement with more explicitly horror-genre material, while others establish outward bridges to very disparate turf. The presentations and assignments thus get students to self-consciously engage with the principles of inclusion, coherence, and continuity in a national literary tradition, articulating their own ideas in relation to the foil of the course’s own thesis. And grades depend on students’ ability to do this work on sources whose argumentative relevance they have to determine, and which can be as tightly or as loosely tied to our thetic trajectory as they each prefer.

Later Readings and Potential Expansions

Though each further syllabus reading contributes something new to the evolving “tropic field,” the student-cued approach means that our discussions of each are less pre-determinate than of the initial five authors. The constant focus is how each new text’s modulations of the horrorweird relate to its Americanness. Texts self-conscious about one tend to be self-conscious about the
other, and the syllabus’ most crucial texts are those that relate their American concerns to self-conscious appropriations of the genres of horror.

For example, Melville’s *Benito Cereno* (1855), presents us with a self-consciously “Good American” character encountering old-world Spaniards and enslaved Africans, making sense of the increasingly perplexing situation by overlaying it with gothic cliches before finally having to face up to a deeper “malign evil” unprepared by recognizable genres or tropes (Melville, 1855, p.52). A familiar genre of horror provides him (and the reader) national paradigms and pat recognitions that a newer, less “conceivable” horror finally blows away. Charles Chesnutt’s “Po’ Sandy” (1899) provides a post-slavery counterpart to Melville’s attack on the moral simplifications of Stowe-style sentimentalism, as its ghost-story-within-a-story dramatizes how weird narratives can rationally manipulate sentimental audiences. As the central tale blends African-heritage Conjure with an anglo-conventional lovelorn ghost and some noisily gory body horror, it at once communicates the real horrors of slavery and shows how they themselves function in a practical, even cynical, national narrative economy. Its key line of irony—the sentimental audience exclaiming “what a system it was… under which such things were possible!” before giving the storyteller free lease on a building he has convinced her is haunted (Chesnutt, 1899, p.17)—reflects its multi-layered irony. An undiscriminating audience conflates the incredible “possibility” of supernatural events with the historical record of a “system”’s unconstrained cruelty, and the unreal is shown to be a more viable currency for marginalized people than the real. American rationality consists in working within these terms, however inauthentically this requires narrators to handle their own experiences and inheritances.

Nathanael West’s *Day of the Locust* (1939) too addresses audiences fed stories that feed their irrationalism, scrutinizing the national, local, and personal pathologies cultivated by early Hollywood’s commitment to “excite” undirected desire and resentment. Tracking the build-up of repressed violence in the interactions between a film artist, an actress, a retiree, and the background mob of celebrity-chasers, West elucidates how the culture industry thrives on ratcheting unfulfillable desire in an audience that can neither name nor direct the excitement this generates, until an “explosive” scene of final mob horror in which rage, perversity, and paralysis “expand” to consume the entire film-set nation. By contrast, our final reading, Louise Erdrich’s “Saint Marie” (1984), ratchets its explosive intensity within the smaller scale of confrontation between one nun and one Native American schoolgirl, through the latter’s self-consciously flipped projection of a messiah-vs-devil, chosen-against-heathen conflict. With an emotional register veering from paragraph to paragraph between election and damnation, “Saint Marie” recalls us to the early weeks’ visions of “merciless… savages” ranged against “civilized… providence” over the mouth of Hell. Tracing current problems back to originary exclusions and contradictions, Erdrich is much less sanguine than Hughes about simply admitting everyone into the elect subjectivity initially reserved for the colonizers.

These self-consciously uncanny engagements with genre cast deliberately strange light on America, but our single-semester span and non-native speaking students place upper bounds on our texts’ weirdness, especially regarding length and linguistic complexity. But other *Arab World English Journal* readers and their students may not be so constrained. Were I teaching a longer
course for native speakers, I’d include more novel-length works, and—recalling Morrison’s stress on “linguistic struggle” and the New Interventions editors’ emphasis on the deep “syntax” and “grammar” of American terror—more texts whose weirdness animates their sentence-level constructions. In particular, with extra weeks and fluent students, Morrison’s Beloved (1987) and Thomas Pynchon’s Mason & Dixon (1998) would conclude the syllabus, replacing Pynchon’s “The Secret Integration” (1964) and Ellison’s “Battle Royal” (1947). Beloved’s ambiguous supernaturalism, its blending of haunting and gore, and its language pulled between all these forces make it a perfect case study of how horrifying ideation generates distinctively American proseforms. Mason & Dixon, meanwhile, looks back directly to the acts of America’s establishment, self-conscious throughout about how the nation’s founding attempt to banish the weird in the name of the rational gave rise to social pathologies that persist today. With its fantastical incidents couching a sympathetic treatment of how the establishers must have felt to realize themselves “changing all from subjunctive to declarative, reducing Possibilities to Simplicities” (Pynchon, 1997, p.349), Mason & Dixon may be more weird than horror but is the irrationalist US tradition’s natural stock-taking twentieth century endpoint. What comes next with the dawning of the 21st century is for my students’ final paper to establish.

One final, under-appreciated novel has a rightful place earlier on this syllabus, worth expanding the framework-setting pre-1800 segment by a week to accommodate: Charles Brockden Brown’s Wieland: or The Transformation, An American Tale (1798). Wieland may be the American tradition’s first novel-length work of horror, and more than any of the five early-American authors I’ve discussed above it attempts to create a syntax and grammar for the first-person experience of this new subjectivity, suspended between reason and unreason, of American terror. Coming before Jane Austen established the default forms of psychological narrative for English language fiction of any nation, Wieland’s ungainly weird syntax reflects a “linguistic struggle” to represent “extreme pitch[es] of consciousness” in all their complexity without any template to work from. And what is more paradigmatically American than building without comparison?

Much has been written about Wieland’s distinctive Americanness; Brockden Brown even sent a copy to Thomas Jefferson. Its basic dynamics match the terms I’ve discussed from Wigglesworth to Hughes, as an old-world family immigrate to America, retreat into its countryside to synthesize a new intellectual life merging classical religious philosophy with enlightenment freedoms… and end up infanticidal, insane, or spontaneously combusted. Principles of rational self-organization at the social, familial, or psychological levels evaporate into “thin air” with a little help from a mischievous ventriloquist, and the survivors retreat to Europe with only horror, loss, and despair as souvenirs. While scholarship stresses the novel’s allegorization of contemporary national perplexities, less has been written of its adaptation of those perplexities and their horrors into new prose, giving awkward phenomenological form to the co-presence in early American consciousness of the Declaration’s rationalism and Edwards’ pervasive terror. Brockden Brown’s hyperattention to the structure and subordination of our mental faculties in immediate experience conjures an ugly but fascinating prose of mental processes in constant conflict, and of an emergent self-consciousness that makes horror out of reason’s awareness of its modulation by inseparable unreason.
Horror in Wieland comes as much from watching one’s own alien mind at work as from outbreaks of gory violence. Here, for example, we see the early realization that the mind becomes less explicable to itself the more it seeks for cohesion:

That these incidents were fashioned in my sleep, is supported by the same indubitable evidence that compels me to believe myself awake at present; yet the words and the voice were the same. Then, by some inexplicable contrivance, I was aware of the danger, while my actions and sensations were those of one wholly unacquainted with it. Now, was it not true that my actions and persuasions were at war? Had not the belief, that evil lurked in the closet, gained admittance, and had not my actions betokened an unwarranted security? (Brockden Brown, 1798, p.98)

The language of sleep and dream, of wish and compulsion, of belief and action, of lurking evil and of internecine war, will all be familiar from our thesis-establishing readings. As our central consciousness gets further into the novel’s sensational “contrivances,” the language of psychological perplexity gets ever more recursive:

The intimation was imperfect: it gave no form to my danger, and prescribed no limits to my caution. I had formerly neglected it, and yet escaped. Might I not trust to the same issue? This idea might possess, though imperceptibly, some influence. I persisted, but it was not merely on this account. I cannot delineate the motives that led me on. I now speak as if no remnant of doubt existed in my mind as to the supernal origin of these sounds; but this is owing to the imperfection of my language, for I only mean that the belief was more permanent, and visited more frequently my sober meditations than its opposite. The immediate effects served only to undermine the foundations of my judgment and precipitate my resolutions. (Brockden Brown, 1798, p.168)

The consciousness of imperceptible forces, the co-presence of past and immediate forces, the conjuring of doubt by its imperfect negation, the mention of sobriety that serves to ratchet up the hysteria, and the zero-sum competition between judgment and action… Wieland’s is a prose designed to undermine foundations, and has its own roots in Edwards’ vision of reason-revealed groundlessness.

Wieland is an ideal early text for an American Literature survey organized in relation to horror, or to reason and unreason, since it’s one of the great early attempts in any national tradition to do horror by experiments in prose. And its new contortions of first-person subjectivity are clearly defined in relation to the perturbations of the wider national culture. Just as early advances in film technology derived more than most people realize from experiments in conjuring supernatural spectacle, Wieland’s technical contributions to the hyper-attentive fine-grained psychological-novel tradition have probably been underestimated because of its genre identification. But Wieland helps to remind us that Jane Austen and Henry James, the English-language virtuosos of realist psychology, came to their form-defining achievements (say in Emma (1815) and The Golden Bowl (1904)) only after test-running their prose-forms in self-consciously gothic or weird exercises (Northanger Abbey (1803) or The Turn of the Screw (1898) and The...
Sacred Fount (1901)). Wieland in its own clunky way is as attentive as James to the precisely subordinated movements of reason’s imbrication with unreason, and offers an even more extreme account of self-consciousness as intrinsically gothic, haunted, horrific. There is not much more distinctively American in American literature.

Conclusion

All of which goes to support our course’s underlying thesis: there is a specifically American “tropic field” of horror and weirdness, emergent from the intensified self-consciousness about the interactions of reason and unreason in a nation founded to banish one in the name of the other. And so even for a course whose learning outcomes have no official connection to horror, texts selected to develop that thesis can nevertheless constitute a truly representative American Literature survey, conveying without redundancy the national tradition’s full shape, development, and potential.

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Another way to avoid ceding literature to non-literary background reading is to emphasise elements of the readings that share concerns or cultural dynamics with the local situation. Joe Moffett writes of the inclusion of American literature in a Romance literature curriculum in their courses. As Roshanak Akrami says, “[t]o speak of epochs such as early American literature, American Renaissance, or Harlem Renaissance, would not be possible without speaking of the history of the Puritan settlements, slavery, the American Revolution, the notion of Manifest Destiny, Indian Removal, the advent of industry and transportation, or the Civil War” (Akrami, 2018, p.82).

Notes:

i English majors have to take two of American Literature, British Literature, or World Literature, and usually take all three, while minors must study one national tradition: American or British.

ii In our most recent first-day discussion of what US literature the students had already read, the first 6 suggestions were actually British: while students were conscious of watching American films, very few had read American literature with attention to its Americanness. Eventually we were able to identify American things that students had read (from Ernest Hemingway to John Green), but the students had not previously found those texts’ Americanness salient.

iii See Major 2017, Akrami 2018, and Moffett 2020 respectively.

iv As Roshanak Akrami says, “[t]o speak of epochs such as early American literature, American Renaissance, or Harlem Renaissance, would not be possible without speaking of the history of the Puritan settlements, slavery, the American Revolution, the notion of Manifest Destiny, Indian Removal, the advent of industry and transportation, or the Civil War” (Akrami, 2018, p.82).

v Another way to avoid ceding literature-time to non-literary background reading is to emphasise elements of the readings that share concerns or cultural dynamics with the local situation. Joe Moffett writes of
Romanian students’ liking for Emerson’s “Self-Reliance” in the wake of their parents’ generation emerging from communist rule: “Any lasting effect of Communism’s emphasis on the collective rather than the individual did not appear to hamper the students’ ability to discover virtue in Emerson’s words” (Moffett, 2020, p.10). The same is true for our students in Iraqi Kurdistan, who often define themselves and the “critical thinking” education they seek at our institution against their high-school experiences or against the rigid group distinctions and intra-group hierarchies of their surrounding culture. Iraq’s current situation—both the wider nation and the Kurdish governance where we’re based and that most of our students come from—makes early American literature pretty intelligible. Our students live every day with questions of what makes a nation of sects and ethnicities a single nation, of what justifies secession and independence (cf the Kurdish independence referendum of September 2017) or of the role of a constitution in establishing a culture (cf Iraq’s inconsistently enforced 2005 constitution, which was written with much US consultation/interference). Hence they don’t need to read separate US history to appreciate the basic dynamics of early US literature. To more fully explain how we used such connections throughout the semester would take this paper away from my focus on American weirdness as a survey-device, but suffice to say that US literature’s background dynamics can be conveyed to international students in many ways beyond non-literary background lectures or readings.

vi Which, again, students are free to reject or challenge as a whole or in relation to particular texts.

vii For more on the pedagogical logic of beginning a survey semester with an out-of-chronology pairing of a literary and a nonliterary text, see Thifault 2017.

viii As mentioned above, often not very much, and even more rarely with any conscious sense of its Americanness.

ix Such is his “murderous extremity,” to quote Lawrence 1923, that I have to explicitly remind students that he was not a fringe figure but one of early America’s most celebrated philosophers, held up as a standard for the new colony’s independent intellectual capacities.

x Students we can’t rely on for familiarity with 17th century theology have often, usefully, seen The VVitch (2016), the most conspicuous recent filmic conjuring of Mather’s early-colonial US universe and its supernatural paranoia.

xi It’s worth noting that when I say “Edwards” here I’m referring to this particular sermon as it makes sense in the context of this particular class: Edwards’ wider philosophy is far more sanguine—and has far greater faith in the capacity of language and reason to help us make progress—on questions like the will of God, humans’ capacity for free will, and the possibility of aligning ourselves with God’s wishes.

xii Paul Hurh’s American Terror (2015) is an excellent Edwards-rooted theorization of how America’s dealings with reason generate its literature’s distinctive forms of terror, horror, weirdness. Its thoroughgoing poststructuralism makes it a hard sell to even good undergraduate students (I’ve occasionally shared the introduction with those who particularly buy into the course’s thesis) but it’s well worth reading as an instructor.

xiii For example, students often note that black writing gives the course a stable through-line of minority literature at the expense of reading much from other minority communities: we don’t read anything by Spanish-speakers, Arab Americans, anything overtly LGBT, and so on. Off-syllabus presentations let students fill those gaps and discuss their implications.
The Remains of Empires in Kazuo Ishiguro’s *The Remains of The Day*

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Abstract
This paper aims to explore how Kazuo Ishiguro has found a position of enunciation away from the conflicting sentiments of otherness between the deeply rooted traditions of both Japan and England. With a particular focus on Ishiguro’s third novel, *The Remains of the Day* (1989), the paper highlights the shift of the scene from Japan in his first two novels, *A Pale View of Hills* and *An Artist of the Floating World* to a purely English setting in *The Remains of the Day*. Drawing on the postcolonial theoretical framework, the study examines Ishiguro’s literary production grapples with universal themes. It offers ways to question the ‘national greatness’ of both empires as represented through Japanese and British voices while narrating their personal histories and traumas. The main contribution of this study lies in extending arguments on the postcolonial engagement of Ishiguro’s *The Remains of the Day*, by focusing on his demythologization of both Eastern and Western Empires. The paper concludes that Ishiguro’s ‘fictional’ metamorphosis serves to subvert imperial landscapes, and convert them into mythical metaphors to approach universal themes and worlds, while simultaneously finding his own voice and territory.

*Keywords:* a pale view of hills, an artist of the floating world, contemporary British fiction, Kazuo Ishiguro, postcolonial theory, the remains of the day

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Introduction

In his speech at Nobel Banquet in 2017, Kazuo Ishiguro remembers vividly the face of a Western man with smoke and dust behind him from an explosion with white birds rising from the explosion, and climbing to the sky. He recalls the stories told by his mother about the inventor of this prize to promote peace and harmony or “heiwa” in Japanese. At that age, he did not feel hate or antagonism for this first world which devastated Japan and his city with the Nagasaki nuclear bomb, and the foreign governments for years. However, he feels “pride that comes from knowing that one of us has made a significant contribution to our human endeavour. The emotion around is a larger one, a unifying one,” standing in awe for being part of the Nobel Prize story (Ishiguro, 2017).

This paper aims to explore how the Japanese-born English novelist Kazuo Ishiguro (b. 1954) has found a position of enunciation away from the conflicting sentiments of otherness between the deeply rooted traditions of both Japan and England. With a particular focus on Ishiguro’s third novel, The Remains of the Day (1989), the paper highlights the shift of the scene from Japan in his first two novels, A Pale View of Hills (1982) and An Artist of the Floating World (1986) to a purely English setting in The Remains of the Day. The Remains of the Day occupies a particular position, not only in Ishiguro’s fiction but also in contemporary British fiction. Drawing on the postcolonial theoretical framework, the study examines Ishiguro’s literary production grapples with universal themes. It offers ways to question the ‘national greatness’ of both empires as represented through Japanese and British voices while narrating their personal histories and traumas. These voices are tortured by personal traumas related to their great sense of ‘Japaneseness’ and ‘Englishness’: service of duty, loyalty, and lost traditions; looking back to the past in guilt, shame, and uncertainty.

The main contribution of this study lies in extending arguments on the postcolonial engagement of Ishiguro’s The Remains of the Day, by focusing on his demythologization of both Eastern and Western Empires. The paper traces how Ishiguro’s ‘fictional’ metamorphosis in these three novels serves to subvert imperial landscapes and convert them into mythical metaphors in order to approach universal themes and worlds, while simultaneously finding his own voice and territory.

Review of Literature

Kazuo Ishiguro’s fiction has been studied with different areas of interest: postcoloniality, psychoanalysis, rewriting history, narratology, and multiculturalism. Liu (2021), for example, explored the ambivalence of cosmopolitanism in Ishiguro’s writing. Liu claimed that Ishiguro’s longing for subjectivity as an ambivalent cosmopolitan does not directly come from his cosmopolitan identity but a compromise as they are unwilling to wander on the edge of different cultures. This makes the cosmopolitan idea in Ishiguro’s novel an ambiguous one. Sloane (2018), on the other hand, examined An Artist of the Floating World and The Remains of the Day and argued that Ishiguro betrays an understated but distinct anti-American sentiment and willful political resistance to the postwar Americanization of Japan and Europe. Pai (2018) studied The Remains of the Day, focusing on the master-slave relations the protagonist encounters in his professional life and how the authority shifts make him a device of hybridity. Similarly, Nurkhasanah (2013) analyzed Kazuo Ishiguro’s novel, A Pale View of Hills, using a post-
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The Remains of Empires in Kazuo Ishiguro’s The Remains of The Day Alamri

colonialist perspective. Her finding showed that the novel produces ambivalent meanings as the main character suffers from alienation but surrenders to Western hegemony.

Bullen (2009) studied how Kazuo Ishiguro and Monica Ali address the issue of national identity. Bullen concluded that both writers’ settings explore their ideas of national and cultural identity, revealing much about the changing landscapes of the postcolonial world. Kráľová (2008) discussed how Ishiguro employs the Japanese culture in his early novels to subvert Western stereotypes about Japan and how he cleverly manipulates his characters’ speech filtered through perfect English diction. Sim (2002) drew attention to the operation of exilic themes in Ishiguro's fiction and cosmopolitan cultural production trajectory. Slabbert (1997) focused on Ishiguro’s biculturalism and the impact his mixed upbringing has had on his style and thematic concerns. McLeod (1995) studied the rewriting of history in four novelists: J. G. Farrell, Timothy Mo, Kazuo Ishiguro, and Salman Rushdie. He argued that each writer engages with postmodernist aesthetics often to produce critical histories that bear witness to the voices of those hitherto silenced in conventional historiography.

With a particular focus on the psychological aspect of trauma fiction, Duangfai (2018) argued that Ishiguro’s first-person narrative technique allows him to explore the themes of psychological disorder. Lalrinfeli (2012) examined aspects related to memory and identity and its thematic centrality in the first five novels of Kazuo Ishiguro with reference to how memory initiates the construction of identity. Teo (2009) discussed memory as the most important theme in Ishiguro’s works, claiming that the theme of memory is the dominant one in Ishiguro's first six novels which he frequently returns to examine in his work. Lang (2000) examined the relationship between history and memory in Ishiguro’s first five novels and how his main character struggles to reconcile his private memories with the public memories of the nation and his fellow citizens.

In general, most of these studies examined Ishiguro novels from different perspectives providing rich insights into the production of this cosmopolitan author. Most of the studies were concerned with postcolonial issues of hybridity and displacement, narrative techniques, narrating traumas, and rewriting history. Most of these studies analyzed the three texts individually or compared them to other exilic texts. The purpose of the present study and its main contribution is to extend arguments on the postcolonial engagement of Ishiguro’s masterpiece, The Remains of the Day, by focusing on his demythologization of both Eastern and Western Empires. The paper examines Ishiguro’s The Remains of The Day as a pivotal turning point in his literary journey. In this novel, Ishiguro turns away from the post-World War II traumatized Japanese setting and characters of his first two novels to the very English landscape of the third novel. The paper traces that process of ‘fictional’ metamorphosis and how Ishiguro subverts all these landscapes into mythical metaphors to approach more universal themes and worlds, while simultaneously finding his own voice and territory.

Methods

Ishiguro’s literary engagement with the postcolonial concerns of cultural differences, exile, unhomliness, and hybridity, offers material for exploration from a postcolonial perspective. One of the most interesting developments in postcolonial theory, as Tyson (2015) mentions, is the
worldwide spread of international culture and global economics that have affected all peoples, whether postcolonial or not. This cultural globalization with its worldwide spread of technologies, ideas, and products is caused largely by the globalization of economics and the worldwide spread of capitalism with minimal interference from national governments. Tyson explains that cultural productions have gone global due to the increasing global access to the Internet and other forms of technology. The same postcolonialism of political, cultural, and economic subjugation of vulnerable regions, according to Tyson, “occurs through different means, at the hands of the very multinational corporations […] which postcolonial critics call cultural imperialism and neocolonialism” (pp. 409-410).

Spatial studies is also one of the new fields created by postcolonialism. As explained by Guerin, Labor, Morgan, Reesman, and Willingham (2011), the field of Spatial studies analyzes the importance of human constructions of physical with mental spaces, especially in political contexts […] It challenges Western views of Third World spaces, examines how power interacts with geographical spaces, how nations map themselves onto colonized spaces. It examines borders, diasporas, refugees and immigrants, transnational spaces, and how the separation of workplace and home has alienated workers. (pp.366, 381)

In addition, double consciousness is another significant concept of postcolonialism which Tyson (2015) defines as:

[The] feeling of being caught between cultures, of belonging to neither rather than to both, of finding oneself arrested in a psychological limbo that results not merely from some individual psychological disorder but from the trauma of the cultural displacement within which one lives. (p.403)

These postcolonial perspectives of globalization, special studies, and double consciousness will be integrated in the analysis of Ishiguro’s texts to reveal how to examine his ‘fictional’ metamorphosis and how he subverts all these landscapes into mythical metaphors to approach more universal themes and worlds, while simultaneously finding his own voice and territory.

**Analysis and discussion:**

Ishiguro’s first three novels were set in post-World War II Japan and England, the remains of the two great empires, with aging protagonists suffering and struggling with their past histories. With these past histories, they were mistaken or led by misguided allegiances and false ideals of these pre-war imperialist periods. Ishiguro started this in his first novel, *A Pale View of Hills* (1982), developed with his second novel, *An Artist of the Floating World* (1986), then fully matured with his third novel, *The Remains of the Day* (1989). Ishiguro explains that he chose these imperial settings because they were potent for his themes. He was attracted to pre-war and post-war settings because he was interested in testing the values of people, having them “face up to the notion that their ideals weren’t quite what they thought they were before the test came. In all three books, the Second World War is present” (Swift, 2008, p.36).
A Pale View of Hills, and An Artist of the Floating World: Japan as a landscape

His first two novels, A Pale View of Hills, and An Artist of the Floating World, were set in Japan though he left Japan when he was five years old and never returned except for a very short visit in 1989. The details portrayed in these novels give the impression he was in Nagasaki. He admits that he was taken away from Nagasaki and Japan at an early age, separated from the whole way of life, colors, textures, and scenery that he had remembered and was very attached to, and from people who were very close to him, like his grandparents. Still, he thought about Japan and believed he would return to it. Growing up in a Japanese-speaking house, with stories told by his parents, and books read about Japan, and his memories of his childhood there helped him to build “an imaginary world” in his head, “a mixture of imagination and memory and speculation” (Swaim, 2008, p.96).

However, he realized that this “very important place called Japan which was a mixture of memory, speculation, and imagination was fading with every year that went by” (Krider, 2008, p.129). The Japan he left then ‘recreated’ was a country, as the years passed, has become the ‘other country,’ but with which he has a strong emotional tie. In a different interview, he adds that he turned to writing novels because he wished to re-create this Japan, putting together all these memories and imaginary ideas about this landscape he called Japan. He adds that he wanted to make that Japan safe and preserve it in a book before fading away from his memory (Ishiguro & Oe, 2008). Thus, he started writing The Artist of the Floating World, to reconstruct that fading (hi)story in a narrative.

Ishiguro’s preservation of memory through narrating can be understood with reference to Homi Bhabha’s conception of symbolic citizenship and the myths of belonging as a means to achieve our national or communal identity in a global world. This communal identity is attained when we identify ourselves with the starting points of other national and international histories and geographies. However, revisioning history and culture might leave unsatisfaction with the writer in the larger flow of a transitional history. Bhabha (2004) explains that conceiving of minoritization and globalization is “a dynamic that goes beyond the polarizations of the local and the global, the center and the periphery, or, indeed the ‘citizen’ and the ‘stranger’” (pp. xx-xxi). That sense of being a stranger, or the condition of unhomeliness, is defined by Bhabha as:

[…] the intervention of the ‘beyond’ that establishes a boundary: a bridge, where ‘presencing’ begins because it captures something of the estranging sense of relocation of the home and the world- the unhomeliness…The recess of the domestic space becomes sites for history’s most intricate invasions.” (p.13)

That intervention of that territory or ‘the Third Space’ of enunciation, according to Bhabha, is created because symbols and meanings of cultures have no primordial unity or fixity, but can be translated, appropriated, “rehistorcized and read anew” (p.56). Bhabha notes that the Third Space, or that alien territory may open the way to conceptualize an international culture, not a diverse one, but as an articulation of cultures hybridity. Ishiguro, with the fading memories of his homeland is inventing his own territory in the new culture; a bridge to avoid feeling being estranged and dislocated.
Not knowing Japan very well, Ishiguro found himself forced to write in a more international way. He explains that his lack of authority and knowledge about Japan forced him to use his imagination and think of himself as a kind of “homeless writer” who does not belong. He elaborates that he “had no obvious social role,” because he was not a very English Englishman, and he was not a very Japanese either. He adds that he had “no clear role, no society or country to speak for or write about. Nobody's history seemed to be [his] history […] this did push me necessarily into trying to write in an international way” (Ishiguro & Oe, 2008, pp. 57-59). As a writer who did not actually belong and did not have a strong emotional tie with either Japanese history or British history, he started to use history consciously, looking for moments in history that would best serve his own fictional purposes.

*A Pale View of Hills* is Ishiguro’s first novel, published in 1982 is a story in the first-person narrative of Etsuko, a middle-aged Japanese woman living in an English country house in the 1980s. For most of the novel, Etsuko is indulged in memories of her past in the postwar devastated Nagasaki when she was pregnant with her first daughter Keiko. Her younger daughter Niki is the offspring of her second marriage to an English journalist who covered the Japanese war affairs. The novel opens with Niki visiting her mother months after Keiko’s hanging herself in her rented room in Manchester. These past reminisces involve Jiro, her first husband, and his father, Ogata-San, a retired school teacher who attempts to rationalize his professional conduct prior to and during the war.

Ogata-San visits them after the offending article of Shigeo Matsuda, his ex-student, who has become a communist and accuses Ogata-San and his fellow men of being responsible for what happened to Japan. In Japan, as he says, children were taught terrible damaging lies; they were taught not to see or question, plunging the country into the worst disaster in history. Though Matsuda admits Ogata-San and his generation’s hard and sincere work, their energies were still spent leading the country in a misguided evil direction. Matsuda asks him to be honest with himself, and he shouldn’t be blamed for not realizing the true consequences of his actions. At that time, very few men could see where it was all leading, but those men were put in prison for saying what they thought. Now, they are free, and they will lead Japan to a new dawn. At the same time, he accuses Ogata-San of the sacking and imprisoning of the five teachers at Nishizaka in April of 1938. Ogata-San defends himself, saying that they “cared deeply for the country and worked hard to ensure the correct values were preserved and handed on. (Ishiguro, 1990, pp.147-148).

Nagasaki portrayed in the novel was the one devastated and suffered from the aftermath of the atomic bomb. There were numerous American soldiers, but there were days of calm and relief (p.11). The Nagasaki district where Etsuko used to go to visit her friend never failed to fill her with “a deep sense of loss” (p.23). A wasteground surrounded her apartment on the outskirts of Nagasaki; instincts and mosquitoes seemed everywhere. People complained, but the anger over the wasteground had become resigned and cynical over the years. People also were preoccupied that summer with the newspapers’ talks about the end of the occupation, the busy arguments in Tokyo, and the reports of child murders that were alarming Nagasaki at the time.
For some Japanese, like Ogata-San, Japan has radically changed. Their ‘divine and supreme nation created by the gods’ was once held together by the values of discipline and loyalty, sense of duty towards the family, the superiors, and the country. He is tormented to see the fall of that great empire with all its cultural, social, and educational values because of the radical, rapid changes that were sweeping the whole country. Things have changed, and people abandon obligations in the name of democracy. The Americans, according to him, not only destroyed that long-established educational system, replacing it with the American one, but also “never understood the way things were in Japan […] In Japan things are different, very different” (pp. 65-67).

On the other hand, Etsuko’s life is paralleled with the story of Sachiko and her abused daughter, Mariko. The dramatic scene by the end of the novel, using the third person ‘we,’ reveals the truth about Etsuko’s guilt of negligent childrearing of her first daughter Keiko. Mariko’s story is just a projected tale of Keiko’s abused childhood in Nagasaki and her troubled, unhappy life in Britain with her mother and step-father. Moreover, Sachiko’s character reflects Etsuko’s repressed fears of motherhood and desires for more love and freedom. The story ends with Niki’s departure and her mother standing in the garden looking at her with a final recollection of a scene from that summer in Japan. The child Mariko runs from her when she tells her they will return to Japan if they do not like America. Etsuko believes that it is “pathetic when people just waste away their lives […] however, such things are in the past now, and there is little to be gained in going over them here” (pp. 90-94). The conflict is left unresolved; the only consolation for Etsuko is that she is purified by sharing these painful memories with her daughter who consoles her mother that it could not have been easy. She has to be proud of what she did with her life.

The dilemmas of both Etsuko and Ogata-San of looking back at the past and being responsible for one’s actions are echoed with the protagonist of Ishiguro’s second novel, *An Artist of the Floating World*, first published in 1986. The protagonist is Masuji Ono, a Japanese aging artist who, with his reputation declining, looks back over his long life and career between October 1948 and June 1950. His son and wife were killed as victims of Japan’s involvement in World War II. He struggles, irritated because of how his family members and society view his past as a member of the propaganda team in the 1930s. This team supported Japan’s nationalism and its expansion as an empire. Ono and his fellow men are accused of what they did in the past; some of them are no better than war criminals leading the country astray. Those men should acknowledge their responsibility, admit to their mistakes, and give their lives in apology. Ono defends himself as being one of those who fought and worked loyally for the country during the war, and they cannot be called war criminals. Suichi, Ono’s son-in-law, displays similar frequent signs of bitterness towards Ono and his generation, who were responsible for the deaths of many young brave Japanese for “stupid causes” (Ishiguro, 1989, p.58). He expresses his anger because those people are carrying on with their lives, and some are more successful than before as if they haven’t led the country to disaster.

His friend Masuda sheds light on the troubled political situation in Japan from his generation’s point of view. The Japanese are more desperate, and the little children die of malnutrition, while the corrupt politicians and businessmen get richer. Matsuda believes that Japan nowadays is a mighty nation and a giant in Asia, and it is the time, to build a powerful wealthy
The current situation in Japan is troubling and seems complicated, but there are optimistic people like Taro and his father, Dr. Saito, Ono’s old neighbor, and friend. The Americans introduced democracy in Japan, and people liked that but showed little understanding of that political practice. Taro admits that people have to learn how to handle the responsibility of democracy because the “country is like a young boy learning to walk and run”, but the underlying spirit is healthy (p.120). The future of Japan and these sweeping changes are crucial issues to Ono since most of the elders are out of management. He discusses them with Taro, his son-in-law. Taro believes that a complete overhaul was called for, though youth alone will not always produce the best results. New leaders with a new approach appropriate to today’s world are needed. Ono is also concerned with the Americans’ impact on Japan and the Japanese hastiness in following the Americans “like a small child learning from a strange adult.” Taro assures him of his confidence in the positive aspects of the American change, especially those of democracy and individual rights (pp.185-86).

Throughout the novel, Ono examines his past through conversations, flashbacks, and visits to his old friends. His friend and master Chishi Matsuda is proud of that political past and what both of them have achieved, asking him to ignore what people today are all saying. By the end of the novel, Ono admits his mistakes, defending himself that he acted in good faith to serve his fellow countrymen. Now, he is not afraid to admit he was mistaken. That declaration is painful because he finds that hard to admit responsibility for the past deed; very hard for a man who values his self-respect and his own dignity. However, there is certainly satisfaction and dignity to be gained in coming to terms with the mistakes one has made in one’s life. He believes that there is no great shame in mistakes made in the best of faith. More shameful is “to be unable or unwilling to acknowledge them” (p. 125).

By the end of the novel, Ono sits amidst the wild grass growing along the ridge, gazing at Mori-san’s villa, where he used to work, and watching the young office workers smilingly, wishing them well. He feels that “profound sense of happiness” where his efforts have been justified, the hard work is undertaken, and the doubts overcome. Everything he has achieved was worthwhile, of real value and distinction. He feels nostalgia for the past and his district, but he is genuinely glad to see how their city has been rebuilt and how things have recovered so rapidly over these
years. The nation has another chance to make future whatever mistakes it may have made in the past. As Ishiguro comments in one of his interviews, Ono’s world is over, with no part in the new world, being cornered, accepting, in the end, his own smallness in the world. Ishiguro adds that he “wanted to suggest that a person’s dignity isn't necessarily dependent on what he achieves in his life or in his career; that there is something dignified about Ono in the end that arises simply out of his being human” (Mason, 2008, p. 11).

In his first two novels, as he mentioned in several interviews, Ishiguro was not that concerned about the Japanese setting or the plot as much with the repressed memories and the emotional upheaval of the stories. He states that he used Japan as a metaphor, suggesting that this need to follow leaders and exercise power over subordinates is not a Japanese phenomenon but a human phenomenon (Mason, 2008, p. 11). He clarifies that he used this Japanese setting because of the physical backdrop and the kinds of characters and political situations he had access to. He was drawn to periods in history where societal values have undergone a sudden change, trying to find a cutting edge in those situations. As a writer, he is interested, as he says, in the process of how people evaluate their lives, clinging on to some sense of dignity when they are faced with the idea that perhaps they have wasted their lives. This applies to Japan after the war “when the very things that everyone had been told were the highest achievements suddenly turned out to contribute to a dreadful nightmare (Bigsby, 2008, pp. 20–21).

Though Ishiguro astonishingly and accurately portrayed time, places, and events he did not live through, he admits that he, as a novelist, is not interested in writing down details about the surface textures of places. He explains that he creates landscapes of the imagination that somehow express various themes and emotions he is obsessed with. He adds that he may use these settings that have enormous emotional reverberation for him. Still, he is not concerned about accurately reproducing these kinds of small surface details or building up a picture of what the country may look like. He is more concerned about the setting’s mood, atmosphere, and emotional intensities (Swaim, 2008).

**The Remains of the Day: England as a landscape**

Ishiguro believes that his interest in writing about universal themes was the driving force for his conscious decision to write the next book away from Japan, feeling a great sense of liberation. He wanted to test if he is accepted and appreciated worldwide as a novelist, not as a “mediator to Japanese culture” (Krider, 2008, p.129). Thus, he wrote his third novel, *The Remains of the Day*, first published in 1989. The dilemmas of the troubled past of the previous protagonist are well developed in this novel but in an English setting. The story takes place in England during the summer of 1959 at Lord Darlington Hall, lately owned by the American millionaire, Mr. Farraday. The story is a first-person narrative of Stevens, the butler, who is immersed in reminiscing his past and major incidents in Britain before and after the two World Wars.

Stevens served Lord Darlington as a butler for more than thirty-five years and wants to impress his new employer because he does not have anywhere else to go. Stevens keeps recalling his great old days with the former employer, Lord Darlington, and feels “uncertain,” “unsure,” and undecided” about his response to the American style of the new employer, Mr. Farraday, especially
his bantering (Ishiguro, 1993, p.14). As suggested by Mr. Farraday, he decides to go for a short trip around the country. He had traveled very little, restricted by his responsibility in the house. Only on such a trip, he has the chance to think about his long experience as a kind of self-exploration. Stevens is overwhelmed by the English landscape while riding around the English countryside. That English landscape at its finest possesses a quality that the landscapes of other nations inevitably fail to possess. He felt deeply satisfied “in the presence of greatness. We call this land of ours Great Britain” (p.28).

His thoughts about the greatness of the beautiful English landscape lead him to discuss the most debatable topic in his profession of defining ‘a great butler.’ Stevens strongly believes that this ‘dignity’ is something one can meaningfully strive for throughout one’s career, with years of self-training and the careful absorbing of experience. To him, his father was the embodiment of dignity; he so professionally carried out his duties and so well he used to hide his feelings even it was the death of his elder son. He believes that the great butlers are great by virtue of their ability to perform professionally; they are not shaken out by any external surprising or astonishing events. Their sense of professional responsibility drives them to better strive towards attaining dignity for themselves. Stevens also believes that great butlers are part of the English tradition because other countries have only manservants; an important advantage the English have over foreigners.

One of the moments his ‘professionalism’ was tested occurred with his father’s death, his great mentor. His father joined the Hall in 1922 as an under-butler after the death of his employer. He was in his seventies, and his health was deteriorating, but Miss Kenton, the housekeeper, used to take care of him. While they were preparing for the conference Lord Darlington held in March 1923 to discuss the Versailles treaty, his father suffered a stroke, and the lord asked Stevens to reduce his father’s duties, who got angry at the decision. His father passed away, but Stevens could not stop tending to the party hall. At the same time, Stevens considers his behavior that evening as “a large sense of triumph” recalling the ‘great butlers” (p.110). On his trip, Stevens recalls another compelling memory that shows how he maintains his professionalism in restraining his emotions. Once, he saw Miss Kenton crying in her room but he did not move, attending to his duties to the most powerful gentlemen of Europe who were conferring over the fate of the continent. That moment filled him with “a deep feeling of triumph” which started to well up within him, managing to preserve his dignity in keeping with his position (pp.227-28).

His loyalty to his first employer, Lord Darlington, was also tested. Despite the rumors about Lord Darlington’s involvement with the Nazis, Stevens recalls other memories and describes him as a truly good man and a gentleman of great moral stature. Today, Stevens is proud to have given Lord Darlington his best years of service. What the people say nowadays about Lord Darlington are foolish things. He refutes the talks and allegations linking the lord to the Nazis, the British Union of Fascists, or his anti-Semitism. Stevens is not ashamed of his association with Lord Darlington, and he regrets nothing. Looking back over his career thus far, Stevens’ chief satisfaction derives from what he achieved during those years, and he is “today nothing but proud and grateful to have been given such a privilege” (p.126).
Stevens has the chance to reflect on his long experience on the trip, and he is still optimistic about the future. That conflicting past, which is shameful to the people around him, is retrospected. He tells himself that “one should not be looking back to the past so much” (p.139). Still, he has more years of service, and Mr. Farraday is an excellent employer, he is an American gentleman he has a special duty to show all that is best about service in England. He just needs to focus on the present not thinking about the past. Stevens, who rarely has the chance to socialize and talk with people, meets the village hosts. Their talks test his own concept of dignity which he always associates with being a gentleman. Mr. Smith is not satisfied with what Stevens has said. Smith believes that dignity is not only for the gentlemen but for all the people in the country who fought Hitler to avoid being enslaved. They are born English, to be free, to express their opinion freely, and vote for their members in the parliament. Smith’s saying, “That's what dignity's really about […] You can't have dignity if you're a slave” (pp.185-86) shocks Stevens and shakes his concept of dignity.

Stevens feels discomfort with their idealistic and theoretical talks. Meanwhile, his narrative sheds light on the situation in England at that time. He recalls what once Lord Darlington said about the continuing crisis with ordinary, decent working people suffering terribly in Britain. The situation is regrettable year after year, and nothing gets better with the different committees, debates, and procrastination. On recalling these talks about politics, Stevens believes that this is a kind of ‘misguided idealism’ which affected many of his generations throughout the twenties and thirties. However, Stevens holds a different point of view that it is not the business of the butler to meddle in the great affairs of the nation, but his duty is to provide good service “to those great gentlemen in whose hands the destiny of civilization truly lies” (pp.199-201) if a butler is not supposed to formulate his own strong opinions on his employer's affairs. If he does, he is bound to lack the quality of loyalty essential in all good professionals. Stevens justifies his concept of loyalty, claiming that there is nothing ‘undignified’ in such attitude if the employer embodies what is noble, admirable, and wise, to bestow him the best of their energy and service.

Stevens starts for the first time to relate himself to Lord Darlington differently. He claims that he cannot be held to blame because the passage of time has shown that Lord Darlington's efforts were ‘misguided,’ or ‘foolish,’ Stevens simply confined himself quite properly to affairs within his own professional realm. He carried out his duties to the best of his abilities. If his lordship's life and work turned out to look “a sad waste,” Stevens should not feel any regret or shame on his own account. (p.201). This new realization brings to his mind an important talk with Mr. Cardinal, the journalist and the son of the Lord’s closest friend. Mr. Cardinal kept blaming Stevens for not realizing what was going on in Darlington’s Hall and the activities of the Lord, for not being ‘curious,’ suspicious,’ and for not caring about the Lord. He questioned Stevens’ loyalty to the Lord, and the Crown. Stevens defended himself that it was not his position to display curiosity about such matters, and he did not notice any development. Mr. Cardinal clarified that his lordship has probably been the single most useful pawn Herr Hitler had in Britain, establishing links between Berlin and over sixty of the most influential British citizens. What Stevens understood was his lordship’s strive “to aid better understanding between nations […] to ensure that peace will continue to prevail in Europe” (pp. 225). Stevens, could not, at that time, think of or question his lordship’s sound judgment.
Finally, Stevens meets Miss Kenton, now Mrs. Benn who has been married for more than twenty years. As they talk, he recognizes a weariness with life; the spark had gone, with sadness in her expressions. His heart ‘was breaking,’ and he realizes that it was a lost opportunity of a romantic relationship, or even to have her back in Darlington Hall. She is happy with her husband and they are expecting their first grandchild. When she asks him about his future, he replies, “I know I am not awaited by emptiness. There’s work, work and more work.” (pp.237, 239). He asks her if she is unhappy? She replies and justifies that she is grateful for what she has. Both realize the terrible mistakes they have made with their lives, but it is difficult for them to turn back the clock.

On the last day of the trip, Stevens meets a retired butler while sitting on the bench. Stevens praises Lord Darlington for admitting he had his own mistakes, and the path he chose was “a misguided one.” In contrast, Stevens cannot do that as he believes he was doing something “worthwhile” (p. 234). The other butler confronts him with the truth that his attitude is all ‘wrong,’ and asks him not to keep looking back all the time, but to keep looking forward and to enjoy himself for “the evening is the best part of the day” (p.244). The man leaves, but Stevens thinks of his advice that he should cease looking back so much and should adopt a more positive outlook and try to make the best of what ‘remains of his day.’ Stevens realizes that it is useless to look back and blame one’s self.

What is the point in worrying oneself too much about what one could or could not have done to control the course one’s life took? Surely it is enough that the likes of you and I at least try to make our small contribution count for something true and worthy. And if some of us are prepared to sacrifice much in life in order to pursue such aspirations, such that is in itself, whatever the outcome, cause for pride and contentment. (p. 244)

Sitting on the bench, Stevens observes closely the throngs of people laughing and chatting, families with children, couples, young and elderly, walking arm in arm, friends, and strangers laughing together merrily. He reflects on how people can build such warmth among themselves so swiftly. He expects that they have that skill of bantering, so he begins to look at the whole matter of bantering more enthusiastically; in bantering lies the key to human warmth. He will be practicing with a renewed effort to please and surprise his employer. Though Stevens started questioning and evaluating his past and concepts of dignity and loyalty, he fails to understand and liberate himself from that prison. Stevens’ realization at the end of the novel, as Ishiguro comments, “is not an achievement at all; it’s just cowardice, it’s just a way of running away from the really challenging, really scary part of being a human being” (Swaim, 2008,p.102).

Though The Remains of the Day is labeled by many as a British historical novel, Ishiguro claims that it is not that kind of nostalgic novel with the ongoing harmless nostalgia industry for a time that did not exist. He reworked a particular myth of that mythical landscape of England because he was not interested in giving specific details about specific societies (Vorda & Herzinger, 2008). At the same time, Ishiguro claims that he does not rewrite history but uses it as a technical device. He, and some of his British contemporaries, go to history looking for a period and a place where their stories could come to life. He adds that those young British writers were aware that many people worldwide were not interested in the modern British novel “as being very
inward-looking, obsessed with class.” Ishiguro relates this to “the fact that the British Empire had collapsed and that for many generations, British writers did not have to worry about being provincial” (Gallix, 2008, pp.140-41). He adds another reason that it is his generation's responsibility to keep the memories of what happened earlier in the twentieth century. This generation is the distant link to the war through their parents and what their parents told them.

The England represented in The Remains of the Day, as Ishiguro claims, has very little resemblance to the England he grew up in or the England most of the English readers would recognize. He was “very conscious” of this paradox. The England of The Remains of the Day as he says:

is too English. I put together that England very consciously, it is a kind of mythical England. There is a nostalgia industry and to some extent I just wanted to play with those stereotypes, partly because it was enjoyable to recreate that world of Wodehouse, but also to subvert it, to turn that myth into something slightly different and to suggest that there was a dark side and a cold side to it. (p.143)

In The Remains of the Day, which did very well around the world, Ishiguro tuned not only the English landscape into a metaphor but also the Wodehouse butler. In some interviews, he mentioned that he implemented the metaphor of the butler for different reasons. First is the resemblance of that metaphor to our own lives. He explains that “we're rather like butlers” when we do our little jobs or work for an employer, an organization, or a political cause (Swaim, 2008, p.101). To Ishiguro, the butler is a figure of “emotional suppression, the tendency to mistake, the tendency to equate expressing emotion with weakness, […] a trait very strong in English society and Japanese society” (Swaim, p.102). Ishiguro portrays this butler as a coward who “just retreats and hides from that arena of scary human emotions,” by pretending to be utterly professional, seeking out some sort of special dignity (Swaim, p.102). On the other hand, Ishiguro admits that Stevens, “misguidedly […] is so ambitious to achieve a certain ideal that he does so at a terrible cost. He actually loses a part of himself that is crucial: that is to say, his capacity to love” (Kelman, 2008, p.46). Stevens terribly struggles when he equates feelings with weakness, denying that emotional side that can love and that can suffer.

Discussion

In writing these three novels, Ishiguro was not writing history of the two imperial landscapes of Japan and England as many claimed. While exploring these settings, he was trying to find his own territory, not only the cultural one but also the literary fictional one. When he wrote The Remains of the Day, he started as he stated for the first time to be very conscious of his own style after reading and considering what the reviewers and critics pointed out about his style which “seemed to be unusually calm with all this kind of strange turmoil expressed underneath the calm” (Vorda & Herzinger, p.76). He started to question his own style, and his ‘natural voice’, trying to consciously explore the conflicting values of dignity and cowardice; an emotional arena which is “the scariest arena in life” (Vorda & Herzinger, p.77). He explains that this novel actually tackles the implications of that kind of style of the inner voice produced in the first two books on a thematic
level. With *The Remains of the Day*, Rushdie believed that Ishiguro was “capable of travel and metamorphosis” (2012).

Etsuko, Ono, and Stevens, the protagonists of these novels, have the passion and real urge to contribute to something greater and larger, driven to do it perfectly. They misused their talents and wasted their energies, lacking the insight and understanding of the world around them. Ishiguro stresses that their lives are wasted because they do not have any extraordinary insight into life. “They're not necessarily stupid, they're just ordinary” (Vorda & Herzinger, pp.86-87). He used Stevens, the Wodehouse butler, as a metaphor to stand for a greater human theme. He explains that we are like butlers when we have our little things in life, we learn, trying to do our best to offer a little contribution to somebody, or an organization, or a cause, or a country.

In these three novels, Ishiguro used the same material to cover the same territory. He was concerned with aged protagonists who look back over their lives, victimized by self-delusion and their capacity to lie to themselves. He was trying to refine what he did in each one of them. With *The Remains of the Day*, as he mentioned, he felt that he came to the end of that process, “closing in on some strange weird territory” as a writer conscious of his development (Vorda & Herzinger, pp. 84-85). The challenge he faced was trying to identify those things that “still mean something to you, that still feel unfathomed in some way, and that is the way that you close in further and further on this territory” (p. 85). He adds that *The Remains of the Day* was the end of that process and the last episode of the three novels where self-deception is dealt with differently; absurdly exaggerated. At that time, as he clarifies, he was interested in how people lie to themselves to make things palatable. He adds,

I was interested in how someone settles on a picture of himself and his life […] I wanted something that would reflect the uncertainty and chaos I started to feel […] I wanted to write a book not from the viewpoint of someone looking back and ordering his experience, but of someone in the midst of chaos, being pulled in different directions at once, and not realizing why. (Jaggi, 2008, p.117)

Ishiguro was frustrated with the British reception and readership of *The Remains of the Day* which labeled the novel as a book about a certain historical period in England. Some people, especially in Britain, thought it was about the fall of the empire, or the Suez Crisis, or the British appeasement of Nazi Germany. They did not read it, as he says, “as a parable or see it take off into a metaphorical role” (Vorda & Herzinger, p.84). In *The Remains of the Day*, Ishiguro was not concerned with the government issues, or the Thatcher's glorification and mythification of England's Victorian heritage and morality. As he states, he was “conscious of the heritage industry and the English attitude towards Englishness.” Thus, he was trying to subvert that romanticized tourist vision of England” (Groes, 2011, p.250). When Ishiguro was asked about his relationship with politics as reflected in *The Remains of the Day*, and *An Artist of the Floating World*, he said that he had that “unease about the extent to which you can invest your own energies in some political cause” (Groes, p.250). His protagonists, Ono and Stevens, felt anxious to put their work to a political purpose rather than doing their jobs for the job’s sake as a butler and an artist. They go one step further by “serving a greater cause’, and that's where it starts to go wrong” (Groes, p.250).
Ishiguro believes that the stories of Ono and Stevens raises questions of how possible it is to contribute to the good of the world? Do these novels close on a hopeful note or not, particularly as Ono and Stevens discover that have not succeeded despite their best efforts? Ishiguro stresses that Japan and the younger generation of people coming up with the same sense of patriotism or idealism that Ono had, but living in different times can have a better chance of creating something worthwhile. “A new generation comes along; Japan can try again” (Shaffer, 2008, p. 170). So, Ishiguro intended that mixed hope at the end of the novel. For Stevens, the readers doubt if he can succeed in changing or becoming a new person in the remains of his life. His attempts to improve his bantering skill might be hopeless but Ishiguro believes that the fact of his self-discovery is an achievement and a sort of dignity in itself. There is something noble, even heroic in his ability to face up to those very painful things about himself. There is something positive about Stevens's triumph over that impasse, even though there is still something sad about him (Shaffer, 2008).

Conclusion

This paper has explored Ishiguro’s *The Remains of the Day* as a pivotal turning point in Ishiguro’s literary journey. In this novel, Ishiguro brilliantly and masterfully managed to turn away from the post-World War II traumatized Japanese setting and characters of his first two novels, to the very English landscape of the third novel. He subverted not only the Japanese landscape but also the British landscapes into mythical metaphors to approach more universal themes. Ishiguro estranged himself from the constrictions of his precious country Japan, traveling the British landscape, the country that awarded him a knighthood in 2018 as forming part of “his big love affair” with the British culture, and for services to literature. He was ready to explore new landscapes in his subsequent novels.

_The Remains of the Day_ was Ishiguro’s final episode and the end of a process to these settings and themes. He liberated himself from any internal national voices, to more unifying emotions: thinking beyond the dividing walls and struggling together as human beings, and being part of the story of international peace and harmony. Individuals, as well as great nations and empires, may struggle and suffer from shameful pasts. Nations and empires may fall, but chance is there for a dignified decent rising to restore justice and peace. With that process of metamorphosis, Ishiguro is like that ancient mythical bird ‘Fenghuang hōō’ or phoenix with its melodious cry. After a long life, and gathering all the ill-will, suffering, and other negative things of the world, the bird plunges itself into fire, sacrificing itself, then miraculously, a new phoenix springs from the ashes flying to the city of sun: the place that is blessed with utmost peace and prosperity and happiness. Kazuo Ishiguro is that great white bird rising from the smoke and dust of the explosion in his mother’s story, flying, and singing melodies of hope and peace to the whole world, for a new dawn and another brighter day.

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On How Certain Films and Songs Contain Otherness

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Abstract
This article comes as a sort of voyage in the sense that it tries to go beyond the simple definitions that pin video clips down to being a mere form of entertainment and a mode of commercialization and instead shows them to be part and parcel of a well-established concourse of texts which repeat themselves with a difference. The study is thus an exploratory odyssey in the quest for the insinuations, intimations and nuances which impregnate a host of video clips made in and presumably about Morocco by a myriad of American and European artists whose works, considered in entirety, give way to what Barthes labels as the mythical, a phraseology studded with the stereotypical, which is no less insidious than the myth with its grand narratives as encapsulated in film or prose. Based on a qualitative approach, Babel, Marrakech Express, and Sex and the City are the three film samples we will set out to explore in juxtaposition with several singles: Do it Again by The Chemical Brothers, The World I Know by Collective Soul, Yalla by Inna, Marrakesh Express by Nash, Crosby, and Stills, Misere Mani by Era, and Nothing to Fear by Chris Rea.

Keywords: Films, songs, otherness, Video clips, Orientalism, Babel, Marrakech Express, Sex and the City, Music

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Introduction

Far from being merely affiliative, part of the homogeneous and homogenizing tradition, music may be affiliative insofar as it reproduces and hence perpetuates hegemonic relations. Such hegemonic discourse is accentuated, fostered, and propagated through artists, writers, travelers, and politicians, resulting in the misrepresentation of many a nation. Then we must here be prepared to accept that the representation fixed to this music, or that video clip, is “implicated, intertwined, embedded, interwoven with a great many things besides the “truth”, which is itself a representation” (Said, Orientalism, 1978, p. 272). Then, Music and cinema function as means through which Orientalism is perpetuated. In this context, we are inviting our readers to “listen, really listen to music”, and watch (out) for that matter, to “recognize moments that give us a little start, a shiver down the spine, a “frisson” of surprise. It could be a chord change or a harmony or a turn in the melody” (Mannes, 2011, p. 57). However, suppose one is content with listening out and chewing the cud as it were. In that case, one is bound to perpetuate the anachronistic view that holds the auditor to be a sheer passive consumer at the receiving end of meaning created a priori by the singer as both performer and interpreter.

As we shall see, one could plausibly contend that both films and video clips feed on each other, spring from the same DNA, and mould the Other in the formulaic terms Hollywood dictates. Ideologies governing filmic productions come to govern the production of musical clips as well. “By looking at the different experiences contrapuntally, as making up a set of what” Said calls in his way “intertwined and overlapping histories” (Said, Culture and Imperialism, 1994, p. 18), one is sure to disinter the buried, expose truisms, and subvert overt and covert stereotypes. What lends music its power to solidify and bolster, distil and instil, the same old redolent and, at times, redundant, clichés pervading Hollywood-made films, is that it occupies the very subliminal space which passes by uncritiqued, the space wherein the adrenalin rush is so high as to discard the critical mind for other senses to take over. Our defense mechanisms are loosened, and thus the subterfuge works its way up and down uncontested.

Literature Review:

To understand Orientalism in relation to cinematic representations and misrepresentations, it is only pertinent to recuperate and retrieve images/imagery of Arabs and Muslims as they were circulated in the 19th and 20th century, precisely during colonisation, which was cloaked as a civilising mission. Artists such as Alexandre-Gabriel Decamps, Eugène Delacroix, and Jean-Leon Gerome have left a considerable legacy in which North Africans and Middle Easterners were subjects/objects for and “projects of their imagination, a fantasy space or screen onto which strong desires - erotic, sadistic, or both - could be projected with impunity” (Nochlin, 1989, p. 49). The list of those who dedicated their paintings to the Orient cannot be undervalued, nor can it be exhausted. French Orientalist paintings were also a form of accomplishment among artists of the 19th and 20th centuries, a practice that was also supported by the French state apparatus. Therefore, this artistic practice had been in operation since then as a significant circuit of propaganda and bulwark for the French colonisation of the Maghreb and other colonies around the world. During this era, the Oriental was painted over and over on canvas as the peculiar other who did not in the least look like the painters themselves and thereafter was represented as an object in one of the French salon des arts to be debated and reflected upon.
Tracing and reviewing how through a system of intertextuality, Orientalist cinematic representations extend from and feed on the fantasy space projected in the 19th and 20th century’s paintings, be they oil on canvas or mere sketches, or simply literary texts of the same period or before. It is significant to highlight that after the age of romantic and realistic painting, and especially after the development of the camera obscura to its earlier successful fixed images, the fascination with and intimidation of the Orient was a recursive theme during these developments. Photography, for instance, carried on the assumption of (s)exposing the harem to its spectators through what Malek Alloula (1986) calls “the figural representation of the forbidden” (p.14). Alloula’s analysis of a collection of colonial postcards of Algerian women and couples denudes the photographer’s voyeuristic complexities (“scopic desires”) which he could partially yet discontentedly trespass only via the (mis)construction of a replacement of the veiled woman. With the availability of photography, the Orient is brought alive once again on fixed images and postcards, presented to and sold on a large scale to the western consumer. The availability of these photographs and postcards has changed the scale of accessibility to the fantasy land of the Orient to include more viewers besides the elites of Western societies, pushing for more production to meet the rising demand of the market.

However, with the arrival of the moving images, the scale and influence have changed drastically, reaching a broader viewership than any time in the past. Orientalist visual representations of the MENA expanded and developed to be impressively lively in motion pictures, first brought to life in the Lumiere Brothers initial screenings of the Maghrib and the Middle East. Cinema after that played a significant role on the Western colonial map. Orlando (2011) remarks how many [cameramen] traversed the well-established colonial empire and filmed the environments of exotic others across Africa, Asia, and the Middle East, sending the film stock back home to eager audiences. These early films fuelled colonial desire and were a pivotal mechanism in sustaining the empire. In 1896, when the first Lumiere productions were screened in Lyon, “les chasseurs d’image” (Image Hunters) were enlisted into Auguste and Louis Lumiere’s legions to document the wonders of the Maghrebian empire on camera. (p. 8)

Orlando takes the debate way back to some of the first directors, the Lumières, who were celebrated everywhere for being among the first ones who brought cinema to life, and with it, they brought their Oriental version on the pictures. The brothers, Orlando tells us, were first to send their cameras to the French colonies around the world to capture the exotic and the fantastic in their shots.

Now that the eye of the camera turns into the eye through which seeing is enabled, yielding a oneness induces a singularity and homogenisation of point-of-view, a simulacrum effect, to put it a la Barthian. However, the ears, another organ, are so deafened by the organised and, at times, frenetic rhythms the only sound they make out is that which the instruments dispense to the detriment of meaning. Even when the mouth mumbles, murmurs, whistles, and hams along with the singers, it seems as though the auditors were swaying under the spell of sounds, screams, chants and so forth. Tunes carrying words and tropes alone scarcely suffice to do the songs full justice.
and are thus hammered in with accompanying images of déjà-vu, reflective of the meaning of the words being sung and reminiscent of moments captured by filmmakers. The images being reproduced reinforce the utterances being made by furnishing the singers with ocular evidence drawn from cinematic portrayals, which catapult the viewer back in time into fantasised wonderlands privy to the filmmaker and the singer, a space they alone can access and make accessible. Only through identifying with the singers will the audience time travel, freeze time, and in short vicariously live the experiences of ex-colonialists. Strangely enough, “we suddenly find ourselves transported backward in time to the late nineteenth century” (Saïd, 1978, p. 10) in a time warp.

In a rejoinder to this dichotomy, Barthes contends that the active task of composing meaning is thus delegated to the singer. In contrast, the audience stands as amateur listening to music “without being able to play” (Barthes, 1977, p. 163), hence the urgency of this paradigmatic shift in focus from the exhaustive study of film to filling up this deficit in taking issue with video clips as texts/textures/textile in their own right, texts that beg to be dissected and disambiguated in the very context into which they came to be. Thus, we are to depart from the well-beaten path of reception and consumption to the less travelled and traversed the path of apprehension and comprehension. This is done with the aim in mind of spasmodically shaking and seismically convulsing the reader and auditor so that a better appreciation of, if not a dissociation from, works of art, which supposedly soothe, lull and enchant, disenfranchise and disenchant, could take lieu. In this respect, it is only pertinent to dust off the presumably inoffensive accoutrement music enrobes to unravel the common threads the spinning of which creates a discourse that often goes unquestioned and unchallenged.

Analysis: How Songs Contain Otherness

To start with, what comes across as just another video clip featuring Moroccan villagers or city-dwellers is in fact an exercise of power. “Do it Again” is the title The Chemical Brothers chose for their song. The ‘it’ in the title points outside the lyrics. What appears to be being done for a second time is the act of representing the very village Babel, an American movie, has already misrepresented. As a matter of fact, both the film and the video clip use the same Moroccan village, Taguenzalt, for their backdrop. Hence, while watching the video clip, flashbacks of the movie come rushing back like a deluge. What stands out in both film and video clip is that markers such as dilapidated mud-built houses, claustrophobic shops, primitive tools, squalid and unpaved streets, herds of goats, barren rocky mountains, lanterns, and the white Mercedes taxis are being revisited, reiterated, and reconfirmed by the makers of the video clip, the sovereign subjects who allot meaning to a naturally and inherently brawling and quarrelsome people.

Above all else, the two brothers, who in Babel almost shoot an American tourist dead, are here recast wearing the same tattered clothes in the manner of cave people, which blend perfectly well with the background. These natural-born snipers have here become thieves. The rifle is synecdochically replaced with a cassette which, upon being played, sets in motion a whole train of events which can only take lieu in this locus then and know. Caught under its enchanting effect, the duo dance like robots. Everyone colludes to make their bank job an easy job, starting with the transporter in his typical pick-up and ending with the bankers, who despite themselves, connive with the children against the very institution for which they work. In a way, they bite the hand that
feeds them, but their only redemption lies in the fact that the music is way too powerful to entrance
them.

The title may then be interpreted in this light as suggestive of the lengths and breadths these
guilt-ridden, far from innocent kids can go to unwary of consequences. Michael Haussman, the
video clip director, may be said to have done it again a la Babylonian in what one may describe as
an intertextual instantiation and substantiation of an oft-repeated discourse that holds the natives
to be backward, prone to committing murder, pillaging and marauding in an endless tirade of
accusatory and frontal onslaughts. Haussman must have watched Babel time and again, for the
resemblances are so numerous and striking one ought to call a spade a spade. Said posits that the
Orient being invented “had been since antiquity ‘a place of romance, exotic beings, haunting
memories and landscapes, remarkable experiences” (Orientalism, 1978, p. 9). In other words, by
depicting the kids as such, the director obfuscates his own act of stealth, plagiarism, and mythical
reification, of the hangover the haunting memory of Babel spurs.

The only change that the video-clip director effected is that of effortlessly and maliciously
substituting the rifle with a cassette, but the cassette, as it turns out, is a far more lethal than the
weapon Alejandro Inarritu gives the juvenile shepherds in Babel. Very much in the vein of the
movie, the kids sing out that all they wanted was to have a little fun. Fun in this part of the world
is tantamount to either shooting or stealing. The wrongdoer admits that his brain is like bubble
gum blowing up his cranium. This admission, coming from a child, testifies to the stupidity/naïveté
of these children who are shepherding goats on these barren Rocky Mountains instead of attending
school. The same conclusion is true for Babel. Goats and humans, humans and goats are seen in
proximity even inside the house, so one cannot tell which is who and who is what. His all insane
may be read as applying to all the people on the video whose dance moves show them to be high,
something the evocation of drugs insinuates.

Going high and to high places is the very condition Collective Soul, an American band,
gives way. It is no surprise that the album was entitled Music in High Places. During their four-
day trip to Morocco, the band walked in the footsteps of other musicians and film directors who
might be said to have mapped the itinerary, the trajectory, for these rockers to retrace. Their
journey into exoticism begins with “The World I Know”, a song set in Jamaa Lfna square. The
duo sings while Moroccans can be seen in the background. Young people stand still and
transfixed like the many tableaux on the red wall behind the singers. They seem oblivious of the passing of
time, which is of little, if any, consequence in this part of the world.

As the singers pitch up their tune, one can spot some locals taking glances over the
shoulders of the singers; some are riding their motorcycles while others are carrying trays on their
heads. An old couple clad in jellabas make their confounding appearance in that one cannot tell the
man from the woman in a reminder of one of Matisse’s most famous paintings, The Riffian. It
appears this couple has sprung up to life from one of the tableaux upon hearing the music. Then,
the camera zooms away from the duo and on an elderly man pulling his donkey and cart, and
seconds later another riding his cart, then come the women all jellaba-clad. While no woman stops
to listen to the musician, two little schoolgirls do. As the music reaches its crescendo and “love is
gathering”, the crowd begins to gather in a circle. One boy begins to nod and shake his head in
response to the beat. This pastiche the director brings together interweaves and intermeshes with images already brought home by Hollywood-film scouts. The square itself features abundantly in Gillies MacKinnon’s Marrakech Express and in Michael Patrick King’s Sex and the City, two movies worth investigating.

Drawing on what has been said and to buttress the argument, we deem it only necessary to evoke two more filmic productions pertinent to our current enterprise, namely Sex and the City and Marrakech Express, an adaptation of a book entitled Hideous Kinky. What makes Sex and the City a pertinent example to dwell on is that some of its scenes shot in the ochre city seem to overlap with some music videos made there. As is demonstrated, the film deictically points to other songs and films and is in and of itself an inspiration to other singers to follow suit. For Baudrillard (2001), this act of reproduction

is no longer a question of imitation, nor of reduplication, nor even of parody. It is rather a question of substituting signs of the real for the real itself; that is, an operation to deter every real process by its operational double, a metastable, programmatic, perfect descriptive machine which provides all the signs of the real and short-circuits all its vicissitudes. Never again will the real have to be produced. (p. 170)

Even when the reality on the ground changes slightly or categorically, the chances are that it will not come to be represented because the reference points for film and music makers are anchored in the unreal, the perceived. In challenging this one-to-one relationship between the sign and the signified, Umberto Eco, a renowned semiotician, reasons that “all systems designed to mediate experience for us (…) depend on the interrelation of their elements, not on the relation of the medium to its referent” (Dudley, 1984, pp. 20-21). Be it as it may, a film or a video clip is, in Barthian terms, a tissue of quotations, a cobweb that borrows from extant experiences and informs those to come in a language of its own, as Andre Bazin would have it.

This crisscrossing and inter-visuality, as we prefer to dub it, finds expression in the opening scene with which the film is replete. The music being played unequivocally calls to mind that of Continental Drift, a song made by the Rolling Stones under the unacknowledged auspices of Bachir Attar, the master of Jajouka. The viewer is compelled to journey back in time from the very outset. The notion of time, timelessness, is a constant in Western narratives on the Orient, excluding any possibility of change. One of their salient features is that time has stood still in this remote but still accessible land of myths, this defamiliarised terra incognita, which has become all too familiar now thanks to scouts who report home. Because their largely ethnographic reports voraciously feed on the same phantasms, they surreptitiously echo one another, which lends them a measure of veracity, the corollary of which can be pernicious and obnoxious.

As the scenes in Sex and the City unreel in Marrakech, the filming of which took two months to complete, one can draw parallels between the adventures of the four New Yorkers and the American band, Collective Soul, who, in “The World I Know”, sing about solitude in New York City. Both performers, actresses and singers, are here on the lookout for an exotic experience, which only a journey into this “world” apart, one they ‘know’, can afford. This journey out of the mundane into the anachronistic can salvage the singers and the characters simultaneously.
Whilst the singer is looking for inspiration not found back home, the girls, struck with middle-age crises induced by their menopause, are here in search of ‘sexpiration’ to revive and revitalise their languid sex lives. While it is only here in the land of exotica that their desires can be reignited, only a Westerner can fully quench and quell such burning thirst. Enthralled, the singer versifies that he laughs at himself while his tears roll down. He is torn between extreme fits of laughter and sobbing, a ripple of which resonates in the cathartic scene of the movie when one of the characters almost walks ‘to the edge’, to use the singer’s words, by pulling her bag away from a thug who was trying to snatch it away from her during the call for prayers. The sacred and the profane are here superimposed to drive home the idea that Moroccans live by double standards.

Moroccan hypocrisy and double dealings are here flagrantly shown and further reaffirmed when nobody intervenes to help save the American girl, but the moment her bag falls open and condoms fall out, the crowd gathers like vultures preying on a fallen victim. It is only incest and promiscuity that lure the mob out in this exoticized part of the world, the director seems to be insinuating. One would have thought she would be shamed and stigmatized, but she lashes out at the piercing gaze and tongues of the throng in an act of defiance and self-assertion unknown to women from this land beneath or “below”, to borrow a word from “The World I Know”. At this hysterical point, the viewer cannot help laughing, and yet, not knowing what could happen next, we refrain and retract not so much into weeping but into fear for their fate. This is a liberated woman who has come to satiate her sexual drives, and her body, in contrast with the veiled, cloaked and shrouded bodies of Arab women, purveys what words cannot convey. Another exemplification of this hypocrisy is caught when the quartet wear burqas to escape the mob. The taxi-drivers they try to stop all ignore them save the one they show a bit of flesh to. Apparently, these people want their women wholly clothed, cloaked and covered, yet it is the barely clad women they crave. Even the Sheikh who offered to host them turns his back on them upon the realization that there is nothing in there for him. His hospitality thus metamorphoses into hostility in what one may consider an act of utter inconsideration for the fate of these weaklings caught in a patriarchal world.

These very themes being woven into an oriental tapestry of which desire and fire are the leitmotif are picked up by Inna, a Romanian singer, in Yalla, a song made in the same square in 2015. The title may be read in this regard as an invitation for sex, one corroborated by the fact that as the singer weaves her way through the labyrinthine souks of spices and bazaars of antiques, a young male is chasing her along the alleys. This is no thief this time as is usually the case, but rather a sexually driven macho eyeing the very adventures the quartet in Sex and the City come looking for. Strangely enough, the video clip showcases four women dancing hotly like fire on a terrace, the only place the harem could venture on. They seem to be dancing around a cone-shaped pillar or beam, which recalls the phallic symbol. Like the singers, namely Collective Soul, who go high in search of ecstasy, this woman promises to take the man after her so high, perhaps onto the terrace or to kingdoms of pleasure she and the belly dancers can procure and proffer. Her recourse to Arabic is indicative, among other things, of the fact that she is addressing an Arab in the only language he understands. Not only is her linguistic choice suited to the occasion, but it also adds more sex appeal to her, paradoxically entitling her to the much desired and denigrated, notice the oxymoron, status of the harem.
The video clip and the film refer to the Arabian tales of *A Thousand and one Night*, where Shehryar, a virgin-thirsty king, succumbs to the intellectual power Shahrazad wields. She alone can rein his urges in, but in this case the dancers seek to titillate and arouse their Shehryar. As the characters in the movie and the dancers on the clip move to the outskirts of Marrakech into the open space of the desert, they meet with obedient and submissive camels, spend the night in tents under the starry night awaiting, as Samantha rightly sums it up, Lawrance of Arabia. This references us immediately to yet another American movie made in the desert of Morocco, one where an English Oxford graduate joins the rebels against his kin and kindred. His allegiance to the Arabs makes him an idol in their eyes and a hero for these women. Produced in 1998 and set against the same backdrop but slightly as early as 1972, Marrakech Express regurgitates these new-old discursive paradigms with some variations. Marrakech Express is but a euphemism for Hideous Kinky, the title of the novel the film adapts. To adopt the title as such would have been politically incorrect, to say the least, hence the soft-spoken and no less insidious Marrakech Express.

The choice of the setting of *Marrakech Express* is not arbitrary, for if one turns the clock back, one is sure to run into *Marrakesh Express*, a song produced three or four years earlier and sung by the trio Crosby, Nash and Stills. The song was written by Nash while on a trip from Casablanca to Marrakech. Numerically speaking, this woman is here with her two daughters, making them a trio, just like the band. While some might argue that this is a mere coincidence, one has yet to listen to their song and watch the movie to uncover the rest of the iceberg. She is a divorced woman from London who, like the four New Yorkers in *Sex and the City*, is here to heal from the ravages home has wrought on her. Not only are the song and the film similar in multifarious and nefarious respects and aspects, but they also set a model for yet other video clips to be made, and perhaps they borrow from other clips and films in an endless dialectic which produces knowledge and power, to put things a la Foucauldian. In Said’s appraisal, “the relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony” (*Orientalism, 1978*, p. 5). The Londoner is here on a voyage “through the clear skies of Morocco”, as the trio sing. While en voyage, the blue-eyed foreigner, Nash, Still and Cosby sing about, is acting out their words by ‘blowing smoke rings from the corners of my mouth.” Images of goats, “ducks…chickens” and much more punctuate both film and song in more ways than one can possibly count, which lends the scene its animalistic tone, say, tune.

If one watches and listens to *Misère Mani* by Era, one can infer that it is no coincidence that the singer is toiling strenuously under stringent conditions which somehow remind one of the misery redolent in *Marrakech Express*. The singer’s and the character’s fate are made all the worse by the absence/absenting of the husband in a male-dominated society, making them easy prey to many a predator. This is while the girl in the video clip meets with death upon falling off a precipice due to her blindness. She walks to ‘the edge’ of the world, it seems. What strikes one as odd is that in both film and clip, our ears and eyes are being played upon in such a way as would make the heart throb. One sees in both images of fantasia displays, hears volleys of gunpowder poured into the air, and sees and hears hoofs beating so fast they create their breath-taking music, creating the magical effect so idiosyncratic of this part of the world. Era, too, will look at the sky, but hers is a misty and blurred sky. As blurred as the sky may seem, there is still magic in the air. Another
theme that resonates in both film and song is, as Era phrases it, both the singer and the character do not know what tomorrow holds in store for them.

Nevertheless, these themes and others resonate in another song entitled *Nothing to Fear* by Chris Rea. As the blazing sun beats down on the un/paved road, which stretches endlessly, the Mercedes drives continuously on the asphalt, which merges with the dunes amidst the vast and empty expanse dotted by fully covered men and women one cannot tell apart. A caravan of people and camels, camels and people, marches on heedless of the torrid heat. Images of little girls carrying heavy objects, of fire being lit up, of boys shepherding goats, of cobras dancing to their charmers, *Charming Cobras* in Cosby’s lyrics, of watercarriers, compounded by the fact that both must rear their daughters who are blind to the threats closing in on them. The girl in the clip goes missing, and bicycle riders, fire-puffers and a dozen more are far from being randomly picked being canvassed to dazzle the eye and puzzle the mind. There is a sense in which, as Mary Louis Pratt phrases it, “redundancy, discontinuity, and unreality”, considered as the parameters underlying imperialism, “constitute the every day with neutrality, spontaneity, numbing repetition” (Pratt, 1992, p. 2). These images, the unraveling of which resembles the uncoiling of the reel, contrive and, in a sense, connive to constitute a composite, a vividly interwoven quilt spun with the utmost care to communicate and articulate the parochial everlasting impression- now almost an axiom- that this is the Orient tout court.

In a revival of the Manichean allegory, the American tourist, with his suit and sunglasses, encompasses everything that his entourage cannot be, living up to Said’s view of Orientalism as “a style of thought based upon an ontological and epistemological distinction made between “the Orient” and (…)“the Occident” (1978, p. 10), one which puts the Westerner in a whole series of possible relationships with the Orient without ever losing him the upper hand” (Orientalism, 1978, p. 7). The traveller’s imperial hubris is crystallised in his act of surveillance. Donning sunglasses enables the singer to survey without being surveyed. His authoritative presence in the video is the central figure that transpires through his surveying gaze, his seeing without being seen. He bestows visibility on the hitherto invisible nomads and disavows it as he explores other places. For Said (1994),

The thing to be noticed about this kind of contemporary discourse, which assumes the primacy and even the complete centrality of the West, is how totalizing its form is, how all- enveloping its attitudes and gestures, how much it shuts out even as it includes, compresses, and consolidates. (p. 22)

**Conclusion**

Taken in their ensemble, these three films – *Babel, Sex and the City* and *Marrakech Express* – though seemingly produced in different eras, in juxtaposition with *The World I Know, Yalla* and *Marrakesh Express, Misere Mani* and *Nothing to Fear*, converge in that they all overlap not simply territorially by making of Marrakech and its surroundings their shooting location, their confluence, but also discursively in that the filmmakers, as well as the song creators, replicate, duplicate and project their reductionistic and fetishistic desires, pathetic fallacies, onto an imagined landscape, a cultural landscape collusively orientalised in resonance with the whims of European and American (s)explorers. One could argue along Said’s line of thinking and contend that, all in all, the portrayal
of things Moroccan is premised and predicated solely and wholly upon a unifying thread and “upon a sovereign Western consciousness” entrenched in what Foucault would call the positional superiority of the all-sovereign Western subject as pitted against an abject object of desire and repulsion made available by the metteur en scène “out of whose unchallenged centrality an Oriental world emerged” spurred on by “desires, regressions, investments, and projections” (Orientalism, 1978, p. 16) inherited long ago.

Unchanging as these desires are, they generate a constancy transfixing the East in the loophole, Bhabha explains, of “fixity, as the sign of cultural/historical/racial difference,” paradoxically connoting, “rigidity and an unchanging order as well as disorder, degeneracy and demonic repetition” (Bhabha, 1997, p. 293). In a word, surreptitious contact zones criss-crossing both genres are postcolonised, primatived, naturalised, sexualised and relegated to “a topos, a set of references, a congeries of characteristics” rooted “in a quotation or a fragment of a text or a citation from someone’s work on the Orient, or some bit of previous imagining, or an amalgam of all these” (Said, 1978, p. 16). Said’s take on the issue of representation dovetails to a large extent with Jean Baudrillard’s, but not quite so. Baudrillard (2001) maintains that

Abstraction today is no longer that of the map, the double, the mirror or the concept. Simulation is no longer that of a territory, a referential being or a substance. It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory - precession of simulacra - it is the map that engenders the territory. (p. 166)

In today’s simplified and excessive world there is barely any sense of original reality. Simulacra for Baudrillard are amplified images that bear “no original in reality”, nevertheless these constructed images of the real are excessively formed with far more gratifying effects than reality itself (Atkinson, 2015). The risk of simulacra yet is when these manufactured and masked realities are created to amplify pleasure to the extent “we no longer want the real experience, but the experience of being told about the experience of something – in such a way that is hyperreal, more real than real” (Atkinson, 2015, p. 199). “To dissimulate is to feign not to have what one has. To simulate is to feign to have what one hasn't. One implies a presence, the other an absence” (Baudrillard, 2001, p. 170). The films and music videos being scrutinized do both in that they obfuscate that which is with that which is not and replace the non-existent with that which exists largely in imagined accounts entrenched in phantasmagoria.

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A Study of Pre-editing Methods at the Lexical Level in the Process of Machine Translation

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Abstract
As the demand for translation increases, the role of machine translation in improving the efficiency of translation is increasingly prominent, but due to its inherent limitations, the translation quality of machine translation is not guaranteed. Pre-editing is one of the ways to enhance the quality of machine translated texts. With Google online translation as a tool, the effect of pre-editing on the quality of machine translation is studied by adopting the Bilingual Evaluation Understudy (BLEU) approach. The pre-editing methods of additions, omissions, replacing and terminology preprocessing based on the lexical level are proposed. The results show these methods can play a role in improving the quality of English-to-Chinese machine translations. In most cases, pre-editing at the lexical level is sufficient to generate high-quality machine translation output, but the effectiveness of pre-editing can be further improved when perspective-shifting is involved or when the target language involves contextually consistent verb or person usage.

Keywords: Bilingual Evaluation Understudy, lexical level, machine translation, pre-editing

Introduction

With the continuous progress of machine translation technology, an increasing number of translators have chosen to use machine translation to do their work. Machine translation is a convenient and efficient translation aid, but it is not possible to directly adopt the version of translation achieved through it. Translators usually revise the translated texts through MT in two ways: pre-editing and post-editing. Pre-editing refers to adjusting and modifying the source language before inputting it into the machine so that it is more in line with the characteristics of the machine translation software. It is expected to improve the quality of the machine translation through pre-editing (Wei, 2008). In contrast to pre-editing, post-editing is widely used. Based on this, this paper focuses on the lexical level, with the help of Bilingual Evaluation Understudy (BLEU), exploring the pre-editing method of machine translation and analyzing the application of additions, omissions, replacing and preprocessing terminology so as to improve the quality of machine translation.

Literature Review

The idea of using machines for translation first appeared in the early 1930s, scientists wanted to design a machine that could be used for translation, but due to the limitations of technological development and conditions at that time, the translation machine was not successfully developed. In 1949, the American scientist Weaver published the translation memorandum, formally presenting the idea of machine translation (Feng, 2018). Neural machine translation developed rapidly in 2016, which made major breakthroughs. The performance of machine translation and its quality were significantly improved, replacing the dominant position of statistical machine translation. In the same year, Google launched a neural machine translation system, using sentences rather than phrases as translation units, greatly improving the accuracy and fluency of translation (Zhao et al., 2019). However, the work of machine translation has not yet reached the perfect level which requests no manual adjustment. Feng and Gao (2017) pointed: “Machine translation is a useful tool in the language service industry, and pre-editing and post-editing are important ways to improve the quality of machine translation. In order to produce high-quality translations, only pre-editing is not enough, but post-editing is also needed”. Post-editing has always been given much attention in improving the quality of machine translation while research on pre-editing is of little notice. In the field of computer science, the development of pre-editing system is the focus while in the field of translation, the focus of the research is on pre-editing strategy. In terms of foreign research, Pym (1990) put forward the idea of editing the source text before using machine translation, and summarized the ten rules for simplifying writing. But most of the advice is based on sentence-level considerations. Yoshimi (2001) studied the machine translation of English News titles, proposed to add pre-editing module in the machine translation system, the English News titles were automatically rewritten into ordinary text and then MT was used, in order to improve the quality of translation, but this approach of pre-editing is chiefly to rewrite the text, which makes the operation more complex. Babych (2009) proposed a method of using structural-level manual evaluation to detect translation errors and create automatic pre-editing modes. This method can enhance the automatic pre-editing function of machine translation. Additionally, Ding (2016) examined the pre-editing system of machine translation based on Japanese and English. Arenas (2019) described pre- and post-editing of source text machine translations from an industry and academic research perspective, helping researchers and the
industry to understand the impact of machine translation technology on the translator’s output and working environment, but didn’t make specific recommendations for pre-editing strategies/methods.

In contrast, studies in China focus more on pre-editing strategies. Zhong (2004) conducted one of the earlier studies on pre-editing in China, but only from a theoretical point of view to analyze the importance of human intervention for machine translation. The pre-editing methods summarized by Wei (2008) include format conversion, the use of controlled languages, the establishment of translation memories, etc., but are not verified by specific examples. Zhong (2004), Lin (2009), Wu (2012) and Li (2021) summarized pre-editing strategies by case studies. All the four studies concluded that pre-editing is helpful in improving the quality of translations, but there are limitations to their samples of case study, and they mostly use subjective analysis to evaluate the effectiveness of translations. In summary, the importance of pre-editing research is self-evident. Vocabulary is the constituent unit of sentences, based on the vocabulary level of research is more targeted, can assist the translation machine more smoothly converted to translation, thereby reducing the effort required for post-editing, improve translation efficiency. In addition, the use of machine translation automatic evaluation method is also essential to increase the objectivity of the study.

Research Methodology
Pre-editing methods have been proven in practice and shown to make machine translation result in higher quality translations. Specifically, common pre-editing methods proposed in Wei (2008) include formatting conversion of the original text, spelling and punctuation checking, grammar checking, sentence adjustment, and using controlled natural language; Cui (2016) mentioned that pre-translation editing usually involves two parts: format processing and language processing; Huang (2017) summarized pre-editing methods including restructuring the original text, adding and subtracting, translating terms in advance, simplifying the original text, and adding punctuation; and the main pre-editing guidance of Guo (2017) included lexical and syntactic levels of segmentation, semantic integration of discrete words, semantic segmentation of inflectional words, meaning group segmentation and sentence breaking of long sentences. After a comparative study, it was concluded that lexical additions, omissions, replacing and preprocessing terminologies are ideal methods for pre-editing at the lexical level.

Research tools
The tool for quality evaluation of translations is the Bilingual Evaluation Understudy (BLEU). Currently, the mainstream translation evaluation methods are mainly manual evaluation and automatic machine evaluation. Since there is no absolute standard for the expression of the translation, when the evaluation is done manually, the evaluation results will be highly subjective due to the differences in knowledge, experience and thinking styles of different people, etc. To avoid this effect, the automatic machine evaluation method is used.

BLEU is an automatic evaluation method of machine translation based on N-tuple grammar, which was proposed by IBM (Papineni et al., 2002). Its basic idea is to calculate the ratio of the number of matching N-tuples to the total number of N-tuples in machine translation by comparing
N-tuples appearing in translation with reference translation, that is, comparing the translation produced by machine translation with reference translation provided by human translators, the closer it is, the higher the accuracy of machine translation.

The overall evaluation formula of BLEU is as follows.

$$BLEU = BP \exp \left( \sum_{n=1}^{N} \omega_n \log p_n \right)$$

where $P_n$ is the proportion of n-word phrases appearing in the reference translation to the total number of n-word phrases in the machine translated translation, $\omega_n=1/N$, $N$ is the maximum n-word grammatical order. Previous studies have demonstrated that, despite some shortcomings of BLEU, experiments have shown a strong correlation between its ratings and manual ratings.

Research Materials

The materials are selected from *Translation Theory and Techniques* (He, 2009), and such texts have authoritative reference translations as evaluation criteria, while suitable pre-editing methods can be selected according to their machine translation results.

Research process

Using Google Translation as the machine translation engine, firstly, the original text is input into Google Translation Engine to obtain the first set of translations, and then the pre-editing based on the lexical level is carried out for the problems in the first set of translations, including four aspects of word addition, omitting, replacing and preprocessing terminologies; then the pre-edited text is input into Google Translation Engine to obtain the second set of translations; finally, by comparing the BLEU values of the two sets of translations, it is judged whether the effect of the pre-editing based on the lexical level is significant.

Results

Application of pre-editing methods at the lexical level

Chinese and English belong to different language families, and there are great differences in writing rules, semantic contrasts, and syntactic structures between the two. According to the previous experience, the result of machine translation can only play an auxiliary role to the translator, and the effective intervention of the translator is an important part of the translation process.

The pre-editing method has been shown in practice that before inputting the original text, the translator can process it according to the characteristics of the original text, thus enabling machine translation to better identify the content of the original text and improve the quality of the translation.

Additions

When translating, the translator can add some words and phrases to make the meaning of the translation more accurate according to the differences in the logical structure and expressions between the English and Chinese languages. Therefore, when pre-editing the original text at the lexical level, adding words to the original text is also one of the ways to improve the quality of the translation.
Example 1  
SL₁ (Original text): Man, was, is and always will be trying to improve his living conditions.  
Reference：无论是在过去、现在还是将来，人们总是在尽力改善生活条件。  
TL₁ (Translation): 过去, 现在, 将来将永远努力改善他的生活条件。  
SL₂ (After pre-editing): Man, no matter was, is and always will be trying to improve his living conditions.  
TL₂ (Pre-edited translation): 人，无论过去，现在还是将来都将努力改善他的生活条件。

The BLEU value of the first set of translations was 22.01 and the second set was 38.21, which increased by 16.2 after pre-editing. In this case, “the past, present and future” contains a conditional relationship, which is not only not translated in the first set of translations, but also the subject is ignored. Therefore, this conditional relationship is added in the pre-editing, and the second set of translations is more perfect and precise.

In addition, words that do not express logical relationships in the original English text, but whose implied logical relationships can be judged according to the context, such as transitions, assumptions, concessions, cause-and-effect relationships, etc., can also be appropriately added to the sentences or between sentences when pre-editing, as shown in Example 2.

Example 2  
SL₁: Ice is not as dense as water and it floats.  
Reference：冰的密度比水小, 因此能浮在水面上。  
TL₁: 冰的密度不如水, 它会漂浮。  
SL₂: Ice is not as dense as water and so it floats.  
TL₂: 冰的密度不及水, 因此它会漂浮。

In this case, the machine translation result was improved by adding the implied causative word “so” during pre-editing, and the BLEU value increased from 16.91 to 22.77.

Example 3  
SL₁: These concepts, values and objectives provide a solid foundation and clear guidance for our mutually beneficial and pragmatic cooperation.  
Reference：这些理念、价值观和目标为我们的互利务实合作奠定了坚实的基础, 并给予明确的指导。  
TL₁: 这些概念，价值观和目标为我们互利，务实的合作奠定了坚实的基础和明确的指导。  
SL₂: These concepts, values and objectives provide a solid foundation and give clear guidance for our mutually beneficial and pragmatic cooperation.  
TL₂: 这些概念，价值观和目标为我们互利，务实的合作奠定了坚实的基础，并提供了明确的指导。
In the translation obtained without pre-editing, there were cases of inappropriate verb-object collocation, such as “laying down clear instructions”, so the corresponding verb “give” was added during pre-editing, and the BLEU value increased by 5.05, which indicated that the quality of the translation was improved.

Therefore, when editing before translation, according to the specific meaning of the context, it is necessary to add corresponding verbs before or after certain nouns, and the verbs mentioned here not only refer to the verbs that appear in the sentence but are omitted later, but also include verbs that are not in the original text, in order to make the meaning of the translation clear and complete, and read more smoothly and naturally, in line with the Chinese expression habits.

Example 4

SL₁: We don’t retreat, we never have and never will.

Reference: 我们不后退, 我们从没有后退, 将来也绝不会后退。

TL₁: 我们不撤退, 我们永远也不会。

SL₂: We don’t retreat, we never have retreated and never will.

TL₂: 我们不撤退, 我们从未撤退, 也永远不会撤退。

In the first group of translations, the machine translation does not fully convey the meaning of the original text, affecting its comprehension. At the same time, Chinese often uses repetitive expressions to enhance the tone, as in this case. When pre-editing, the duplicate content in the original sentences was added, and the second set of translations obtained expressed the meaning in the original text, and the BLEU value increased by 10.93 accordingly. In this case, the vocabulary addition makes the translated text identical to the original in terms of content expression and avoids translation errors. The same method of pre-editing can also make the translated sentences consistent with the original text in terms of cultural background and word association, without affecting the understanding of the original text.

Example 5

SL₁: To explore the moon’s surface, rockets were launched again and again.

Reference: 为了探测月球的表面，人们一次又一次地发射火箭。

TL₁: 为了探索月球表面，火箭一次又一次地发射出去。

SL₂: To explore the moon’s surface, rockets were launched again and again by people.

TL₂: 为了探索月球表面，人们一次又一次地发射了火箭。

In this case, the action of “rocket launch” occurs passively, but without pre-editing, the translation lacks a corresponding logical subject, and after adding the subject, the BLEU value of the translation increases from 46.54 to 68.36, and the sentence components become relatively complete and logical.
In addition, due to the different expression habits, English often omit the subject phenomenon, when pre-editing, it can be supplemented according to different contextual circumstances.

**Omissions**

Omissions, as opposed to addition, refers to the deletion of words in the original that do not conform to the expression habits of the target language or are repetitive and redundant, or are not translated in the translation, but the translation gives the reader the same feeling as the original. The principle is that the integrity of the meaning of the original text should not be affected, and it should be in line with the Chinese expression norms. Under this principle, all words that violate Chinese expression habits should be deleted to make the translation concise.

**Example 1**

SL₁: The more he tried to hide his mistakes, the more he revealed them.
Reference: 他越是想掩饰自己的错误，就越暴露得越明显。
TL₁: 他越想隐藏自己的错误，就越能揭示它们。
SL₂: The more he tried to hide his mistakes, the more he revealed.
TL₂: 他越想掩饰自己的错误，就越能揭示出来。

The first group of translations translated “them”, while the “more it is revealed” in this case is his own mistake, so the translation does not need to use “they” to reflect it, and the semantic meaning is obvious in the translation. By deleting the pronoun “them” in the pre-editing, the machine translation can obtain a translation that does not violate the Chinese language conventions. Among them, the BLEU value of the first group of translations was 34.78, and the second group was 51.12, with significant pre-editing effect. In addition, the verb “reveal” is used in the machine translation, and the complete verb-object pairing is “reveal the error”, while “reveal” means to point out things that are not easy to see to people, and is not generally used with error, so it needs to be adjusted by the post-editing here.
Example 2
SL₁: I had many wonderful ideas, but I only put a few into practice.
Reference: 我有很多美妙的想法，但只有少数付诸实践了。
TL₁: 我有很多很棒的主意，但我只付诸实践。
SL₂: I had many wonderful ideas, but only put a few into practice.
TL₂: 我有很多很棒的想法，只有一些付诸实践。

In this case, the word “a few” was not translated without pre-editing, resulting in an incomplete meaning of the whole sentence. According to Chinese expression habits, if a subject appears in the first sentence, there is no need for it to appear again in the second sentence if it is still the same subject, but the expression of the first group of translations violates this principle. When pre-editing, “I” was deleted, and the second set of translations was basically consistent with the original text and in line with the Chinese expression habits, and the BLEU value increased from 26.71 to 37.15.

Example 3
SL₁: We have made some achievements, and we must guard against complacency.
Reference: 我们取得了一些成绩，但还要防止自满情绪。
TL₁: 我们已经取得了一些成就，我们必须防止自满。
SL₂: We have made some achievements, and must guard against complacency.
TL₂: 我们取得了一些成就，必须谨防自满。

The unedited translation, like example 2, is not in line with Chinese expression habits, so the subject “we” is removed from the second half of the sentence, and the BLEU value of the second set of translations is enhanced, from 38.1 to 40.52.

Example 4
SL₁: A domestic appliance, for instance, a domestic refrigerator or a household smoke exhaust ventilator, can electrify itself.
Reference: 家用电器可能带电，比如电冰箱或抽油烟机等。
TL₁: 家用电器（例如，家用冰箱或家用排烟呼吸机）可以使自己通电。
SL₂: A domestic appliance, for instance, a domestic refrigerator or a household smoke exhaust ventilator, can electrify.
TL₂: 家用电器，例如家用冰箱或家用排烟通风机，可以带电。

In English, some pronouns that are used as objects can often be omitted from translations, regardless of whether they have been mentioned before. In this case, “itself”, as the object of “electrify”, was processed by machine translation as an actual meaningful component in the first set of translations, resulting in a translation error. Therefore, it is removed in pre-editing, and the original text is faithfully expressed in the second set of translations. Among them, the BLEU
value of the first group of translations is 13.85, and the BLEU value of the second group of translations is 17.27, and the translation quality has been improved after pre-editing.

Example 5
SL₁: Cold rolling enables the operators to produce rolls of accuracy and uniformity, and with a better surface finish.

Reference: 冷轧可以生产出精度高、均匀性好、表面光洁度高的轧制品。

TL₁: 冷轧使操作员能够生产出准确而均匀的轧辊，并具有更好的表面光洁度。

SL₂: Cold rolling enables to produce rolls of accuracy and uniformity, and with a better surface finish.

TL₂: 冷轧能够生产出准确，均匀且具有更好表面光洁度的轧辊。

In this example, the logical relationship between the object of “enable” and “operators” in the original text is implied in the meaning of the sentence, so it is not necessary to translate it when translating, in order to make the translation more fluent without changing the content of the original text. Therefore, this can be removed during pre-editing, and the BLEU value of the second group of translations grows by 3.8 accordingly, indicating that pre-editing is effective. However, “accuracy” was translated as “correct” in both sets of translations, but in this context the meaning is “high precision”, which needs to be adjusted by the translator in post-editing.

Figure 2. BLEU values of the omissions

Replacing
Because Chinese mostly uses nouns or omissions, English mostly uses pronouns or words with derivative usage, so the translation skill lies in the flexibility to return what is expressed in the original text. In some contexts, it is difficult for the machine to distinguish which part of the content is actually referred to by the pronoun, and the translation is prone to errors and cannot translate the derived meanings of the words. Therefore, when conducting pre-editing, the corresponding referents can be replaced to eliminate ambiguity.
Example 1
SL₁: I chose three modules in the first year because I also had a part-time job.
Reference: 我第一年选择了三门课程，因为我还有一份兼职。
TL₁: 第一年我选择了三个模块，因为我也有一份兼职工作。
SL₂: I chose three courses in the first year because I also had a part-time job.
TL₂: 第一年我选择了三门课程，因为我也有一份兼职工作。

In this example, without pre-editing, machine translation translates “modules” as “block”, but according to the understanding of the original text, it should mean “course” here, so it is replaced with “course” in pre-editing. The BLEU value for the first set of translations is 40.57, and the BLEU value for the second set of translations is 64.33, which is an increase of 23.76.

Example 2
SL₁: Your analysis of current political situation really hits the nail on the head.
Reference: 你对当前政治局势的分析真是一针见血。
TL₁: 您对当前政治局势的分析确实触动了头脑。
SL₂: Your analysis of current political situation is really sharp.
TL₂: 您对当前政治局势的分析确实很敏锐。

In this example, the derived meaning of “hit the nail on the head” is to get to the heart of the matter or to speak pertinently and appropriately, but the machine translation failed to understand its derived meaning correctly, and the first group of translations was just translated word by word, which is far from what the original text wants to express. When pre-editing, this phrase’s derived meaning is directly replaced in its entirety, and the second set of translations was found to be consistent with this context, and the BLEU value increases by 3.22 accordingly.

Example 3
SL₁: The radio wasn’t working because of a loose connection in the wires.
Reference: 因线路接触不良，收音机不响了。
TL₁: 由于电线连接松动，收音机无法正常工作。
SL₂: The radio wasn’t working because of a bad connection in the wires.
TL₂: 由于电线接触不良，收音机无法正常工作。

In this example, the machine translation of “loose connection” without pre-editing does not conform to Chinese expression habits, and in Chinese, loose connection is generally used to refer generally to the malfunction in household appliances due to circuit connection. According to the expression of the first group of translations, the machine translation focuses on the meaning of “loose”, so it is replaced by “bad” in the pre-editing to obtain the second group of translations that conform to the Chinese expression habits, and the BLEU value increased from 14.58 to 38.76.

Example 4
SL₁: This standard does not purport to address all of the safety concerns, if any, associated with its use.

Reference: 本标准未提及同标准使用有关的所有安全问题。

TL₁: 本标准并非旨在解决与使用相关的所有安全问题。

SL₂: This standard does not purport to address all of the safety concerns, if any, associated with its standard use.

TL₂: 本标准并不旨在解决与标准使用有关的所有安全问题。

In this example, without pre-editing, the machine translation omitted the content referred to by “its”, resulting in a lack of meaning and even changing the scope of application of the entire exclusion clause. When pre-editing, the referential meaning of “its” is supplemented, thus limiting the range of sentence meaning. The content of the second group of translations is more accurate, and the BLEU value grows by 16.19.

Example 5
SL₁: Everybody has a responsibility to the society of which he is a part and through this to mankind.

Reference: 每个人都对他所属的社会负有责任，并且通过对社会负责任，而对人类负责任。

TL₁: 每个人都应对他所参与的社会负责，并由此对人类负有责任。

TL₂: 每个人都有责任对他所参与的社会负责，并通过社会对人类负责。

In this example, “this” refers to a responsibility to the society, if it is just translated as “this”, the semantics will be unclear, so replace “it” with “taking a responsibility” and add the verb to make the semantics more coherent and smooth. Among them, the BLEU value of the first group of translations is 26.2, and the BLEU value of the second group of translations is 32.41, which is a significant effect of pre-editing.

![Figure 3. BLEU values of replacing](image)

*Figure 3. BLEU values of replacing*
Preprocessing terminologies

The procedural rules of machine translation are based on the basic rules of language, and the corresponding translation is calculated by the data in the corpus, which may not be complete for the collection of certain new terms, new technologies, new policies and other terms, so that the translator can directly translate the terms when editing before translation to reduce the error rate of machine translation.

Example 1
SL₁: Non-equilibrium is always fluctuating around the centerline of the equilibrium, thus promoting the economy to move forward and to be infinitely close to the goal of balanced growth.
Reference: 非均衡始终围绕均衡的中心线上下波动，推动经济不断向前发展，无限接近均衡增长的目标。
TL₁: 非平衡总是在平衡的中心线附近波动，从而促进经济向前发展并无限接近平衡增长的目标。
SL₂: Non-equilibrium is always fluctuating around the centerline of the equilibrium, thus promoting the economy to move forward and to be infinitely close to the goal of balanced growth.
TL₂: 非均衡总是围绕均衡的中心线波动，从而促进经济向前发展并无限接近平衡增长的目标。

“均衡” refers to the equilibrium in economic activities, which is a relatively stable state, while “balance” is a mathematical concept in a sense, and there are obvious differences between the two. The BLEU value of the second set of translations went up by 10.43.

Example 2
SL₁: While the new plant manager has extensive experience improving productivity, many of the workers aren’t ready to hand him a blank check.
Reference: 虽然新厂在提高生产力方面很有经验，但是很多工人还是不愿意凡事由他全权处理。
TL₁: 新任工厂经理在提高生产力方面拥有丰富的经验，但许多工人还没有准备好给他一张空白支票。
SL₂: While the new plant manager has extensive experience improving productivity, many of the workers aren't ready to hand him 全权处理。
TL₂: 新来的工厂经理在提高生产率方面拥有丰富的经验，但许多工人还没有准备好交给他全权处理。

The word “a blank check” in this example is a common English expression that literally means a check. By extension, “a blank check” can also be interpreted to mean full authority and
discretion. According to the understanding, which is the case in this context, the BLEU values of the two sets of translations raised from 29.38 to 32.39 after pre-editing.

Example 3
SL₁: Valve regurgitation was assessed according to American Society of Echocardiography recommendations.
Reference: 按照美国超声心动描记术学会的建议评价心脏瓣膜返流。
TL₁: 瓣膜返流是根据美国超声心动图学会的建议进行评估的。
SL₂: Valve regurgitation was assessed according to American Society of Echocardiography recommendations.
TL₂: 根据美国超声心动描记术协会的建议评估瓣膜返流。

“Echocardiography” is a medical term, and the BLEU value of the second set of translations increased by 16.56 by early translation substitution during pre-editing.

Example 4
SL₁: Science only learnt why in the 1940s with the discovery of rejection. When human organs are transferred from person to person, the immune system attacks and destroys what it sees as a foreign substance.
Reference: 直到20世纪40年代发现了排异反应后，科学家才明白了导致器官移植失败的原因。当人体器官从一个人移植到另一个人时，受体的免疫系统即将其视作外来物质进行攻击和破坏。
TL₁: 科学直到1940年代才发现排斥的原因。人体器官从一个人移植到另一个人时，免疫系统会攻击并摧毁被视为异物的物质。
SL₂: Science only learnt why in the 1940s with the discovery of排异反应。当人体器官从一个人移植到另一个人时，免疫系统会攻击并摧毁被视为异物的物质。
TL₂: 科学只是在1940年代发现了排异反应，才了解了为什么当人体器官从一个人移植到另一个人时，免疫系统会攻击并摧毁被视为异物的物质。

The term “rejection” has multiple meanings and is widely used in different professional fields, with different meanings and expressions. In the context of this example, it is a medical term meaning “rejection reaction”, so it was translated by substitution when pre-editing. The BLEU value of the first group of translations is 13.97, and the BLEU value of the second group of translations is 23.36, and the quality of the translations has been improved.

Example 5
SL₁: The calculation result shows that the maximum stress appeared at the edge weld seam.
Reference: 根据计算结果显示，最大应力预计在端接焊缝处。
The translation of “edge weld seam” by machine without pre-editing is significantly different from its actual meaning, so it is replaced in pre-editing, and the BLEU value increased by 15.05 accordingly.

Figure 4. BLEU values of preprocessing terminologies

Discussion

A specific analysis is conducted by selecting five examples from each of the four aspects of pre-editing methods at the lexical level in English to Chinese texts. According to the calculation of the BLEU approach, the BLEU values of each aspect improved to different degrees after pre-editing, including an average increase of 11.97 for additions, 7.28 for omissions, the most significant effect of replacing with an average increase of 14.71, and 10.89 for preprocessing terminologies.

(a) In terms of additions: when the implied logical relationship words, verbs and subjects of verb-object collocation are added to the original text, the translation quality of machine translation can be improved and a more standard, fluent and faithful translation can be obtained;

(b) In terms of omissions: delete redundant words in the original text that are dispensable or affect the expression of sentence meaning, so as to make the translation more fluent and conform to the Chinese translation habits;

(c) In terms of replacing: replacing the terms that affect the machine’s understanding of the original text with the original text that has unclear or ambiguous meanings will facilitate translation and thus improve translation quality;

(d) In terms of preprocessing terminologies: by turning out the terms directly during pre-editing, the error rate of machine translation can be reduced. However, the study found that in cases involving perspective shifting, there are also cases of using verb or noun collocations that do
not fit the context, and in this case, post-editing is still needed to make adjustments.

Conclusion

In machine translation, the quality of the output can be effectively improved by adopting pre-editing methods of additions, omissions, replacing and terminology preprocessing on the source text. Due to the limitations of the selected texts, the limited number of texts and the fact that they are only applicable to pre-editing strategies at the lexical level without perspective differences, it is not possible to conduct a more detailed and comprehensive discussion of pre-editing strategies, so it is necessary to keep up with the development of machine translation and other related technologies and to continuously update the research on this topic.

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A Study of the Poetry of the Pre-Islamic Poet al-Hutaya' with a Particular Reference to His poem,'Watawi thalathe’

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Abstract
The present paper often called "mukhadhram" (living in two eras (Jahiliyat or pre-Islamic and Islamic) and the difficulty he encountered in reaching a compromise between the norms, conventions and priorities of these two eras. Jarwal bin Aws bin Malik al-Abbassi, who is known by the nickname al-Hutaya’ (600-678) is the pivot of this study. The significance of the current study lies in highlighting his favorite topics, especially eulogy and satire, his allergic relationship with people and his fellow poets and his self-centered views. Also it pays much attention to his type of poetry and its characteristic tone. The approach used here is biographical, albeit sounding outmoded or outdated, i.e., in that it tries to study his poetry in the light of his experiences and different situations he has passed through and their impacts on the type of poetry he has written. This will be followed by a translation (conducted by the present researcher) of his magnum opus 'watawit halathe' (starving for three days) which he wrote in his last year. The formal and thematic aspects of the poem will be discussed. A final assessment of this poem will be provided as a work that has been rightly classified as a landmark in the poet's career.

Key words: Al-Hutaya, desert, eulogy, poverty, slander, 'Starving for three Days’

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Introduction

Jarwal bin Aws (al-Hutaya’) occupies a distinct position among Jahiliyat (pre-Islamic) poets in the Arab peninsula. Part of the perennial interest in his poetry which has lasted from the seventh century down to twenty-first century is attributed to his peculiar disposition and idiosyncrasy. Essentially he was maverick and rebellious in mood and perception of life. At heart, he used to feel that life and people were unfair to him and that he did not get what he deserved. In other words, in al-Hutaya' poetry, there is the implicit and sometimes explicit conflict between the individual and community, a point that has led to his excessive egoism and introspective nature. This point has been illuminated by scholar Blohi(2014) who argues to this effect, "It is the sense of being overwhelmed, as far as time is concerned, that made the Jahiliyat poet insert in many of his visions and perceptions the sense of pessimism and determinism"(p.44).The nickname by which this poet is known 'Hutaya' is derived from 'hata' which means , "a man who is miserly and mean.'Hutaya', moreover, is the short and hideous man'(Waseet Dictionary 2004,p. 182).

Seen from another angle, al-Hutaya' does not represent the norm since his attitudes and reactions spring mainly from certain individual experiences and situations which eventually led to a kind of rift or estrangement between him and other poets. Al-Hutaya’ " is a man who feels alienated since childhood even if people are kind to him, because he knows that they do not like him at heart"(Husysis2015, p. 32). It is a tautology to state that poetry has been the only art that the Bedouins would enjoy and often cite in their different daily concerns and affairs. How society reacts to poetry and its effects can be summed up in the following view:

Poets are held in high esteem, and they frequently mesmerize and motivate audiences to action. The Bedouin used poetry as a way of preserving their history and traditions. People gathered around storytellers who would regale them with tales of love, bravery and chivalry (Gannon & Pillai 2015, p. 66)

As regards the attitude of people toward al-Hutaya's poetry, it can be said that it is ambivalent: a mixture of both pleasure and discontent for personal or impersonal reasons.

Due to the painful circumstances in which he has undergone and the way people looked at him,al-Hutaya' succeeded in sharpening his satirical poetry so that people began to keep away from his biting and scathing satire. The reader is struck to realize that "people feared him and his sharp tongue"(Khinari,2001, p. 3). A famous example of his satire is when he describes his wife in a very sarcastic and unacceptable tone:

She has a flea's body and a mosquito's leg ( Laha jism barghoot wasaq ba'oudha)

and a face like an ape's or rather uglier ( wawajh ka wajh qird bal huwa aqbah )
Her eyes glitter if you see her

و تبرق عيناهأذا ما رايتها

(watabruq einaha idha ma raiytaha)

She frowns at the sitter's face and turns gloomy

و تعيس في وجه الجليس و تكحل

(wata'abas fi wajh aljalees wataqlah)

(Shamuldin, 2002, p.66)

The cynical and satirical images in these lines are self-evident and spare the reader any further interpretations. But when it comes to his satire of Zabarqan, the situation gets serious as the one who is satirized is a big shot, one of the outstanding figures in his tribe. Herein lies the gravity and seriousness of al-Hutaya' blunder that eventually led to a two-weeks imprisonment according to the orders of Caliph Omar bin Al Khattab. There is a need for elaborating the circumstances behind the satire and its drastic impacts on al-Hutaya' as a man and a father of some kids. The synopsis of this situation is as follows. Al-Hutaya' left his dwelling place in the Arabian Peninsula due to the terrific famine there, heading to Iraq. By coincidence he met Zabarqan who knew the reasons behind his emigration and suggested that the poet and his family be his guests till the ordeal ends. Al-Hutaya' agreed and his family settled in Zabarqan's guesthouse. However, his wife was fed up with serving the guests for a long time and convinced her husband to put an end to their residence. Once again al-Hutaya' found himself homeless and helpless. In fact, sometimes one toys with the sense that al-Hutaya was a tramp-like figure that caused much discontent for himself, his family and other people. Luckily, al-Hutaya met another wealthy man, called Baghith who offered to host al-Hutaya's family provided he satirize Zabarqan, a thing which al-Hutaya welcomed and implemented immediately:

It is not Baghith's fault to have seen a man

ما كان ذنب بغيض ان راى رجلا

in need, living in a wild and lonely place

ذا حاجة عاش في مستعمر شاس

جارة لقوم اطالوا هون منزله

A neighbor to a folk that persisted in downgrading his rank

(jaran liqawmin ataloo hawn manzilihi)

and abandoned him dwelling among the graves

مالو قراه

و غادروه مقيما بين ارما س

They were fed up with hosting him

المولو قرائه

وهرته كلابهم

They injured him by fangs and teeth

و إضراس

and their dogs growled at him

( wajarahoh bianyab was adhras)
leave generosities aside, don't go in pursuit of them
( da'a lmakarim la tarhal li bughyatiha)
Sit down and be content with food and wear
( wauqui'd fa anta alta'em alkasee)
(Al Tabbaa’ 2016, p. 23)

Al Hutaya's poetry is part and parcel of a very harsh and demanding environment in which he
lived and upon which he capitalized to write his type of poetry and earn his living. This desert
environment is the space that has molded al-Hutaya's poetry and his vision of life as well as the
primitive society he lived in. As Al Qalfadh (2016) cogently argues in this regard:

Space in Jahiliyat poetry is not a mere luxury or an accessory; rather it is an artistic
constituent that has symbolic implications and dimensions. Also the Jahiliyat individual
selects the hardest and most uncommon places as he finds in such places his own poetry,
life, joy and lasting name. The place in such poetry is determined by the duality of
accepting the hard and remote localities and rejecting the protection of familiar places,
given the duality of masculinity and femininity.(p.41)

The above-cited quotation about the sense of place that Gaston Bachelard has devoted a whole
book to its aesthetics (The Poetics of Place, 1958) is a reminder that the place is not just an ancillary
construct but a vital element that plays an indispensable role in the contents of literature and its
orientation. The desert as perceived here represents a kind of ambivalent relationship for its
dwellers. Adonis, the living Syrian poet,(2011) argues in similar terms when he
asserts, "The place, according to the Jahiliyat poet has two faces: attractive one as it is the place where the features of
chivalry and knightly dimensions are concretized. The other is the terrible one from which the
surprises of fall come into being" (p.11).

One of the prominent features of al-Hutaya's poetry is the painful sense of inferiority as a
result of his extreme poverty and people keeping away from him. Psychologically speaking, al-
Hutaya as any of the poets living in the desert realizes that:

the inner psychological world of the people living in the desert and search for
the simplest manifestations of life in it by any means is the real exponent for
knowing the authority of the desert. The place and style of living is the only
authority here. (Yousuf, 2017, p. 164)

From a psychological viewpoint, poetry for him is a sort of sublimating act ,if we borrow the
Freudian term that has been viewed as follows" The work of art is not different from symptoms
and defenses against symptoms which are compromises that also express and conceal forbidden
wishes"(Gay 1992,p.12). By means of poetry, al-Hutaya can vanquish verbally his opponents and
those who have evil intentions toward him. As such, his competence in poetry, its power and
impact on people, become one of his priorities. Accordingly, he exerted great efforts to make his
poetry capable of affecting his audience since most people at that time were illiterate. Thus he
devoted much time to polishing and refining his poetic diction, its imagery, music and rhythms.
Thus " his sense of humiliation has been sublimated through his thoroughgoing efforts to the best
selection of the poem, its organization, checking and revising it "(Qamhiyya,90).In other words,
al-Hutaya's poetry can be approached from a psychological viewpoint as there is every reason to justify such an approach. His dissatisfaction with people and the way they used to see him is enough to make the perceptive reader infer that he is the outsider and stranger, whose only tools of facing and even torturing his foes is the biting poetry he kept on writing all his life.

Al-Hutaya's skill in satire is distinct and matchless. Indeed his satire of Zabarqan has become exemplary and proverbial, especially the last line which has already been pointed out. His satire brings to mind the great satirists in English literature (Jonathan Swift (1667-1745) and Alexander Pope 1688-1744). The difference, however, lies in the fact that the British writers never thought of using satire as a weapon of extortion or earning money. Pope and Swift employed satire for ethical, social and behavioral targets. In al-Hutaya's case, satire is a sharp means of infuriating some people for not earning money from them or social interests. Because of his poverty, al-Hutaya invested his satirical skill in compensating his low rank in society. Al-Hutaya's passion for this art was as great as it fitted his social position and abject poverty from which he could never find a release even in his last days. Indeed in his satire, he excelled all by even satirizing himself, when he says:

(абт شفتاي اليوم الا تكلما بسوء فلا ادري ما انا قائله)
My lips refrained from saying anything abusive today
Therefore I don't know what I am saying

(ارى لي وجها قبح الله خلقه          فقبح من وجه و قبح حامله)
I see that I have a face God rendered ugly
What an ugly face it is and so is its bearer

( Al Tabba' 2016, p.16)

In contrast, praising people, especially rich people and influential rulers, is another field that al-Hutaya and his peers manipulated for earning money or some positions in society. By implication, the reader feels that the poets' lot is ill-starred, as in most cases they were needy, and what they say should not be taken for granted, as it is motivated by financial reasons. A good example is provided by scholar Rasheed who reminds the reader of the paradoxical situation when "praise turns suddenly into satire when the one praised fails to fulfill the poet's original target (money) ""(Rasheed 2021,p.144).

In this regard, it is apt to refer to one of the prominent topics in the Jahiliyat and early Islamic ages are the elegy or dirge which has preoccupied poets of that time. Indeed many poets have excelled in this field like Duraid bin Al Syumma (530-630) Hassan Bin Thabit (554-674) Al Khansaa(575-645), and many others. For a man of al-Hutaya's disposition, one expects that such
interests did not appeal to him as he lived a life of poverty, inferiority and continuous feuds with others. Moreover, he is not a sentimental man. Rather he is the emblem of rationality. His judgment of the dirge is indicative, as he sees it as a futile and meaningless act, "He simply wonders about the validity of mourning the death of any individual, and showing grief and impatience in such situations"(AL Nahar, 2018, p.49). He is quoted to be writing the following line of verse questioning the usefulness of writing this type of poetry:

تامل فان كان البكاء رد هالكا                                على اهله فاجهد ببكاك على عمر  
(taammal fain kana albuka radda halikan ala ahlhi fa ijhad bibikak ala Omar)

Consider if weeping can bring back a dead person / to his family, then carry on weeping over Omar (Qamhiyya 2003, p.289).

Main Argument
Al-Hutaya' last poem which is the central issue here has a special flavor and unprecedented treatment of its subject matter. Not only is it different in terms of content (choosing a new direction from his customary topics of eulogy and satire) but also in its approach and treatment of his topic. Here the poet pays great attention to the hospitality which is an outstanding feature of Bedouin conventions and customs. The poem titled 'Watawi thalathe' (Starving for Three Days) might be taken as al-Hutaya's expiation for his offensive and aggressive mood which has characterized all his earlier poetry. This is a moment of self-realization and resolve to keep away from his pugnacity and stinginess.

The poem makes use of a mounting dramatic technique where the author holds the reader's suspense according to the rhythm of the poem. In the first lines, the poet describes graphically the poverty-stricken family. The narrative voice describes the position of a family that is completely destitute and the psychological and sociological impacts of that on the behavior and attitudes of the family toward others. In general, they prefer to be aloof and cut off from other people. If al-Hutaya' was known for his miserliness and his relatives shunned him as a result, here he gives a memorable account of the advantages of being generous and open-handed, a point that is fully attuned to the Arab traditions in the desert.

Al-Hutaya' scholars and his own peers are surprised to see a man who has spent all his life showing miserliness, now sees the other side of the coin: generosity. According to one of his critics, this poem 'Starving for Three Days' is "enough to obliterate all the weaknesses (miserliness) in al-Hutaya's character through his lavish praise of generosity as represented by the main figure in the poem'(Al Harrani, 2017, p.115). It begins with a static situation: isolated life of the Arabian and his three children in an abode in total isolation from all people. The imagery used here is very successful as the first four lines succeed in delineating the drama in the poem. The aesthetic sides of the poem are highlighted in the following terms:

The yoking between the poem's content and its artistic side drives us to see it as a sort of poetic story—so to speak—as it contains the technical components that render it a literary story---characters, time, place, events, dialogue, beginning and an end—and all are linked to a coherent, well-knitted plot.(Okelan, 2014, para 4)
The beginning of the poem is devoted to the question of fixing its setting: a lonely and isolated place where human beings are hardly visible:

( wattawi thalathe a'asib albatn) 1

Aman starving for three days, tying his abdomen

( bibeida'a lam ya'ruf biha skaun rasma) ببيداء لم يعرف بها ساكن رسمأ

in a desert whose dwellers have no notion of any house

( akh jafwatin fihi min alins wahskatan ) 2

An unfriendly man who abhors the company of people

( yara albu'sa feeha min sharasatihi nu'ma) يرى البؤس فيها من شراسته نعو م

He finds his misery to be a bliss as a result of his surliness

( waafrada fi shua'bin ajoozan izaaha) 3

In a road between two mountains, he singled out an old woman around whom

( thalathata ashbahin takhalahum bahma) ثلاثة اشباح تخالهم بهما

three ghost-like children whom you might take to be young sheep

( huffatun uratun ma ightadhow khubz mallat) حفاة عراة ما اغتذوا خبز ملة

Barefoot and naked that never fed on mill bread

( wala arafu lilbur mudh khuluqoo taama) ولا عرفوا للبر مذ خلقوا طعما

Nor have they ever known the taste of grain all their life

It is quite obvious that the first four lines of this remarkable poem give the impression that he was ahead of his time in that the poet was fully aware of the art of writing and its devices. He is 'painting with words', as it were, as the contemporary Syrian poet (Nizar Qabbani) entitles one of his volumes of verse (1966), describing and exemplifying the excellent poetry. Within four lines, the poet presents different things simultaneously: the lonely place, destitute family whose great wish is to have a loaf of bread and above all the disposition which has been roughened and toughened as a result of intolerable circumstances. The similes and images in this prelude of the poem are impressive in his poetic texture. He sought to convey his poetic experience to the recipient and capitalized on the different constituents that form the milieu besetting his characters"(Al Hadi2017,p.,64).The three ingredients of the initial scene are: obscure place, ghostly figures and a state of emotional and psychological desertification.
Any reader of this poem is expected to think about the social factors that have driven the Arabian to keep way from other people living in the environs. Poverty or richness is a crucial criterion by which the individual is judged and assessed. Psychologically speaking, the Arabian is, practically speaking, the alien who fears people and their stratagems or any contact with them, for that matter. He feels constantly slighted, injured and abused in the Dostoevskyian sense of the word. The impact of this morbid relationship between the individual and his community leads to all types of paranoia and other psychological aberrations. " If people feel unrecognized or cannot see themselves as valuable agents of change, their contribution to society and the sense of community will fade away" (Reimann 2021, p. 35). In the present situation, the individual appears unable to have any sort of communication with other, let alone any contribution.

Having set the extraordinary position of his characters and their physical and psychological status, al-Hutaya adds a further element to his narrative-dramatic poem. A new figure suddenly appears in the darkness and disrupts the entire scene by adding fresh elements of worry and bewilderment:

(راى شبحا وسط الظلام فراعه)

 Amidst darkness, he saw a shadowy figure and he got frightened

(فلما بدأ ضيفا تشعر و اهتما)

When it transpired that it was a guest, he prepared himself and was concerned

At this critical moment of suspense, the poet shows the poor Arabian, or to be more exact, the alter ego of the poet himself, to have inborn goodness. Given his poor financial status, it is no surprise to find him completely at a loss. He has no food to cater for his guest while his barren environment entails satisfying and feeding his guest under any circumstances. He could only resort to God for a solution for his predicament:

(فقال رباه ضيف ولا قرى)

He said. "O my God, a guest and there is no food.

(بحقك لا تحرمه اللحما)

By your majesty, my Lord, let him not be bereft of meat tonight

(فقال ابنهلما راه بحيره)

His son said, when he saw his father bewildered

(ياابي اذبحني ويسر له طعاما)

O father, slaughter me and provide him with food.

In this situation, the poet uses intertextuality although such a term was non-existent at that time. In the Islamic religion as well as other monotheistic religions like Christianity and Judaism, the father (Prophet Ibrahim) intended to slaughter his son Ismail according to God's orders. Prophet
Ibrahim, as a result of a revelation he saw as given in the Biblical account, (Genesis, 22) that he should slaughter his son, but he was exonerated from that task.

In the Islamic version we learn that:

he took his son to a mountain, kept the head of his son on a stone, and he tried to cut off the throat of his son with a sharp Knife. At that moment. Holy Allah spoke to him,” O Ibrahim. You have fulfilled the dream!” (Desai, 2009, p. 67).

Of course, the two versions of this episode share one significant feature: the hard test to which Prophet Ibrahim was subjected and how he accepted the order of sacrificing the son according to Divine Will. Although the situation in the poem is not religious, the intimate relation between father and son and unshaken confidence in the rightness of their cause is a common topic in this poem and brings to mind remote echoes of that memorable story.

Significantly enough, the son reminds his father of the risk of not hosting their guest. He believes that the guest might imagine this family to be well-to-do and if they refrain from hosting him, he will do his best to slander them and make all neighboring tribes know and defame them by all sorts of libels. This sagacious note given by the son drives the father to ponder his situation and see what is going on:

( wala ta'atadhur biladam allaa lladhi tarra' )
Don't make your poverty a pretext for not hosting

( yadhun lana malan fayousaana dhamman )
As the man might think us rich and will keep on slandering us

( farrowwa qaleelan thumma ahjama burhatan )
He meditated a little and refrained for a while

( wa'in huwa lam yedhbah fatahu faqad hamma )
Even though he did not slaughter his son, he was about to.

It is worth mentioning that al-Hutaya was not a devout believer. Neither was his conduct throughout all his life in line with Islamic creed. However, in this poem, he used this religious event to reinforce the validity of his narrative poem at this crucial moment of its development. As already suggested, this poem is meant to be a kind of expiation for his long period of living a selfish, aggressive and utilitarian life. Without reading the rest of the poem, one can immediately guess its resolution: happy ending, just like the religious story. Here is the account provided by the present secular poem:

( fa baynana huma ala annat alabu'di a'a natun )
While they are so, a herd of wild asses loomed from afar
قد انتظمت خلف مسحلها نظماً
They kept pace behind their wild ass.

عطاشى تريد الماء فانساب نحوها
Thirsty for water and he moved stealthily toward them

على أنه فيها من إلى دمها اظماً
As he is more thirsty for her blood than theirs.

فأرسل فيها من كنانته سهماً
He shot her with an arrow from his quiver.

فخرت نخوص ذات جحش سمينة
She was full of meat and tallow

These four lines are informed by one fundamental trait: dramatic action. The gift the poor family impatiently waited for turns out to be the she-ass that will be the dish for the guest. After the conflict of wills between father and son as regards how to overcome the dilemma of treating their guest with generosity while they are destitute, they reached a solution. It was resolved in the nick of time, much to the pleasure and elation of the host. The inborn generosity of desert people is not artificial or an attempt to show off. It is a trait engrained or deeply rooted in their consciousness described in the following account:

All Bedouin understand that automatic hospitality to all guests is a requisite for survival in the desert, as the attendant need of people to travel for one reason or another. This value is so engrained in the Bedouin mentality that even an enemy must be received as a guest. (Bailey, 2009, p. 152)

The last three lines of the poem elaborate the lesson or morale to be gleaned from doing the right thing to the guest in the desert world. All are satisfied and proud of what was achieved. What is more, this act did not cost the family's degrading budget any burdens, which is a further reason for great pleasure.

فيا بشراه أد جرها نحو قومه
What an overwhelming pleasure he had as he dragged it toward his kinsmen

ويا بشراهم لموا كلمها يدمي
He allowed them some time to quench their thirst
How pleased they were at seeing its body dripping blood

( wabatu kiraman qad qadho haqqa dheifahum ) They slept feeling dignified as they paid their guest his due.

(wama ghurrimu waqad ghanamu ghanama) They gained a lot though that did not cost them anything

( wabata abohum min bashashatihi aban) Their father's cheerful mood rendered him a kind of father- -figure

(walu'm min bishriha umman ) And the mother joy's made her feel as a mother figure

It is clear now that the above-mentioned poem occupies a special place in al-Hutaya's oeuvre, or Arabic literature as a whole. The poet paid much attention to the minutest details to make it one of his icons which is enough to confer immortality on him. It begins with the sense of alienation and aloofness characterizing the attitude of the obscure figure in the poem. It ends with his moment of triumph and elation. In between, there are moments of tension, hesitation and final resolution. What is striking is that al-Hutaya' is following the strategies of ancient Greek dramas such as dialogue, monologue, action, hesitation, coincidence, and final resolution. Given the state of self-enclosed life in the Arabian peninsula, it is really surprising to find a monolingual writer like al-Hutaya' handle his fine poem with tools which are not naturalized. Scholar Al-Zayoud reminds us of "the Arabs lack of knowledge of Western-sense theatre. The Arabs had no idea about this art until mid-nineteenth century when the Arab Lebanese MarounAlnaqqash, made them acquainted with it."( Al Zayoud,109).The only possible answer to this dilemma is that may be some visitors from the Mediterranean area used to come for different commercial purposes to the Arabian Peninsula,AlHutaya' might have borrowed or invented, the technique of this uncommon poem. It is one again a reminder that al-Hutaya' was an innovative poet capable of presenting impressive poems with exceptional dexterity and aptitude.

Conclusion
One of the inferences the reader may come up with is that al-Hutaya and his poetry are inextricably bound as his poems do not go beyond his personal experiences and the difficult times and hardships he has been exposed to. Indeed, it is very difficult to sort things out when it comes to al-Hutaya's poetry. It is obvious that throughout his career, he has devoted almost all his poetry to two fundamental objectives: eulogy and satire. Of course, this is not just an individual situation in Jahiliyat poetry. However, in his case, there is too much emphasis on these two objectives, and actually al-Hutaya' was unparalleled as far as this point is concerned. His praise is often addressed to rich people or influential chieftains and tribal leaders. The purpose behind that is financial, given his deteriorating social and financial status. All the aforementioned discussion leads one to the inference, that life in the Arabian Peninsula in the pre-Islamic age (Jahiliyat) was one of poverty, hectic times, nomad living and tribal feuds. The position of the poet in such a harsh environment
is precarious, depending on the prevailing circumstances as well as the poet's mastery of his poetic craft.

Al-Hutaya' showed himself always ready to speak ill of all types of people, including the highbrows like Zabraqan. Indeed, Zabraqan succeeded at the end to retaliate and complain to Caliph Omar about the malpractices of al-Hutaya'. The outcome of this situation is the imprisonment of al-Hutaya' for two weeks. The release from imprisonment is again associated with poetry, as al-Hutaya' wrote from his cell moving lines of verse which brought the Caliph to tears:

( madha taqool li afrakh bin bidhi markhin)

What can you say to too small chicken chicks

( zughb alhawaseil la ma'a wala shajar)

with fluffy giblets, that have no water or. Trees?

( alqeita kasibahum fi qa'irin mudhlimatin)

You have thrown the earner of their livelihood in a dark bottom

( fa ighfir aleika Allah ya O'mar)

O Omar, forgive for Heaven's sake

By the way, the last line is striking in the informal way the poet addresses the Caliph, which indirectly inculcates the Caliph' modesty and piety. At the same time, it is a reminder that al-Hutaya' is not of the type of people that fears the authoritative or influential, as already suggested by his bitter quarrel with Zabarqan. Due to his painful circumstances and experiences, his disposition is marked by a great extent of melancholy, aggressiveness, morbidity and selfishness. These traits are the hallmark of his personality. Only in the last months of his career, did he have his moment of reconsideration or epiphany (in the Joycean sense of the term) when he wrote about the Bedouin generosity and self-denial, a point that has been missing throughout all his life. The poem that heralds and celebrates this radical change is 'Watawi thalathe' (Starving for Three Days). It is tightly-knit, compact and capable of appreciating serious and gracious acts. Among these is the hospitality to the guest in that lonely and destitute desert. The poem ends in a moment of ecstasy and self-satisfaction at the realization that the family have done their duty to their guest and thus warded off all types of blame and rebuke. The episode intertextualized within the body of the poem is a reminder that genuine and heartfelt words of litany can be beneficial in alleviating one's ordeal. The herd of wild asses on their way to the Gedir (puddle) is the long-awaited reward that all have been longing to. In a kind gesture on the part of the Arabian, he allows the animals to drink water first. Then he shoots one of them and kills it on the spot. The poem, both in form and content, shows the other side of al-Hutaya': his expiation and repentance for wasting a whole lifetime in discontent and selfishness. There is almost a unanimous consent among critics and scholars that 'Starving for Three Days' is a milestone in al-Hutaya's poetic career for its successful combination of brevity, richness of meaning, spiritual content, and the convenient and impressive denouement the poet provides at the end of the poem. Any serious study of al-Hutaya's poetry that
does not halt before the poem 'Starving for Three Days' will inevitably appear lacking as this poem, in particular, registers the poet's new perception of life and its rewards or buffets.

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References


Royall Tyler’s *The Contrast*: The cultural foundations and the Contradictions of his Campaign for Freedom Explained

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Abstract:
This research seeks to explore in detail the cultural foundations and the contradictions in Royall Tyler’s campaign for freedom in *The contrast* (1787). More particularly, it puts emphasis on how Tyler wages his “culture war” and what measure of success he achieves in the highly divisive debate about cultural nationalism in the early American republic. To shed light on the issue of cultural independence, the play is placed within the context of the turbulent early years of the new nation, when each and every American across gender, ethnic, social class, faction or party lines challenged their fellow citizens to stay true to the revolutionary principles of democracy and freedom. It is argued that with *The contrast*, Tyler, irked by the cultural dependency of America under The Articles of Confederation, stepped into the public sphere in 1787, the year when the first draft of the Constitution was adopted, to make up a wake-up call for Americans still captured in the culturally corrosive cobweb of British texts and textiles. The socio-historical considerations brought to bear on the drama, together with the study of the text proper, have helped us to demonstrate that the play draws its inspiration from two major American cultural sources: the American culture of performance or culture of gentility and the American culture of folk humor or laughter. This research rounds off the argument about Tyler’s cultural nationalism with the highlighting of Tyler’s curtailment of the very freedom that he seeks to expand. The curtailment of freedom in *The contrast* is explained in terms of Tyler’s loyalty to a strand of republicanism based on class and gender hierarchies.

Key words:  
Class, culture, freedom, gender, nationalism, republicanism, Royall Tyler, *The contrast*

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Introduction:

“That’s the very fault, Mr. Jonathan. Besides, you absolutely misplace it. I was told by a friend of mine that you laughed outright at the play the other night, when you only ought to have tittered. (Tyler, 2020, p. 484)” These words about the rules of “laughter” addressed by a New York domestic servant (Jessamy) on hire to a foppish master (Mr. Billy Dimple) to a Yankee comic character (Jonathan), who hails from a little provincial town of Massachusetts, in service for Colonel Manly, a gentleman hero of the late revolutionary war, are at the origin of this research on the cultural foundations and contradictions of Tyler’s attempt to make his country break loose from the cultural influence of Britain. In the course of their exchange Jonathan, the small-n native, American comic type, laughs off Jessamy, his British-inspired, comedic counterpart, for his high pretension to provide him with lessons on humor. He outplays or outperforms him in the eyes of the American audience with an extravagance of laughter, derived from that homegrown form of American folk culture of humor, known as the Yankee Doodle. It is with this extravagance of American humor and the template of the culture of performance peculiar to his age that Tyler sets out in The contrast to lay his finger on the cultural shortcomings of the “Brave World,” or the “Land of the Free,” his fellow Americans have sworn by.

Tyler’s The contrast is consensually considered by critics as being the first American drama to be written and produced professionally in the new American Republic of Letters. Recognized by right as the first American dramatist, Tyler (1757-1826), who participated in the War of Independence and the suppression of the Shay Rebellion, and later made a name as judge, has been elevated by critics to the position of warrior for the literary and cultural independence of early America. To date, Tyler’s centrality in the canon of American literature has rested on his ability as a talented satirist. Scholars as various as Mar (2006), Richards (2008), Badwan, (2017) Mantelli (2019), and Roe (2020), to cite but a few, have underlined the satiric vein in which Tyler wrote The contrast in his bid to make his views known on a number of significant cultural and socio-political issues confronting the early American republic. Another predominant feature of the huge volume of critical literature thus far generated by The contrast is the illustration of the pervasive foreign influences exerted on its author. Writers such as Etheredge, O’Keeffe, Sheridan, Voltaire, and Etherege are put forth as typical cases of this influence, with little systematic scholarly attention accorded to the function of these influences or allusions in the context of the American culture of folk laughter and the American culture of performance sustaining the play at a much deeper level. In other words, Eurocentric readings or rather misreadings of Tyler’s play have disregarded the original manner with which Tyler deploys American folk humor as a ploy to play at hide and seek with the audience in taking the floor in the debate over highly controversial cultural issues as to the place of the arts in a virtuous republic. More significantly, they have failed to consider the impact of the author’s use of the culture of performance attached to an American culture of gentility on his conception and defense of cultural freedom.

So, this research purports to complete the already available scholarship on The contrast by investigating the cultural foundations and the crucial contradictions that its author has to face in his promotion of a cultural revolution that would immunize the early American republic against the danger of pollution by foreign cultural influences. As it unfolds its argumentation, it seeks to address the following questions: How and at what level does the culture of performance attached
to the American culture of gentility manifest itself in the play? Why does the author tap this native
cultural vein in his fight for the extension of American freedom to the cultural field? How and why
in parallel to the culture of performance does the author deploy the American culture of folk
laughter? And finally how can we account for the contradictions in the effort of the playwright to
make a stand for cultural nationalism through an art form itself considered a manifestation of the
cultural vices that it seeks to expurgate? Is this not a concession to the camp of cultural liberalism
and a rearguard reaction against the inevitable historical development of American culture? It
would be of interest to answer all these questions which, more or less, are still posed to the
American society today as it wages what in the parlance of Hunter (1991) are called the “culture
wars.”

The contrast and the American culture of performance:

In his seminal book, Revolutionary characters: What made the Founders different, Wood
(2006) has superbly demonstrated that the culture of performance in the early years of the republic
was so persuasive on the American political elite that it could scarcely be determined. In this
regard, he wrote the following insightful words about the Founding Fathers: “Preoccupied with
their honor or their reputation, or, in other words, the way they were represented and viewed by
others, these revolutionary leaders inevitably became characters, self-fashioned performers in the
theater of life. (p. 23)” “Theirs,” Wood went on to observe, “was not character as we today are apt
to understand it, as the inner personality that contains hidden contradictions and flaws. […] Instead
their idea of character was the outer life, the public person trying to show the world that he was
living up to the values and duties that the best of the culture imposed on him. (Ibid.)” The culture
in question is called the culture of performance, and the values that are performed in the theater of
life are the Enlightenment values and ideas – politeness, civility, sociability, learning, benevolence,
and truthfulness – looked at as inherent attributes of the ideal man of the times, that is to say the perfect gentleman. As a son of the Enlightenment and the American Revolution aspiring to the condition of gentleman author, he felt obliged to perform his character on the public
stage. This is highly visible in the title page of his novel, The Algerine captive (2002), wherein
Tyler deliberately omitted his name, and replaced the subheading of his book title (or the life and
advances of Doctor Updike Underhill) with an epigraph from Shakespeare’s Othello: “By your
patience, / I will a round unvarnished tale deliver of my whole course. (Title page)” This editorial
practice suggests how far Tyler complies with the culture of performance in viewing himself as a
character on stage, that is to say a character, disinterestedly and integrally connected to society,
and mindful of the values that he performs in front of the public.

It is in The contrast that Tyler provides the most revealing insight into the influence of the
culture of performance on his imagination as a playwright. The characterization of Colonel Manly
gives an illustrative example of this influence. The culture of performance accounts for what, at
first sight, looks like an exaggerated civic-mindedness on the part of the demobilized Colonel
Manly (Manly henceforward) on a mission to New York to plead the cause of the veterans of the
American Revolution. Similar, what on the face of it looks like a self-consciously arrogant, classic
pose of heroic and noble preeminence on the part of Manly can find an explanation in the American
culture of performance. We would contend that that Manly is true to life in playing the part of a
typical gentleman character that has naturally stepped out of the theatre of life into a professionally
staged play or drama. Indeed, unless Manly’s identity performance is looked at from the perspective of the American culture of gentility, we would be easily misguided in our judgment of Manly, who falls victim to character assassination by his sister, Charlotte, even before he appears physically on stage. Anticipating the shame that her provincial visiting brother would bring shame on her and her family, Charlotte cools down Laetitia, her uncle’s ward, excited at the thought of meeting a sociable man of mode, that she imagines to be made of the same fabric as his sister: “His [Manly’s] conversation made me melancholy as if I had been to church; and heaven knows, though I never prayed to go there but on one occasion, yet I would have exchanged his conversation for a psalm and a sermon. (p.452)”

In compliance with this culture, Manly, Tyler’s alter ego, aspires to belong to the emerging American gentlemanly class or gentry. To use Wood’s words, both playwright and central character urgently seek to cut a high figure “not as individualists, but as a men worried about their social identities. (2006: 23)” And just in the same way as the American gentry of their time, “they are enmeshed in the society and civic-minded by necessity; thus they hide their personal feelings for the sake of civility and sociability and their public personas. (Ibid.)” Curiously enough, the symbolic dimension of the high-ranking military title that Tyler bestows on his central character is not accorded all the attention it deserves in the critical literature, which the discussion of The contrast has so far, generated. Admittedly, Arab (1996) is the one critic who has touched upon on few aspects of this key issue when he declared that “the context of a text begins by he who wrote it (p.44),” referring to Tyler’s vocation as judge, his participation alongside George Washington in the American Revolution, and his “engagement to [Abigail Adams] the daughter of the future President of the United States [John Adams, which] ended in shambles. (Ibid.)” However, Arab, just like other fellow critics, has not drawn the symbolic implication of Tyler’s uncanny family resemblance with his central characters, and the mantle of “culture warrior (Roe, 2020, p. 1)” that they are made to take. We would sustain that the title of a demobilized Colonel of the Continental army which Manly bears in The contrast signals, above all, Tyler’s and his character’s aspiration to earn a place among the ruling gentry of his time. Wood (2006) provides a useful insight in regard with this symbolic dimension of characterization in Tyler’s play when he has made the following remark: “Not having enough gentlemen to staff the officer corps became a continuing problem for Washington and the Continental army. Instead of the status of gentlemen entitling a man to be an officer, too many ordinary men tried to use their military rank to prove that they were in fact gentlemen. (p. 19)” This statement is applicable in the case of Manly as culture warrior in the Tyler’s play.

However, the culture of performance is not solely a matter of manners and social conduct, as it might have been suggested above. It is also a question of revolution in the art of rhetoric as Fliegelman (1996) hammered it, in his seminal book, Declaring Independence: Jefferson, natural language, and the culture of performance. A typical example of this rhetoric is provided in the prologue to The contrast. Just as in the title page of The Algerine captive, our aspiring dramatist holds back his name from the audience in a characteristic gesture of gentlemanly disinterestedness in his pretension to authorship. He contents himself with this self-effacing statement: “Prologue written by a young gentleman of New York, and spoken by Mr. Wignell. (p. 438)” It might be argued that the emphasis put on the gentility of the author is the one cause that has dissuaded Tyler
to stay backstage and to have his prologue spoken instead in order not to expose himself to ridicule in case of the failure of the play at a premiere that he regards as a festive moment celebrating the birth of American drama. Indeed, as put forward earlier in this research, in the culture of performance that permeates the play, and most particularly in its prologue, life is first and foremost, a theatre, and that in this theatre of life, impressions made on spectators is what counts most for a gentleman. Hence, the question that comes to mind here: Can we take Tyler’s preservation of his anonymity as an expression of a gentleman’s apprehension that he could lose face in front of an audience not yet weaned off British drama? The answer is absolutely yes. And yet, we would also sustain that Tyler’s reticence to announce his name loud and clear speaks of his anxiety to play by the rules of the culture of performance. Indeed, it would not be becoming for such gentlemen turned authors as Tyler to lose rhetorical self-control in a festive celebration of cultural independence, and worse to appear self-congratulatory about his authorship on the premiere of a play, whose rate of success is not yet certain.

On another plane, Tyler’s prologue as well as his play were written and performed with the spirit of the revolutionary rhetoric of the culture of performance in mind. “Exult, each patriot heart!” Tyler’s stand-in, Mr. Wignell, starts to recite the prologue in a declamatory tone. “This night is shewn/ A piece, which we may fairly call our own;/ Where the proud titles of ‘My Lord! Your Grace!’ To humble Mr. and Sr. give place. (p.438)” This announcement of the birth of American drama reads as a rhetorical uncrowning of its aristocratic-oriented British comedic counterparts in its degradation of the aristocratic rules of address and the democratization of the Americans as equal citizens. This momentous artistic event is conceived as a carnivalesque moment of social leveling with an exaltation of feeling or passion of literary patriotism. The uncrowning of British culture, a process pertaining to what Bakhtin calls the culture of folk humor, recalls a similar uncrowning of George III in the Declaration of Independence. Mr. Wignell’s rhetorical celebration of the birth of American drama goes on to celebrate the birth of “Our author [who] pictures not from foreign climes/ The fashions or the follies of the times;/ But has confin’d the subject of his work/ To the gay scenes – the circles of New York. (p. 438)” Assuming the role of a Columbian orator, the playwright announces the displacement and replacement of an imported culture of entertainment by an American folk culture of laughter. Giving up the sword that he had wielded against the insurgents in the Shays’ Rebellion, Mr. Wignell-Tyler takes up the barrel of the pen as a culture warrior to enable America to break loose from the cultural grip that Britain had on post-colonial America.

The above-quoted verses of the prologue that Tyler prefigures the festive perception of a new born world in a celebratory comedy, written and performed, as it is loudly proclaimed, from an indigenous perspective, and with a focus on the “gay scenes” of New York or “native themes.” The prologue seems to be marked by awareness that the sentimental, patriotic audience attending the play is mature enough to make its own both the portrayal of “faults” and “virtues”. The focus on faults and virtues sets the comedy within the framework of Menippea or satire. As for the playwright, he clearly wears the costume or mask of an ideologue, a hero-playwright involved in a baptismal service for the birth of American comedy. The body politic of America is thus envisioned not as a perfect political body but as that “unfinished or incomplete body” that Bakhtin (1984) has described as a hallmark of the folk culture of laughter and its reduced forms in artistic
manifestations. As a publicity and celebration of the birth of American drama, the prologue also urges the “patriot heart” of the American consumer of artistic product to entertain and educate themselves through American artistic production now that they are made available in the American culture market. “Why should our thoughts to distant countries roam./ When each refinement may be found at home? (p.438),” Mr. Wignell-Tyler exhorts his countrymen and American theatre goers.

This expostulation is followed up by the uncrowning of the imitative attitude of the “unpatriotic American consumer’ by contrasting the solidity, substantiality, sincerity, and democratic spirit of American republican art forms with the artificiality, aristocratic sophistication, and the ornamental nature of the imported cultural productions. It is in this revolutionary rhetoric pertaining to the culture of performance that the reader can feel the playwright’s continuing adoption of the elocutionary revolution that constituted one of the grounds on which the British presence in America is contested in the Declaration of Independence: “Who travels now to ape the rich or great./ To deck an equipage and roll in state;/ To court the graces, or to dance with ease,/ Or by hypocrisy to strive to please?” Mr. Wignell-Tyler exclaims in rejection of the outmoded, artificial behavior of American imitators of British aristocracy in the “Land of the Free,” presumably divorced from Britain. The slavish cultural imitation of the British aristocratic culture is declared to be contrary to the American republican character and ethos, for “Our free-born ancestors such arts despis’d;/ Genuine sincerity alone they priz’d; /Their minds with honest emulation fir’d,/ To solid good – not ornament – aspir’d;/ Or, if ambition rous’d a bolder flame,/ Stern virtue throve, where indolence was shame. (p.438)” In these verses, the castigation of imitation, that is to say aping as a form of cultural servility, is contrasted to the celebration of emulation as a time-honored principle of the American culture of performance.

Three major concepts in the play’s prologue deserve special attention: authorship, imitation, and emulation. According to Fliegelman, these notions played a significant role in the American cultural debate about the arts, language, and rhetoric in the last decades of the eighteenth century. They emerged as part and parcel of a rhetorical revolution that sustained the American War of Independence, and stimulated what Fliegelman called the “culture of performance,” peculiar to the American gentry or the educated, political elite. In this culture of performance, what counts most is not solely the syllogistic and ornamental model of Aristotelian or Ciceronian argumentation, but also the oratorical process of delivery of feelings or sentiments through a natural language as well as natural theatricality associated with appropriate body language. In this regard, Fliegelman sustained that communication in this culture of performance is not centered on the communication of messages but on the expression of feeling as well. One of the social or sociological outcomes of the revolutionary rhetoric is the birth of what Fliegelman named “the society of feeling” in replacement of the contractual type of society analyzed by such scholars as Locke and Rousseau. It is in the name of natural feeling as a mark of gentlemanly self-control, freedom, and national identity that the Thirteen Colonies declared their independence to the unfeeling British brethren and King George III, whose support for unjust laws disqualified him to the pretension of the title of “father” that he abusively accorded himself.

In this feeling society, the premium in cultural matters, as it transpires in the rhetoric of the culture of performance, was put neither on rash innovation nor on servile imitation but on
emulation. To account for this cultural concept, Fliegelman quoted John Adams who defined it “as an imitation and something more, a desire not only to equal or resemble but to excel. Emulation next to self-preservation will forever be the great spring of human action. (as cited in Fliegelman, 1993, p.180)” At work in this definition is a developmental theory of history that Adams deployed to announce the end of one cycle of cultural and political history, that of apprenticeship, and the dialectical move to a new cultural cycle wherein the apprentice announces that s/he is no longer an apprentice but a master in his own right and a better one at that. This proto-Hegelian dialectic of master-apprentice, in which the dynamics of American identity and freedom is formulated, is carnivalesque by Tyler in his pretention to have produced a comic “piece” that excels Sheridan’s comedy _The school of scandal_ that he had the opportunity to attend in New York City just a few weeks earlier. This downgrading of British models or comic templates is performed inside the play through the mouth of Jonathan, a New England Yankee yokel. With an irony that cuts deep, the playwright makes his character call Sheridan’s drama a “school for scandalization.”

The prologue to Tyler’s play is as much concerned with the blind imitation of British text models and as with imported, fashionable clothing or textiles. If the first stanza has placed emphasis on literary identity or literary nationalism, the second stanza puts stress on sartorial identity, on clothes as a marker of national identity, which in Tyler’s/Mr.Wignell’s eyes, is closely linked to freedom. The American is presumably always and everywhere a free citizen. In this respect, the “modern youths” are blamed for their “imitative sense,” and their shameful disregard for the plain style of “homespun habits,” and their preference of imported textiles vainly “aiming at splendor and parade. (p.438)” Hence, for Tyler the identity of what Crevecoeur calls the “New Man” in America largely depends on what he wears, reads, or sees on the theatrical stage. This dynamic of identity divested of what Paine describes as “royal plumage” is what makes the play a folkloric celebration of the naissance of a “Brave New World,” wherein the artificial, aristocratic ways of life are banned and demoted in favor of a homegrown _habitus_. The word is Bourdieu’s (2013).

Some critics have dismissed Tyler’s play as full of “talk” but with no plot, in complete disregard of the “culture of performance” with whose spirit the play was written and staged. Indeed, the characters talk a lot, but in so doing each and every one of them performs their identities on the stage, conceived as a theater of life. Jonathan’s mistaking of the stage for real life in the play is quite significant in this regard. So, if this character’s hint is not taken seriously, the impact of the American culture on the play’s plot and characterization can be easily lost on the reader and lead her/him to misjudgment about the perfections and flaws of the play. On the whole, two types of characters can be distinguished in the play in accordance to the principles of the American culture of performance. The sentimental or feeling characters and the non-sentimental or unfeeling ones conceived as foils to the former. As already stated above, the identity marker of the American society in the culture of performance is fellow feeling or fellowship. This national trait morally sets it apart from European societies.

The play starts with two female characters, Charlotte and Letitia, who with their ill-advised cultural liberalism threaten the very fabric of the American society as an imagined community of feeling. These two characters are engaged in a heated discussion about fashion. In an echo to the
prologue, Charlotte dismisses the pocket-hoop as unfashionable. In her first address to Letitia, Charlotte shows up as a victim of fashion:

It may be very becoming to saunter round the house of a rainy day; to visit my grand-mamma, or to go to the Quakers’ meeting: but to swim in a minuet, with the eyes of fifty well-dressed beaux upon me, trip it in the Mall, or walk on the Battery give me the luxurious jaunty flowing bell-hoop. (p.439)

These first words make it clear that Charlotte is cast in the role of coquette, so enticed with what comes from abroad that she discards the national habit. The irony is that what she praises as fashion was already outdated in Britain where it was worn only in corrupt court circles. It is worth noting that the imitative way of dressing herself is as offensive and extravagant as the manner she dresses her thoughts and feelings about fashion as well as about her fellow countrymen and countrywomen. It is not difficult to guess that Charlotte’s identity performance is intended as an exposure to public scrutiny of the foibles of a derivative British coquette captured by Chesterfieldian texts and British fashionable textiles. As the proverb goes “Birds of a feather flock together,” so it is not surprising that the coquettes seek the company of Anglophile foppish beaux, best represented in the play by the villain, Mr. Dimple. The latter offers a dismal spectacle of alienation from genuine “American character,” in view of the dissipation of his father’s legacy during his sojourn in England, his adoption of Chesterterfied as a mentor, and his glaring dishonesty as a playboy. “The genius of the Euro-American in the Anglo-American eye,” Richards (2008) wrote, is the ability to transform to non-European, or really non-English types. (p. 28).” Obviously, these strangely un-American birds of a feather, which seem to have flocked to New York City from foreign climes, have not completely succeeded to turn into genuinely free small-n American natives.

As comically, morally detestable, and scornful characters, which never lose an opportunity to laugh at those who display real American character traits, they are given all the time to incriminate themselves through their own mouths, and thus lose their credentials for American citizenship/freedom. Uncrowned Mr. Billy Dimple, Charlotte and Letitia are practically dismissed out of the stage to give place to the crowning of Manly and Maria, offered to the audience as the true national types, that is to say as figures who have stayed true to the American culture of performance in their display of what is regarded as virtuous manhood and womanhood. In reversing the authority of the estranged characters thwarting the transformation of early America into a community of feeling and fellowship, Tyler is true to the hopeful spirit of carnival. The fear that the infant republic would remain in classic imperial relationship with Britain in matters of culture and material production and consumption is dispelled. Aesthetically, the play itself uncrowns British models like Sheridan’s The school of scandals (1777) and Etherege’s The man of mode (1676), to become a symbol for the rare breed of American drama to come out of selected Yankee stock. In the end, Tyler as a cultural nationalist does not seek to imitate his British precursors, but rather to emulate and surpass them in terms of excellence. Thus, Tyler’s dramatic authorship relies on the rhetoric of freedom articulated around emulation, which in the words of Adams already quoted consists of “a desire not only to equal or resemble but to excel” in an attempt to consolidate “manly virtue” in the new republic.
Tyler’s reactivation of the rhetoric of the champions of freedom in the context of dramatic authorship is not free of contradictions. Williams (2008) did not hit the mark when he dismissed the originality of the characterization of Jonathan and Manly, considering the former as an “absurdist” figure, and the latter as a “well-known British comedic hero type-some combination of, say, Charles Dudley in Richard Cumberland’s The West Indian (1771) and Mr. Belville in Frances Brooke’s Rosina (1782).” As claimed above, the characterization of Manly is in line with the American culture of gentility attached to culture of performance. Contrary to Mr. Dimple’s borrowed and decadent gentility, Manly’s homegrown ideal of gentility is, to use Wood’s words (2006) in another context, strikingly marked by “grace without foppishness, refinement without ostentation, virtue without affectation, and independence without arrogance.” We could sustain that if Williams, for instance, has lumped Mr. Dimple in together with Colonel Manly, it is because he has underestimated the historical and socio-cultural conditions that enabled the rise and growth of the culture of gentility in the United States of America in the course of the eighteenth-century. In this regard, Wood made the following apt observation: “Because America, as the future governor of New Jersey William Livingston was ‘just emerging from the rude unpolished Condition of an Infant Country,’ it was especially eager to move along the spectrum of social development toward greater refinement and civilization, more so perhaps than itself.”

In developing further the above point, Wood sustained that the Enlightenment ideal of gentility was born and maintained in its purer form not in the centers of European culture, but paradoxically on its peripheries. “Both Scots and the North Americans […],” he maintained, “knew that they lived in cruder and more simple societies than the English and that England was well along in the course stage of development – commercial society – and had much to offer them in the ways of politeness and refinement.” The four stages of the evolution of culture and civilization to which Wood refers in the citation are amply detailed by Adam Smith in The wealth of nations (1776). Smith was to the eighteenth-century thinkers what Darwin would become to their counterparts in the second half of the nineteenth century. Writing from the Scottish periphery of the British Empire Smith, who was one of the foremost Enlightenment pioneers in political economy, saw the evolution toward commercial society as inevitable. At the same time, he underlined the inevitability in the growth of opportunities and scope of corruption as an upshot of the expansion of commercialism. Smith’s warning against the necessary evil of corruption in the commercial society finds an echo in Jefferson’s writings about the potential dangers of commercialism for democracy and freedom in the early American republic. These theories of social and economic development in the air at the time Tyler wrote his drama largely explains the contrast between the imitative and corrupt gentility of Mr. Dimple, who has sojourned in the commercial center of Empire, and Manly’s homegrown or homespun gentility. Instead of imitation of foreign models of gentility, Tyler’s drama promotes emulation and the excellence over these same models.

The sharp contrast between the central male characters, Manly and Mr. Dimple, is strikingly similar to the contrast established between the heroines, Charlotte (Manly’s sister who significantly is brought up in New York City) and Letitia (a ward of Charlotte’s uncle) on the one hand, and Maria (Mr. Dimple’s fiancée). The latter is pictured as an American gentlewoman, or
lady, in other words as the true daughter of the American Enlightenment and the American Revolution. When she first appears in the second act, she is shown “sitting disconsolate at a table, with books (p.445), singing an Indian song, “Alnomook, or the death of the Cherokee Indian,” in a stoic lament over her unfortunate betrothal and forthcoming wedding with Mr. Dimple. Her change of heart toward her fiancée is explained by Mr. Dimple’s corrupt change of character during his stay in England. The latter has come back home to America as a brainwashed, depraved gentleman, who has gambled away his deceased father’s inheritance. On the contrary, Maria takes the opportunity of her stay at home in America to cultivate her mind with the best literature that her age can offer, and thus grows into a self-educated gentlewoman. Her recitation of the Indian song signals that her gentility has a stoic, native strain to it. Obviously, for Tyler, the soldier turned scholar and playwright, education and the scene of instruction are of vital importance for the emergence of an American gentry and the creation of a virtuous republic over which they would rule by moral right.

The development of the engaged characters, Maria and Mr. Dimple in strikingly different cultural environments creates a mutual incompatibility in social temperament and proclivity. The conflict resides in the fact that they are not a perfect match for each other because of the moral differences in the education they have received. With his corrupt mindset, Mr. Dimple keeps scheming to get married to a woman of fortune (Letitia) with the morally reprehensible calculation of making up for his monetary loss. He is persistently and deliberately insulting to his fiancée, because he wants to make her break off their engagement, put her at fault, and be free to get married to Letitia. Raised in England, which is culturally well along the fourth and final stage of economic and socio-cultural development, that is to say in a commercial society deeply steeped in luxury and corruption, Mr. Dimple views holy matrimony in terms of commerce rather than companionship and true love. In marked contrast, Maria is true to the American culture of gentility to which she has meritoriously acceded by her own efforts, and in a household ruled by a boorish father, significantly called Van Rough. Abiding by the rules of the culture of performance, she makes it her duty not to act out of character as a self-educated, gentlewoman that would put her reputation and that of her father to shatters.

Maria’s self-performed character as a self-educated gentlewoman or lady also sets her sharply apart from the two scheming coquettes, Charlotte and Letitia. As said previously, these two female characters are portrayed as frivolous, gossipy, backbiting, and fetishistic about “Things English,” including Mr. Dimple, who is fashioned by corrupt British culture during his stay in England. To say it in another way, until toward the end of the play where their illusions are suddenly dispelled by the revelation of the falsehoods of their fetish gentleman (Mr. Dimple), Charlotte and Letitia show no mark of American gentility whatever in their liberal tastes and entertainments. Unlike Maria, who has thought freshly about the meaning of being civilized and civil in the new American republic, Charlotte and Letitia have not made the necessary effort to acquire an education that would elevate them in terms of that virtue, which presumably distinguished America from the former mother country. Their profligacy expresses Tyler’s deep concern for the future of the Infant republic, which seems not to have focused attention on giving the right moral education to its children, sons and daughters, who constitute the “rising generation.”
Speaking about the “intergeneration” contrast, the contrast between Maria and her father, Van Rough, provides a typical example. Even in this case, the contrast is rendered in terms of gentility. Van Rough is true to his name, for he is decried as a boorish character, for whom only estates and money count in matters of matrimony. He tosses away Maria’s books and journals, thinking that they are responsible for her reluctance to honor the marital contract that he passed with his deceased friend and business partner Van Dumpling. He silences Maria’s rebellious heart with the severe reprimand: “I’d have you know Mary, if you won’t make young Van Dumpling the man of your choice, you shall make him as the man of my choice. (p.448)” Throughout the play, Van Rough plays the part of a stock character, for whom Maria, his own blood and flesh, is a commodity, a mere chattel, to be sold to the highest bidder in the marriage market. “No, no, no! It is money makes the mare go; keep your eye upon the main chance, Mary (p.448),” is the sole piece of advice that this business-minded father, behaving in every way like a brute horse dealer, is capable of giving to his daughter.

To sum up, a huge number of scholars have tried to uncover all the possible contrasts on which conflict prospers in Tyler’s drama. Roe (2020), for instance, has tried to provide an exhaustive list of cases in the following citation:

The original situation comedy [The contrast], its action is in its contrasts, and each playful comparison brings to life a spirited conflict: Old/Young, Integrity/Pretence, Merchant/Inheritor, Soldier/Socialite, Europe/America; Parent/Child; New York/Boston, Duty/Desire; City/Country, Tradition/Innovation; Man/Woman. Each character’s story illustrates something of an American legacy. (p.1)

Other critics have excavated no less interesting contrasts than those enumerated by Roe in the citation above. However, none of these contrasts is properly accounted in terms of the cultural matrix from which all the contrasts in Tyler’s play sprout. We have already suggested above that this cultural matrix consists of the American culture of gentility and the American culture of performance in which it finds expression. As a gentleman turned dramatist, Tyler holds these two cultures as a yardstick by which the worthiness of character in the theater of life is to be measured. We agree with Roe in pointing out, that the contrasts in the play have their source in a permeating sense of crisis, but his conclusion is incomplete, and therefore, unsatisfactory. We would complete here by arguing that for Tyler the crisis resides primarily in the threat to the homespun culture of gentility and the culture performance of performance which constitute the very fabric of the American society. Norton, Katzman, Escott, et al. (1991) have hinted at this cultural crisis in writing what follows: “Despite the artists’ efforts, or perhaps because of them some would have said, some Americans were beginning to detect signs of luxury and corruption by the mid-1780s. (p.107)”

What Norton et al. (1991) went on to underlie is even more closely related to the major theme of Tyler’s play: “The end of the war and resumption of European trade brought a return to fashionable clothing styles and the abandonment of homespun garments patriots had once worn with pride. (p.107)” We would contend that unless this socio-cultural context is properly considered, Charlotte’s insistence that her brother give up his old military uniform and wear
fashionable, imported clothes, so that he can enjoy New York social life will not be fully understood: “Well, but brother, positively I can’t introduce you in these clothes; why your coat looks as if it were calculated for the vulgar purpose of keeping yourself comfortable. (p.455)” Sartorial expression turns into a source of disagreement between sister and brother, reflecting the historical evolution of postcolonial American socio-cultural life. For Charlotte, the wearing of an old military coat is totally disgraceful since a new page in American history is being turned, while for Manly that same coat is a source of pride in the military service that he has generously provided to his country during the “late war [...] and the public tumults of our state [Shays’ Rebellion in Massachusetts]. (p.456)”

On the face of it, the argument that Charlotte and Manly have engaged is a simple family disagreement. And yet, looked at very closely, it has an unsuspected political dimension that speaks of deep-seated divisions in early America between the cultural nationalists and cultural liberals. As representative figures of the big American family, Charlotte and Manly show to what extent the nation is culturally fractured. The sister stands for those “Well-dressed elite families,” which in the words of Norton et al. (1991), “attended balls and concerts. [For them] parties no longer seemed complete without gambling and card playing. (p.107)” It is significant in this regard that Charlotte and Letitia keep speaking about balls and that Mr. Dimple has gamble away his deceased father’s wealth. The American elite families to which Norton et al. refer in the citation found a political expression in the establishment of the Society of Cincinnati, a hereditary organization of the Continental Army officers and their descendants, which elected George Washington as president. In the eyes of the Society of Cincinnati, the latter took after the Roman republican hero, Lucius Quinctius Cincinnatus, famously remembered for having retreated to his farm as soon as he led the Roman army to victory. As Norton et al. went on to note, “Many feared that the group [the Society of Cincinnati ] would become the nucleus of a native-born aristocracy. [Ibid.]” Under the light of what is said above, we would safely argue that Manly belongs to that category of American political elite, who were much concerned with the transformation of America into a hereditary monarchy. For him and the natural aristocracy that he also stands for, the cultural and political trend toward the constitution of a hereditary aristocracy and a monarchical system directly challenge the revolutionary image of America as a virtuous republic. Simply said, this trend awakened the apprehension that America would be transformed into a mirror image of British monarchy.

Unlike his sister, Many shuns the fashionable New York circles and betrays in his conversation an anxiety to have his status and social rank determined not by his ancestry, or the size of his estates, but by his behavior and learning as a gentleman belonging by right to the American natural aristocracy. Throughout the play, he stays true to the culture of performance that this natural aristocracy has adopted as a way of life. Tyler’s anxious wake-up call for the Americans trapped in imported ways of life ends with the hopeful resolution of the various family conflicts. Victory is scored over both Billy Dimple, the reprehensible Anglophile aristocrat, and Van Rough, Maria’s boorish father. The latter agrees to Manly’s marriage proposal, and the chastened coquette, Charlotte, is emotionally reconciled or reconnected with her virtuous brother. Thus, Tyler’s deep-seated concern for the future of the infant republic is diffused in the romantic
happy ending of a comedy, the plots and the characters of which are inspired by the American culture of performance.

**American folk Laughter and paradox in The contrast**

The other source of inspiration of *The Contrast*, as the introduction of this research has already indicated, is the American folk culture of laughter or humor. This culture, best represented by the Yankee Doodle, is at the basis of the double plotting of Tyler’s play. The characters involved in the double plot are Manly’s servant Jonathan and Billy Temple’s domestic servants, Jessamy and Jenny. These servants resemble their respective masters though they play at a lower social level of Tyler’s comedy of manners. While Jessamy and Jenny reflect Mr. Dimple’s social and moral manners in their snobbishness and scheming, Jonathan plays the role of country cousin from New England in as simple and natural a manner as his master. Significantly, Jonathan, who has never been to such a big city as New York, turns out to be ahead of the game in making the audience laugh naturally, and we would say in complicit with this same audience, in his breaching the rules of high society’s laughter dictated to him by the pretentious dramatist-character and city slicker, Jessamy. Through the extravagance of laughter that he triggers off, Jonathan uncrowns Jessamy’s self-assumed authority as a master in the art of comedy. He turns out to be as good in the American culture of laughter as his master in the performance of the American culture of gentility. We would further sustain that if the contemporary American audience and readers were reportedly in tune with Jonathan, it is because they have arguably recognized in him a tie of kinship. This kinship can be called Yankee-ness, marked, among other things, by that deeply ingrained capacity of the Yankees to engage in self-derision even when they are deadly serious. Self-derision is what the American audience and readers seem to have appreciated in Jonathan who sets the tone for it in performing a Yankee Doodle song on the stage.

Jonathan is a naïve country bumpkin, but he is far from showing the “absurdist naivety,” which to quote Richards (2008), “shifts the burden of identity to Manly. (p.28)” Admittedly, he displays innocence in taking one of the red zones of New York, euphemistically called Holy Ground, for a consecrated place of worship. He is surprised and shocked to learn from Jessamy that he has been to such a sinful place, and that he “had a month’s mind to buss” a soliciting harlot whom he has wrongly thought to be the “deacon’s daughter. (p.460)” Similarly, Jonathan is surprised and shocked to learn that he has been to the theater, “the devil’s room,” he calls it, where he has enjoyed his time mistaking it for “the place where they played hocus-pocus. (p.46)” However, though all these misadventures speak of the naivety of Jonathan, we would still contend, that they are not out of character with the Yankee yokel that he represents. At work in his characterization is what Bakhtin calls carnivalization, a creative literary process involving, among other aspects of carnival, the emphasis on the body processes, the use of the language of the market place, the questioning of authority, status reversal, and so on.

So, in line with Bakhtin’s thought about popular laughter, we would claim that it is in character with the Yankee carnival type such as Jonathan to have ill feelings when Jessamy has called him a “servant.” As a carnivalistic figure not in line of duty, he does not recognize the authority of his master, and that of the high society of the audience to which he plays a comic role on the stage. As for Jessamy’s mannered language, it is dismissed as an “outlandish lango (p.458),”
which speaks non-sense in comparison with the natural language of the folks back home. We would also that it is not out of character for Jonathan to pun on Jessamy’s learned words, e.g., “sturgeons” for “insurgents of [the Shays’ Rebellion]” in the sentence “I vow I think the sturgeons were right (Ibid.),” or “Girl Huntry” for “gallantry” in the sentences: “Girl Huntry! I don’t altogether understand. I never played at that game. I know how to play hunt the squirrel, but I can’t play anything with the girls; I am as good as married. (p.460)” When he finally decides to play what he calls “that game,” he does not receive a medal of gallantry that he naively expects, but a slap on the face from Jenny for the awkwardness of his courtship. His coarse courtship savors of slapstick comedy inspired by the New England ritual of courtship, known as bundling. Thus, in steeping his drama in the American folk culture of humor, Tyler a carnivallistic Yankee hero, who seems to take pleasure in subverting the authority of Jessamy the Anglophile comic enemy turned dramatist in Tyler’s comedy of manners. Laughter or satiric humor turns into stylization and parody of the British comedies alludes to in his exchange with Jessamy and Jessy.

The upshot of Tyler’s simultaneous deployment of the American culture of performance and American culture of laughter in double plots in *The contrast* is the exaltation of cultural Yankee-ness in the full sense of the word, that is to say the celebration of the Yankee type as both a dead serious person as well as a likable person capable of self-derision. This being said, Tyler’s dramatic tour de force is not devoid of paradoxes. In the first place, in “writing back to the empire (Ashcroft, Griffiths, & Tiffin, 2002),” in order to abrogate American cultural dependency on Britain, and thus preserve and extend American freedom, Tyler feels somewhat constrained or forced to wrap up his gift/artistic commodity in a fashionable British package so as to make sure that his contemporaries would reciprocate to it. The package in question here consists of the huge number of allusions to British literary models, such as Sheridan’s comedy *The school of scandals*, to O’Keeffe’s operetta, *The poor soldier*, to mention but two titles of works that the unlettered Jonathan refers to in the play. These allusions evidence the extent of the cultural influence that Britain still exerted on American theater-goers in the early American republic. Instead of taking these allusions as a ploy employed by Tyler to circulate his play to an audience not yet familiar with homegrown or homespun artistic products, a huge number of present-day academics have seen in them a sign of the derivative nature of the work. To say it in other terms, they have mistaken the allusive packaging for the engraved American label on the gift/drama inside that package.

The second paradox of the play is the curtailment of the very freedom that Tyler wishes to expand in through reconciled “imagined community” of feeling that he projects at the end of the play. This curtailment of freedom shows in the masculine, patriarchal, and class domination to which Maria and Jonathan all too willingly give their consent. As products of their social and economic circumstances, as well as creatures of the playwright’s ideology, Maria and Jonathan are displayed as unconditional admirers of the gentleman master, Manly, placed at the top of the social hierarchy. Maria falls in love at first sight with Manly when he has inadvertently stumbled into her lodgings proudly dressed in his old military coat, his badge of courage and patriotism. When these two characters are brought together in other scenes, their conversation as worthy children of the American Revolution and the American Enlightenment shows their total subscription to the law of the father. No parricide, political or otherwise, is committed in *The contrast*. Our hero and heroine discover themselves as soul mates in the course of their gallant exchanges, but they content
themselves with tugging at each other’s heart strings over an impossible love. Maria makes the wrong guess that Manly is already in wedlock while Manly on his part disappointedly finds out that Maria is engaged to Mr. Dimple.

The reader attends a fairly tale moment when Manly avows his love to Maria. “The moment I entered your room,” Manly tells Maria, “you struck me as the lady whom I had long loved in imagination and never hoped to see. (p.483)” However, when he learns that his “Sleeping Beauty” is on the point of entering an arranged marriage, in reluctant compliance with her father’s wishes, Manly is terrified out of his wits for having inadvertently trespassed on, what for an honorable male like him, is another man’s private property. “Engaged to be married!” he exclaims in dismay and horror, “And have I been basely invading the rights of another. (p.483). Without further thought, our hero recoils from the idea of betraying another male, making a strong confirmation of patriarchal law and man’s private rights over women: “We are both unhappy; but it is our duty to obey your parent – mine to obey my honor. Let us, therefore, both follow the path of rectitude. (p.483)” This declared loyalty to the patriarchal system is followed by a taboo reaction: “Adieu! I dare not trust myself longer with you, (Ibid.)” he said in parting company from the love-stricken Maria. Obviously, the manly virtue of the American natural aristocracy that Tyler’s hero displays in playing out his character as an honorable gentleman in the theater of life is not a mere abstraction, but a marker of virility and curtailment of women’s freedom to have their own say as what to do with their private lives.

The contrast was written and professionally in 1787 in New York City, then just as now the most cosmopolitan city of the early American republic. The year 1787 is a highly significant year in American history because it saw the drafting of the Constitution, through which Americans hoped to put an end to the trials of the Confederation both at home and abroad. The Constitution affirms in strong terms the democratic principles and popular sovereignty, but as Norton et al., (1991), observed, “Some historians have argued that the Articles of Confederation and the Constitution reflected opposing political philosophies, the Constitution representing an ‘aristocratic’ counterrevolution against the ‘democratic’ Articles. (p. 105)” Manly’s martial air conveys something of the flavor of this ‘aristocratic counterrevolution’ in his expression of his patriotism, and his pride in being the spiritual son of the American Revolution and the Founding Father of the American Republic, George Washington. “I have humbly imitated our illustrious Washington,” Manly tells his sister, “in having exposed my wealth and life in the service of my country, without reaping any other reward than the glory of conquering in so arduous a contest. (p. 454)” Such disinterestedness or sacrifice of private material interests for the country sets him apart, at least in his eyes and those of the dramatist, as a typical American gentleman deserving a place among the natural aristocracy. This natural aristocracy, it is implied by the play, has by merit rather than inherited wealth or status established the political right to manage the affairs of the new republic.

Hence, paradoxically, the brand of republicanism promoted through his principal character as a representative figure of the educated American ruling elite or gentry curtails the freedom not only of women but also of the ordinary male citizenry. The latter are also required to sacrifice their political rights in return for the ruling elite’s material disinterestedness in order to achieve a
workable, virtuous republic, wherein every citizen, male and female, knows her/his place. Clearly, the relation of willing subordination that Jonathan and Maria show toward our soldier and gentleman scholar turned advocate of cultural nationalism and patriotism speaks of the social and political stratification of Tyler’s strand of republicanism. In view of the above social and political hierarchies, we would say with The contrast Tyler takes us all the way back to the conception of the household in Aristotle’s Politics, and Plato’s The Republic. According to Norton et al., (1996) the “ancient and political theory” propounded by Greek authors like Aristotle and Plato served the American educated elite to imagine the early American republic. (p.106)

Conclusion:
Since Tyler plays at hide-and-seek with us in setting the notoriously difficult task of digging out all the contrasts and contradictions that his drama contains, we shall round off this research with a very brief comparison of Tyler’s The contrast with his contemporary Brackenridge’s novel, Modern chivalry: containing the adventures of Captain John Farrago and Teague O’Regan, his servant (1792). Obviously, as the title of this novel shows, Brackenridge has taken his cue from Tyler’s play. However, these two works are strikingly different in their treatment of social class, though equally inspired by the American culture of gentility (culture of performance) and American culture of laughter. Brackenridge patterns his characterization and plot on Tyler’s, but instead of staging his characters in double plots, he involves them in heated discussion about the contradictory plans that they have hatched up for the new nations as they stroll the streets of Philadelphia and the remote reaches of the Western Frontier. So, whereas Tyler sweeps against the tide of cultural and sociopolitical evolution in his pious wish for the triumph of the American gentry, Brackenridge puts stress on social and political contention, on how to make the social reality of early America square with the rhetoric of equality and freedom championed by the Founding Fathers in the Constitution. The revolutionary rhetoric of emulation peculiar to the American culture of performance and culture of gentility which underpin Tyler’s play accounts for his contradictions because of its association of virtue with virility. It is highly significant that the author’s alter ego bears the name of “Manly.”

It is also highly significant that Tyler’s culture warrior, Colonel Manly, with his servant are involved in competitive emulation in a comedy of manners wherein they excel over the effete, Anglophile gentleman Mr. Dimple and his mannered domestic servants. The fact that the last two characters have taken British authors as their mentors speak of the author’s quest of excellence in his writing a comedy of manner, a comedic genre that his contemporaries seem to appreciate. We would add that notwithstanding the celebration and triumph of the ideology of masculinity at the end of the play, Tyler touches a cultural nerve and articulates his anxiety about American “manly virtue.” To say it in more explicit terms, Tyler makes “manly virtue” triumph through the writing and performance of a drama, whose reported success at its premiere is a cultural sign for the historically inevitable evolution of the American culture and society toward that luxurious way of life, which Tyler forcefully denounces as a corruptible foreign, cultural import. Thus, Tyler the playwright turned vocal advocate for cultural independence is trapped in a contradiction from which escape is nearly impossible. Surely, with The contrast, Tyler has entered the pantheon of American letters, but his ideology of cultural nationalism contains deep-seated flaws as regards issues of social class and gender.
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References


Abstract

Feminism is among the common practices in the modern world and aims to proclaim gender equality. Mahfouz, Coetzee, and Gordimer are among the African Nobel laureates who pioneered what could be termed a rebellion toward normality. Amina, a protagonist of Mahfouz's *Palace Walk*, presents a character who purposes to challenge the biased and male-centric conventions. For instance, her choice of going to the mosque alone, in the absence of her husband, was a practice that was not acceptable in the Muslim culture; nevertheless, she took the bold step. On the other hand, Lucy is presented as a chain breaker who goes against the system of oppression by choosing a black husband. The choice of Lucy to leave her husband and start living with Rapulana, who was a black man, was a courageous move, and from that angle, she can be depicted as an agent of change. The same character is portrayed in Vera, who betrays her husband for another man, Ben – it is worth noting that Vera chose a black man, thus entering into an interracial relationship as in Lucy’s case. Such characters played a significant role in challenging what has been termed normal. The use of art presents a new perception of fighting for women’s rights non-violently. This study aims at answering questions on what causes gender inequality and how art, such as the use of novels, can be used to end this social issue.

*Keywords*: changes, equality, disgrace, feminism, gender roles, None to Accompany Me, Palace Walk, and traditions

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Introduction

Background Information

The issue of gender quality is among the debated topics. While various people have initiated demonstrations and movements to fight for the rights of women, some used the arts to serve the same purpose. Through books and novels, such as *Palace Walk*, *Disgrace*, and *None to Accompany Me*, authors attained their goal of showing how society perceives women and the need for changes.

Significance of Study

This study focuses on the use of works of literature to help change society’s perception of some traditions. In this case, the authors, Naguib Mahfouz(1911-2006), John Maxwell Coetzee(1940- ), and Nadine Gordimer(1923-2014), have proven the prowess of framing characters in their novels in a manner that the reader gets the real picture of gender inequality. Thus, this study will help in showcasing how works of literature change individuals and society at large. Through characters such as Amina, Vera, and Sibongile, one can clearly see that most of the traditions are in favor of one gender, the men, thus victimizing women. *Palace Walk*, *Disgrace*, and *None to Accompany Me* are among the novels that champion for empowerment of women and free them from the bondage of traditions. The authors Naguib, Coetzee, and Gordimer are examples of laureates recognized for their noble work and awarded as African and feminist writers. The authors have created a new definition of women against the traditional perception accorded to them. Thus, the named novels have a similar theme, only that the approaches and situations are different. Among the factors that limit the freedom of women is gender roles, for instance, a belief that women should be concerned with domestic chores only. As for Amina, her Muslim tradition expected her to comply with the tradition of getting married early and playing the wife’s role henceforth. According to the Muslim tradition, women should serve the house chores, and when they have to get out, they are prompted to cloak fully in a burka as a sign of dignity (Mondal, 1999). As for Lucy, she was much free because her tradition was not as strict as Amina’s. According to Boever (2011), Lucy was a white lesbian who relied on selling flowers and looking after pets for people who were on holiday as the main source of income. On the other hand, as portrayed by Gordimer, Vera was an individualistic white lawyer in Legal Foundation. Lastly, Sibongile is an African who was active in the national revolution. Unlike Amina and Lucy, Vera and Sibongile are in the public domain playing roles of empowering women and helping change the perception of society on women in South Africa. According to Sakamoto (2014), the two answered the call of empowering women and ended up neglecting their families. Perhaps, from that angle, gender roles are among the factors that limit women’s freedom. The four characters present the life of women – what limits their freedom and the course of fighting for revolution and a change in women’s role in society. Feminism can be understood well if the suffering of women is well highlighted.

Rationale

This study will prove that rights can be lobbied and fought for without violence. In this paper, books and novels are highlighted as the main channel for communicating social issues. Thus, this research will help highlight how women can gain their rights and freedom through being courageous and questioning the traditions. The research revolves around three characters who...
faced the same challenge of proving the worth and potential of a woman despite being in different settings.

**Research Problem**

The underlying problem that serves as the motivation of this research is that, despite the awareness that women are treated unequally in society, the question of ‘what should we do’ may still be a hindrance in creating a change. This research proves the use of art in making societal changes, such as through novels.

**Research Questions**

1. What is the underlying reason(s) of gender inequality?
2. Apart from demonstrations, rioting, and creation of movements, can art be used in solving social issues such as gender inequality?
3. How have works of literature proved worth in solving social issues?

**Literature Review**

The issue of inequality has been among the social issues debated for a long time. The main concern behind gender equality is that societies support some practices through their beliefs. According to Hazel and Kleyman (2020), “for women in the U.S., progress towards equality has been often met with backlash, stalling and/or rolling back any advances.” The backlash may be caused by the initial friction towards any change in society. Each change means that the community members will start behaving or acting differently. For instance, if the shift in gender equality is instilled, it will mean that husbands will have to give their wives liberty and not treat them as inferiors. The issue of gender inequality has led to discrimination of women even in other areas such as occupation. According to Hazel and Kleyman (2020), women are most likely to live below the poverty line compared to men. However, the main question arises as to what hinders the actualization of equality in major platforms such as leadership, occupation, and overall human rights and freedom. According to Cerrato and Cifre (2018), women face “conflict between their work and home roles due to limited time, high levels of stress, and competing behavioral expectations.” Despite the push to institute changes in how women are addressed in society, they are still bound by gender roles, particularly domestic chores. Cerrato and Cifre (2018) assert that “gender roles are shared beliefs that apply to individuals on the basis of their socially identified sex which are the basis of the division of labor in most societies.” Thus, the most basic way of understanding women's struggle is by highlighting how various traditions and beliefs have subjected them to turmoil and suffering.

**Methodology**

The research is based on a qualitative approach of analyzing the works of various authors and supporting their presentation with the already done research works. Thus, this work is qualitative research that focuses on literature reviews. The choice of the used texts was made as per their relevance to ‘feminism’ as the topic of study. Additionally, the used novels have been supported by recent research works that detail more about the issue of gender inequality.
Analysis and Discussion

Women’s Dissatisfaction in “Palace Walk” that led to Feminism

Different societies dictate how people should lie, both males and females. The Palace Walk covers a story whose setting is a community that believes in gender roles. According to Cerrato and Cifre (2018), the issue of gender roles differs from one society to another; nevertheless, in most, women are expected to serve the domestic roles while men are expected to serve as the heads of the family. The novel presents Abd al-Jawad and Al-Sayyid Ahmad families where women are confined to domestic chores. On the contrary, males have the liberty and are expected to head their families and be in charge of all leadership and decision-making roles. For instance, Al-Sayyid Ahmad is portrayed as the head of the family who is strict with his family, thus, instilling fear. Nevertheless, Al-Sayyid Ahmad is described as intelligent, kind, and polite in the public view. Thus, it is evident that the conduct of Ahmed as the head of the family is different from when he is dealing with clients and friends – and this has been among the ways women are suppressed. El-Shall (2006) asserts that Ahmed is a stern disciplinarian who also monitors all of the wife’s movements when at home. This means that the wife is not free, and going contrary to what is expected of her may cause commotion or friction between her and the husband and the community at large. As expected, the wife, Amina, is submissive and obedient – thus, in this status, she is represented as a typical Egyptian wife who was expected to show unquestionable loyalty to the husband. El-Shall states that the traditional Egyptian culture was stern and strict, particularly on the liberty and freedom of women. Thus, there was segregation and discrepancy in how the male and females were being treated in the society, and, like in most traditions, women were suppressed as men dominated (Cerrato & Cifre, 2018). For instance, women could not go out or engage in activities without the permission and consent of their husbands. The main argument was that the conduct of women was a reflection of society – thus, when out, women were supposed to remain in a burka.

In a community guided by a tradition, the husband is deemed effective and reputable of his family and adheres to the set standards and rules. Hazel and Kleyman (2020) opine that most traditions have been among the barriers to the attainment of gender equality. According to El-Shall (2006), the Al-Sayyid Ahmad family is an example of a compliant Egyptian family. For instance, Amina is a submissive and humble wife who has accepted all society’s dictations, including being secluded from the external world. As per the norms of Muslims, at that time, women were not even allowed to pray at the mosque; their husbands would represent them as heads. According to Oersen (2005), a Muslim wife could only step out when in her husband’s company, and as for Amina, she was out only when visiting her mother. Amina lived a lonely life, and the only time she could break from her daily routine was when she went to the rooftop.

As time passed, Amina started to compromise her beliefs and could now go to the mosque alone. According to El-Shall (2006), in the case of Amina, Naguib intended to show how women’s rights are restricted and how such affects the quality of life they live. The novel’s setting was after World War I (WWI) when there were commotions in Egypt as the locals staged constant rebellions against the British imperial system. Egypt is among the nations that have had initiatives of women’s revolution and recorded the first movement in 1923 (El-Shall, 2006). While there is no mention of feminism, the change in the environment affected the family of Al-Sayyid much.
Mahfouz presents Fahmy as an intelligent character who chose to pursue law to become a lawyer or perhaps a judge. He sacrificed much in the demonstration of calling for a better Egypt. Mahfouz used Amina to reflect on the streaks of rebellion that engulfed Egyptian women. The portrayal of Amina as a submissive and obedient wife is meant to set a foundation for the possible changes through feminism. Feminism has been termed as the trend of empowering women and helping them gain equality as their male counterparts. Thus, when women start to assume roles that are meant for men, it can then be termed a revolution. In the absence of her husband, Amina began to go to the mosque alone for prayers – and this, as portrayed by the author, can be argued as the beginning of a change and yearning for independence.

While most of the women were being submissive and obedient, it seems that the dependence on their husbands was the leading cause – thus, they were acting out of fear. For instance, Jalila, who was Al-Sayyid’s elder daughter, a musician, had made free decisions of living a pleasurable life of prostitution and is recorded questioning how men overbear control over their wives. These sentiments were made during Aisha’s wedding and can reflect the Muslim women’s view on their cultural system. When defining her father, Jalila termed him as a jealous man who dominated women (El-Shall, 2006). In this scenario, Jalila was a mouthpiece for many Muslim women who found the culture of being overwhelmed by men to be unfair. In most instances, the revolution starts when a group questions how they are handled or their issues addressed.

Motivation of Feminism in the “Disgrace”

The novel of Coetzee is another example of a text that covers the lives of women to show how they are discriminated and why feminism is a necessity for women. In the Disgrace novel, the major characters, such as Lucy, had a particular range of freedom; nevertheless, there were still limiting factors that made them yearn for more. The treatment accorded to women is the primary factor to consider when discussing feminism and discrimination. Lucy was a victim of a biased society after three men raped her. As for Lucy, perhaps due to the possible critiques from the community member, she chose to be silent about the ordeal and the consequent pregnancy. The case of Lucy seemed to be orchestrated by the black youths, whose actions may be defined as revenge or just act of demeaning women. During the case, Lucy was living with her father, who had resigned from his job after a sexual harassment scandal. Doesn’t the case show the need for consideration of women as equal members of society? Women’s vulnerability in a discriminative and biased community is high and can endanger their lives because they can be easily taken advantage of. When Lucy was questioned about her choice of not disclosing the issue, she stated that it was because the issue, at that moment, was private. This meant that filing a case against the rapists would be in her personal interest, which would be done at her cost. According to Lucy, she was optimistic that sometimes, such issues will become a public issue. Thus, Lucy accepts the reality and lives optimistically with the hope that tike will come when the needs of women are a public concern. What this means is that the community leaders should be considerate of the vulnerability that each of the members had and ensure that proper measures will be taken. Perhaps, due to male chauvinism, Lucy would have been accused of recklessness, and the ordeal is termed a personal choice. The decision of Lucy to be silent is evidence that in that state, most women could not get help; that is why she chose silence over pursuing the perpetrators. What if when such a case is reported, the authorities will act accordingly? Perhaps, Lucy would have resorted to
reporting to the authority. In the instance where a person chooses to be silent about the problems, it is that they look around and see that there is no one to help. The main agenda of feminism is to offer help to women, empower them, and help them overcome societal limits. As for Lucy, the issue did not end with the rape scene, but she had to bring up a child of mixed race.

There are many women undergoing problems associated with gender-based violence. However, if society is not ready to hear their stories, they may probably have to keep silent about their issues. According to Graham (2003), Lucy’s denial is a portrayal of women as weak and vulnerable to victimization. While Lucy may heal from the physical scars, the emotional scars may live forever. Understanding feminism may not be understood without acknowledging the suffering women are going through. Perhaps, the lack of a specialized department that can address such issues in a rape case is why Lucy chose to be silent. For instance, in a rape case, there needs to be proof that the act happened, and the process may be dehumanizing. However, with women in leadership, there may be the formulation of measures to counter such issues. Perhaps, Lucy would have come across a group of women who help such victims, she would have opened up, but now that there is not much hope, she chose to hide the possible shame.

From the narration of Lucy to his father on why she chose not to talk to the promise despite them arriving and the scene of a crime, it is evident that she has a history of how such cases have been addressed in the past. When a person chooses to seek legal help, the motivation is that they will be helped – thus, when one is in doubt of the assistance, they will likely hide their issues. Lucy is not willing to go through the harsh process of trial, which would view women with suspicion in such cases. After her father, David, instead of reporting the case, Lucy stated, ‘it is my life,’ meaning that she was ready to bear all the consequences that would come after the decisions were made. According to Coetzee (1999), Lucy insisted that while it was her right to report the case, it was still her right not to initiate it because she knew there was a rigorous session of justifying herself. According to Boeyer (2011), that is the nature of radical democrats fighting to ensure that society is first shaped for all people, regardless of race, class, gender, color, or sexuality, to fit. The case of Lucy may be an example of many cases and eventualities that various vulnerable groups are facing; however, their helplessness contributes to silence as they hope at some point, they will have someone to air their issues. Thus, feminism, as a system, is a response to the suffering of women, and the Disgrace covers the story of many women who have no one to speak for their rights.

Motivation of Women Empowerment in “None to Accompany Me”

Gordimer’s novel, None to Accompany Me, is another novel covering the suffering of women in society. The novel was written after the release of Nelson Mandela, thus marking an end of a particular regime. The new government was more considerate and aimed to have women’s national empowerment and prevent cases of stereotyping such as job specifications. Women were being encouraged to join the mainstream in the country’s development. According to Duffaud (1994), during the Apartheid era, the leadership portrayed masculine concepts meaning that women and children were the most vulnerable. The traditional social organizations were male-dominated, meaning that the culture of having males as the leaders and females as the followers were the norm of the time. While feminism does not target the traditional standards, it is against
any conduct or activity that demeans women. Initially, women would not be allowed into complex or unique jobs because such as secluded for men only. However, with a new regime, women were made to be part of the system by giving them a chance to hold offices and showcase their skills in various departments. African beliefs, which are also supported by religious inclination, failed to acknowledge the possible impact of women on the development of the community. Instead, women’s contribution was to be as per the authority of a man, thus limiting the potential of women in nation-building. Vera Stark and Sibongile are among the main characters in the story of Gordimer. Vera Stark is white and works as a lawyer without discrimination of color. As a lawyer, Vera was fighting for the rights of the black, particularly in getting back the land that the colonial government had seized. Thus, Vera was more into humanism, the classification of people. Vera’s love for the blacks was great to the extent that she had to abandon her white husband for a black one, and this could be termed unconventional. The relationship between Vera and Rapulana was against the normal odds of gender, sex, or race – it was a new concept of home in post-apartheid South Africa. Thus, what Vera was preaching is equality across all classifications of people. The main purpose behind this narration is that Gordimer seemed to portray the picture of women as a tool of change. This is contrary to the normal view of women because, traditionally, they were not allowed to hold higher offices; instead, they were expected to only focus on the domestic chores. Thus, the act of Vera acting as an activist in fighting for the rights of the blacks and her relationship with Rapulana is a direct indication that women, too, can be agents of change. In the typical social setting in those days, men were the only ones involved in political issues and social welfare; women were supposed to remain home attending to the domestic chores. The fact that Vera was working as a lawyer and was active in fighting for the welfare of the blacks marks her as a feminist – a woman who believes in the capability of females.

The act of act was a challenge to the conventional system that confined women to their homes. According to Duffaud (1994), such moves motivate other women and keep them high-spirited in attaining their goals regardless of how society defines them. The action of Vera to be in a relationship with a black man can be translated as a visionary person who is optimistic that at some point, the universe will accommodate all people without any discrimination. The post-Apartheid era brought about sharing of power between women and men like never before. According to Sakamoto, the new regime meant that women would no longer be limited in opportunities and expression; rather, they would be given chances to express their interests, particularly those that contribute to nation-building. As for Sibongile, she also believed in women's empowerment, although she also believed that demonstrations are necessary to put pressure on the leadership. After a failed coup, Sibongile had to flee but later became a vital political figure. This is an example of the characters that have changed the universe to view women differently, not like before. Thus, Sibongile and Vera are an example of female revolutionaries who believed in the power of women in impacting the society and country at large.

Conclusion
Traditions and beliefs have for long hindered the efforts of helping women attain basic freedom and rights. Consequently, there have been demonstrations and riots as women claim their rights and freedom; nevertheless, all these approaches seem to be violence-driven. Various icons have come with the idea of non-violent approaches, which is the use of art. Naguib, Coetzee, and
Gordimer have proven that the use of novels can help highlight the turmoil and distress that women undergo due to biased traditions. From the used novels, the authors have focused on the changes surrounding women’s well-being and how their oppression had become a norm until various iconic figures challenged the norm. In Naguib Mahfouz’s *Palace Walk*, the setting is of an ancient Egyptian family which was bound by strict Muslim tradition. Such traditions required women to remain at home and only leave with their husband’s permission or company. However, such tradition made women live in boredom, and the bold ones could only express their concerns about the same. Amina, who is the main character, happens to be a victim of a biased society because she is required to be unquestionably submissive and obedient to her husband. In Coetzee’s *Disgrace*, the main narrative is about how women suffer yet choose to be silent due to a lack of hope in the societal system. Lucy chooses to be silent despite being a victim of rape since she knows that she should be taken through a rigorous and biased examination system which will likely leave her ashamed. In Gordimer’s *None to Accompany Me*, the setting is how women can play a significant role in making the world a new place. Feminists believe in the power and capability of women as contrasted to the traditional view of women as inferiors. Vera and Sibongile are portrayed as visionary women who believe in possibilities after the overthrowing of the apartheid leadership. Generally, the argument is about women and how they deserve to be empowered. Some narration focuses on how women face hardship due to society’s views. Thus, the appreciation of feminism can only be attained after considering the challenges that women go through under the crude leadership of biased tradition and culture. The efforts of authors to preach the message of gender equality have been applied in different measures and approaches. As for the discussed texts, Vera and Sibongile stand out as women who believe in women’s empowerment.

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Doris Lessing’s *Our Friend Judith* as a Projection of Liberal Feminism

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Abstract

The current study attempts to provide light on Doris Lessing’s prominence as one of the most influential English novelists of the 1960s. She is an author who is interested in the portrayal of Western women’s identities of 20th-century English society. She has presented the socio-economic status of women in the masculine society through the characters of Judith and Betty. This study would like to demonstrate Lessing’s treatment of the question of socio-economic, and cultural inequalities with regard to women of modern times as reflected in *Our Friend Judith*. Judith represents a generation of open-minded, strong, independent, and unfettered women who support liberal causes for other women with dedication and noble mission. On the other hand, Betty has matched herself with the features of a nomad because of her traditional imprisonment. So, this study aims to foster a difference between a liberal woman and a traditional woman to foster the practical picture of women’s status in the masculine society. It would like to examine Lessing’s treatment of liberal feminism through the art of characterization and plot construction.

Keywords: Doris Lessing, Feminism, Gender inequality, Liberal feminism, *Our Friend Judith*


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Introduction

Doris Lessing (1919-2013) shifted her worldview from Southern Rhodesia, where she was born and raised until her thirties, to postwar London and the mother country, where she arrived in 1949. The incredible journey of a lady determined to find meaning in her life is depicted by psychological conflicts. They have, nevertheless, had a considerable impact on her fictional writings, leading to a frequent theme of the search for true selfhood. Her primary focus, however, is on women’s yearning for self-awareness. She is widely considered as one of the world’s most courageous female writers, as well as an outspoken ex-communist and fervent feminist. She positions herself as the most promising social and feminist writer in the history of English literature. She was a strong supporter and advocate for women’s independence and equality. Women’s viewpoints, she believes, will be a significant indicator in deciding and shaping womanhood’s future destiny. To achieve gender equality, women must first think that they crave for power and freedom in the masculine law, where they struggle to get freedom from everything.

The search for self-knowledge, as well as the eventual realization of one’s place in society, seems to be significant themes throughout Lessing’s writings. Lessing has studied about women’s issues to discover their identities, power, and freedom of her times. She argues that a woman can define herself if she is already predetermined in a masculine representation paradigm; and she is entangled in a web of patriarchal ideological and discursive constructions.

The gender standards that limited and governed women’s lives in the 1960s are investigated and condemned in the story Our Friend Judith. In the story, the protagonist, Judith, represents a generation of open-minded, strong, independent, and unfettered women who support liberal causes and set an example for other females with similar interests and concerns to follow in her footsteps. The mysterious narrator and Betty, Judith’s acquaintance, appear to enjoy, if not relish, traditionalism. They still have their open-mindedness; after all, one cannot conceive of love without thinking of affection. Judith, without a doubt, is on the opposite side of the issue. She is everything Betty and the narrator are not, could not be, or will ever be. She is also a lecturer at a university and a modern woman who embraces all of modernity’s principles and values, including atheism, independence, free love, and loneliness. Judith is such a woman whose liberal attitudes label her as weird and unwittingly causes a schism in the masculine world.

Rationale of the Study

This study would like to find out a new dimension of Lessing’s Our Friend Judith through applying the theory of feminism. It would like to investigate Lessing’s treatment and outlooks regarding women and social system of modern times through the art of characterization and plot construction. Thus, it will show further new directions and findings of literary research in the comparative literature.

Significance of the Study

This study shows how Lessing’ idea of feminism through the character of Judith. It also focuses on feminism through Lessing’s powerful female character in different facets of human philosophy.
Research Question

Based on the study, the current researcher aims to formulate a central research question to be explored. Here, the research question is as follows: Why does Judith’s character signify as a radical woman in Lessing’s age?

Literature Review

According to Raina (2017), the term “feminism” is derived from the Latin word “femina,” which means “woman,” and was initially applied to issues of equality and the women’s rights movement. The *Oxford English Dictionary* highlights feminism as “the state of being feminine or womanly.” *Webster's Dictionary* (1989) defines the term “feminism” as “the concept that women should have political rights equal to men.” Furthermore, “the phrases ‘feminist’ or ‘feminism’ are political labels signifying support for the goals of the new Woman’s Movement that developed in the late 1960s” (Moi, 1985, p. 56).

Feminism is a collection of movements and philosophies focused at defining, establishing, and defending women’s political, economic, and social rights (Udhayakumar, 2012). It also aims to ensure that women have equal access to education and work. It is a supporter or champion of women’s rights and equality. As a social movement, its goal is to address societal inequities by providing women with the same rights and privileges as men, enabling them to reclaim their rightful place in society. Following the feminist reawakening in the 1970s, feminists, including Gloria Steinem, Susan Brownmiller and Kate Millett (1975) realized that equal rights alone would not be enough to free women from sexual and social oppression. Despite legislation to the contrary, intellectual deprivation, economic exploitation, physical violence, gender discrimination, and a lack of personal independence all continued to obstruct women’s lives.

Feminist critics and academics have split the movement into three stages, each of which is crucial in achieving different goals for the cause. The first wave refers to the 19th- and early-20th-century women’s suffrage campaigns in the United Kingdom and the United States, with an emphasis on women gaining the right to vote. Initially, the first wave of feminists focused on increasing equality between the sexes and property ownership, along with opposing chattel marital relationship and husbands’ ownership of married women and their children. Waters (2005) writes that a married woman’s household becomes like a prison since the husband owns everything in the house, and the wife, his breeding machine, is the most loathsome of all the fixtures.

The second wave of feminism, which emerged after World War II and aimed to establish legal and social equality for women as well as eliminate discrimination, was known as the women’s liberation movement. This period was also perceived as a continuation of the first wave of feminism; in fact, the term “first wave” was introduced after the second wave emerged. In the early 20th-century, one of the most influential feminist critics, was Simone de Beauvoir, a writer of *The Second Sex* with the well-known phrase “one does not become a woman, but rather becomes a woman” (Beauvoir, 1986, p. 35).
Beauvoir contrasts sex from gender, claiming that gender is “a gradually acquired component of identity” (p. 35). In addition, she maintains that gender is the cultural meaning and form that a body takes on, as well as the many forms of acculturation that body has through. While the third wave feminism, sometimes known as post-feminism, began in the early 1990s and is still going strong today.

Post feminism relates to second-wave feminism’s perceived failings, and it continues to fight for the same principles as earlier waves. However, the movement’s orientation has altered slightly, with a greater emphasis on the individual self rather than governmental processes and rules.

**Analysis of Our Friend Judith**

During Lessing’s times, women were constantly confronted with a variety of challenges at every sphere of their life. Their male counterparts oppressed and mistreated them. They were their slaves and were completely under their authority. They had no power to protest, to express themselves, or to demand their rights and freedom. They were not allowed to make their own decisions. They were subjected to several illegal actions and cruelties. They were denied education, but some of the powerful women, like Elaine Showalter and Mary Wollstonecraft in history broke the silence and demonstrated their power. Literature, by definition, is a depiction of life. It was apparent throughout the works. Feminism served as a platform for women to express their concerns, and through their works, the rest of the world learned about their problems, allowing the concept of feminism to develop.

However, in Lessing’s novels and stories, we notice that women who rely on marriage for pleasure and fulfillment end up as society’s victims. And it looks that Lessing, who is well aware of the problem, has no recourse. But how does Lessing cope with unmarried women who are facing difficulties? Some women, it appears, choose and then rely on their partners for identification, while others, like Judith in “Our Friend Judith,” choose to let their job and position dictate their social status. Some women appear to choose and then rely on their husbands to provide them with a sense of self-identity while others, like Judith in *Our Friend Judith*, prefer to let their job and position determine their social standing.

The short story *Our Friend Judith* is set in the 1960s, at the early phases of second-wave Feminism, when the modern woman became popular. Lessing is a second-wave feminist who has concentrated on issues of gender, race, class, and identity (Watkins, 2007). Judith, the female heroine, personifies modern women as envisioned by early feminists; she is a lady who physically responds to their fantasies and meets, if not beyond, their expectations. Furthermore, she is the self-assured, disinterested, self-aware intellectual poetess who stimulates liberals and is a role model for other women to emulate if they share common concerns and interests. She is completely conscious of her nonconformist status concerning the broader social mainstream and, more importantly, does not attempt to hide it. It is important noting that Lessing portrays Judith as the spokesman for the brewing generation, who would claim access to whatever was once thought to be off-limits to women. In this regard, a Lessing critic, O’ Neil (2004) argues that Lessing’s protagonists, many of them are women, are in the midst of growth and transformation.
According to O’Neil (2004), we should pay attention to Judith’s perspective and attitude toward married and unmarried women. As indicated by her creation of Judith, Lessing is a feminist novelist who is captivated by her characters’ isolated attitudes. So, she has fostered that any character should experience loneliness and conflicts because human life is the stimulation that causes any man and woman to behave in a sociable manner.

**Our Friend Judith** presents Judith Castlewell’s carefree and independent life through the eyes of her companions, the anonymous narrator and Betty. They have been friends for a long time yet have very different lifestyles. While the narrator and Betty lead what would be considered a typical woman’s life at the period, that of housewives with children, Judith’s existence is drastically different. She is a “spinster”, a single woman in her forties who lives alone in a one-bedroom apartment.

The entire story revolves around a sequence of revelatory events about Judith’s life style and travels in England and Italy, as well as her decisions and confrontations. Her situation as an independent, detached and liberated woman is also a cardinal aspect of her character. She is a poet and a university lecturer who attended Oxford to study biology and poetry. Moreover, she is a rebel who lives a self-sufficient life as a “separated” woman. Betty, on the other hand, is a conventional housewife with three children who has dedicated her life to her family while adhering to patriarchal conventions and ideals.

Judith, unlike Betty, who has a fixed identity as a married woman, is a liberal woman whose itinerant lifestyle deviates from socially acceptable norms. Judith Kegan Gardiner states that the story “shows [Judith] as an admirable new woman” (Gardiner, 1984, p. 120). Judith lives alone “in a small two-roomed flat high over a busy West London Street” (Lessing, 2005, p. 10) and has no close friends. She does maintain a distance from her friends, spending only twenty minutes with them for coffee on occasion. “Judith did not easily come to parties,” the nameless narrator says. She would come after pressure (…)” (Lessing, 2005, p. 7). She “goes on long walking tours, by herself, in such places as Exmoor or West Scotland [the most mountainous terrains in England]” in her spare time.

As a nomadic subject, Judith, according to Braidotti, strives to avoid being influenced by others in how she behaves and acts by adhering to established standards and ideals. She is very much aware of the restrictive social boundaries and structures, but she tries to keep herself aloof from traditional law and order. Instead, she identifies “lines of flight, that is to say, a creative alternative space for becoming that would fall not between the mobile/immobile, the resident/the foreigner distinction, but within all these categories” (Braidotti, 1994, p. 7). She enjoys moving in and out of the spaces and making the most of her time by attending readings, writings, concerts, and plays, as well as travelling around the city. There is not much emphasis on Judith’s interconnectedness with her environment because she is not confined to domestic imprisonment. When her lover, a married professor, inquiries about the possibility of marriage if he divorces, Judith expresses her desire for autonomy and liberty, although she believes “the role of a mistress suited her better” (Lessing, 2005, p. 14). When Betty’s husband goes on a trip, she cannot be alone, whereas Judith refuses to share her space with a man. Betty says, “While [Judith] liked intimacy and sex and
everything, she enjoyed waking up in the morning alone and her own person” (p.14). As a result, she declines the offer, claiming that she would rather be a mistress than a wife or mother. Judith has transformed herself from a lonely life in London to a more comfortable and interactive life in Italy, from an affair with a professor in London to a new affair with an Italian barber, Luigi.

Betty intends to take a solo vacation after Judith’s trip to Florence “in order to recover her self-respect” (Lessing, 2005, p. 15). She, on the other hand, does not match the features of a nomad because she is unable to shed her identity as a traditional woman. She mopes around Milan and Venice, for instance, and finds herself “on the point of starting an affair with another lonely soul” but she acknowledges to the unnamed narrator that “once you’re really married, you’re not fit for man nor beast” (Lessing, 2005, p. 15). Betty has gained knowledge from her personal experience that a married woman should be responsible for the faithfulness of her husband. While Judith, on the other hand, takes her decisions and actions on what she wants to achieve and who she wants to become, rather than on emotional bonds or social expectations, although “intimacy and sex” may make it possible that she’ll feel the desire for some manly stimulation as a result of this. The story, as Gardiner puts it “questions dominant assumptions about gender roles” (Gardiner, 1984, p. 119). Accordingly, Judith struggles to get rid of difficulties that companionship and intimacy she wants to always avoid because she values the condition of complete independence in which she is alone and her person. Judith enjoys a more extravagant life in the Italian Riviera than she does in London, where she lives a quiet and plain existence away from the gaze of others. In this regard, the novelist writes:

It’s so much not Judith […] all those palms and umbrellas and gaiety at all costs and ever such an ornamental blue sea, Judith is in an enormous stone room up on the hillside above the sea, with grape vines all over the place,” Betty says when she sees Judith. (Lessing, 2005, pp. 15-16).

Unlike her lonely life in London, she has a close relationship with the house’s owner, the widow Maria Rineiri, and her brother, barber Luigi. Her shabby London flat is replaced by a gleaming hotel room. She considers herself to be a free spirit and acts accordingly. She thinks of herself as beautiful and sexually appealing, dresses herself, and attracts the Italian men’s attention, who “take one look at the golden girl and melt in their own oil like ice cream” (Lessing, 2005, p. 16). Judith’s shifting from living circumstances, her movement in and out of settings, and her interactions with the people around her demonstrate her ability to become a nomad. Women can think about and travel across established categories and levels of expertise with such a nomadic mindset. Judith refuses to fit into existing social structures and fights against the fixity and unity she sees among her peers. Betty, on the other hand, tries to overcome her incapacity to stand alone but is unable to establish a sense of self-sufficiency estrange from her husband. Betty leads a traditional life, but Judith’s life demonstrates a restless spirit of resistance. It is rare to find a woman as self-assured, detached and accomplished as Judith among Lessing’s female characters. She embraces a life that others regard as “manless and uncomforted” (Lessing, 2005, p.11). She stands out among her peers because she refuses to compromise or succumb to peer pressure. She only has relationships on her own terms, and she will not put up with any needless human intervention, “No one can interfere with me if I don’t let them” (Lessing, 2005, p. 17). She follows
her instincts, much like a cat, and avoids settings where she does not feel at ease or natural. Emotional entanglements, according to Judith, limit one’s ability to think clearly or wisely while also restricting one’s independence. Furthermore, she recognizes that her independence is complete even in the absence of love or emotional attachment, and she would rather depend on her gut instincts, she asks “if one cannot rely on what one feels what can one rely on?” (Lessing, 2005, p. 18). As a matter of fact, Judith has the potential to be a truly free woman. Love cannot weaken or dishearten her mind. Judith’s strength comes from her dedication to herself and her state as an alienated woman.

By all accounts, women are compelled to have children, and Judith appears to be no exception. Though she rejects the concept of marriage, her mind yearns for children. As a result, her current state exposes her haughty assertion that she has everything except children, pronouncing herself content with mental and physical strain. Betty’s declaration is unambiguous and unequivocal in her appeal to the narrator “I asked her if she was sorry not to have children. She said yes, but one couldn’t have everything. One can’t have everything, she said” (Lessing, 2005, p. 19). However, she believes she would make a good mother but not a good wife. This causes Betty to tell the narrator that Judith wishes to be open about having children because she believes she is qualified to raise them when she says, “Quite clearly the feeling she has everything. She said she thought it was a pity, because she would have brought up children very well” (Lessing, 2005, p. 20). Judith assumes she possesses all of the necessary ingredients to endorse whatever role she desires, a belief that borders on hubris and conceit. Her arrogance is on display when she refuses to talk about marriage with Betty without justification, “I asked about marriage, but she said on the whole the role of mistress suited her better” (Lessing, 2005, p. 20). She considers being married or not to be married to be akin to accepting or declining a role, a form of deception. Likewise, she likes to play her role as a mistress in defiance of norms and conventions.

Another idea worthy of note in this story is that Judith appears more confident than Betty. She seeks solace in anything that compensates for her lack of a maternity instinct because she is single and childless. Consequently, reading is one of the tactics she employs to lift her spirits, as she wishes to be carefree, “It does everything for me, I must admit” (Lessing, 2005, p. 22). Judith takes joy in whatever makes her happy. As a result, she believes she should dedicate her time and energy to her hobbies and interests, such as reading and writing poetry, rather than men. She, unlike Betty, does not seek attention, and she despises those who pretend they do. Why should she when she has complete access to everyone? She has earned autonomy and will not relinquish it, as her generalization at the end of her speech demonstrates. She states unequivocally that men have no place in her life, “No one can interfere with me if I don’t let them” (p. 22). She is the one who enforces the game’s rules, which men must follow if they wish to participate.

Lessing’s frequent use of the word “spinster” concerning Judith is one striking dysphemistic choice in her story. As a result, she has presented her character by using the word, conceptual connotations. This statement, which was first expressed by a Canadian woman in reference to Judith, is later adopted by the narrator, “She is, of course, one of your typical English spinsters” (Lessing, 2005, p. 21). This word is over-worded in a sequence of synonymous terms, depicting Judith’s current situation, “unmarried, living alone, given up, English spinster, manless and
uncomforted lives” (p. 21). The narrator frankly communicates Judith’s viewpoint on the matter, professing herself completely content with her single status. She even appears to be somewhat persuaded that many women want to be alone, and she cites the example of her two aunts to justify the resulting weak pity-logic. As a result, one’s pitiful admiration for women who already have managed to keep their masculinity while leading difficult lives must be adjusted.

Lessing has portrayed the character of Judith as a radical woman. Love cannot dishearten her mind. Judith’s strength comes from her dedication to herself. However, Lessing finds her withdrawal from events unsatisfactory, and she closes up completely at the end of the story, “She turned off the electric fire, and her face closed up. She smiled, friendly and distant and said, I don’t really see any point at all in discussing it” (Lessing, 2005, p. 23). The electric fire is useful since, like Judith, it does not produce true warmth and can be turned on and off whenever needed.

Judith and Betty

To enjoy the freedom of her existence, Judith, the protagonist of the story, chooses to be a single woman and a mistress. She is frequently portrayed as defying highly regarded norms without fear or regret. She is fiercely protective of her privacy and places a high value on it. Lessing has highlighted strong-willed independent women through reflecting patriarchal picture of modern times. Betty, on the other hand, is a character created by Lessing to represent the majority of women whose self-denial and sacrifice go unacknowledged and unappreciated from a solely feminist standpoint. Betty is a stay-at-home wife and mother who is devoted to the well-being and stability of her family. In the absence of her husband, she is troubled by insomnia. The abbreviated form of her name, Betty, mistakenly implies her intellectual inadequacy and lack of sophistication, giving the reader the impressions of weakness, commonality, and puerility, to name a few. She is the opposing force in the equation. Betty, who is shapeless and self-conscious about her body, pales in comparison to Judith, who is anti-marriage, charismatic, thin, and stunning. And finally, there is Judith, who had all of the necessities of a modern and intellectual life at her disposal. She also enjoys financial and, if one dares to call it that, spatial autonomy, which entitles her to a full and unrestricted existence. In that she is non-committal, autonomous, unemotional, and anti-romantic, Judith is the breath of liberty and the lady’s avant-garde who take the world by storm.

Lessing appears to be profoundly impacted by society’s traditions of life and disturbed by its habits. In the story, Judith is frequently depicted as defying highly regarded rules without fear or regret. As a consequence, her identity is mysterious in the sense that she appreciates and protects her privacy on the one hand. She, on the other hand, fiercely disputes sex and friendship with her two friends. She outstandingly has depicted a female character, like Judith, who seeks freedom and equality. She points out that the most crucial thing for women in the gender conflict is accurate and sensitive self-awareness, as well as a never-ending search for self and independence.

Conclusion

Feminism meant equal opportunity, equal pay for equal labour, and the acceptance that a woman could do as well as a man in a job. Feminism promises to not treat women as a separate group, but rather to incorporate and unify them with whatever it means to be human and so to be eligible for the same rights as human beings. The thematic and moral significance of the three
female characters in the story cannot be overlooked. On the one hand, there is the narrator, who is given no name and, much to feminists’ chagrin, no shape. The narrator has no time to adequately introduce herself to the reader because she is preoccupied with recounting the events of Judith's life. It is not a wild bet to label the narrator as an average woman who once had the makings of a Judith-like figure but who, either by choice or circumstance, fell off the wagon. She can be said to represent the silent, passive majority who admire but are concerned and even appalled by the daring, liberal, Judith’s attitude. Her criticism of Judith is usually objective, cold, and impersonal; nonetheless, it occasionally crosses the line into gentle, kind chastisement.

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References
Hermia's Loss of Paradise in *Midsummer Night's Dream*: Seeing the Other

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Abstract
This article analyses the gap between the young (Hermia and Lysander) and old (Egeus and Theseus) generation in Shakespeare's *Midsummer Night's Dream* from Jung’s (2012) perspective of *individuation*. Individuation is a process where one gains sense of singular identity separate from the influence of others in a society. This gap between the young and old generation has always been a bone of contention in every age. This article tries to highlight the reasons and solutions necessary to achieve harmony without breaking the bond of respect. Hermia in *Midsummer Night’s Dream* is a young Athenian girl who falls in love with Lysander, whom her father Egeus dislikes. She cannot marry Lysander without the consent of her father. The gap between the old and new generations comes to the fore. Hermia loses her paradise because she wants to marry Lysander while her father is against this marriage. Thus, a conflict between the individual’s interests starts. This conflict resolves through the process of individuation, where all characters reconcile their differences through a moment of self-discovery that leads to the cultivation of a character, rooted in individuality transcending mere social roles and the expectations of society. This article projects the value of human freedom against suppressing values based on a personal desire to dominate and rule. It also highlights the importance of self-certainty and its conscious integration based on the principle of mutual respect necessary for social dynamism.

Keywords: conflict, individuation, *midsummer night’s dream*, self-discovery

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Introduction

*Midsummer Night’s Dream* is a romantic comedy with a reflective message for humanity. It highlights a perennial issue concerning human resistance against retrograde legacies. The play has a symbolic significance. It is a comedy meant to celebrate the nuptial of a nobleman Egeus. Beneath the surface meanings of words, it conveys a philosophical synthesis reminiscent of an enlightened society that believes in peaceful co-existence while at the same time furthering the cause of equality, fraternity, and liberty. This play represents the renaissance spirit. It projects human freedom against suppressing values based on a personal desire to dominate and rule (Calderwood, 1971).

Hermia in *Midsummer Night’s Dream* is the daughter of Egeus, a powerful nobleman in Athens. She falls in love with a young man Lysander. Her father wants her to marry Demetrius, whom she does not like. Athenian law does not permit Hermia to marry against her father’s will. If she challenges the law, she will either face death or abjure the company of men forever (Olson, 1957). The conflict starts when she decides to challenge Athenian law.

Significance of the study

As time moves on there is a constant evolution of the human psyche and development at a physical level as well. The young generation wants to have a say in their dealings with the world. This inclination on the part of the young generation is resisted by the old generation who wants to dominate and rule. Hermia and Lysander in Shakespeare’s *Midsummer Night’s Dream* represent the aspirations of a new generation, as compared to Egeus and Theseus, who represent the old generation. As time moves on, the gap between the young and the old generations also widens. This article highlights the importance of harmonizing and synthesizing this gap between the young and the old generations for peaceful co-existence. It also highlights the importance of individual liberty against rigid customs and traditions that make life worse than facilitate it.

Theoretical Framework

This article explores Hermia’s loss of paradise in Shakespeare's *Midsummer Night’s Dream* from Jung’s (2012) concept of individuation. The relationship between Hermia and her father is carried unperturbed over time, but when she decides to marry Lysander, whom her father dislikes, this relationship is disturbed. All the characters need to individuate. It is a self-actualization process in which all the latent potentials become actualized and integrated into a character structure that transcends social and individual barriers to achieve harmony. The conflict between Hermia and her father resolve when they arrive at the moment of self-discovery and achieve consonance.

Textual analysis from the perspective of Carl Gustav Jung’s individuation

Hermia’s paradise is Athenian society, where she is satisfied as an obedient daughter of her parents. She cannot act according to her own will. She has to do what her parents and the Athenian society expect from her. She sticks to the persona of a good daughter. Before meeting Lysander, she is unconscious of her identity. Athens is everything to her. Everyone is happy in this paradise, so long as their actions are in harmony with Athenian law. Hermia is satisfied with her
life in Athens. At that time, she is willing to marry everybody be it Demetrius or anyone else. Hermia is not conscious that Athenian society is rigid, which does not allow the freedom of choice to its denizens. When she meets Lysander, this meeting the other (Lysander) makes her conscious of this problem — the rigidity of Athenian society. She is incomplete without her animus—Lysander. Her meeting with Lysander is a moment that leads her to the path of self-discovery because before this meeting, Hermia is willing to marry according to her father's choice (Dent, 1964). When she falls in love, she wants to have her animus, which, in her situation, is Lysander. Her 'choice' is not in conformity with Athenians society. So, the spark of love enables Hermia to point out that Athenians are over conscious of their laws and traditions and that individual freedom for them is the deathblow of their values. They will strongly resist any change in their culture. Hermia has one choice, either sacrifice her freedom or revolt against the static rules of Athenian society. She prefers to have her will. This decision on her part turns Athens for her into hell: “Before the time I did Lysander, see/ Seemed, Athens as a paradise to me/ O, then what graces in her love do dwell/ That, he had turned heaven into hell” (Shakespeare, 1994, p.27). Why the paradise—Athens has been turned into hell? Hermia and Lysander reflect the contra-sexual images—anima and animus of each other. These images are the signals from the unconscious for them. Anima and animus complement each other, so it opens Hermia's eyes to the stagnant society of Athens, where the laws are rigid and offer nothing for the individual's free mental growth.

The same awareness is not there in the case of Demetrius' love for Helena. He has neglected his anima, which for him is Helena. His love for Hermia is not a conscious one. It is Egeus who encourages him to marry Hermia. Egeus says to Lysander: “Scornful Lysander, true, he hath my love; /And what is mine my, love shall render him. /And she is mine and all my right of her, /I do estate unto Demetrius” (1994, p. 24).

Demetrius' love for Hermia is not an inherent one, as they don't reflect the respective contra-sexual images of each other. Theseus is conscious of the "Ancient law of Athens" to the point of extremism, where he can do everything to gratify his lord (Athens) because the "bondsman" feels pleasure in the service of the lord (Miller, 1979).

Hermia's journey towards self-realization began when she refused to marry Demetrius. She is reluctant to marry anyone else except the man of her own choice. Theseus warns Hermia to question her desire; otherwise, she will 'either face death or abjure forever, the society of men':

For you, fair Hermia, look you arm yourself,  
To fit your fancies to your father's will:  
Or else the law of Athens yields you up  
(Which by no means we may extenuate)  
To death or to a vow of single life (Shakespeare, 1994, p. 25).

Before this, she could not plead her case in the presence of elders—Theseus and Egeus. Now she is a changed person. She is a self-certain individual who cares for none of their threats and replies: “So will I grow, so live, so die my, lord/ Era I yield my virgin potent up/ Unto his lordship, whose
unwished yoke/ My soul consents not to give humility” (Shakespeare, 1994, p. 23).

Lysander and Hermia fall in love with each other because she resembles the image of anima, which he kept suppressed. Before coming together, everything in Athens is all right. Their conscious attitude changes Hermia’s outlook, not only toward Athens but also toward her father, Egeus. She is shedding the false persona of being an obedient daughter. Hermia says: “Oh hell! To choose love by another’s eyes”. Love is not something; others can choose for us. It is an inherent "imago" projected upon the individual that resembles best the ideal image lying in our unconscious (Jung, 1995).

This consciousness of Hermia about the stagnant society of Athens enables her to question the validity of "Athenian law." She cannot tolerate the imposition of others' will on her. Therefore, by resorting to individuality, she directly comes into conflict with Athenian society by rejecting the accepted norms and hence becomes the 'other' in the same culture. The people of Athens slavishly follow old static laws. They have "fixity" in their gaze by looking at the world and have pre-set notions formulated when their life frame was limited. They failed to realize the evolution of human consciousness within Athenian society (Kehler, 1997). Thus, the result is a collision between the old generation, Egeus and Theseus, and the new generation, Hermia and Lysander. The former is conscious only of Athens, while later is not only conscious of Athens but also of themselves. They have not overdeveloped their personas. Theseus and Egeus stick to their persona of being the protectors of Athenian static traditions. They are unable to realize that Hermia is in love with Lysander. They have failed to have this sense of realization because of the overdevelopment of their personas concerning Athens. They are stuck in a superiority complex and are slaves to social taboos. They overlook Hermia and Lysander’s situation. Instead of accommodating them (Hermia and Lysander), they (Theseus and Egeus) threatened them with death or confinement if they fail to obey Athenian law. Both Egeus and Theseus stick to their overdeveloped personas. Egeus looks at the world through his fixed gaze as the father of Hermia, who is just a commodity at his disposal. Egeus has developed the persona of fatherhood to the extent that he fails to see his daughter as an independent being. According to Athenian law, her father is the sole master of her fate. She has to accept what her father orders. Egeus tells her about the prestige of the father in the following words:

To you, your father should be a god
One that "composed your beauties": yea and one
To whom you are but a form in wax
By him "imprinted" and within his power,
To leave the "figure or disguise it". (Shakespeare, 1994, p. 22)

In the above passage, the words "god, composed your beauties, wax, imprinted, figure or disguise it" represent Egeus almost as a demi-god who has not only created her but also made her and her life belong to him. She was a form in wax. It is her father who brought her to life. Whatever the tidings in her life are, it is because of her father. It suggests the fact that the Athenian daughter has no free will. She is a slave who will be at the beck and call of her master. The purpose is to serve her father simply because he has begotten her.
Similarly, Theseus stuck up in the persona of a warrior; courts Hippolyta with a sword. Lysander got Hermia's love after giving her so many presents. Egeus recounts the list of gifts presented to his daughter: This man hath bewitched the bosom of my child: With bracelets of thy hair, rings, gauds, conceits, / Knacks, trifles, nosegays, sweetmeats (p. 22). Through various gifts, Lysander awakens in Hermia the feeling that she is an important lady in his life. Love is a journey to self-realization. It is achieved not through elimination but through respect for the personality of another partner. Love is acquired by giving presents and preserving the self-respect of the beloved, not by courting her with a sword. Similarly, Theseus fails to see that love is not like a battlefield. He woos Hippolyta in the following words: Hippolyta, I wood thee with my sword, / And won thy love doing thee injuries (p. 21).

Theseus considers Hippolyta as a battlefield. In the war, an enemy is either annihilated or made prisoner. Sword represents the authority and power with which Theseus has courted Hippolyta that cannot be a pattern of love, but a relationship based on a forced union. Indeed, Theseus' courting has damaged Hippolyta's self-respect. Theseus and Egeus, to have this realization, need to integrate their personas into their conscious attitude to become themselves. For this, they have to see Hermia and Lysander make them aware of their lack and their rigid attitude to the world around them. Hermia and Lysander, in order; to avoid collision with Egeus and Theseus, are left with no choice but to flee from Athens. They want to go to the place where "the sharp Athenian law cannot pursue them," which is why the two lovers move to the woods, from the orderly and disciplined society of Athens, which symbolizes the conscious, to the fluid world of woods, which stands as a symbol of the unconscious (Marshall, 1982).

Theseus and Egeus strongly react to Hermia and Lysander's effort to question the validity of Athenian law. Because of this reaction, Hermia and Lysander have to leave Athens. Through the use of the word, "Ancient" Shakespeare wants to emphasize that the laws have made Athens "Ancient" because it is unable to keep pace with time, and the law should be changed otherwise: the young generation will blow it out.

Hermia and Lysander, to avoid direct conflict with Egeus and Theseus, run away to the woods: a symbol of the unconscious. There the communication between conscious and unconscious is restored (Miller, 1948). When traffic between conscious and unconscious restores, a magical transformation occurs in each character.

The Wood is a symbol of the unconscious, where the characters resolve their difference by becoming conscious of each other's weaknesses, openly accepting the coded messages of the unconscious, and rectifying their weakness accordingly (Calderwood, 1991). In the woods, they shed their false personas. This realization on the part of each character enables Hermia to gain her lost paradise. Everyone adjusts himself in this new paradise according to the demands of the situation.
Hermia's Loss of Paradise in Midsummer Night's Dream: Seeing the Other

Alsharadgeh

Schedule 1. *Graphics view of three aspects of Athens*

<table>
<thead>
<tr>
<th>Old Athens</th>
<th>Athens in conflict</th>
<th>Individuated Athens</th>
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<tbody>
<tr>
<td>Ancient paradise</td>
<td>Hell</td>
<td>New paradise</td>
</tr>
<tr>
<td>Unconsciousness</td>
<td>A Journey towards self-realization</td>
<td>Movement of self-discovery</td>
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<tr>
<td>Notion</td>
<td>Consciousness</td>
<td>Self-certainty</td>
</tr>
<tr>
<td>Oblivious of time</td>
<td>Make efforts to keep pace with time and space</td>
<td>Succeed in achieving harmony with time</td>
</tr>
<tr>
<td>Static</td>
<td>Dynamic</td>
<td>Quest</td>
</tr>
</tbody>
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Schedule 1. represents the graphic view of three aspects of Athens: 1; Ancient Athens 2; Athens in conflict 3; Individuated Athens.

Ancient Athens is a paradise. People have integrated their persona into a false or forced unity because of the fear of the law. It is reminiscent of a contemporary, despotic state where there is, seemingly peace and people are happy. They blindly follow the law like robots, devoid of human feelings and emotions. Similarly, in ancient Athens, everything is static. There seems to be no flexibility in it. People are happy because they are oblivious to the dynamics of time. They have made their individuality subservient to Athens. Hermia, too, is happy but, when she meets Lysander, who resembles her ideal image of animus, she becomes conscious of the rigidity of Athenian society as it denies freedom of choice to the individual. Hermia gets the notion of the lack that exists in Athenian society. She revolts against the rigid laws, and this revolution turns Athens into conflict—hell. Athens turns into hell because it cannot accommodate individual liberty. To synthesize this contradiction between self-interest, Athens needs individuation to arrive at the notion of self-certainty. That is why action shifts to woods, symbolic of the unconscious where a flow between conscious and unconscious gets established (Lamb, 2000).

In the individuated Athens self-realization, is achieved by shedding false personas as the traffic between conscious and unconscious is established. Here, the character's notion of being transforms into a moment of self-discovery and then into self-certainty. The characters succeed in achieving harmony with time. This journey towards self-realization turns Athens into a new paradise.

**Conclusion**

This article has examined how individuation synthesizes resistance and dominance. It approaches *A Midsummer Night's Dream* from a different angle; the development of human consciousness through self-realization. Self-discovery results in self-certainty that evolve human consciousness, necessary for human civilization. Physical or exterior development or change is only possible when collective human consciousness has evolved. Human consciousness scrutinizes the external environment and, tries to adjust it according to its requirements and changing needs. Self-certainty enables an individual to shed false personas. *Midsummer Night's Dream* reflects this dilemma of existence. Athenian society is a paradise for all unless they have not developed their consciousness. They blindly follow the law of ancient times. Egeus and Theseus are the protectors of ancient Athens. They use force against anyone who comes into
conflict with the law. Hermia and Lysander, as self-certain individuals, challenge the static law that does not allow a daughter to marry her lover without the consent of her father.

In reality, Hermia's loss of paradise is not the loss of actual paradise. It is a victory over social obstacles that hamper the individual psychic growth and kill individual self-respect. Her character suggests that only conscious and self-certain individuals can challenge the brutal laws. She revolts, not only against unjust parental authority but also against ruthless law. She is the harbinger of hope for the regeneration of the human race.

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The Strategies Employed to Translate the Cohesive Devices in Self-Development Books: A Case Study of James E. Ryan’s *Wait, What? And Life’s Other Essential Questions*

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Abstract
This study aims to explore how Cohesive Devices are translated in a passage on self-development because this type of book depends on the spoken language, which calls for more cohesion. The present project highlights the cohesive devices in both English and Arabic and shows the differences between them through the translation process. It focuses on the critical research questions which are: What types of CDs are commonly used in the translation of Ryan’s book? Which strategies and theories are appropriate for translating CDs? This study relies on Halliday and Hasan’s model of cohesion (1976) in general and Baker’s model (2018) in the translation field. It also presents the appropriate strategies, such as explicitation, omission, and literal translation to accurately achieve meaning without confusing the reader. Furthermore, it investigates examples of cohesive devices and how they are translated. This study relies on the comparative model between the source text and the target text, adopting the interpretive theory of translation. The Cohesive Devices aren’t just for enhancing the text. They are basic aspects that readers can utilize to connect with texts by making them more coherent, accurate, and professional. CDs are widely utilized not just in the personal development field, but also in other fields.  
*Keywords*: Baker’s model, cohesive devices, strategy, translation, *Wait, What?, And Life’s Other Essential Questions*, James E. Ryan

Introduction

The phenomenon of accelerated globalization has had a significant impact on translation and comparative studies and has allowed them to become more popular than ever before. In parallel, many people around the world seek to gain a high social position through self-development. To do this, they may read books, watch videos, or listen to broadcasts about how to progress in life and stay in continuous development. Unfortunately, some of the books in this field have problems with translation, brainstorming, coherence, and the equivalence of terms across languages, which is strongly linked with the knowledge and experience of the translators working on these books.

Moreover, some books express thoughts that are not in line with the basic principles and culture of Islamic ethics. As a Training of Trainers (TOT) program trainer, the researcher has gained experience offering courses and has met people who had no goals in life and no knowledge about how to push themselves to be creative people in society. Translating this book using simple words and motivating expressions, I aim to help such people become more active and allow them to do good things with their lives by using attractive words and working on their emotions.

According to Hassan and Halliday (1976), cohesion refers to how words and various sections of text are related using devices such as conjunction, reference, substitution, ellipsis, and lexical cohesion. Cohesion is about three main concepts. First, it is about the text, which refers to any passage, whether spoken or written, of any length. Second, it is about texture, which forms part of the text. Third, it is about a tie, with each text having features that make its sections relate to one another. The importance of the translator's knowledge of the text and employing cohesion and coherence allows the reader or listener to experience it in the same way the original text would be experienced. In this sense, these devices make the text more unified and understandable.

The present study has three primary purposes:

1. to explain the differences between the CDs used in English and Arabic,
2. to characterize the types of CDs with examples from the source and target texts, and
3. to employ the appropriate strategies in translation from English into Arabic.
This project has both practical and theoretical significance.

From a practical perspective, this study will help students in the translation field by providing them with detailed information about CDs and their types, and how to use them in their tasks to make their translations more accurate and coherent. It will also give them valuable input on how to analyze CDs and learn from their functions.

Theoretically, it will be beneficial for anyone who has translation-related concerns. It focuses on the different types of cohesion in texts with examples. It will help the translator to know about different issues that may be faced during the translation process.

Based on the introduction above and the problems identified in this project titled “The strategies employed to translate the CDs in self-development books: A case study of James E. Ryan’s *Wait, What? And Life’s Other Essential Questions*,” the critical research questions are:

1. What types of CDs are commonly used in the translation of Ryan’s book?
2. Which strategies and theories are appropriate for translating CDs?

The chosen text, *Wait, What? And Life’s Other Essential Questions* by James E. Ryan, the dean of the Harvard Graduate School of Education is part of the introduction in a personal development book. The first edition was published in 2017 by HarperCollins.

It presents five questions that anyone should ask themselves in their lives to be successful and happy. Also, it talks to the average person who wants to achieve regular self-development, especially students after graduation. These questions are, in short:

1. Wait, what? — The root of all understanding
2. I wonder? — The heart of all curiosity
3. Couldn’t we at least? — The beginning of all progress
4. How can I help? — The base of all good relationships
5. What truly matters? — The heart of life
At the end of the book, he adds a bounce question, which is the most critical question to face. It is: “And did you get what you wanted from this life, even so?”

**Literature Review**

**Cohesive Devices in English**

The semantic concept of cohesion, as Halliday and Hasan (1976) defined it as "it refers to relations of meaning that exist within the text, and that define it as text" (p.4). Cohesion is based on presumption and arises when the perception of one element is contingent upon that of another. Cohesion is formed when such a relationship, or tie, exists between the presupposing and presupposed elements. Because sentences are essentially cohesive constructs, the term “cohesion” is used to describe the cross-sentential connection maintained by grammatical or lexical means.

There are four types of cohesion. Two of the groupings are grammatical, one is lexical, and the third is somewhere between the two. Grammatical terms include reference, substitution, and ellipsis. Because ellipsis is considered a substitute by nothing, substitution and ellipsis are grouped together. When grammatical structures are used, conjunctions act as grammatical–lexical boundary indicators, signifying cross-sentential meaning linkages. The lexical form, which includes the principles of reiteration and synonymy, or the repetition of identical or roughly similar concepts in a text, is the final form. These recurrent or related notions can be expressed in a variety of lexical forms.

Fallah and Rahimpour (2016) stated that the most seminal work on cohesion was authored by Hassan and Halliday (1976). Cohesion was described as the range of possibilities that occur due to linking something to what has come before. Zamel (1983) also considered the position of CDs to be critical because they can combine disparate expressions into a unified whole. Furthermore, according to Dubin and Olshtain (1980), the most crucial feature of cohesion is that it does not shape a class of points but rather a circle of relationships (as cited in Zamel, 1983).

Baker (2018) believed that the element of cohesion was essential to translators. In this context, she underscored five key relationships. The first is related to the reference, which is
limited to the identification-based relationship between two linguistic expressions. The second is related to pronouns, the most common reference objects in English. The third concerns substitution and ellipsis, focusing on grammatical rather than semantic relationships: one item replaces another in substitution, and one item is omitted in ellipsis. The fourth concerns conjunctions, formal markers used to connect sentences, clauses, and paragraphs, the major ones being additive, adversative, causal, temporal, and continuative. The fifth is related to lexical cohesion, which refers to the role of vocabulary selection when organizing relationships within a text.

Cohesive Devices in Arabic

Izwaini and Al-Omar (2019) argued that cohesion is regarded as one aspect of the field of 'ilm al-ma‘ānī (literally, “the science of meanings”), which is concerned with the semantics of various processes and the expression of thoughts. In addition, the theory of al-naẓm (“organization of discourse”) proposed by Al-Jurjāny (2004) is a model for achieving the intended meaning through the semantics of syntactic structures. It is concerned with composing a text to achieve cohesion and coherence by interconnecting textual elements using lexico-grammatical functions. Al-Jurjāny (2004) divided meaning into two categories—semantic and syntactic—. In this sense, naẓm suggests that word meanings be in syntactic order because naẓm is the eloquent formulation of textual elements by comparing them to one another. It is the use of rhetorical structure to achieve stylistic elegance by forming semantic interconnections.

Methods

This study aims to compare the original English text with the translated text to demonstrate the differences in the CDs and to search for changes in expression in the target text.

For this project, the researcher employed a qualitative research design with descriptive quantifying measures to measure the frequencies and percentages of each CD’s occurrence and its subcategories listed in the data. To understand how CDs are translated across Arabic and English, the researcher adopted the interpretive theory of translation (ITT), established by Seleskovich (1982), as it is based on an understanding of the message in the source text (ST) and the restatement
of that message in the target language. The ITT suggests that translation should focus on sense—not only the original words but also their register and style.

**Research Instruments**

In this study, the researcher used the five CDs defined by Halliday and Hasan (1976)—reference, substitution, ellipsis, conjunction, and lexical cohesion—for the data analysis. The researcher chose these CDs because they can be analyzed from lexical and grammatical standpoints. Lexical cohesion is expressed through lexis, while reference, ellipses, and substitution are expressed through grammar, according to Halliday (2014). Conjunctions are studied mainly through grammar, but they can also be studied through the lens of lexis in terms of lexical selection and systems.

**Results**

According to the source text which the researcher used to apply the CDs and how to do each type of CD, table one shows the percentage of that in detail.

Table 1. *Frequencies and percentages of cohesive devices*

<table>
<thead>
<tr>
<th>Cohesive device</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lexical cohesion</td>
<td>163</td>
<td>20%</td>
</tr>
<tr>
<td>Reference</td>
<td>349</td>
<td>43%</td>
</tr>
<tr>
<td>Substitution and ellipsis</td>
<td>12</td>
<td>2%</td>
</tr>
<tr>
<td>Conjunction</td>
<td>283</td>
<td>35%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>807</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

The following subsections provide an overview of the five CDs and their definitions. They are supported by examples of each category from the ST and how it is translated into the Arabic language.

**Reference**

Baker (2018) stated that in the context of semantics, the term -reference- refers to the relationship between a word and its points in the real world. In the textual context, words in any language have the property of reference. These reference objects have the potential to lead readers to seek their meaning elsewhere. Pronouns are the most common reference objects in English and in many other languages.
In this sense, a reference is a system that enables a reader or listener to follow the path of the participants, people, events, and so on in a text. In English and various other languages, one of the most common patterns for creating chains of reference is to directly mention a participant in the first instance by their name or title, and then use a pronoun to refer back to the same participant in the immediate sense. Languages with number and gender distinctions in their pronoun system are more generous in their use of this unified device because different pronouns may refer to different persons within a text, so there is less uncertainty about the referents (Baker, 2018). According to Halliday and Hasan (1976), there are three types of reference: personal, demonstrative, and comparative.

**Personal Reference**

“The reference by means of function in the speech situation, through the category of person” (Halliday & Hasan, 1976, p. 37). In Arabic, the personal reference is formed by adding letters or changing the verb form and using Arabic diacritic symbols to determine gender and grammatical category of number (Table two).

**Personal Reference**

**Table 2. Examples of translations of subject and object pronouns**

<table>
<thead>
<tr>
<th>S. P.</th>
<th>Present</th>
<th>Past</th>
<th>O. P.</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 He</td>
<td>He writes</td>
<td>كتب</td>
<td>Him</td>
<td>Help him</td>
</tr>
<tr>
<td>2 She</td>
<td>She writes</td>
<td>تكتب</td>
<td>Her</td>
<td>Help her</td>
</tr>
<tr>
<td>3 They</td>
<td>They write</td>
<td>كتبون</td>
<td>Them</td>
<td>Help them</td>
</tr>
<tr>
<td>4 We</td>
<td>We write</td>
<td>كتب</td>
<td>Us</td>
<td>Help us</td>
</tr>
<tr>
<td>5 You</td>
<td>You write</td>
<td>تكتب</td>
<td>You</td>
<td>Help you</td>
</tr>
<tr>
<td>6 I</td>
<td>I write</td>
<td>أكتب</td>
<td>Me</td>
<td>Help me</td>
</tr>
</tbody>
</table>

Based on the examples in Table one, the roots of the Arabic words are KTB (كتب) and SA'D (ساعد). The primary element used to classify this verb according to the number or gender is by using Arabic diacritics (harakāt حركات) which means marks used as phonetic guides. they include fatḥah (فتحة) which means a small line on the letter and sounds like \a\, kasrah (كسرة) which means a small line under the letter and its sounds like \i\, dammāh, (ضممة) which means a small curl on the letter and its sound as \u\, and sukūn (سكون which means a small circle on the letter and denotes the absence of a vowel after the consonant to which it is linked. Sometimes, to change the verb tense,
Arabic diacritics and letters are used together. Usually, when the pronoun is the subject, the letters come before the root (يـ كتب،) but the pronoun related to the verb after the root is the object (ساعده).

**Possession and Possessive Determiners**

Possessive pronouns are used to represent possession. Whereas some occur as an independent noun phrase: mine, yours, hers, ours, theirs. Others act as a determiner and must be followed by a noun: my, your, their, our, his, and her (e.g., my name, her name, etc.). This latter type is also known as possessive adjectives. During their translation into Arabic, they become one word (اسمي، اسمها، … الخ)، which is called a related pronoun.

**Demonstrative Reference**

Demonstrative is a “reference by means of location, on a scale of proximity” (Halliday & Hasan, 1976, p. 37). In Arabic, they are called demonstrative nouns (أسماء الإشارة). Unless it is described by another noun, a demonstrative noun is an undefined word. A demonstrative pronoun is either masculine (هذا، ذاَك) or feminine (هَذِه، ذاَكَة) in gender. It is singular (هذان، هاتان، هذين، هاتين) or plural (هؤلاء، أولئك) in number. It can refer to a noun that is near (هنا، هنالك)، or neither near nor far (هنالك) in terms of reference (Ibnulyemen, 2018).

![Diagram of demonstrative reference](image)

**Figure 1.** Types of demonstrative reference
"Comparative Reference is an indirect reference by means of identity or similarity" (Halliday & Hasan, 1976, p. 37). Figure one shows the different types of comparative references as mentioned in the previous citation.

![Figure 1. Types of comparative reference](image)

Table three shows the frequency of reference in the ST. It is the first of the CDs used in this text and its subcategories are personal, demonstrative, and comparative. Personal reference was the most prominent, occurring 235 times throughout the text. The second most prominent was the article “the” in the demonstrative subcategory, which occurred 75 times. The other demonstrative references occurred 24 times in total and comparative reference was used 15 times.

Table 3. Frequencies and percentages of reference subcategories

<table>
<thead>
<tr>
<th>Subcategory</th>
<th>Examples</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal</td>
<td>I, my, me (155) you, your (22) it, its (22) he, his, him (15) they, their, them (13) we, our, us (7) she (1)</td>
<td>235</td>
<td>67%</td>
</tr>
<tr>
<td>Demonstrative</td>
<td>the (75) that (8) this (7) then (4) these (2) there (2) those (1)</td>
<td>99</td>
<td>29%</td>
</tr>
<tr>
<td>Comparative</td>
<td>(er) (8) more, less (7)</td>
<td>15</td>
<td>4%</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td>349</td>
<td>100%</td>
</tr>
</tbody>
</table>
Substitution and Ellipsis

In simplest terms, substitution and ellipsis are textual processes; substitution is the replacement of one element with another, and an ellipsis is the omission of an element. Essentially, the two processes are the same because the ellipsis is a type of replacement in which the element is replaced by nothing (Halliday & Hasan, 1976). However, the difference is that substitution fills in for the missing part, while ellipsis leaves it blank (Halliday, 2014). The difference between reference and substitution is that the latter is related to the wording at the lexico-grammatical level, while the former is related to the meaning at the semantic level (Halliday & Hasan, 1976). There are three types of substitution and ellipsis: nominal, verbal, and clausal. Table four shows the difference between these subcategories according to Izwaini and Al-Omar (2019).

Table 4. The Difference between the subcategories of substitution and ellipsis with examples from the ST

<table>
<thead>
<tr>
<th>Substitution</th>
<th>Ellipsis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nominal</td>
<td>Occurs when the head of a nominal party is omitted. For example, “which I remember” (l. 51). The substitute (<em>one and ones</em>) functions as the nominal group’s head and can only substitute an element that is also the nominal group’s head. For example, “as the ones, I asked around the dinner” (l. 157).</td>
</tr>
<tr>
<td>Verbal</td>
<td>Occurs when the head of a verbal party is omitted. For example, “as they were” (l. 243). When the verb (<em>do and does</em>) replaces a lexical verb that works as the verbal group’s head, its location is final. For example, “this is what you were meant to do” (l. 153).</td>
</tr>
<tr>
<td>Clausal</td>
<td>Occurs when either one of the two clausal elements, modal or propositional, is omitted. For example, “I didn’t even know existed” (l. 181). The clausal substitute (<em>so and not</em>) works on the entire clause. For example, “I had done so when asked by my parents” (l. `).</td>
</tr>
</tbody>
</table>

Conjunction

Baker (2018) stated that formal markers that link sentences, clauses, and paragraphs are known as conjunctions. Unlike reference, substitution, and ellipsis, conjunctions do not instruct the reader to fill textual gaps or search for missing details elsewhere in the text. Instead, conjunctions indicate how the writer or speaker wants the reader or listener can connect what will be said next to what has already been said. There are significant differences in conjunctions between English and Arabic, which have been well established in the literature.
Unlike Arabic, English tends to present information in small chunks and make the relationship between these chunks clear by using various conjunctions to indicate semantic relationships between clauses, sentences, and paragraphs (Baker, 2018). In addition to the types of conjunctions discussed by Halliday and Hasan (1976), English uses a sophisticated punctuation system to indicate breaks and relationships between chunks of data. Holes (1984) indicated that, unlike English, Arabic favors broad grammatical chunks for grouping content. Arabic paragraphs are often made up of only one sentence, partially because punctuation and paragraphing are relatively new to Arabic.

Furthermore, Arabic uses a limited number of conjunctions, each of which has a wide variety of meanings that can be interpreted differently depending on the context, relying heavily on the reader’s ability to infer relationships that are only obliquely referred to by the writer. *Wa* and *fa* are the most commonly used Arabic conjunctions (Al-Jubouri & Knowles, 1988). "*Wa* can denote a temporal sequence, simultaneous action, semantic contrast, and semantic equivalence, among other things; *fa* can denote a temporal sequence, logical outcome, meaning, result, or concession, among other things" (Holes, 1984, p. 234). Baker (2018) has indicated that short sentences, a wide range of conjunctions, and the absence of common conjunctions (mainly *wa*, *fa*, and several other particles) are all characteristics of translated Arabic texts. In contrast, original Arabic texts do not usually include these characteristics.

**Types of Conjunction**

According to Baker (2018), there are five types of conjunction, which are additive, adversative, causal, temporal, and continuative.

<table>
<thead>
<tr>
<th>Type of conjunction</th>
<th>Definition</th>
<th>Examples</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Additive</td>
<td>Used to link by adding the appropriate items, such as <em>and, in addition</em>, etc. May also act to cancel out proposed items, such as <em>no, neither</em> etc.</td>
<td>and (46) or (6) also (5)</td>
<td>57</td>
<td>69%</td>
</tr>
<tr>
<td>Adversative</td>
<td>Used to convey comparison or contrast between sentences, such as <em>but, on the other hand, though, and only.</em></td>
<td>but (9) yet (3)</td>
<td>12</td>
<td>15%</td>
</tr>
<tr>
<td>Causal</td>
<td>Used to express the explanation or cause for what is being said, such as <em>then, so, hence, and therefore.</em></td>
<td>because (2) so (5)</td>
<td>7</td>
<td>9%</td>
</tr>
<tr>
<td>Temporal</td>
<td>Used to describe sequence relationships between clauses, such as <em>next, secondly, then, and in the end.</em></td>
<td>then (3) next (2)</td>
<td>5</td>
<td>6%</td>
</tr>
<tr>
<td>Continuative</td>
<td>A set of individual items that, while not expressing any of the conjunctive relations mentioned in the descriptions of the other types of conjunction, serve as a unifying force in the content, such as <em>now, well, and anyway.</em></td>
<td>anyway</td>
<td>1</td>
<td>1%</td>
</tr>
</tbody>
</table>

**TOTAL**

82 100%
It is notable that “so” was included in three types of CD but has a different function each time. It serves as a reference if it functions as a sub-modifier in a nominal group or adjunct. Otherwise, serves as a substitution if it functions as an attribute or part of the verbal group's head. Finally, if it functions as an adjunct or an attribute, it serves as conjunction (Halliday & Hasan, 1976). The table below shows these differences according to the ST.

Table 6. The Forms of “So”

<table>
<thead>
<tr>
<th>Reference</th>
<th>Substitution</th>
<th>Conjunction</th>
</tr>
</thead>
<tbody>
<tr>
<td>So Helen Keller on time (l. 209)</td>
<td>Or so I liked to think (l. 82)</td>
<td>So why a speech and then a book … (l. 61)</td>
</tr>
<tr>
<td>So well (l. 243)</td>
<td>I had done so (l. 260)</td>
<td>So, I asked my mom … (l. 86)</td>
</tr>
</tbody>
</table>

**Lexical Cohesion**

The role of vocabulary selection in organizing relationships within a text is referred to as lexical cohesion (Baker, 2018). Halliday and Hasan (1976) defined lexical cohesion as the “cohesion effect achieved by the selection of vocabulary” (p. 274). According to them, there are two basic categories of lexical cohesion: reiteration and collocation.

**Reiteration**

This refers to repeating lexical items. It may involve repeating the same term, a synonym or near-synonym, a superordinate, or a general word (Baker, 2018).

**Collocation**

This refers to any situation in which a pair of lexical items is related to one another in the language (Baker, 2018). The table below provides examples of lexical cohesion from the ST.
Table 7. *Frequencies and percentages of lexical cohesion subcategories*

<table>
<thead>
<tr>
<th>Type of lexical cohesion</th>
<th>Subcategory</th>
<th>Examples</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reiteration</td>
<td>Repetition</td>
<td>question (27), forms of ask (23), graduation (13), students (7), answer (6), important (5), grandiose (3), sin (14)</td>
<td>152</td>
<td>93%</td>
</tr>
<tr>
<td>Synonymy</td>
<td>talk (4), speech (21), big (2), large (2), suddenly (1), unexpectedly (2), topic (5), subject (3)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Superordination</td>
<td>kids (2), parent (7)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General word</td>
<td>people (5)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collocation</td>
<td>Antonym</td>
<td>Worse/better, past/future, small/large, short/long, bad/good, right/wrong, older/younger, less/more</td>
<td>11</td>
<td>7%</td>
</tr>
<tr>
<td>Meronym</td>
<td>college &gt; university</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>spring &gt; year</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hyponym</td>
<td>happier, successful &gt; feeling</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td></td>
<td>163</td>
<td>100%</td>
</tr>
</tbody>
</table>

**Discussion**

**Strategies Model**

There is no doubt that variations in language structures affect how different aspects of a text are approached in translation. Therefore, it is necessary to investigate the CDs in the ST in translation to create ties that meet the TL’s norms. As mentioned earlier, their translation is affected by the translator’s preference for CDs in the TL as well as his/her position on creating linkages appropriate for the TL’s norms.

Izwaini and Al-Omar (2019) state that the translator’s aim is presumably to achieve continuity in the translation using devices available in their TL, taking into account the TL’s options for cohesion (i.e., what is appropriate in the TT’s language system and style to maintain cohesion). To achieve cohesion in Arabic translation, translators use a variety of procedures.

The data analysis revealed that five translation strategies were employed to translate the CDs mentioned in Ryan’s book, which are based on Newmark’s model (1988) and Vinay and Darbelnet (1995). These strategies include literal translation, transposition, explicitation, synonymy, and omission. Figure three presents a summary of the total uses of the strategies used
to translate the CDs. The following subsections present a discussion of each strategy based on their ranking.

**Literal Translation**

This strategy is used to render the ST in the TL without making any changes or adding any elements. Newmark (1988) defined it as when “the ST grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context” (p. 46). In this strategy, the translator conveys the meaning of every word in the ST into the TT.

**Omission**

An omission is when words are dropped because there is no equivalent in the target language, or the equivalent word may lead to ambiguity in the TL. According to Ivacovoni (2009), omission refers to removing a word or words that appear in the ST during translation. This may result from cultural differences between the SL and the TL, and it frequently occurs when translating from English to Arabic. This strategy is used to make the statement more cohesive in the TT through CDs. Table eight shows some examples of this strategy is being applied.

**Explicitation**

Pedersen (2005) indicated that explicitation can be described as any technique that involves expanding the text or explicitly stating something that is implied in the ST. Explicitation seems to be a favorite strategy to establish cohesion in Arabic translation. It is done by adding letters, words, prepositions, or references to make the translation more accurate. Also, it is related to the context and how the words are ordered within the text. Table eight presents the application of this strategy in the translation of CDs from English into Arabic.

**Transposition**

Newmark (1988) calls this strategy a “shift.” It involves changing the ST’s grammar without changing the meaning of the message. Vinay and Darbelnet (1995) stated that transposition can be also applied within a language. It can change the word class of a word from a verb to a noun or from a noun to an adjective.

**Synonymy**

According to Newmark (1988), in a context where exact equivalents may not exist, a near-synonym can be used in the TL. This technique is used when there is no simple, one-to-one counterpart for an SL word. A translator cannot avoid using synonymy; they must accept it as a compromise to correctly interpret more significant portions of the text, such as sense segments. Unnecessary use of synonyms, however, is a hallmark of many low-quality translations. The table below shows examples from the ST and the TT of the strategies applied.
Table 8. *Examples of strategies used to translate cohesive devices*

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Example</th>
<th>Translation</th>
<th>Back translation</th>
<th>CD types</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Omission</td>
<td>Before you roll your eyes or, worse yet, put down this book, let me say this (l. 16)</td>
<td>Before you let go of your eyes or, eyes or worse, leave the book.</td>
<td>Let me say</td>
<td>Reference</td>
<td>Some references omitted in TT to create cohesion with fewer words</td>
</tr>
<tr>
<td>Literal translation</td>
<td>As I grew older, my questions were less of the ... (l. 78)</td>
<td>when I got older, my questions were less</td>
<td></td>
<td>Reference</td>
<td>No difference in reference but slight difference in verb</td>
</tr>
<tr>
<td>Explicitiation</td>
<td>That I had done so when asked by my parent (l. 260)</td>
<td>And that’s what I did when my parents asked me about</td>
<td></td>
<td>Substitution</td>
<td>Employed to spell out implicit element in ST for TRs</td>
</tr>
<tr>
<td>Synonymy</td>
<td>Grandiose (l. 18)</td>
<td>overstretched. majestic overrated (repetition)</td>
<td></td>
<td>Lexical</td>
<td>Different synonyms for one word to avoid repetition</td>
</tr>
<tr>
<td>Transposition</td>
<td>The most important speech (l. 196)</td>
<td>The importance of one ... (repetition)</td>
<td></td>
<td>Lexical</td>
<td>Word (important) changed from adjective to noun in TL</td>
</tr>
</tbody>
</table>

**Conclusion**

The goal of this research is to see how Cohesive Devices are translated in a passage on self-development. Because this sort of book relies on spoken language, which requires more cohesiveness. During the process of translation, the translator should know the amount of freedom in regrouping information and altering signals of connections between language chunks would ultimately determine whether a translation conforms to the ST’s patterns of cohesion or attempts
to approximate target language patterns. This paper shows that the different between two
languages and how they used the CDs in their writings and speeches.

In addition to the devices described by Halliday and Hasan and discussed earlier, Baker
(2018) added that cohesion can be achieved through various devices. These include tense
consistency, style consistency, and punctuation marks like colons and semicolons, which, like
conjunctions, show how different text sections relate to one another.

It is self-evident, based on the preceding explanation, that CDs are not only textual
embellishments. They are fundamental elements that readers can use to relate to texts by making
them more cohesive, more accurate, and more professional. CDs have been commonly used not
only in the personal development genre but also in other domains. However, the focus of the earlier
analysis and discussion is the translatability and the strategies used to translate the CDs in Ryan’s
book from English into Arabic.

This analysis can be used as a starting point for future studies that aim to approach a broader
sample through quantitative measures to determine which strategies are commonly used and why.
Furthermore, other linguistic features and structures in texts may be analyzed similarly, allowing
for a comparison of the strategies used to translate CDs and other linguistic features.

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The Ideal and the Real in Cervantes's *Don Quixote*: A Hegelian Dialectic Approach

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Abstract
This research project studies the real and the ideal in Miguel de Cervantes's *Don Quixote* from a Hegelian dialectic perspective. Hegel's framework of thesis, antithesis and synthesis is applicable to the analysis of the opposing themes of idealism and realism in the novel. Three main questions have been dealt with: First, what makes up Don Quixote's idealism? Second, what are the main components of realism that stand in his way? Third, what is the outcome of the interaction between the ideal and the real? The study has managed to answer its key research questions: First, idealism in the novel is exemplified by Don Quixote who believes in chivalry principles as unquestionably truthful and genuine. Second, realism is mainly represented by Sancho and the characters that are concerned with immediate practical preoccupations and material matters. Third, Quixote's application of his version of idealism witnesses a transfer towards a concession to the real world that, in turn, makes a significant transference to reconcile with Don Quixote's ideals. Applying the thesis-antithesis-synthesis dialectic approach to analyze conflicting themes is a productive exploration of literature.

Keywords: antithesis, *Don Quixote*, Hegel's dialectics, ideal, Miguel de Cervantes, real, synthesis, thesis

Introduction
Miguel de Cervantes (1547-1616), the Spanish prolific novelist, playwright, and poet, was "the most important and celebrated figure in Spanish literature" (‘Miguel,” 2021, para. 1). Bloom (2009) argues that only Shakespeare comes close to the genius of Cervantes: "Only Shakespeare and Cervantes occupy the highest eminence” (p. 145). In 1605, he "scored a major literary success" with his legendary novel The Ingenious Hidalgo Don Quixote of La Mancha known as Don Quixote (‘Miguel,” 2021, para. 1).

Don Quixote is considered among the best books in the history of literature and a pillar of the Western canon (Jensen, 2015). Cervantes describes his unique novel as "the story of a lean, shriveled, and fanciful offspring full of various ideas never dreamt of by anyone else" (de Cervantes, 1605/2009, p. 3). Jensen (2015) maintains that “Don Quixote is one of those books whose influence is so far-reaching as to be almost ubiquitous, like The Odyssey, or the Bible” (para. 1). Bloom (2003) refers to it as the first modern novel and Molina (2015) considers Don Quixote "the first modern fictional hero" (para. 1). Don Quixote has been translated into more than sixty languages (“Miguel,” 2021). Stavans (2015) asserts that only the Bible has been translated into English more often than Don Quixote. The first English translation was by Thomas Shelton in 1612. The novel's two major characters Don Quixote and Sancho Panza have been world widely represented in art, drama, and film, becoming "probably familiar visually to more people than any other imaginary characters in world literature" (“Miguel,” 2021, para. 1).

Ever since the 18th century Don Quixote has been critically analyzed as "a parody of chivalric romances, an epic of heroic idealism, a commentary on the author’s alienation, and a critique of Spanish imperialism" (“Miguel,” 2021, para.23). The theme of idealism, however, has not been fully investigated, especially in relation to realism using a Hegelian dialectic approach.

Thesis Statement
This research project aims at studying the theme of the ideal versus the real using Hegel's dialectic framework of thesis, antithesis and synthesis.

Key Research Questions
The study seeks to answer important questions related to the way Cervantes treats the theme of idealism versus realism in Don Quixote following Hegel's dialectics. How is the ideal represented in Cervantes's masterpiece? What represents the real as antithesis? What is the outcome of the interaction between the ideal and the real?

Significance and Purpose of the Study
This literary study is very rewarding in that it fills a gap in knowledge that has not fully been addressed in relation to the theme of idealism versus realism in Cervantes's Don Quixote from a Hegelian dialectic perspective. It aspires to examine the work in order to discover the vacillations of the hero between the ideal and the real and evaluate the outcome. It also provides the opportunity for students to experiment with philosophical and literary criticism principles and apply them to actual texts. The project will expectantly inspire more students to embark on literary projects.
Literature Review

Don Quixote has impelled several kinds of analyses from different critics using an array of critical approaches. Hatzfeld's (1947) “Thirty Years of Cervantes Criticism” stresses that each critic sees Don Quixote according to his own perspective or that of his generation. Allen (1979) refers to three critical approaches that dominated Don Quixote studies: the traditional, naturalistic, or romantic approach that sees Quixote as “a symbol of heroic idealism, unfailing courtesy, and pure love”; the perspectivist approach; and the comic or burlesque approach.

In “Don Quixote: Story or History”, Wardropper (1965) maintains that Cervantes focuses on the imprecise frontier between truth and uncertainty. Aubrun's (1986) “The Reason of Don Quixote's Unreason” sheds light on the method in Quixote's madness. Stephen (2019) addresses major areas of criticism that are used to analyze Don Quixote from various perspectives. Close (2010) stresses that Quixote has been idealized at the expense of the author's satiric purpose behind that idealization. Friedman (1998) hints at a "type of idealism-within realism" in the novel (p. 3).

Previous studies have not used the thesis-antithesis-synthesis framework to study idealism. In this study, the researchers are keen on applying Hegel's dialectics to study the theme of idealism versus realism in the novel. The Hegelian dialectic approach is made up of "(1) a beginning proposition called a thesis, (2) a negation of that thesis called the antithesis, and (3) a synthesis whereby the two conflicting ideas are reconciled to form a new proposition" (Schnitker & Emmons, 2013)). Hegel's dialectics of thesis, antithesis and synthesis have not been investigated in relation to the theme of idealism and realism in Don Quixote. Hence, it is crucial to address the gap and probe the subject using basic Hegelian jargon.

Theoretical Framework
This study deals with the application of the three major parts Hegel's dialectics, thesis, antithesis and synthesis, to analyze the theme idealism versus realism in Don Quixote. The thesis is a “formal statement illustrating a point” that is followed by the antithesis that "contradicts or negates" the thesis. The synthesis “resolves the conflict between the thesis and antithesis” (Schnitker & Emmons, 2013). Levitt's “go-reverse” principle stipulates that "every time there is a strong movement in one direction of tastes, values, attitudes and activities, another movement emerges that’s almost the complete opposite" (Revolutions in Opposites, (2017, para. 11). Levitt says:

The prevalence of competing opposites is a persistent theme in the history of mankind; Othello had Iago, Jefferson had Hamilton, Lenin had Stalin, the id has its ego, the straight culture of the 50s and early 60s had the counterculture of the mid-60s and 70s. (para. 3)

In the present study, the Hegelian concepts of thesis, antithesis and synthesis shall be respectively dealt with in the main parts of the project following the research design below.

Research Design
The study of the ideal and the real in Cervantes's Don Quixote uses close textual analysis with Hegel's guiding principles of thesis, antithesis and synthesis. It is divided into three main parts. Part one demonstrates the ways idealism is manifested through Quixote's admiration for chivalry
books. Part two studies realism as displayed mainly through the character of Sancho who stands in the way of Quixote's impracticality. Part three deals with the interactions between the ideal and the real and their consequent rapprochement: a move from idealism towards realism and an opposite transference.

**Thesis: The Ideal**

Idealism in *Don Quixote* is mainly represented by the main character, Quixote, as a lover of and believer in chivalric books. He believes that everything he reads in chivalry books is unquestionably true, real, righteous and upright, which causes him to lose touch with real life and live in a fancy world. Chivalric books provide Quixote with a very ideal yet simplistic vision of the universe that, he is convinced, the world actually needs. He declares that people take pleasure in books of chivalry beside their need for spiritual nourishment. Quixote is keen on bringing back a time of virtue and graciousness, viewing his adventures in an imaginary circle of light. Throughout his adventures, he tries his utmost to defend oppressed people, serve justice and suffer the consequences. Another aspect of Quixote’s idealism manifests itself in his beloved Dulcinea, the idea from which he receives his physical and moral strength. Books actually allow Quixote to rejuvenate himself and take action, always making sure his adventures are carried out in accordance with the books. The ideal rules to be followed in those books are tough. However, for the sake of the ideal Quixote is ready to suffer hunger, sleeplessness, beatings, injuries, mockery, humiliation and even imprisonment. Ultimately, Quixote's admiration for books leads him to madness. Not only does Quixote become insane, he also pretends and imitates insanity through replication of chivalry book stories. Even though he does not see himself as a madman, his insanity is being noticed by other characters in the novel.

Quixote is a man devoted to the ideal in chivalric books. It is clear from the outset that he lived a meditative life through reading and imagination until the age of fifty (Chap. 37). It actually made him closely acquainted with the histories of old celebrated knights, like Sir Belianis and Amadis of Gaul (Chap. 1). He truly delights in nothing more than reading chivalric romances and enjoying their well-designed, bewildering and distinctive expressions (Chap. 1). Besides, his favorite pastime consists in reciting extensive passages from books (Chap. 5) and describing the braveries and glories of chivalry books: the fairy-tale palaces, the stunning princesses, and the hideous monsters (Chap. 50). He was "so absorbed in these books that his nights were spent reading from dusk till dawn, and his days from dawn till dusk" (Chap. 1). He tells the canon that books remedy sorrows and develop personality as he himself has become more moderate, more courageous, and more mannerly (Chap. 50). That is why he embraces all the great ideas, symbols and stories inherent in chivalry books. When he comes across a bag containing gold coins and a poetry notebook, he simply disregards the gold and grabs the notebook (Chap. 23).

Quixote's perception of chivalry is profoundly emotional and romantic (Chap. 11). He often contemplates about knights (Chap. 23) and defines knight-errantry as a fantasy world where everyone can be out of harm's way, nourished, and treated equally (Chap. 16). He makes an emotional speech about the old best ideal times, when food was offered to everyone, and everyone was humble, honest, meek and virtuous (Chap. 11). He also believes that there is no accomplishment like that of a knight overpowering an adversary (Chap. 18). Quixote considers
that everything he reads in chivalry books is unquestionably true, real, righteous and upright (Chap. 1). "The idea that this whole fabric of famous fabrications was real so established itself in his mind that no history in the world was truer for him" (Chap. 1). It is as if when he believes the stories in chivalry books to be true, they immediately obtain the quality of certainty in his mind (Chap. 49). He also believes in the uprightness and righteousness of the chivalric world, and assumes that these qualities must be maintained through grandiose rituals (Chap. 15).

Books cause Quixote to lose touch with reality and live in an imaginary world. Truth for him is something abstract and imaginary, some kind of illusive wishful thinking (Chap. 5). He would not allow anyone to tell him otherwise. He attacks a windmill with his spear, and it smashes the spear and pulls him and his horse dreadfully across the ground (Chap. 8). He was "so convinced that they [windmills] were giants that he neither heard his squire Sancho’s shouts nor saw what stood in front of him" (Chap. 8). He demands that two friars release a lady he takes for a princess, charging at them with his spear (Chap. 8). Dulcinea, the ideal woman, is probably only the product of Quixote’s imagination, rather than a real human being of flesh and blood (Chap. 13). His whole life consists of a mixture of imagined heroic stories (Chap. 2). Chivalric books have also provided Quixote with a very simplistic vision of the universe (Chap. 19). For him, the world is made up of offenders, offended, and knight-avengers. That is why he assumes that everyone he meets requires either retribution or support. Knights in the books of chivalry follow one specific path; Quixote is persuaded that that same path is the only possible one that can lead to celebrity and glory in real life (Chap. 21).

It is Quixote's conviction that the world actually needs idealism. According to chivalry books, only knights can serve justice (Chap. 4). Quixote claims that indeed the contested chivalry books have turned him into a better person (Chap. 50). He uses the shepherd boy's story to emphasize the need for knight-errantry in real life situations (Chap. 31). Quixote declares that people believe and take pleasure in books of chivalry and stresses his own need for spiritual nourishment more than food (Chap. 50). He considers matters of the soul more important than those of the body and the pain it feels (Chap. 8). He also refutes the idea that knights errant never existed, and gives examples to prove his point (Chap. 49). The innkeeper also claims that his family and many people delight in chivalry books (Chap. 32). "To my mind," he says, "there isn’t a better read anywhere in the world […] one of them picks up one of these books, […] and we enjoy listening to it so much that it takes all our worries away" (Chap. 32).

Quixote aims at bringing back a time of virtue and graciousness (Chap. 11), viewing his adventures in an imaginary circle of light (Chap. 18). He sees people in black and white as absolutely good or evil, noble or despicable (Chap. 13). Since the world has become gloomy and complex, it is the duty of knights errant, he thinks, to protect innocent and destitute people (Chap. 11). Being poor himself, he realizes he cannot demonstrate bounteousness except through heroic deeds that will pave the way for him to become an emperor and help his friends and give Sancho an island (Chap. 50). He claims that he can be any particular knight or all of them together, and that his accomplishments will be far more gigantic (Chap. 5). Being a hidalgo, Quixote is considered nobler than Sancho, the peasant. Yet nobility, for knights arrant and Quixote is based on values, not inheritance (Chap. 11). That is why he starts eating with Sancho as equals (Chap.
11). He seeks to ensure that every action is honorable regardless of its consequences (Chap. 33). He emphasizes courage (Chap. 20) and becomes convinced that the values of chivalry and knighthood are not limited to a particular place or time. So his journey towards rejuvenating them sounds rational to him (Chap. 49). Throughout his adventures, Quixote tries his utmost to defend oppressed people, serve justice and suffer the consequences. He bears a resemblance to the Good Samaritan in his endeavor to help the helpless (Chap. 13). When he finds a teenager being thrashed by a farmer, he instantly challenges him to pay the boy his wages or face death (Chap. 4). Besides, as a knight, he feels the urgent need to defend the honor of Rocinante, his horse, against ponies by charging at a large group of men who own them (Chap. 15).

Another aspect of Quixote’s idealism manifests itself in his beloved Dulcinea, the idea from which he receives his physical and moral strength (Chap. 30). He explains that a knight must first roam around the world and achieve fame. After that, he arrives at a kingdom where he becomes infatuated with a stunning princess, and wins her heart in a heroic fight. Ultimately, the king, her father, dies and the knight becomes king (Chap. 21). He spends all night contemplating about Dulcinea and then skips breakfast, like knights in the books (Chap. 8). When a horseman asks Quixote to enumerate the qualities of his much-loved lady, he mentions Dulcinea’s uncommon impeccable magnificence as a combination of all the splendors described by poets (Chap. 13).

Books allow Quixote to rejuvenate himself and take action at a relatively late stage in life (Chap. 1). "Speaking for myself," he says, "I can say that ever since I became a knight errant I have been courageous, polite, generous, well-bred, magnanimous, courteous, bold, gentle, patient and long-suffering in the face of toil, imprisonment, and enchantment" (Chap. 50). In addition to moral change, Quixote undergoes a physical transformation. One day, the hidalgo decides to put on an armor, mount a horse, and avows his resolve to become a knight errant, just like in the books, breaking away from his town of origin in order to pursue adventures aimed at righting the world’s wrongs and helping the destitute and needy (Chaps. 1, 2).

Quixote always makes sure his adventures are carried out in accordance with the books. At the inn, he endeavors to behave in faultless compliance with the guidelines of chivalry books (Chap. 3). For him, truth is not what exists but what should be in accordance with those books (Chap. 5). He takes some merchants for knights and decides to act as a knight in one of the books (Chap. 4). When his lance breaks, Quixote, like one of his fictional characters, decides to replace it with a branch (Chap. 8). He approaches a group of people and tells them his duty is “either to punish you for the wrong you have done or to avenge you for the wrong done you” as stated in the books (Chap. 19). He proceeds with his mission vowing never to grumble about any discomfort that may cross his path (Chap. 8).

For the sake of the ideal Quixote is ready to suffer hunger, sleeplessness, beatings, injuries, mockery, humiliation and even imprisonment. The ideal rules to be followed are tough. As an unearthly knight from his own books, Quixote has to disregard all sorts of pain, overtiredness, and food shortage (Chap. 8, 37). Also, custom dictates that he must spend a restless wakeful night in the chapel (Chap. 3). Committed to fully finish his ideal speech, he forgets to eat until the table is
cleared (Chap. 38). He insists on remaining weak and hungry, refusing to go back to his village before demonstrating his courage (Chap. 29). He chooses to keep guard in front of the inn to make certain the women are secure (Chap. 42). The coachman hurts him badly, but the knight keeps advancing (Chap. 8). A large group surround him and he and Sancho pummel them (Chap. 15). They get subjected to merciless beatings (Chap. 18) and cannot sleep due to the injuries they sustained (Chap. 16). Quixote is also severely penalized for what others consider his romantic fallacies (Chap. 16). The prisoners he liberates throw stones at him and strip him of his clothes (Chap. 22). Shepherds bruise his ribs and smash his teeth and fingers (Chap. 18) and a traveler pummels him badly (Chap. 4). Quixote and Cardenio get into an odd heated discussion about a detail in a chivalry book, which drives Cardenio so mad that he pounds Quixote and flees (Chap. 24).

In addition to physical abuse, Quixote often finds himself subject to mockery and humiliation. Almost every person he meets mocks his resolve to help the helpless (Chap. 13). Even his squire, the mocking and skeptical Sancho (Chap. 21), ironically calls him the pitiable Quixote Knight of the Sorry Face (Chap. 19). He also mocks Quixote’s exaggerated declarations of courage (Chap. 20). Furthermore, the innkeeper’s daughter and the servant girl make fun of Quixote's idealism. They tie his hand to the window and run away (Chap. 43). When his horse moves away, Quixote is left hanging embarrassingly from the window, screaming at the top of his voice (Chap. 43). Moreover, the barber decides to have some fun confirming that a basin is in fact a helmet as Quixote claims (Chap. 45). When Quixote takes two call girls for ladies, they burst out laughing (Chap. 2). Officers of the Holy Brotherhood issue an arrest warrant for Don Quixote because he freed a group of inmates (Chap. 45) and the priest and the barber actually imprison him in a cage for what they consider his offenses against their common sense (Chap. 46). Ultimately, when he manages to go home, he is out of the cage but still injured (Chap. 52).

Quixote's admiration for books leads him to madness. He devotes so much time to reading chivalry books that he becomes insane (Chap. 1). "The lack of sleep, the excess of reading withered his brain and he went mad" (Chap. 1). He loses his mind when he starts to consider the romances a reflection of the real world (Chap. 1). Most of his actions become irrational and strange (Chap. 15). He considers Sancho's realistic arguments mere ridiculous proverbs (Chap. 25). He even starts screaming and jumps out of bed charging with his sword in all directions, thinking himself an imaginary knight with the name of Reynald of Montalbán (Chap. 7). He gets into impulsive disputes with strangers, believing in the principle that a knight’s distinctive qualities are dignity and bravery in a world of no principles (Chap. 8). In chapter 17, he tells Sancho that a princess of the castle came and seduced him, but a giant soon appeared and beat him so hard.

Not only is Quixote insane, but he also pretends and imitates insanity through replication of chivalry book stories. In Chapter 25, he decides to imitate Amadis of Gaul who went into seclusion and pretended to be insane in honor of his beloved. He finds it even more inspiring to go mad with no reason at all (Chap. 25). In fact, Quixote himself uncomfortably laughs at his own stupidity (Chap. 20) that leads him to create a new reality through fantasizing (Chap. 33), embarking on a journey from civilization into the wilderness as others think (Chap. 41).
Even though Quixote does not see himself as a madman, his insanity is being noticed by the other characters. What others perceive as madness Quixote considers sanity. He sees things that do not exist, which is a sign of madness, but, in a way, they exist in his mind (Chap. 18). He is incapable of drawing a line of demarcation between fantasy and reality; but for him it makes sense, because he believes in what he clearly sees in his mind’s eye (Chap. 18). Yet both friends and outsiders believe he is insane (Chap. 5). His housekeeper and niece believe him to be out of his mind (Chap. 5). The priest remarks the damaging effect of chivalry books on his saneness (Chap. 32). The officers are astounded by his madness and decide to arrest him but the priest advises them against it explaining that it makes no sense since he would instantly be set free due to his insanity (Chap. 46). Don Luis’s servants and members of the Holy Brotherhood are all enraged by his nonsense (Chap. 45). When Sancho informs people about Quixote’s promise to give him an island, they become certain that both are insane (Chap. 26). As for the group of penitents in Chapter 52, they soon comprehend that he is really deranged.

The ideal in the novel is mostly epitomized by Quixote who totally believes in everything he reads in chivalry books as incontestably true, real, righteous and upright. Quixote's conviction causes him to lose track of real life and live in a fantasy world. Chivalry books provide him with a transcendent yet simple-minded black-and-white vision of the universe. He proclaims that people take pleasure in books of chivalry in addition to their need for spiritual sustenance. Among the manifestations of Quixote's idealism is his eagerness to bring back a time of virtue, graciousness and justice. Books actually permit Quixote to regenerate himself into his ideal world, take action in accordance with his books and suffer derision, disgrace and accusations of insanity for being so far distanced from the real world.

**Antithesis: The Real**

While idealism is impersonated by Don Quixote, the dreamy character, realism in the novel is mainly represented by Sancho, the novelist himself and other characters that stand firmly against the version of idealism reflected in chivalry books. Parr (2005) agrees that idealism is represented by Don Quixote and materialism by Sancho. In contrast with Quixote, Sancho is only concerned with his immediate physical needs, practical preoccupations and material items. Not only is knight errantry rejected, but Quixote, its representative, is also put into question as he proves to be naïve and easy to manipulate. His world view seems to be enigmatic and unfathomable by many characters.

Cervantes, the novelist, himself together with some characters in the book stand firmly against idealism as reflected in chivalry books. "From beginning to end [the book] is an invective against books of chivalry" (Prologue). The writer mocks the naivety of chivalry books through making Quixote’s life emulate them (Chap. 19). The romances do not only fail to represent the real world, but they also contort it in such a way that they cause Quixote’s madness (Chap. 1). Moreover, the priest, the barber, Quixote’s housekeeper and his niece denounce books of chivalry as the root of his madness and absence (Chaps. 5 and 6). The priest contends that chivalry books are neither sensible, nor instructive enough to provide true pleasure (Chap. 32). The canon and the priest concur with the idea that chivalry books and trivial plays are too unrealistic and unreasonable to be constructive (Chap. 50). The canon is surprised at the naïve way Quixote believes all the
falsehoods in chivalry books. He offers him the realistic alternative history books instead (Chap. 49). As for the housekeeper, she goes as far as burning all his censured books (Chap. 7).

Knight errantry and Quixote, its representative, are also put into question. Sancho protests that at times knight-errantry seems like a pack of lies (Chap. 25). He learns that Dulcinea is just an ordinary peasant girl, not a princess, as Quixote claims (Chap. 25). Sancho is also distressed that Quixote will never be able to become an emperor and give him an island as he promised (Chap. 29). Some characters regard Quixote as mentally deranged because he denies what they take for obvious truths (Chap. 5). People do not approve of his fantasies, probably because they loathe any provocation of their version of reality (Chap. 16). Quixote’s insane dream world, for the priest, is considered a step back from complying with the rules of a well-organized true society (Chap. 27).

Quixote is depicted as naïve and easy to manipulate. He sounds impeccably upright and credulous, believing that the world is plainly monolayered, uncomplicated and forthright. People discuss his strange callowness on the subject of chivalry (Chap. 30). For him, only malicious criminals lie, but acquaintances and ordinary people always tell the truth (Chap. 20). He never doubts the honesty of the priest who weaves a delicate tissue of lies around him (Chap. 29). Likewise, Sancho uses deception to fool Quixote: he invents a story to get him to fall asleep (Chap. 20). He also lies to Quixote about Dulcinea’s description and actions in order to convince him to go see her (Chap. 31). Furthermore, when Quixote finds his library missing, the women responsible for it simply tell him that some enchanters have burnt his books and he indeed believes that enchanters wish him bad (Chap. 7). When the priest lies about the robbery, Quixote feels guilty and agrees to all the priest’s demands (Chap. 29). When Sancho informs Quixote that Dorotea is not a real princess because he saw her kissing Don Fernando, Dorotea denies the accusation saying that an enchanter caused Sancho to see things that did not happen, which Quixote undoubtedly believes (Chap. 46).

People do not seem to understand Quixote's worldview. Throughout his long speech about knights and justice, the goatherds just listen with no signs of comprehension (Chap. 11). The perplexed merchants ask Quixote to show them a real Dulcinea rather than asking them to profess her beauty (Chap. 4). The goatherds may not grasp Quixote’s perception of goodness, but in practice they take care of him as best they could, feed him and cure his wounds (Chap. 11). Even more, the priest and the barber believe that their views are the only viable ones (Chap. 10).

While Quixote is a dreamy character, Sancho is a practical one even though both undergo a gradual metamorphosis (Chap. 50). Step by step, Sancho starts to argue with Quixote using a number of common proverbs (Chap. 25). He tries hard to convince Quixote to avoid taking unnecessary risks and to think about the fate of his wife and family if they lose him (Chap. 20). Sancho also suggests to Quixote to go under cover in a church to avoid punishment from Holy Brotherhood members (Chap. 10). Furthermore, he expresses discontent over his bruised ribs and wonders if knight-errantry necessitates any further beatings. He is not concerned about honor but about the pain he suffers (Chap. 15). Sancho asks him a question that debunks and invalidates his theory of enchantment (Chap. 48). He informs Quixote that the “enchanters” that captured him are simply the priest and the barber, who envy his adventures (Chap. 48). When Sancho mocks...
Quixote, he is in fact directing his attention to the inconsistencies and stupidity in his ideal assertions that cannot lead to any possible action in the practical world (Chap. 20). Practicality is not only represented by Sancho. When Quixote begins his vigil, a guest comes out to interrupt and set the armor aside to give his animals water (Chap. 3). Besides, the perception of love and marriage in one of the stories contradicts with Quixote’s idealistic vision. For Quixote, love is an incident that takes place in the mind and spirit, far from being a mere physical engagement. Yet in this tale, love is quite wild and lustful (Chap. 35).

In contrast with Quixote, Sancho is only concerned with his immediate physical needs, practical preoccupations and material items. When Quixote ignores his pain, Sancho insists that the body matters much more to him than the soul (Chap. 8). Sancho who dreams of food in Chapter 50, decides to leave Quixote in order to enjoy a pie. When they come across a bag containing gold coins and a notebook, Sancho opts for gold (Chap. 23). When his master triumphs in the fight, he immediately claims his promised island (Chap. 10). When Quixote maintains that a knight should expect nothing in exchange for his love, Sancho remarks that he rather prefers a love that yields some benefits in return (Chap. 31). All in all, Sancho keeps going along with Quixote’s bizarre ideas in order to achieve his own goal of owning an island (Chap. 47).

While idealism in the novel is embodied by Don Quixote, the dreamy character who totally believes in everything he reads in chivalry books as incontestably true, real, righteous and upright, realism is mainly represented by Sancho, the novelist himself and other characters that stand firmly against the version of idealism reflected in chivalry books. The idealism in chivalry books offers the protagonist a transcendent yet naïve vision of the universe, which allows Quixote to regenerate himself, take action in total compliance with his books and stand far remote from the real world. In contrast with Quixote, Sancho is only concerned with his immediate physical needs, practical preoccupations and material items. Not only is knight errantry rejected, but Quixote, its representative, is also put into question as he proves to be naïve and easy to manipulate. His world view seems to be enigmatic and unfathomable by many characters. The outcome of interaction between the real and the ideal shall be the subject of subsequent sections.

**Synthesis: Compromise**

The borderline between idealism and realism is sometimes unclear and fuzzy. There is undoubtedly a confusing mix between the real and the ideal in the novel. The real world around Quixote sometimes seems to transform into his own version of idealism. But when it does not, he believes he can easily reduce the disparities to reach a middle ground that requires that the ideal yields to the real and vice versa.

For Quixote, the borderline between imagination and reality is fuzzy (Chap. 16). He becomes confused when he finds himself in situations that do not correspond to any of the knight histories in his chivalry books. He feels that probably chivalry rules have to be altered to suit the complexities of the present (Chap. 47). Though he says that everyone is equal in the quest for knight-errantry, he claims that he is superior to Sancho who was born to be a coward, unlike himself (Chap. 20). Sancho also denies that Quixote’s kidnappers are ghosts, as Quixote claims, because they are obviously men of a clear worldly appearance (Chap. 47). Besides, some of the
characters are both real and imaginary at the same time. It is often enigmatic whether Dulcinea is a real or fictional character. In the book she is both Aldonza Lorenzo, a rude peasant girl from a real neighboring village, and Dulcinea, a combination of fanciful traits in Quixote’s imagination (Chap. 25). In addition, his duty as a knight is not only to assist and serve oppressed people but also to defend his own honor. He badly wounds two innocent men when he suspects them of disrespecting him. The rules of knighthood can be incompatible when applied in the world of reality (Chap. 3).

The mix between the real and the ideal in the novel is sometimes comical but the crash is mostly serious. In Chapter 2, Quixote humorously takes call girls at the inn for ladies. Reality is generated not by nature but by the powerful in Chapter 45 where all sorts of fights break out among the guests over the nonsense of whether a pack-saddle is caparisons or a basin is in fact a helmet, and if a vote should be taken secretly to decide. Furthermore, when Quixote’s fanciful heroic adventures crash into the real world, they cause physical injuries, pain (Chap. 9) and above all bewilderment. The cruelty of the prisoners towards Quixote surprises him because he has just protected them from supposedly bad people and set them free, and expects them to be grateful. How can they assault a knight who helped them out so brutally (Chap. 22). Quixote and Cardenio fail to differentiate between fact and fiction concerning whether art influences life or the other way round (Chap. 24).

Quixote does not only bewilder himself, he also confuses those around him. Quixote, the ideal, sometimes acts like a deranged bandit. From Quixote’s strange knightly appearance, the travelers conclude that he is abnormal (Chap. 13). He believes he is acting in full compliance with knightly principles when he snatches the helmet from someone on the road, but in reality and legally, he is acting like a bandit (Chap. 44). His morality seems to be in stark contrast with the legal system represented by the Holy Brotherhood members who try to arrest him (Chap. 45). The impasse between public and private morality is resolved with the private somehow getting its way. Because of his insane outlook, the officers do not arrest him (Chap. 46). His imaginary knights neither eat nor sleep because the authors of chivalry books overlook such unnecessary details. Yet Quixote insists on blindly imitating unrealistic attitudes (Chap. 8). While Sancho thinks that Quixote is battling a giant in his room, the innkeeper realizes that he is, in fact, charging at wineskins in his sleepwalk (Chap. 35). Another character bewildered by events was the barber "whose basin, there before his very eyes, had turned into Mambrino’s helmet, and whose pack-saddle […] was about to turn into the splendid caparisons of some handsome steed" (Chap. 45). Also, the horseman is perplexed why knights in harm’s way put their trust in ladies instead of god, (Chap. 13).

The real world around Quixote sometimes seems to transform into his own version of idealism (Chap. 12). Some stories in the novel actually occur in accordance with the ideals of chivalric novels (Chap. 24). Fairytales seem to exist in reality when Quixote comes across an ideal romantic situation similar to those in his books (Chap. 12). The characters in the fairy tale exist only in perfection: unlimited goodness and amiability and stunning beauty (Chap. 13). In Chapter 24, we learn that young Cardenio falls in a perfect love with Luscinda (Chap. 24). That is why Quixote confirms with contentment that knight-errantry is amazing because it brings together high-
minded people who are ready to sacrifice (Chap. 37). A student and shepherd dies of unrequited love for a shepherdess, insisting on being buried where he first saw her (Chap. 12). His story shares similar features with the tragic love tales in Quixote's books. The similitude debunks the priest’s assertion that the books are absurd and illusory. It also gives some credibility and validity to Quixote’s idealistic perception of the world (Chap. 27).

The existence of such ideal love stories in real life paves the way for the intervention of a knight. The only thing the fairy story in Chapter 12 lacks is an honorable knight, Quixote in this case, to defend the gorgeous lady. Quixote also finds himself absorbed in the story of the young poet and feels the need to help him overcome a pending tragedy (Chap. 23). Furthermore, Luscinda and Dorotea are beautiful, upright, and disconcerted women in need for knightly rescue as both women are assaulted by vicious men who try to oppress them (Chap. 28). In Chapter 14, Marcela shows up to argue that she is not compelled to love the men who love her. Her own choice is to live unrestrainedly in the forest. Quixote defends this ideal girl with his sword against men who want to transform her into an earthly wife (Chap. 14).

Quixote is not fully unaware of the differences between his own life and that of knights in chivalry books, but he believes he can easily reduce the disparities (Chap. 2). Quixote must also accommodate the ideals of knighthood to suit his reality. He is often compelled to concede in order to reach a middle ground, to adapt his idealism to the earthly complex reality of everyday life. In the absence of a chapel, a yard suffices for him (Chap. 3). Instead of leading a simple destitute life, he finds himself compelled to be concerned about money (Chap. 3). The essence of the book, in fact, lies in the contrast in Quixote and Sancho's heated conversations that sometimes culminate in a kind of compromise between the real and the imaginary (Chap. 31). This sort of compromise relates closely to the novel’s perspectivism, the idea that no single worldview can absolutely be true (Chap. 32). Sancho’s soliloquy illustrates an affectionate, yet antithetical depiction of Quixote as he aspires to be and as he really is in the eyes of the world, thus bringing together the ideal and the real, relocating Quixote, and Sancho for that matter, somewhere in between (Chap. 52). Compromise requires that the ideal yields to the real and vice versa. The compromise is shown in action in the following sections.

**Ideal Towards Real**
Quixote's initial resolve to go into the world is itself a kind of shift from idealism into realism (Chap. 37). As the events unfold and he learns that many people will not believe in knight-errantry no matter what, he gives up the idea of trying to change their minds (Chap. 47). He reaches a point where he is depicted as lacking in refinement and earthly (Chap. 29). Throughout his idealist adventures, Quixote actually commits numerous mistakes. He causes real injustices in the world both intentionally and in good faith. At times, he deliberately refuses to serve justice and even considers himself to be above the law. He proves to be a very impulsive personality that acts first and understands later. Quixote often justifies his fall from the ideal into the real using the enchantment excuse. Another way he uses to justify his failures is that rules of chivalry are not always observed. When he ultimately receives reality blows, it causes him to be able to readjust his views. Although he is often dreamy with his head in the clouds, Quixote proves to be able to
acquire a very practical way of thinking and compromising that allows him to grant Sancho the right to correct him and amend his idealism in a way that fits in the real world.

Quixote's numerous mistakes cause him to fall from his ideal world. First, he sees things only at a spiritual level (Chap. 21). Then, he sees only present injustices. He does not try to understand the causes of events. For him, anyone who is being harmed is a victim, even if he turns out to be a criminal later on. The past and future do not have any impact on his version of justice (Chap. 22). In addition, he embarrasses others as he does to the prudent Dulcinea by sending her a large number of people to express his love for her (Chap. 31). Furthermore, he feels superior to others. "You have always been an ass," he reprimands Sancho, "you are still an ass, and you will be one when your life has run its course, for I am convinced that your days will be at an end before you ever come to realize that you are a dumb brute" (Chap. 28). (p. 573).

Quixote who claims to represent idealism and justice causes real injustices in the world both intentionally and in good faith. There is a detachment between goodwill and its aftereffect in Quixote’s acts to serve justice. Quixote intends to help people like the shepherd in Chapter four but his intercession only causes more damage. When the farmer promises to pay the shepherd later and never to beat him again, the boy does not believe him, but Quixote guarantees that the farmer will honor his pledge since promises are never broken in chivalry books (Chap. 4). While Don Quixote is happily riding away, the farmer starts beating the boy even more savagely than before (Chap. 4). The boy, Andrés, curses Quixote and asks him never to help him again (Chap. 31). Furthermore, when he sees a number of prisoners shackled together, followed by armed guards, Quixote decides to help them, simply because they are being compelled to act against their free will. Though they are thieves, pedophiles and murderers, they describe their crimes in a crooked way in order to invoke Quixote’s sympathy. Quixote immediately attacks the guards allowing the prisoners run away (Chap. 22). The prisoners attack Quixote’s friends (Chap. 30). Quixote often comes face to face with the negative outcomes of his goodwill actions (Chap. 4, 31).

In addition, Quixote sometimes deliberately refuses to serve justice and considers himself to be above the law. When two guests who wanted to leave the inn without paying started beating the innkeeper, his daughter begs Quixote for help, but he refuses to fight the guests simply because he considers them low-born (Chap. 44). Besides, whereas Quixote preaches abstact benevolence, he often stumbles in practice. When the innkeeper demands to be paid, Quixote just informs him that knights do not pay similar charges and rides off (Chap. 17). In principle, he is doing well when he refuses to pay, just like knights, but in practice he is depriving a necessitous innkeeper of his dues (Chap. 17). Furthermore, Quixote considers himself to be above the law. He does not subject himself to his country’s laws and regulations; he follows his own moral code (Chap. 44). Quixote explains that knights errant resent the laws of society (Chap. 45). When Quixote causes harm to the coachman and Sancho advises him to hide out in a church, he insists that he would never hide from the Holy Brotherhood police because knights cannot be punished by the law (Chap. 10). Even more, he energetically explains that helping people, even criminals, in need is his job as a knight (Chap. 30). He also expresses his readiness to suffer and justifies it. When Sancho wonders whether knight errantry always involves beatings and bruises, Quixote explains that suffering such bruises from time to time is not disgraceful (Chap. 15).
Quixote has a very impulsive personality that acts first and understands later. He strongly
believes that actions speak louder than comprehension (Chap. 20). But he justifies his
impulsiveness and infers that there is method in his madness. He believes a knight must always be
noble, elevated, fearless and benevolent in a declining world. So, in order not to betray chivalric
standards he must immediately fight against any disrespectful people (Chap. 8). He tells people
that everything he does is logical because it complies with chivalry rules (Chap. 25). He explains
that his duty is to show courage, not to wait and distinguish between sounds (Chap. 20). When
Quixote sees a group of people that look distrustful, he charges at them immediately (Chap. 19).
He makes a fuss about an imaginary queen with an insane man because he believes that a knight’s
responsibility is to defend honorable women no matter (Chap. 25). He explains that he feels
coerced to act under the stress of emotion and the spirit of the moment, thus confusing
impulsiveness with bravery (Chap. 19).

Injustice is often done because of Quixote's impulsiveness and imprudence. Quixote's
impulsiveness emulates the hasty thoughtless, energetic risk-taking characters in chivalry books
(Chap. 8). He is ready to throw a law-abiding society into chaos (Chap. 41). In Chapter four,
Quixote intends to honor his beloved, but he ends up injuring an innocent man. In Chapter 8, he
wants to help a distressed princess; instead, he batters a monk. One of the victims in Chapter 19
tells Quixote that he has done more harm than good in mangling many guiltless priests. When
Sancho criticizes Dulcinea, Quixote pounds him (Chap. 30). A man comes out to water his animals,
but Quixote knocks him unconscious with his spear (Chap. 3). When a group of unarmed riders
ignore him, he assails them all, injuring many and causing the rest to scatter (Chap. 19).

Quixote justifies his fall from the ideal into the real using the enchantment excuse. He
insists that it is the job of enchanters to work against knights' aspirations. Quixote does not have
to tumble down from his imaginary existence in the case of disparity; the excuse of enchanters is
always there to help him explain the rifts and discrepancies in his chivalric justification of events
(Chap. 17). When Sancho belies knight errantry, Quixote elucidates that the enchanters
maliciously do their utmost to make knight-errantry look like an illusion or madness (Chap. 25).
He explains to Sancho that it is out of spite that enchanters have transformed the armies into sheep
(Chap. 18). He also justifies his inability to help Sancho by the claim that enchanters have
prevented him from offering help (Chap. 18). When the canon asks why Quixote is in a cage,
Quixote explains that enchanters have placed him inside (Chap. 47). When he finds himself
hanging from the window, he explains that once again enchanters have carried out another
deception on him (Chap. 43). He tells Sancho that the enchanter who stole his library is the one
who transferred the giants into windmills (Chap. 8). He also claims that strange events at the inn
are the result of enchantment (Chap. 46). When Sancho informs Quixote that his captors are no
other than the priest and the barber, not enchanters, Quixote again insists on the enchantment
excuse (Chap. 48). He trusts ordinary people so much that it never crosses his mind that they might
play tricks on him. So enchanters are the excuse he uses to cover up the embarrassments caused
by excessive idealism (Chap. 43).

Another way Quixote uses to justify his failures is that rules of chivalry are not always
observed. When his adventures end badly, it is only because he did not follow the rules of chivalry
with the necessary precision (Chap. 15). When Sancho and Quixote are beaten mercilessly, Quixote justifies saying that is the result of not observing the codes of chivalry (Chap. 15). Also when Sancho has a very bad experience with the balsam Quixote made, the latter explains that it is most likely that the balsam works only on knights (Chap. 17). Even though Quixote claims that chivalry rules are ideal, some of them appear to be discriminatory and tough. While preparing for their adventures, Don Quixote tells Sancho that the latter can only fight squires and laymen like himself, not knights (Chap. 8). He accuses Sancho of talking more than squires in chivalry books, and, belonging to a higher social class, blames him for not showing him enough respect (Chap. 20).

Ultimately, Quixote receives reality blows that cause him to realize his mistakes and probably lose his honor before being able to adjust his views. He views the inn as a castle without wavering all along his adventure. But in the windmill adventure, he first sees giants in his mind’s eye and then, after receiving reality blasts, realizes that they are in fact windmills (Chap. 8). The pain Quixote suffers transfers him from the imagined to the real world (Chap. 8). Quixote finally becomes a knight in his imagination but in a dishonorable manner, a knight with neither a castle nor a princess, nor even a guard (Chap. 3). Sancho also plays a role in waking Quixote up as when he describes Dulcinea as if she were a creature with manly vigor that Quixote’s imagination refines into femininity (Chap. 31). Quixote finally learns the lesson and the realistic art of negotiation. When Sancho expresses his resolve to leave Quixote’s adventures behind and go home, Quixote assures him of better days ahead where he can own an island (Chap. 18).

Although he is often dreamy with his head in the clouds, Quixote proves to acquire a very practical way of thinking. He says that the purpose of his idealism is to change the actual world (Chap. 38). As the events of the novel unfold, Quixote learns how to be more practical in dealing with the difficult situations he faces. For instance, he does not promise his brainy supporters that he would give them islands because they would consider it stupid and nonsensical. Instead, he promises Sancho an island because Quixote finds him more flexible (Chap. 7). He also explains to Sancho that not all adventures, such as the one in chapter ten, can lead to the acquisition of his promised island; he assures him that future adventures will do (Chap. 10). When the horseman asks about the reason why an endangered knight in chivalry books would commend himself to ladies instead of god, Quixote tactfully replies that he commends himself to both (Chap. 13). In some rare cases, Quixote pauses before taking hasty action as when he rescues the innkeeper through words and reason, not impulsiveness and force as usual. He convinces the guests to stop pummeling the innkeeper and pay him instead (Chap. 44). Finally, Quixote benefits and learns from his mistakes. When he acknowledges his fault and vows to wreak revenge on the boy’s master, he, in fact, assumes responsibility for the detrimental consequences of his previous well-meant intervention to help the boy (Chap. 31). Towards the end of the novel, he learns how to deal with reality more tactfully (Chaps. 44, 45).

Quixote sometimes grants Sancho the right to correct him and amend his idealism. In order to convince him that he is not enchanted, Sancho tells Quixote that enchanted people do not have the need to go to the toilet and relieve themselves, and therefore he must not be enchanted (Chap. 49). When Quixote sees his damaged helmet, he swears that he will not eat bread or sleep with his wife until he wreaks revenge on the coachman, just like knights. But when Sancho reminds him
that the man has already received enough punishment, Quixote cancels his vow and takes a milder oath instead, accommodating the ideal to be convenient for the real (Chap. 10). Also in Chapter 25, Quixote withdraws his order that Sancho keep quiet. In Chapter 45, he says that the caparison looks like a pack-saddle to him. Yet he concedes that someone else might probably be able to discern things more accurately. The priest and the barber embark on a mission to take Quixote back home in order to treat his madness and restore him into the world of their common sense (Chaps. 7, 26). Ultimately, after refusal, Quixote agrees to go back to his village (Chap. 52).

As a result of his interaction with the real world, Quixote becomes ready to compromise and adjusts his ideal world to suit the real. He admits that the world around him is incompatible with chivalry books (Chap. 47). First of all, he starts with compromising the basic needs of food and shelter. When Sancho draws down ridicule on Quixote about his rigid rules concerning food and sleep, the latter hesitantly fine-tunes them (Chap. 15). Sancho offers Quixote some food, but he replies that knights seldom eat, and if they do, they either eat at banquets, or gather food in forests. When Sancho agrees to provide him only with forest food, the knight concedes that he can in fact eat other food in the case of necessity. When Sancho asks him to feed on nuts and berries like knights, Quixote asks for bread and fish because of his missing teeth (Chap. 18). He also asks Sancho to find them a place to stay for the night. Sancho mockingly reminds him that knights should sleep in the open air. Embarrassed, Quixote tries to clarify that it is true but only in case they have no alternatives (Chap. 15). In fact, he believes in knight errantry, but he does not want to starve as well. That is why he opts for flexibility (Chap. 10). He is learning to take the material world into consideration with the help of Sancho (Chap. 48).

Throughout his idealistic adventures, Quixote's initial resolve to apply his version of idealism witnessed a shift from idealism towards a compromise with the real world. He soon acknowledges that others will not believe in knight-errantry and gives up the idea of trying to change the world. He commits grievous mistakes causing real injustices in the world. Quixote often justifies his fall from the ideal into the real using unreasonable excuses. It is only after receiving reality blows that he starts to readjust his views and acquire a practical way of thinking and compromising through amending his idealism to suit the real world. But has the real world made a similar move to compromise with Quixote's idealism?

**Real Towards Ideal**

Movement from realism towards idealism begins with the very fact that the main character starts his idealist adventures as a normal down-to-earth person who is in need for reality and whose idealism is often belied by other characters. Then, he moves on to perceive of everything around him as it may appear in chivalry books. Furthermore, the realist characters in the novel gradually resort to their imagination to deal with Quixote using dishonesty, devastation and trickery. Sancho, the main realist, embarks on a journey towards idealism that begins with a gradual admiration for Quixote's ideas.

When we take a closer look at Quixote, we discover that he is in fact a real down-to-earth person. He is initially depicted as a fifty-year old weak, poor and low-key hidalgo, a member of the Spanish lower nobility, contrasting with the young and strong heroes of chivalric tales (Chap.
1. He is just like ordinary people. As a knight, he sometimes acts in a polite manner, but he can also turn angry and arrogant, especially with Sancho (Chap. 46). One of the horsemen also likens Quixote to a monk (Chap. 13). The farmer tries to convince him that he is not at all a knight in a chivalric romance, as he pretends to be, but rather an ordinary farmer with the name of Pedro Alonso (Chap. 5). Besides, Sancho insists that Quixote is far from being enchanted, as he claims, since he can speak, eat and sleep like normal people (Chap. 47).

Quixote, the supposed manifestation of idealism, also needs reality in his adventures. He needs money and people to help him. Even though he believes that knights do not need money, the innkeeper convinces him of the opposite (Chap. 3). So he decides to go back home to get some money and provisions (Chaps. 4, 7). Not only does Quixote need money and other people to help him, he also needs them to offer them help and rescue. He needs Sancho to accompany him as his squire in his adventures (Chap. 7). In addition, in order to be properly knighted, he decides to ask the first person he meets to do him the favor (Chap. 2). He kneels down begging the innkeeper to knight him (Chap. 3). Besides, Quixote needs to find people in need in order to start acting like a knight offering support (Chap. 4).

Quixote's ideal perception of the world is often belied by Sancho. From the outset, the latter objects to Quixote's perception of windmills as giants (Chap. 8). When Quixote pretends to ignore his wounds, Sancho complains about his pains (Chap. 8). He also insists that the princess is much better than Quixote’s Dulcinea, (Chap. 30). The bewildered merchants do not believe in the existence of Dulcinea and ask to see her (Chap. 4). In fact, in Quixote's embarrassing adventures, Sancho can only see a series of woeful beatings and follies (Chap. 18). Even though Quixote is obviously playing the fictional role of a knight errant, his strong belief in, and identification with, that role render it more real than expected and more real than other supposedly down-to-earth roles (Chap. 34).

Quixote perceives of the real world as it may appear in chivalry books (Chap. 2). He moves everything in the chivalric world in his imagination: people, including himself, animals, things, places and events. He reveals that his own pedigree is not very noble, but counts on love and bravery to lead him to kingship (Chap. 21). He becomes a knight in his imagination (Chap. 3). He names his timeworn weak horse ‘Rocinante’ after the horse of a celebrated knight errant, and changes his own name into Don Quixote de la Mancha (Chap. 1). Every knight errant should be in love with a lovely lady, so he chooses a peasant girl named Aldonza Lorenzo and renames her Dulcinea del Toboso (Chap. 1). He converts earthly lust into a fully platonic love for Dulcinea (Chap. 31). A woman's plainness and coarseness look to Quixote like the most stunning beauty (Chap. 16). He also thinks that he is in a book that describes King Agramante and starts shouting at everyone to settle down and reconcile with one another (Chap. 45). He speaks to a farmer as if he were a character in a book, the Marquis de Mantua. (Chap. 5). He takes a group of merchants for errant knights (Chap. 4), two friars for enchanters, and a lady they carry on mules for an abducted princess (Chap. 8). He takes a man on a donkey with a glittery basin on his head for a knight wearing Mambrino’s helmet riding a noble steed (Chap. 21). His illusions soon convert into reality. When he visualizes the innkeeper’s daughter as a princess who would like to spend the night with him, a real princess appears (Chap. 16). In Quixote's imagination the peasant girl
Aldonza Lorenzo could be reinvented as his beloved princess (Chap. 25). He takes an image carried by a group of penitents for an abducted lady and attacks the group (Chap. 52).

Don Quixote also transcends animals, things and events. He takes herds of sheep for armies in one of his books (Chap. 18). He takes windmills for long-armed giants (Chap. 8) and stale bread and salty fish for a very satisfactory meal (Chap. 2). Besides, he turns an inn into an imaginary castle and a church during his knighting ritual (Chap. 15).

And since whatever our adventurer thought, saw, or imagined seemed to him to be as it was in the books he’d read, as soon as he saw the inn he took it for a castle with its four towers and their spires of shining silver. (Chap. 2)

Even his agonizing and embarrassing adventures are seen through his imaginary rose-tinted glasses (Chap. 18). He sustains injuries as a result of being shelled with stones at the inn; yet he considers them the outcome of fearless fighting in battle (Chap. 5). In brief, Quixote chooses what he believes in over what he observes. What he sees should conform to his fantasies, not the other way round (Chap. 48). “Seeing in his imagination what he didn’t see and what didn’t exist” (Chap. 18).

The realist characters in the novel gradually resort to their imagination to deal with Quixote using dishonesty, devastation and trickery Some characters, like the priest and the barber, decide to create an elaborate web of lies around Quixote (Chap. 29). They decide to seclude Quixote’s library and tell him that an enchanter did so (Chap. 7). Again, when Quixote says Sancho must have found Dulcinea so elevated, smelling wonderfully, and sorting pearls, Sancho pretends that she was taller than him, sweaty and sieving buckwheat, and instead of giving him a jewel, she gave him bread and cheese (Chap. 31). Some characters also behave with meanness and hostility towards Quixote and his ideas. When the innkeeper recognizes Quixote’s insanity in claiming to be a knight, he decides to go along with the game and even informs him that he himself was a great knight in the past. So he starts knighting him immediately with the help of call girls (Chap. 3). Contrary to Quixote’s resolve to help the half-naked man, Sancho prefers to leave him succourless and enjoy his money (Chap. 23). Quixote's friends claim that they want to look after Quixote, but their demeanor is full of enmity in defense of the way they perceive of reality (Chap. 7).

Realists also use tricks against Quixote. The priest and the barber consider Quixote’s insanity a great loss, so they try to cure him (Chap. 26). The priest wants to reinstate Quixote, whom he considers a madman, into his supposedly civilized world (Chap. 27). In order to cure Quixote of his hallucination, those around him initially exert efforts to go along with it (Chap. 37). Then the priest disguises as a needy woman in order to seduce him to come back to the village (Chap. 26). With the help of the priest, Dorotea plays a damsel in distress in order to lure Quixote back to his village. She pretends to need the assistance of Quixote in getting rid of a vicious giant that captured her kingdom and promises to marry him (Chaps. 29, 30). Even Sancho finds himself compelled to play tricks on his master as when he decides to tie Rocinante’s legs to force Quixote to wait and listen to his advice (Chap. 20).
Sancho's journey towards idealism begins with his gradual admiration for Quixote's ideas. Sancho is a realist in essence; he never takes inns for castles or windmills for giants, as is the case with Quixote. But as the events unfold, he develops appreciation for Quixote and his ideas. He apologizes to Quixote and expresses his regret for speaking foolishly to him (Chap. 30). Quixote admires him back and praises his good sense (Chap. 31). He claims that Quixote is a knight errant, “someone who’s being beaten up one moment and being crowned emperor the next” (Chap. 16). He reaches a point where he reveres, obeys and submits to Quixote (Chap. 25). He even sings his master's praises describing him as the “imitator of the good, scourge of the wicked” (Chap. 52) and starts defending his worldview (Chap. 47). Like Quixote, he becomes a believer in miracles. He knows that a peasant like him cannot become the owner of an island, yet he still believes that it could happen (Chap. 10). He is fascinated with the way knight-errantry allows a beggar to become a king, and vice versa (Chap. 16). Sancho even approaches Quixote's madness and starts to believe in enchantment as when he becomes almost certain that the inn is enchanted (Chap. 35). Not only does Sancho believe in Quixote's ideas, he also puts them to practice. He strips the friar of his clothes and considers the pack-saddle and basin spoils of battle, not thieveries (Chaps. 8, 44).

As events in the novel unfold, a rapprochement takes place between idealism and realism. Quixote's application of his version of idealism witnesses a transfer towards a concession to the real world. Contrary to his idealistic intentions, he commits serious injustices. After crashing with the real world, Quixote begins to accommodate his views and attain a practical way of thinking and compromising through a revision of his idealism. Likewise, the real world makes a significant move to compromise with Quixote's idealism. Movement from realism towards idealism stems from the fact that the major character is an ordinary person who is in need for reality. He moves on to perceive of everything around him as it may appear in chivalry books. Furthermore, the realist characters in the novel gradually resort to imagination to deal with Quixote using dishonesty and trickery. Sancho, the main realist, also embarks on a journey towards idealism that begins with a gradual admiration for Quixote's ideals. The ideal and the real ultimately reach a middle ground.

Conclusion

The use of the Hegelian dialectic approach of thesis, anti-thesis and synthesis to examine the ideal and the real in Miguel De Cervantes's Don Quixote has proven to be operative. For the study has managed to answer its key research questions, reaching the following results: First, idealism in the novel is exemplified by Don Quixote who intensely believes in everything he reads in chivalry books as indisputably correct, real and upright. Second, realism is mainly represented by Sancho, the novelist himself and other characters that stand firmly against the version of idealism reflected in chivalry books and are concerned with immediate practical preoccupations, physical needs, and material matters. Third, interaction between the real and the ideal causes their borderline to become unclear and fuzzy. Fourth, the ideal and the real yield to each other and an accord takes place. Quixote's application of his version of idealism witnesses a transfer towards a concession to the real world against which he crashes.

As a result, he accommodates his ideals and attains a practical way of thinking and compromising through a revision of his perfectionism. Likewise, the real world makes a significant transference to reconcile with Quixote's idealism. Sancho, the main realist, embarks on a journey
towards idealism that originates from a gradual appreciation for Quixote's ideals. Ultimately, the thesis comes into interaction with the antithesis to reach a synthetic compromise. Applying the thesis-antithesis-synthesis dialectic approach to analyze the conflicting themes of idealism and realism in *Don Quixote* has proven to be a productive exploration of literature. This project can be taken as a model to study other works of literature that lend themselves to examination through Hegel's dialectic perspective.

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**References**


Training Needs Analysis of Professional Translators Working in Translation Agencies in Riyadh, Saudi Arabia

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Abstract
The imminent thrust of globalization is equally challenging but promising. The role of translators in various walks of life – law, medicine, and education, among others – has become indispensable and crucial both socially and economically. The Saudi translation industry is self-supporting because it is not much governed by prevailing regulations. Hence, translation agencies thrive based on the fundamental principles and practices of the market. Competence defines the game, and training improves the performance of each player. It is the main objective of this study to identify the training needs of professional Saudi translators. Improving translation competency can be catered through effective training where needs analysis comes as its preliminary and integral requirement. This study has involved 166 professional translators and 20 owner-managers from the biggest translation agencies in Riyadh, Saudi Arabia. Leaning on quantitative and qualitative data gathered from them, the essential factors for translator training were derived, to wit: translation fundamentals, extra-linguistic abilities, and bilingualism. Having arrived at these findings, this study hopes to meaningfully contribute to the design and development of effective translator trainings.

Keywords: needs analysis, professional translator, Saudi translation industry, translator competence, translator training

Introduction

With the diverse language barrier being intensified due to the increasing need to globalize communities, translation as a task becomes more important than ever. Translation tasks can be essential in watching foreign movies, witnessing Ms. Universe pageants, and recording proceedings in international diplomatic meetings like in the United Nations. Translation, therefore, has become not just a personal interest but a business engagement. There is much debate in the academe about whether translation is understood merely as practical or theoretical and pedagogic (Dobson, 2012; Lamb et al., 2016), thereby creating the schism between professional and non-professional translators. However, this study's focus is not to delve into such distinction but rather to look into how things could improve the translation industry at a more responsive pace. While higher education institutions are still working on long-term solutions to provide the competencies needed in the translation market (Alshargabi & Al-Mekhlafi, 2019), necessary training have to be put in place to help cope with the emerging challenges that translators face in the language service industry at present (Wu et al., 2019). Therefore, this paper aims to identify the needs of translators in the agencies in Riyadh, Saudi Arabia, to contribute inputs to the designing and development of appropriate training to address it. In to achieve this, a needs analysis should be conducted.

Training Needs Analysis

Mazhisham et al. (2018) recognize that organizations spend a lot of money implementing training programs to enhance their human capital capacity. Training is none but human development measures aimed at improving the competence of the workforce in the industry. In their research, they enumerated five elements in identifying training needs, to wit: competencies of knowledge and skills, performance analysis, career development, job analysis, and web-based approach. They further emphasized that to succeed in this measure, training needs assessment must be of first consideration. Li (2000) has long established that needs assessment is crucial in planning, restructuring, and innovating translation [training] programs to respond to society's changing needs. Christensen (2018), however, considers needs assessment as mere identification of gaps or problems. From there, it still has to proceed to needs analysis. He quotes Kaufman and Watkins (2000), defining needs analysis as "taking the determined gaps between adjacent organizational element[s] and finding the causes of the inability for delivering required results" (as cited in Mazhisham et al., 2018, p. 39). This difference in terminology could render assessment concerned about what is needed while analyzing why they are required. For consistency and the latter bearing more weight, needs analysis will be employed in this study.

Recent international studies on (foreign) language literacy used needs analysis to address their problems. In Turkey, Durmusoglu Kose et al. (2019) studied why English academic proficiency can hardly succeed in their country. A large-scale needs analysis was then conducted and found out that language skills were needed more than discipline skills. Of the three identified language skills, competencies in writing were emphasized more than in reading and listening. A needs analysis was also utilized in Indonesia by Menggo et al. (2019) in developing speaking materials in English. They identified the learners' target and learning needs and suggested that the material design for the competency should promote 21st-century skills. English language proficiency was also investigated by Garcia-Ponce (2020) at a Mexican university through needs analysis. After identifying several needs that hinder the attainment of English objectives in the
higher education context, he explicitly contended the importance of needs analysis to formulate context-sensitive solutions to enhance English achievement. Aside from how these studies promote needs assessment as a tool, it is also significant to note what Ngema and Lekhetho (2019) suggest as the frequency of using it. In their study on South African basic education's conduct of training needs analysis methods in improving their educational efficiency, they recommend that not only do school principals need training in implementing such process, but it also has to be done on a more frequent basis.

**Translator Training**

Translation competence has continuously been evolving over the past decades. It had to continually grow at a rate close to the speed of what Alshargabi and Al-Mekhlafi (2019) identify as the forces behind the evolution of translation – globalization, technological advancements, and migration. The translation process coincides with teaching and learning processes; hence, translation competence is in no way dissociated from teaching and learning competencies. By comparing student translators' and professional trans-editors' competencies, Hu's (2018) study on translation quality assurance emphasized cultivating high-caliber translation through relevant [training] programs to avoid translation pitfalls. Although he made this remark in an academic context, he surely also implied the industry.

A decade ago, Al-Qinai (2010) reviewed traditional translator training methodologies and proposed an alternative approach with the sole objective of meeting the market's demands. He admits that there was still no ideal training developed for translators and translation teachers then. However, it is noteworthy that he found that the deficiency in traditional approaches in training translators is its emphasis on text typology. He then recommends a hybrid method, "an eclectic approach that would provide the translator with a multicomponent competence involving linguistic, social, cultural, cognitive and professional skills with the ultimate objective of meeting market demand" (p. 137). Ilynska et al. (2017) applied language for special purposes (LSP) texts as a medium for translator training in Latvia. It yielded positive results that student translators were able to achieve so-called linguistic innovation. Instead of dealing with highly technical texts, they were encouraged to analyze popular LSP texts to develop their awareness and understanding of language's socio-pragmatic use. Though translation is primarily a linguistic activity, it presupposes a socio-cultural undertone.

Translator training programs should reflect how the translator's identity could be defined, given that the profession is [generally] not legally regulated (Oner, 2013). For a translator to be called an expert, s/he must be given credence in what s/he does: thinking and writing as an author with full autonomy and responsibility while taking all necessary measures within the bounds of his/her knowledge and expertise. In support of this, Hasturkoglu (2019) enumerates other professional roles translators assume in their lives: researchers, terminologists, cultural transmitters, linguists, editors, and authors. He posits that translators will develop their meta-cognitive skills in their craft through a multi-faceted simulation training approach.
Saudi Translation Industry

Nearly all of the foregoing works of literature tackled translation within the academe's ambit. Knowing that it is not entirely being regulated means its survival is left to the hands of business and economics, or simply, the market. The first market research analysis on the translation industry of Saudi Arabia was made more than a decade ago by Fatani (2009). She remarks that while an excellent employment opportunity was created for translators and interpreters back then, it was poorly managed or regulated, let alone documented. It was also not recognized as a stand-alone industry, incorporating the energy sector, information technology, or transportation. The shortage of key talents in the field led to the industry being undervalued, giving the tasks more to the bilinguals than trained professional translators. Very few companies invested in the translation industry, and translators received measly salaries compared to highly trained professionals. With technology enhancing at high speed, machine translation was introduced, but it did not get the interest and trust of most Saudi organizations and translation agencies (Almutawa & Izwaini, 2015). This disinterest and distrust were not due to the fear of human translators losing their job; instead, it is merely perceived that machines cannot produce accurate translations. Despite this conception, scholars are still pushing for the integration of technology in the training of translators in the Kingdom to meet the demand of the 21st-century translation labor market (Al-Jarf, 2017).

A very relevant study that was found to be connected to this work is that of Abu-ghararah (2017). His objective was to identify the gap between translator training and the translator industry in Saudi Arabia. In his industry evaluation, he clarifies that the term 'competence' is not to be misconstrued as merely knowing two languages. Translation competence goes significantly beyond rewriting the original text into its intended language without properly comprehending the contextual situation. He, therefore, supports the earlier disagreement on the use of technology in translation because, for him, it just adds more confusion. There is indeed an unceasingly increasing demand for skilled translators in almost all sectors of the Kingdom – medical, labor, and tourism, among many others. It is highly notable how Saudi scholars themselves give high regard to the importance of translators and competent ones. They also admit that there are few studies on how to practically address the issue besides improving the curricula on translation in their universities. There is an ongoing mismatch between the skillset of its people and the market demands. This gap continuously widens until and unless effective and immediate measures are put into place. Education could come as a long-term solution while training as a short-term one, but either short or long term, it still begins with a needs analysis.

Method

A research by Wu et al. (2019) was used as the benchmark of this study. They applied a mixed-methods approach with a concurrent triangulation design where equal priority is given to either qualitative and quantitative findings for purposes of confirmation, corroboration, and cross-validation (Terrell, 2012). This work further adopted the data-gathering tools and data analysis method following Sonmez’s (2019) findings in her examination of the needs analysis research in the language education process, where quantitative data were gathered from respondents through a survey while semi-structured interviews for qualitative data from participants. These same methods are often used in conducting a needs assessment, according to Li (2000). This study adopted the 31-item six-point Likert scale survey tool called Training Practices Questionnaire.
(TPQ) by Wu et al. (2019). The authors established its reliability by checking on its internal consistency using SPSS (Mac version 23). Descriptive statistics was used in treating quantitative data, while inductive thematic analysis was employed in deriving, interpreting, and constructing themes from the qualitative data (Kinger & Varpio, 2020).

The respondents to this study were 166 professional translators employed in the ten biggest agencies in Riyadh, Saudi Arabia, in terms of population size, popularity within the market, and publicity in social media. The other 20 participants were either their owners or managers. Due to the ongoing pandemic situation and the government's intensified dissuasion for human mobilization, both surveys and interviews were conducted online. Survey questionnaires were administered through the Google Forms platform, while synchronous interviews were held via e-mail correspondences (Meho, 2006). Data were collected in a voluntary nature, and the anonymity of respondents and participants was upheld.

Results and Discussion

A total of 166 professional translators completed the survey. Table 1 shows the demographic information of these respondents. Women apparently dominate the industry, and most people in it are still in the starting years of their careers, as implied by the largest number of them in the youngest age group. The majority of them have only started in the industry, and their numbers dwindle as they grow old.

Table 1. Demographic information of survey respondents (n = 166)

<table>
<thead>
<tr>
<th></th>
<th>No.</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>51</td>
<td>30.72</td>
</tr>
<tr>
<td>Female</td>
<td>115</td>
<td>69.28</td>
</tr>
<tr>
<td>Age Group</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21-29</td>
<td>116</td>
<td>69.88</td>
</tr>
<tr>
<td>30-39</td>
<td>28</td>
<td>16.87</td>
</tr>
<tr>
<td>40-49</td>
<td>14</td>
<td>8.43</td>
</tr>
<tr>
<td>50-59</td>
<td>6</td>
<td>3.61</td>
</tr>
<tr>
<td>60 or above</td>
<td>2</td>
<td>1.20</td>
</tr>
<tr>
<td>Years of Experience</td>
<td></td>
<td></td>
</tr>
<tr>
<td>less than 5</td>
<td>83</td>
<td>50.00</td>
</tr>
<tr>
<td>5-10</td>
<td>40</td>
<td>24.10</td>
</tr>
<tr>
<td>11-20</td>
<td>25</td>
<td>15.06</td>
</tr>
<tr>
<td>21-30</td>
<td>13</td>
<td>7.83</td>
</tr>
<tr>
<td>30 or above</td>
<td>5</td>
<td>3.01</td>
</tr>
<tr>
<td>Highest Academic Achievement</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bachelor's Degree</td>
<td>108</td>
<td>65.06</td>
</tr>
<tr>
<td>Master's Degree</td>
<td>38</td>
<td>22.89</td>
</tr>
<tr>
<td>Doctorate Degree</td>
<td>20</td>
<td>12.05</td>
</tr>
<tr>
<td>No. of Translator Trainings Attended</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 or less</td>
<td>65</td>
<td>39.16</td>
</tr>
<tr>
<td>6-10</td>
<td>28</td>
<td>16.87</td>
</tr>
<tr>
<td>11-15</td>
<td>25</td>
<td>15.06</td>
</tr>
<tr>
<td>16 or above</td>
<td>48</td>
<td>28.92</td>
</tr>
<tr>
<td>Type of Training</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Practical</td>
<td>72</td>
<td>43.37</td>
</tr>
<tr>
<td>Theoretical</td>
<td>94</td>
<td>56.63</td>
</tr>
</tbody>
</table>

It is indicative in the table that almost 40% of the professional translators who responded received only a handful of training, which could be attributed to the largest percentage of them with only less than five years of work experience. It is a common trend that the early years of employment don't provide privileges for company-initiated trainings; it has to be earned through a prolonged
stay in the company. Nevertheless, their low level of work experience does not affect the assessment [and even analysis] of training needs (Dierdorff & Surface, 2008), so either a novice or an expert's input would count in the design and development of training programs.

According to some agency managers and owners who were asked about the measures they implement to enhance the competence of their translators, they say they simply let them (the translators) enhance and grow their competencies by themselves. Some would even incentivize exemplary job performances as a gesture of positive reinforcement to the translator, something that may have been seen as a more practical and advantageous strategy to the agency. This is contrary to the contention made by Jaworski et al. (2018) that training actually not only makes job performance consistent and satisfactory but also reduces business costs. Although the study was made in the hospitality industry, it significantly relates to the translation industry as well since they are both service-oriented, catering to the needs of globalized communities. Given that, the type of training is next to be considered.

Another noteworthy finding depicted in the table above is the dominance of theoretical over practical type of trainings the translators have undergone so far. However not significantly huge, its difference suggests equal importance given to both natures of translator training in Saudi. With almost 60% of them receiving more than five trainings, and considering that most of them are beginners in the industry with half of them working for fewer than five years, these translators are still unprepared and predominantly unskilled to face the industry's challenges. Not even MA students could convince Bahameed (2019) that they possess dependable translation skills, but there could be a blunder in the assessment used if they did. Costanza (2002, as cited in Abu-ghararah, 2017) clearly indicated that learning to translate involves various factors, not only the acquisition of translation skills but also the development of its techniques and strategies. Learning the theories alone, which Dobson (2012) describes as something within the ivory tower, does not suffice to strengthen one's competence in translation. Managers and owners of translation agencies took this into consideration when they said they hire competent translators who not only can "produce quality translations" but would also "provide fast turnarounds" and thereby "market the agency." Therefore, translator competence is effectiveness and efficiency combined with the latter being able to focus not just on the basic requirements of translation but every package that comes with it. Given the myriad skills and strategies expected from a translator, Salinas (2007) and Gouadec (2000, as cited in Abu-ghararah, 2017) argue that the market needs are still the true determinants in honing skilled translation workforce. There are factors, however, that hinder meeting these needs.

**Table 2. Descriptive statistics of the factors hindering professional translators' performance (n = 166)**

<table>
<thead>
<tr>
<th>Factor</th>
<th>No.</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Financial resources</td>
<td>115</td>
<td>69.30</td>
</tr>
<tr>
<td>Linkage with research</td>
<td>50</td>
<td>30.10</td>
</tr>
<tr>
<td>Linkage with colleagues or communities of practice</td>
<td>57</td>
<td>34.30</td>
</tr>
<tr>
<td>Opportunities for continuous professional development</td>
<td>83</td>
<td>50.00</td>
</tr>
<tr>
<td>Access to electronic media</td>
<td>68</td>
<td>41.00</td>
</tr>
<tr>
<td>Access to printed literature</td>
<td>49</td>
<td>29.50</td>
</tr>
</tbody>
</table>
The respondents were asked to pick three among the identified factors that hinder their performance as professional translators, and it yielded to these three top choices: (1) inadequate financial resources, (2) lacking opportunities for continuing professional development, and (3) insufficient access to electronic media services relevant to their job of translating. Out of these three top findings, only the second can be addressed through training, while the other two are dependent on the employment privileges they enjoy in their respective agencies. Collin et al. (2012) identify professional development as traditionally focusing on education and training. Since translation is apparently not a degree anyone takes, training is much more needed to sustain those working in such an industry. This was supported by a good number of translation agency managers who allow their employees to attend seminars, workshops, and trainings "to expand their experiences." The foremost thing to consider, however, is identifying the needs these trainings should address first.

Table 3 exhibits the actual competencies that are needed in a reliable translation workforce. These were identified by Wu et al. (2019) in their study looking for a meaningful connection between beliefs and practices of Chinese translators.

<table>
<thead>
<tr>
<th>Categories</th>
<th>Competences</th>
<th>Weighted Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bilingual</td>
<td>knowledge of the different features of both Arabic and English</td>
<td>4.98</td>
</tr>
<tr>
<td></td>
<td>knowledge of the grammatical rules of both Arabic and English</td>
<td>5.01</td>
</tr>
<tr>
<td></td>
<td>knowledge of the different features of different text types (genres)</td>
<td>4.86</td>
</tr>
<tr>
<td></td>
<td>knowledge of word collocation of both Arabic and English</td>
<td>5.15</td>
</tr>
<tr>
<td></td>
<td>knowledge of cohesion and coherence of both Arabic and English</td>
<td>5.08</td>
</tr>
<tr>
<td>Strategic</td>
<td>how to post-edit</td>
<td>5.05</td>
</tr>
<tr>
<td></td>
<td>how to identify translation errors made by themselves</td>
<td>5.19</td>
</tr>
<tr>
<td></td>
<td>how to manage their own translating process (such as time management and quality control)</td>
<td>4.90</td>
</tr>
<tr>
<td></td>
<td>how to make preparations before translating</td>
<td>4.64</td>
</tr>
<tr>
<td></td>
<td>how to refer to external sources to solve problems</td>
<td>5.07</td>
</tr>
<tr>
<td>Psychological</td>
<td>the ability to maintain focused when translating</td>
<td>4.80</td>
</tr>
<tr>
<td></td>
<td>the ability to overcome negative emotions when translating</td>
<td>4.73</td>
</tr>
<tr>
<td></td>
<td>the ability to be rigorous when translating</td>
<td>4.73</td>
</tr>
<tr>
<td></td>
<td>the ability to think critically</td>
<td>5.01</td>
</tr>
<tr>
<td>Translation</td>
<td>knowledge of the norms of translation</td>
<td>4.96</td>
</tr>
<tr>
<td></td>
<td>knowledge of the commonly made errors in translation</td>
<td>5.14</td>
</tr>
<tr>
<td></td>
<td>knowledge of translation theories</td>
<td>5.08</td>
</tr>
<tr>
<td></td>
<td>knowledge of common translation techniques</td>
<td>5.02</td>
</tr>
<tr>
<td></td>
<td>knowledge of common procedures of translating</td>
<td>4.99</td>
</tr>
<tr>
<td>Instrumental</td>
<td>how to use dictionaries effectively</td>
<td>4.93</td>
</tr>
</tbody>
</table>

Note: Respondents were asked to choose exactly three from the given factors.
how to use documentation sources effectively (such as grammar books and encyclopedias) 4.98
how to use parallel texts effectively 4.85
how to use search engines effectively 5.10

**Extra-linguistic**

knowledge of English culture 4.99
knowledge of specific fields (such as business, law, and IT) 5.08
knowledge of target culture involved in translation 5.04
basic knowledge of the world (such as the basic knowledge of history, society, and technology) 4.98

**Professional**

knowledge of the translation market (such as client features, relevant laws, and tax knowledge) 4.93
how to communicate effectively with others (such as clients, experts, and other translators) 4.92
how to cooperate with others (such as clients, experts, and other translators) when translating 5.05
how to be responsible as translators (such as meeting deadlines and protecting confidential information of clients) 5.06

**Note.** Survey items, i.e., the competencies, were randomly arranged in the questionnaire, and the categories were not explicitly identified.

Plainly considering their weighted mean, three categories are the most important in terms of the respondents' beliefs on translator competencies, which need to be addressed. These are knowledge on the fundamentals of translation, extra-linguistics, and bilingualism, in exact order. In the e-mail interviews conducted, almost half of the owner-manager participants admit that they prefer to hire those with translation experience, considering that not all applicants graduated with a degree related to translation practice. Horner and Tetreault (2016) consider translation a form of global writing, and its knowledge is a key to the globalized economy. The dominant language ideology of monolingualism, or loyalty to one's first language, is now being replaced with translilngualism and plurilingualism, which promotes language differentiation. Language is no longer construed as a nationalistic element that binds selected people together, commonly referred to as the myth of linguistic homogeneity (McCarty, 2018). Being predominantly Arabic in tongue, Saudi people must embrace the fundamental fact that the translation industry is about dealing with the differences between and among people of varied nations.

Translation agency owner-managers extend their job expectations to having extra-linguistic translation skills. They precisely called it flexibility, adaptability, and versatility. Aside from translators being expected to specialize in a particular field (e.g., legal translation), they are also pursued to familiarize themselves with the culture of the language they are translating to. Atari (2012) calls this text contextualization and inferential reasoning, which Abu-ghararah (2017) sufficiently considers an advanced translation skillset. Cultural divergence is also seen by Yazici (2016) as a barrier in translation training. According to her, problems in translation should not merely be dealt with at an object[ive] level of language use. It needs to transcend to a meta-level where translators learn to question what they do in both their language and culture. Another similar instance of training extra-linguistic skills in translation is going beyond the traditional text typology specializing only in a particular subject area (Al-Qinai, 2010). In this so-called eclectic
training approach, a translator must learn to classify texts according to their legal or economic functions. It would provide the translator with a "multicomponent competence involving linguistic, social, cultural, cognitive and professional skills with the ultimate objective of meeting market demand" (Al-Qinai, 2010, p. 137). One (2013) complements this by suggesting that translators should be responsible for both the source and target texts. It means that only when the translator works together with the drafter of the text can he truly become an expert of the craft.

Lastly, quantitative and qualitative data support that bilingualism is one of the essential skills needed in the Saudi translation industry. Aside from placing third in the survey as reflected in Table 3, interviews yield that managers and owners of translation agencies consider language proficiency, particularly being bilingual, as one of their top priorities in hiring. Knowing more than one language fundamentally makes the business going, but being proficient in them would make it even more. Translational learning aims to "develop awareness of differences in languages across contexts, contributes to metalinguistic awareness that allows them to engage with these differences, and builds a broad linguistic repertoire that allows for greater rhetorical dexterity" (McCarty, 2018, p. 52). Bilingualism in translation exceeds the mere study of another language. To be bilingual is to be bicultural (Abu-ghararah, 2017), which both help avoid the dilemmas in the translation process brought by the idealized notion of objective meaning in translation (Lee, 2017). Alenezi (2020) therefore suggests a task-based approach in developing bilingual, and thus translation, competence. This could work well with professional translators, given that they are exposed to actual translation situations.

Conclusion

The main purpose of this study is to identify the training needs of professional Saudi translators. Having found out that one of the hindrances in exemplifying competent translation services is the lack of continuing professional development among the translators, the proposition that training is an urgent necessity was strengthened. The diverse characteristics of the translator-respondents yielded the essential competencies needed to be addressed to advance the industry in the Kingdom. Validated by their manager-owners themselves, it appeared that the most crucial factor to be considered is the provision of the fundamental knowledge and skills in translating, given the fact that not all the respondents were schooled to be translators. Extra-linguistic competence came next, covering the ability to comprehend varying fields of discipline into the translation process. Lastly, bilingualism came about as the need to master another language and sympathize with other cultures as well. Translating is undoubtedly one of the needed tasks in promoting a globalized community, and doing it right means avoiding misunderstanding between and among diversified nations in any walk of life. This study renders significance to the design and development of necessary and appropriate trainings for the translators who contribute to world order in one way or another.

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A Marxist Reading of Lorraine Hansberry's *A Raisin in the Sun* (1959)

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Abstract
This article investigates the political and social background of Lorraine Hansberry’s *A Raisin in the Sun* through the lens of Marxist theory. By asserting the thought that above all her commitments, Hansberry was devoted to the struggle for the progress of the human race. However, she recognized that this struggle had to be made according to the specific terms dictated by the time and country in which one lived. Her actions and writings left little doubt about what kinds of the stand she wanted her fellow humans to take in America in her day. The main question this article investigates is: How does Hansberry who is known to be Marxist in her views on life and art, employ this symbolic play to tackle the social concerns from the standpoint of her ideology? To argue this point from a Marxist point of view, this study pays more attention to Hansberry’s battle with the ideology of the dominant class in the United States and provides many quotes by Hansberry that demonstrate this argument. Consequently, the importance of this article is that it theorizes an alternative account of modernity and attempts to mount an operational critique against modernity and modernization.

Keywords: *A Raisin in the Sun*, African American literature, African American women, American Literature, Black feminism, Black power, civil rights, Lorraine Hansberry, Marxism materialism, slavery, Pan-Africanism, oppression, women

A Marxist Reading of Lorraine Hansberry's *Raisin in the Sun* (1959)

What happens to a dream deferred?
Does it dry up like a raisin in the sun?
Or fester like a sore-- And then run?
Does it stink like rotten meat?
Or crust and sugar over--like a syrupy sweet?
Maybe it just sags like a heavy load.
Or does it explode?

(Harlem: A Dream Deferred, Hughes, 1994, p. 88).

Introduction

African Americans discovered the importance of literature as a cultural and political tool longer and with more significant hardship than other ethnic minorities in U.S. history. The literature remains the oldest form of self-conscious ethnic minority literature in the United States. It began in 1774 before Phyllis Wheatley's first poetry collection. Slave stories during the pre-Civil War era followed. It produced classic books such as *The Life of Frederick Douglass* of 1845 and Harriet Jacob's novel known as *The Events in a Black Running Life*, 1861. According to literary criticism studies, different literary currents have appeared in African American literature novels, theatre, and poetry. Its appearance has been since the beginning of the Twentieth Century.

Today, a richly complex piece that eloquently depicts the spirit of postwar American life makes *A Raisin in the Sun* still relevant. Theme from *A Raisin in the Sun* by Lorraine Hansberry (1935-1965) is inspired by these powerful words of the renowned Renaissance man, as the title is taken directly from the poem. Hughes, along with others in his camp, supported the demand for Black writers "to express [their] individual dark-skinned selves who are not afraid or ashamed of whom they are" (Hughes 2010, p190). They pushed the movement toward civil rights in the artistic and political spheres during the Harlem Renaissance of the 1920s and following years (Jeffries, 2013). The main characters in Hansberry's powerful play like, Walter Lee, Beneatha, and their mother Lena Younger are on the edge of a new era of affirmative action and civil rights marches.

Nevertheless, it has been difficult for them to grasp that chasing the American Dream does not replace family honor. As suggested by the figurative title, Hansberry aims to "deconstruct the Black experience around the prospect of factual triumphs depending on a revolutionary action amidst the rigid obstacles African Americans meet in American society" (Wiener, 2011, p.56). Hansberry's play unwraps the numerous issues African Americans encounter in their quest for the American dream.

Throughout her career as a playwright, Hansberry fell back on her life as a rich source for her literary works; it highly incentives her imagination more than anything else. Critics such as Margaret Wilkerson and Steven R. Carter indicate that events and experiences in her life provided
the raw material for her dramatic work (Goodman, 2003). The work expanded Hansberry's panoramic vision through her life experiences, concerns, and observations. Her views of society originated from lasting impressions made by family experiences, her words of life in Chicago and New York, and her knowledge of and interest in world affairs (Stubbs, 1990).

*A Raisin in the Sun* will intend for continued evaluation and investigation due to its approach to race, gender, and class issues (Bigsby, 1967). Previous studies like (Carter 1980), discuss this play within Hansberry's canon. Carter’s book provides an overview of Hansberry's cultural, social, political, and philosophical views and the relations of these views to her artistic goals. For example, Carter begins his book by presenting the Marxism’s esthetics view of Arvon’s. He wrote:

> Just as true Marxism cannot be reduced to a simple economic and social view of reality but rather is a global vision that seeks to encompass the entire field of human reality, so true Marxist esthetics in no respect resemble a simple sociology of art; it too aims at totality. In its efforts to overlook nothing, to bring together all the elements that comprise the realm of art, it is the exact opposite of a repressive sociologism. The guiding principle of its investigation, namely a living, ongoing, open-ended dialectic, is precisely what makes this esthetic truly Marxist (1980, p.114).

Carter (1980) states that, “this statement about Marxist esthetics could easily stand as Hansberry's artistic credo.” (p.41) While Ann (2004) debates that Hansberry’s *A Raisin in the Sun* reflects “the desire of Chicago's black women” to move to the suburb and into modern ideal American homes. Hyun portrays these women through “radicalized and gendered” surroundings that expose imbalanced social processes and power relations and communicate resistance to racism and segregation (p.132).

Higashida (2008) observes the American and European existentialisms that molded Hansberry's dramatic vision. The observation developed the idea of a black, anti-imperialist, and anti-colonial. Also, the statement was about their politics of race and sexuality after World War II.

Matthews, (2008) examines the complexities of "home" in *A Raisin in the Sun* (1959). It explores how these literal home mirrors of the mid-century psycho-social struggle helped African Americans achieve, secure, and acquaint a sense of place, or "home", in the face of systemic socio-economic racism.

This study investigates the presence of Marxism in Hansberry's *A Raisin in the Sun and how do Particular* aspects of this play will focus on themes and symbolism. The play’s title is entirely about the music of the black who struggle for communal civil rights, Black Power, Pan-Africanism, and black feminism. Moreover, it works through multiple means of resistance to the social and economic symbols of racism (Washington, 1983). Finally, the study suggests that the most effective change mode is an alliance of different individuals working together to meet a common aim.
The Historical Contexts of the Play

Lorraine Hansberry's life situation was throughout her career a rich source for her literary works; it appeared to offer stimulus for her imagination. Critics such as Steven R. Carter and Margaret Wilkerson indicate that events and experiences in her life provided the substance of her dramatic work. (Matthews, 2008) Hansberry’s dramatic vision was expanded through her own life experiences, concerns, and observations. Her views of society originated in part from lasting impressions made by family experiences, from her observations of life in Chicago and New York, and from her knowledge of and interest in world affairs.

In a speech delivered to a group of Black writers a few days before the opening of her first play, A Raisin in the Sun (1959), Hansberry both described her life experiences and provided some insight into the direction and purpose of her dramatic work:

I was born on the South Side of Chicago. I was born black and a female…I have been personally the victim of physical attack, which was the offspring of racial and political hysteria (Nemiroff,1995, p.44).

In A Raisin in the Sun particularly Hansberry analyzes many social issues of the 1950's, including feminism, gender roles, the black family, and the pan-African movement, as well as events within Hansberry's own life, are interwoven in this play. The historical context of Chicago’s housing rights struggle plays a significant role in mapping out the primary tensions in the play. It also reveals the Northern prejudice and racism regarding the housing industry, which supported the segregated housing environment of Chicago. George Murray Noted in The Chicago American That the Play "Couldn't Be Better Timed for Box Office Success. Its advent coincides with a rising wave of general interest in the Negro. The wave began as a groundswell after World War II. It is visible in the South’s integration fight, in high court decisions, The National Association for the advancement of colored people's muscle-flexing" as cited in Bernstein, 1999 P.23).

The ghetto of Chicago, where most blacks lived, is the setting of A Raisin in the Sun. These neighborhoods were characterized by costly, overcrowded, and poorly kept flats and houses. The ghettos have high crime rates and insufficient public services. The majority of blacks in the ghetto hoped to move to better suburban neighborhoods, but segregated housing held them there. The play notes that the housing industry has a racist nature because of differences in housing cost within black and white communities and their separate housing locations. Walter and Ruth are astounded that Mama purchases a house in an entirely white neighborhood, because moving to a white neighborhood could put their lives at risk. Mama explains why she was reluctant to stay in the black community when she states, "Them houses they put up for colored in them areas way out all seem to cost twice as much as other houses. I did the best I could"(A Raisin 2.1).

Hansberry’s father, Carl Hansberry, challenged the restrictive racial covenants legally, and sued to remain in his new neighborhood. The case was won. However, following that "howling mobs" surrounded the Hansberry's house. (Jeffries,2013) At one point a brick hurled through their window barely missed Lorraine's head before embedding itself in their wall (Jeffries,2013).
play’s first scene, Walter Lee Younger reads from the Chicago Tribune that white folks “set off another bomb yesterday” (A Raisin 2.3) a topic of conversation raised four times in the short duration of the play. In post-war Chicago, bombings, demonstrations, and assaults on blacks attempting to move east into predominantly white neighborhoods were on the rise.

Although written prior to the civil rights movement, Raisin presents the black struggle for communal civil rights, Black Power, Pan-Africanism, and black feminism. It also works through multiple means of resistance to the social and economic symbols of racism, suggesting that the most effective mode of change is an alliance by different individuals working together to meet a common aim (Matthews, 2008).

A New Era Begins with Civil Rights Marches and Affirmative Action

A Raisin in the Sun is a robust and intelligently written discourse on African American life, and it sets a good example of the Marxist critical theory. The play, also, demonstrates a family’s struggle when trying to achieve their ambitions or desires in life. As well as the individuals’ concerns over materialism, money, honor, and respect in their society (Brown, 1974).

However, oppression ate the people. The characters have their issues. Due to poverty, the characters made ways to lift their role in society. Travis, his parents (Walter and Ruth Younger), Walter's mother (Mama), and Beneatha, live in a rundown two-bedroom apartment in Chicago, indicating poverty. Walter barely makes a living from his driving job (Szeman, 2009). Though Ruth is pleased with their situation, Walter is not, and he is determined to become wealthy. Walter intends to invest in an alcohol store with Willy, a streetwise acquaintance of Walter's whom we never meet. Mama is waiting for a ten-thousand-dollar insurance cheque at the start of the play. Walter feels entitled to the money, but Mama is religiously opposed to drinking and related business (Schilb & Clifford, 2015). Beneatha has to remind him that spending that money would depend on Mama's decision. Mama eventually puts some of the money down on a new house, opting for an all-white neighborhood over a black one because it is considerably less expensive (Abramson, 1967).

Mama relents and gives the remaining cash to Walter to invest with the intention that he would set aside $3,000 for Beneatha's education. Willy's foolish sidekick Bobo sends the money to Walter, who gives it to Willy. Unfortunately, Willy took the money and misused it preventing Walter and Beneatha from achieving their ambitions, apart from the Youngers of their new home. Meanwhile, Karl Lindner, a white politician from the neighborhood where they plan to relocate, offers them a substantial payoff. He wants to avoid neighborhood tensions caused by interracial populations. Walter prepared to avoid tension as a solution to their financial setback to the three women's horror (Carlson, 1993).

Lena says that while money is something they try to work for, they should not take it if it is a person's way of telling them they are not fit to walk the same earth. Moreover, two distinct men shape Walter's character and life path.: They include Beneatha's well-educated boyfriend, George Murchison, and Joseph Assegai, a Nigerian medical student visiting America from a Canadian institution. Neither man is involved in the Youngers' financial ups and downs. With a
"smarter than thou" attitude, George epitomizes the "completely integrated black man" who denies his African roots (A Raisin 2.1). Beneatha finds it disgusting while dismissively mocking Walter's lack of money and education. Assegai patiently teaches Beneatha about her African heritage. He provides her valuable African presents while pointing out that she is unknowingly adapting herself to white ways. He refers to her straightening hair as "mutilation" (A Raisin 2.1).

Assegai chastises Beneatha for her materialism when she is upset about losing money. Beneatha agrees with his opinion that things will improve even in his marriage proposal and invitation to relocate to Nigeria with him, where he was to study medicine. Walter is entirely unaware of the tremendous disparity between George and Assegai: His desire for money is only possible if he can break free from Assegai's culture, which is the cause of his poverty, and rise to George's level, where he sees his salvation. This salvation is Walter's version of the American ideal, chased with the same zeal as Willy Loman in Death of a Salesman, but with the added constraint of being black in a white America. However, When Loman dies at the end of the novel; Walter redeems himself and black pride by refusing the buyout offer and declaring that they are proud and try to be good neighbors. The drama concludes with the family departing for an unknown future.

Since A Raisin in The Sun takes place in the 1950s, the status of race issues stands as an essential factor to consider as the time progresses. There had been more progress in American history, but there was still a long way, as the play shows. The 1950s was a turning point in America, the decade that brought the beginning of the Civil Rights Movement. During much of the 1950s, racist Jim Crow laws segregated the South, and many African Americans faced unofficial racial barriers in the North (Matthews, 2008). The racial tensions of the period fueled the play's conflicts. Beneatha's behavior, in particular, is historically accurate as she interacts with current sociopolitical challenges. In a way, though, she is ahead of her time. We do not doubt that if Beneatha were still in the U.S. around the 1960s, she'd be marching beside Dr King. Beneatha is also ahead of her time advocating for African Americans to reconnect with their roots in Africa. Later in the 1960s, this act became a significant movement among black Americans. Hansberry foresaw the character of Beneatha. (And possibly helped to spark) some powerful moves in American history (Higashida, 2008, p. 900).

The Youngers' neighborhood is particularly significant because it was primarily a poor neighborhood inhabited mainly by African Americans during the 1950s. After moving from the South searching for a job and a way to escape racial prejudice, many blacks wound up in Chicago's Southside. Things were better in the North on many levels, but blacks still faced many challenges. As A Raisin in the Sun depicts, white culture made it difficult for African Americans to escape the vermin-infested apartment buildings of Chicago. Although there was no official segregation law in place, there was unofficial segregation in the city. The White American neighbors were also racist toward the black family because they did not want an interracial community (Stubbs, 1990).

Hansberry not only addresses African Americans' plight but also their interaction with the Black community and society as a whole. He emphasized the lives of Youngers and introduced rich and educated George Murchison and Joseph Assegai. There are also differences in the
characters' ideologies. Another concern is a person's colonial mindset, which focuses on their loss of nationalism. "It is, in reality, the investigation of a civilization's facts which invariably returns to that civilization the rock-like notes of affirmation, significance, and beauty" (as cited in Brown, p.237). Hansberry says of the need to confront societal concerns" (Jeffries, 2013). The main characters triumphed over oppression and made revolutionary decisions for their family's common good. Their viewpoint shifted to one of black pride. So, *A Raisin in the Sun* consummates its relationship to Marxist Criticism. However, she asserts the need to evaluate the country's structure in which she lives and creates her work to reveal its flaws and potential (Kolin, 2007).

The disturbing reality of forced housing integration in Hansberry's own family life demonstrates that she was fully attentive that imposed or legal integration differed from the architype concept of integration as complete human reconciliation. Segregation's materiality is represented by Hansberry's aesthetic which also depicts various practices of the black people’s resistance through space and time. Her art makes the compound systems of black oppression visible in the urban North, which often looks manifestly distinctive from the Jim Crow South. Finally, the Youngers show stubbornness and strength in the face of discrimination (Sutton, 2012). The play effectively illustrates dealing with bigotry by standing up to it and reclaiming one's dignity. Discrimination should be dealt with as soon as possible when it occurs. Once again, Hansberry has humorously juxtaposed the dream's romantic possibilities with the realities of American life (Ann, 2015).

Hansberry is Marxist in her views on life and art dogmatic Marxist argument that art should be used only as an instrument of the class struggle, just as she shunned the position that art existed for its own sake apart from social concerns. As she argues in a letter quoted in *To Be Yong Gifted and Black*, "there are no plays which are not social and no plays that do not have a thesis." Based on her perceptions that acclaim art and message, Hansberry is not as far from Marx himself as more doctrinaire Marxists would contend (Carter, 1980, p.90).

According to Marxism, the proletariat is the peasants, the hard-working low class with very little to show for their efforts. According to Marx and Engels, the bourgeois is the upper class who reaps the benefits of the proletariat's labor. Therefore, for the proletariat's insurrection and rebellion to be successful, Marx thought that it has to be immediate and violent. Many members of the current ruling class would perish because the former presiding course would not give up without a fight.

Marxist scholars posit that literature reflects those social institutions from which it emerges. Literature is also a social institution that serves a specific ideological purpose. As a result, Marxists see literature "not as works made according to timeless creative criteria, but as 'products' of the economic and ideological causes unique to that era." Literature reflects an author's class or analysis of class relations, however piercing or shallow that comment may be (Barry 1995, p.219).

Although Hansberry did not make all her heroic protagonists' peasants or men or revolutionary ideologies, she did make them ahead of their time, accelerating the movement of history once they attained a certain level of Understating and capacity for action. Her fellow artist,
Lonne Elder, in an insightful article titled "Lorraine Hansberry: Social Consciousness and the Will," argues that "Lorraine has discovered, as we all have at one time or another, that genuine involvement with the Marxist-Leninist experience is incredible and unforgettable" and that she "remained the inspired socialist outside of the official movements, armed with the knowledge that revolutionary consciousness and precision of revolutionary thought were not the exclusive domain of those who remained within" (Carter 1980, p. 25).

As evidence, his reading of Walter Lee Younger’s “revolutionary” decision house in the hostile white neighborhood represented by Karl Linder of the “welcoming committee” in *A Raisin in the Sun*:

Out of his “small view of human destiny,” Walter Lee defends what he deems to be most precious in his life, and that is his pride. A lesser dramatist would have probably chosen a literal revolutionary stance for Walter Lee in his encounter with the racist Linder. It is a tribute, not only to Lorraine’s wisdom but to her sense of vision as well, that she refused to provide the expected. Of course, the end result of Walter’s actions is revolutionary “in his way” and quite illuminating, considering that he is not fully conscious of the impact of his defiance. So, on this matter of socialist responsibility being in accord with the artistic individuation, one would have to say that *A Raisin in the Sun* is a double triumph (as cited in Carter 1980, 216).

Mama’s and Walter’s moral victory over white supremacists is genuine, and it is unquestionably significant in confirming Walter's self-esteem. However, as the Hansberry family's humiliations and hardships in a predominantly white Chicago neighborhood proved, the tactical defeat of individual racists does not imply the abolition of racism. At best, it's a self-ennobling start with no guarantee of a satisfactory outcome based on genuine reconciliation.

Also, Beneatha has straightened her hair when the play begins; however, halfway through the play, after Assegai visits her and questions her hairstyle, she cuts her Caucasian-looking hair. Her new, radical afro represents the embracing of her heritage. The cutting of Beneatha's hair is a compelling revolutionary statement, as she symbolically declares her refusal to conform to the style of the oppressor's ideology. Beneatha chooses a class that allows her to better reconcile her identity and culture. Beneatha's new hair represents her anti-assimilation convictions and determination to control her own identity. She remembered her roots in Africa and became free from the criteria of dominant white ideology. The hard truth is that the long-term socioeconomic problems of the Younger family exist. The problem has not been solved by the final placement of the funds for Mama's fight for integration and the recovery of (Walter's) Black masculinity.

Even though the play concludes with the Younger family realizing one of their aspirations—moving out of the slums and into a good home— the drama leaves us wondering about the other dreams. Beneatha is still in need of money for medical school, while Walter is still unemployed. This circumstance reflects the situation of blacks in America at the time. While they had fulfilled some dreams, such as freedom, and integrated education, they did not achieve all their interest. Hansberry uses the epigraph to emphasize the universal essence of her play—everyone has dreams.
– and its unique spirit – black Americans have been compelled to postpone their dreams more than others.

The Youngers now live in a better (white) area, but Walter's prospects for even a basic level of socioeconomic self-sufficiency remain grim; and the broader economic difficulties that have left their imprint on both the furnishings and Ruth Younger's features have remained unchanged:

The furnishings of this room were actually selected with care and love and even hope- and brought to this apartment and arranged with taste and pride. That was a long time ago. Now the once loved pattern of the couch upholstery has to fight to show itself from under acres of crocheted doilies and couch covers which have themselves finally come to be more important than the upholstery. And here a table or a chair has been moved to disguise the worn places in the carpet; but the carpet has fought back by showing its weariness, with depressing uniformity, elsewhere on its surface. Weariness has, in fact, won this room... All pretenses but living itself have long since vanished from the very atmosphere of this room (A Raisin 3.1).

Despite the pride and zeal with which the performance ends, it is difficult to forget the sad memories of these pieces of furniture. Because the same pieces of furniture dominate the final picture as they travel from the old flat to the new house, symbolism in the opening scene is more difficult to decipher. The point is that Hansberry makes no simple promises that they will forget the old grievances and "weariness" or that transformation in terms of socioeconomic achievement and complete human reconciliation will be unavoidable.

She presents the "indestructible contradictions to this state of 'being" -the rats, roaches, worn furniture, over-crowded conditions, and anti-integration bombs. Therefore, not only sets the stage for the dramatic action in A Raisin in the Sun and serves as evidence of Chicago's political and economic infrastructures of deliberate segregation (A Raisin 1.1). Early in the play, Hansberry utilizes the gruesome death of a "rat Big as a cat, honest!" to show the widespread reality of ghetto life. Rats and roaches thrive in areas with little or no municipal sanitation service or landlord upkeep. Such conclusions contradict the prevailing assumptions that support segregationist organizations and individuals. In A Raisin in the Sun, the rat tackles ghettoized populations' callous neglect and economic exploitation (Potier, 2009, p. 66).

Ruth's agonized response to Travis's contact with the mouse reflects the moral difficulties experienced by parents who rear their children in U.S. ghettos, with Beneatha "on her knees spraying [pesticide] under sofa with behind upraised. Later, Mama announces that she has bought a house in Clybourne Park. The announcement came despite Ruth's dismay at the possibility of living in a hostile white neighborhood in Chicago. She "laughs joyfully" and places her hands on her stomach, "knowing that the life therein pulses with happiness rather than despair, possibly for the first time." Ruth decides to "clean all the floors in America" after weighing the hazards of the ghetto against the threat of anti-black terrorism... if I have to, but we got to MOVE! We got to get OUT OF HERE!" (A Raisin 3.1). The imperative to move to both the Younger family's physical
departure from Chicago's ghettos and what Hansberry saw as a necessary mass movement to reconstruct the social order. Beneatha argues that "setting fire to this building" is the "only" method to get rid of the insects and rats in their apartment. However, Hansberry rejects simple remedies to inadequate housing conditions and any form of exceptionalism that allows only a tiny percentage of black families to escape American ghettos (Jeffries, 2013, p. 36). The Clybourne Park Improvement Association's economic exploitation, anti-integration bombs, and organizing activities are fundamental to Hansberry's project in A Raisin in the Sun. The Youngers show more than "sensitivity" to the "economic stresses" of ghetto living or a lack of awareness "that they are involved in a sociological racial war" throughout the play, according to one critic" (Sutton, 2011, p. 35). Mama expresses her family's right to challenge Chicago segregation's economic exploitation by purchasing the house in Clybourne Park (Tuhkanen, 2010). When the family discovers the location of their new home, no one wants to risk provoking the anger of Chicago's white homeowners.

**RUTH**: Where is it?
**MAMA**: Frightened at this telling Well, well it's out there in Clybourne Park.
**RUTH**: Clybourne Park, perhaps? There are no persons of color in Clybourne Park, Mama.
**MAMA** (Almost obliviously) Well, I guess there will be some now (finally raising her eyes to meet [Walter's]) Son- I tried to find the best place for my family for the least amount of money.
**RUTH**: (Trying to recover from the shock) Well- well- 'course I ain't one never been 'fraid of no crackers, mind you- but- well, wasn't there no other houses nowhere?
**MAMA**: The houses they put up for colored areas way out seem to cost twice as much as other houses. I did the best I could” (A Raisin 2.1).

Despite the pride and enthusiasm, the play concludes that it is difficult to escape the grim reminders of this furniture. Running symbols in the opening scene is more difficult because the same pieces of furniture dominate the concluding scene. They frequently relocate from their previous flat to a new home. The point is that Hansberry makes no simple promises that they will forget the old grievances and "weariness" or that transformation in terms of socioeconomic achievement and complete human reconciliation will be unavoidable. After acknowledging all bourgeois excesses and poverty-inspired expectations, we promote materialistic pictures of the American dream. According to the Younger generation, the American dream ideal still attempts to meet both the material and spiritual needs of the human psyche. And there will be no total fulfillment of the American dream for the Youngers as long as the material and psychological limitations prevail. Mainly, what they achieve at the end of the play lies in an incipient (rather than full-blown) self-esteem.

However, within the Marxist design of Hansberry's themes, this is counterbalanced by the forbidding prospects for material opportunities and social regeneration. Assegai, the African student, can be a romantic embodiment of that rhetoric of optimistic self-esteem that comes easily in a-famous winds of anti-colonial change that affects Africa. However, in an American context, the Youngers' uncertain future and the old furniture's continual 'weariness' contradict or diminish
this optimism. The ultimate *revolutionary consciousness* of the playwright is that moral gloom and spiritual exhaustion have tainted the uniquely American optimism in hopes for change and humanization. Despite all of the sacred myths of change and the treasured hope of ideals of human fulfillment, American society leaves considerably less opportunity for optimism about actual change than the hated organizations of the so-called developing world, which necessitate a "revolutionary" decision (A Raisin 2.1).

To conclude, Hansberry addressed a variety of issues and concerns that the United States, particularly African Americans, were dealing with. One of the key themes she explores in her play is the concept of home and what it means and signifies to particularly African Americans, at the time. The drama shows how important the concept of home was to African Americans' desire to define their identities. She also takes up feminism and Marxism, two incredibly important literary criticisms. The search of true identity is a motif that appears throughout the play, especially by Beneatha who, much to her family puzzlement, choose her African suitor over her rich boyfriend, and who insist on taking her college education. Beneatha who refused to be limited to various class, racial, gendered, and sexual orientation, becomes progressive, independent, and a total feminist. Ultimately, from a Marxist perspective it is arguable that Hansberry, in this play is calling for a revolutionary reaction from the African Americans, as social roles are subject to constant reinforcement. In order to fulfill their dreams instead of leaving them captives in the hands of the white oppressor until these dreams dry up like a raisin in the sun.

**About the Author**

Ohood Al-Aqeel is currently a member of teaching staff at the Department of English, Arts College, Al-Jouf University, Saudi Arabia. She holds a PhD in Drama from the University of Exeter. Most of her academic interests and research activities (MA, PhD, and publications) revolve around American literature and theatre, and the drama of the Saudi female playwrights.

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**Reference**


Dystopian and Utopian Parallels in F. Scott Fitzgerald’s *The Great Gatsby*

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Abstract
This paper analyzes both the utopian and the dystopian aspects of American society in F. Scott Fitzgerald’s (1896-1940) *The Great Gatsby* (1925). It aims at depicting those aspects of the society through a careful examination of the settings, particularly East egg and the Valley of Ashes. The former represents the protagonist’s ideal reality in which he dreams of becoming famous, wealthy, and more satisfied. Yet, the climax and tragic ending of Gatsby reveal the dystopian aspects of East Egg society, such as chaos, prohibition, and social disintegration. Likewise, the valley of ashes is made out of ashes, and its gray color stands for emptiness and the moral decadence of its people. The social hierarchy of the American society, along with its expectations, demoralizes its people; the worldly desires of Gatsby ruin his life as well as the future he imagines in East Egg. Thus, a state of material well-being emerged but lacking in spiritual life or purpose. Throughout the novel, Gatsby’s life and shocking manners reflect those dystopian aspects of a post-war society in which wild parties, illegal drinking, and crimes prevail. Gatsby’s dream of becoming wealthy leaves him with a painful awareness of inferiority, isolation, and ultimately death.

*Keywords*: chaos, disintegration, dystopia, F. Scott Fitzgerald, moral decadence, prohibition, society, *The Great Gatsby*, utopia.

Introduction
Utopia versus Dystopia

For many people, the concept ‘utopia’ is often associated with positive views of the future where they can live in an ideal society and attain satisfaction due to prosperity and technological developments. Thomas More (1478-1535) was the first writer to use it in his famous work *Utopia*, in which he creates a vision of an ideal society that can never exist in reality. More’s utopian society, along with its whimsical nature in which people are equal to each other parallels the equality, opportunity and other sets of ideas that characterized the American society during the Roaring twenties. America represented a new life of freedom, holding a promise of spiritual and worldly fulfillment. That promise and other wishes were reflected in Jefferson’s Declaration of Independence of 1776, where it was stated, “We hold those truths to be self-evident, that all men are created equal, that they are endowed by their creator with certain unalienable rights, among these are life, liberty and the pursuit of happiness.” (Allen p.4)

The search for freedom and happiness goes back to the beginning of American civilization, to the time of the first settlers: the Puritan fathers, the Quakers, and other religious refugees who came to America. To these people, America symbolizes a new life of freedom, holding a promise of spiritual and worldly fulfillment, yet there is always a shocking truth that lies beneath the surface. The paper is concerned with the Utopian and the dystopian aspects of American society in *The Great Gatsby*. It shows how the chances, opportunities, and freedom offered in the American society demoralize its people and create a struggle among them as reflected in each setting, the pastoral as well as the industrial. Marx (1964) argues that “Fitzgerald's work evinces a tension between a complex pastoral ideal of a bygone America and the societal transformations caused by industrialization and Machine technology” (pp. 358-64).

As for ‘dystopia’, it refers to a state where there is great suffering and injustice- typically one that is post-apocalyptic. “Dystopias are often characterized by rampant fear or distress” (*Merriam-Webster*, 2012). Other themes typical of a Dystopian Society include “complete control over the people in a society through the usage of propaganda, heavy censoring of information or denial of free thought, worshiping an unattainable goal, the complete loss of individuality, and heavy enforcement of conformity” (*Miami Dade College Learning Resources*) Moreover, it refers to a devastated environment where characters/people indulge themselves in sins, violence and immorality.

In *Great Gatsby*, the dreams and predicaments of the characters portray an early American in whom that dream was still very much alive-- in a society that is on the edge of destruction. The novel depicts the moral decadence of a society in which hypocrisy, corruption, exploitation, and suppression prevail. The predicament and the suffering of the characters turn the American dream into an illusion. West Egg people, Nick and Gatsby have their assumptions of East Egg as an ideal society. Still, those assumptions fail when they recognize the society’s cruelty, carelessness, and the moral decadence of its people.
East Egg Society

Social Disintegration

In the novel, characters have a favorable view of living in East Egg; for the New Money characters, it is something of a Utopia where everything is perfect and ideal. For instance, Nick Carraway has moved to East Egg to start his business bond, assuming that it is a perfect place where he can obtain opportunities. He says, “Instead of being the warm center of the world, the Middle West now seemed like the ragged edge of the universe- so I decided to go East and learn the bond business.” (Fitzgerald, 2002, p.3) Ironically, and as Mizener (1965) maintains, Nick “returns to Midwest after despairing of the decadence and indifference of the eastern United States.” (p. 190) Towards the end of the novel, Nick becomes more disturbed and shocked due to the moral decadence and the carelessness of East Egg people, especially when his neighbor, Gatsby, dies. He says, “After Gatsby’s death, the East was haunted for me.” (Fitzgerald. 2002, p.110) Nick has always had a desire for peace and moral order that he could never find in East Egg, as Lisca (1967) maintains, “Nick embodies in extreme the principals of order and decorum,” (p. 21) and he has failed to impose his moral standards upon other characters who embody all sorts of chaos and disorder. He says, “Even when the East excited me most, even when I mostly keenly aware of its superiority to the bored, sprawling, swollen towns beyond Ohio, with their interminable inquisitions which spared only the children and the very old- even then it had always for me a quality of distortion”( Fitzgerald, 2002, p. 110).

Similarly, Gatsby has an attitude of faith and hope that looks forward to the fulfilling of wishes and desires, which ironically makes him suffer a painful experience that ultimately leads to his death. For Gatsby, East Egg is where he assumes he could find material fulfillment in becoming wealthy and prosperous, and spiritual fulfillment in getting closer to his lost love, Daisy. As the story progresses, one finds out that East Egg is not a perfect society and its aspects are all revealed to be fake; East Egg society is far from being idealistic, for it is characterized by ruthlessness, bleak future, and moral decadence. Describing the pessimistic attitudes of the Roaring Twenties in The Great Gatsby, Harris (2015) maintains, “The violent, destructive end of the idealistic hopes for the achievement of the American dream, embodied in Gatsby but representing a broader collective as well, establish the era as a sort of broken inversion of paradise-a dystopia” (p. 40).

Having moved to East Egg, Gatsby thinks that he lives in a Utopian society hoping to find an alternative reality. Both Gatsby and Nick believe that East Egg society is an ideal place and a perfect society to stay in, but in fact, they confront a dystopian future where there is no goodness or peace. Gatsby hopes to get accepted within the society of East Egg by throwing wild parties. He makes great efforts to integrate within a society that creates a distinction among its people according to their material wealth, not moral wealth. This society, which is supposed to be ideal most minuscule for Gatsby and Nick, consists of people who attend his party without being invited by the host. Ironically, they tell rumors about Gatsby’s real identity, his past, and the sources of his wealth. These attitudes and other hypocritical behaviors of East Egg people emphasize the social disintegration that Gatsby experiences while living there.
The lavish style of East Egg people and their social attitudes enhance the social disintegration depicted above. Tom Buchannan, for instance, speaks about the white race as being superior to other races. When Tom and Daisy talk about Jordan Baker’s origins and family, Nick says, “Is she from New York?” Tom replies, “From Lousiville. Our white girlhood passed together there. Out beautiful — “/ “Did you give Nick a little heart-to-heart talk on the veranda?” demanded Tom suddenly. “Did I?” She looked at me. ‘I can’t seem to remember, but I think we talked about the Nordic race…” (pp. 12-13) Both Tome and Daisy believe that the white are the dominant race; they consider their European ancestry as an indication of superiority to other characters who belong to different social backgrounds, especially Americans whose ancestors were taken as slaves in America. Tom’s social and hypocritical attitudes show a sense of racism which eventually, highlights the social disintegration analyzed in the novel. Beren (1996) comments on Buchanan’s attitudes towards others saying, “such anxieties were more salient in national discourse than the societal consequences of world wars” (p. 30).

The first time Nick goes to East Egg for Dinner, he describes the place, the attitudes of its people and their lavish mansions. He says,

Their house was even more elaborate than I expected, a cheerful red-and-white Georgian Colonial mansion, overlooking the bay. The lawn started at the beach and ran towards the front door for a quarter of a mile, jumping over sundials and brick walks and burning gardens- finally, when it reached the house drifting up the side in bright vines as though from the momentum of its run (Fitzgerald, 2002, p. 4)

And when he attends one of Gatsby’s parties, Nick says, “I believe that on the first night I went to Gatsby’s house, I was one of the few guests who had actually been invited. People were not invited- they went there. They got into automobiles which bore them out to Long Island, and somehow ended up at Gatsby’s door.” (Fitzgerald, 2002, p. 25) Gatsby’s guests never try to talk to their hosts; on the contrary, they come and go without being invited to the parties, and they keep gossiping about his identity.

Instead of getting involved and accepted by East Egg society, Gatsby fails to integrate into it and is always seen as an outsider. Gatsby changes his real identity to fit the standards of East Egg society. Additionally, he speaks a different accent hoping to fit the standards American Eastern society; his real identity is vague. Vogal (2015) maintains, “Gatsby’s socio-economic ascent is deemed a threat not only due to his status as nouveau riche, but because he is perceived as an outsider.”(p. 38) Ironically, Gatsby’s wild parties bring him more isolation than the greatness and the fulfillment he aspires to achieve. Foster (2011) writes that The Great Gatsby “showed us in a bad light. Because it had all those things that should have been fun-wild parties and speakeasies and gangsters and affairs and jealousy- but was definitely not a romp. Because its main character was a fraud, a caricature of our dream of success that ended up very badly” (p. 136).

**Prohibition**

The Great Gatsby depicts a society where materialism prevails and exposes the corruption and immorality which turn it into a dystopian society. It was written when prohibition was at its
peak during the Roaring twenties, when America lost its moral compass in a rush to embrace post-war materialism. The novel depicts Gatsby’s psychological and emotional suffering as a result of materialism and consumerism. Wilkinson (2010) explains, “Mindless consumerism threatens physical, social, and psychological health.” (p.22) American consumerism and prohibition created a black market which allows bootleggers and gamblers like Gatsby and Meyer Wolfsheim to collect large amounts of money within a short time. Thus, prohibition is an essential way through which Gatsby’s progresses. In fact, bootlegging is said to be the principal source of Gatsby’s wealth. Nick becomes suspicious about Gatsby’s relationship with Wolfsheim when he is told about Meyer Wolfsheim’s achievements. “Meyer Wolfsheim? No, he’s a gambler. Gatsby hesitated, then coolly: “He’s the man who fixed the World’s Series back in 1919” (Fitzgerald, 2002, p.45). The conversation implies that Gatsby might even have ties to the crime Wolfsheim is responsible for. Consequently, the source of his wealth is put into a severe question since his wealth is not inherited and linked to a particular family.

During the Roaring Twenties, the production of alcoholic drinks was prohibited to raise society’s moral values. However, Fitzgerald’s *The Great Gatsby* clarifies that alcohol was an essential part of the social life of its characters. Some of its characters were born into wealthy families, like Tom and Daisy. Throughout the novel, we can notice the lifestyle of its old-money and new-money characters whose wealth, fine clothing, and luxurious mansion emphasize the dystopian aspects of American society. Gatsby collects his wealth through illegal activities and becomes wealthy overnight, and starts throwing wild parties for no particular occasion with music and fancy food and a full bar “stocked with gins and liquors and with cardinals so long forgotten that most of his female guests were too young to know one from another.” (Fitzgerald, 2002, p.24) Thus, prohibition causes the greatness and richness that Gatsby ever wants, but ultimately leads to his predicament and death.

**The Valley of Ashes**

The paper is also concerned in the Valley of Ashes which is located halfway between West Egg and New York. Describing it, Nick says, “This is a valley of ashes- a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke.” (Fitzgerald, 2002, p. 14) It is the industrial setting depicted in *The Great Gatsby* where dirty ashes stand for moral decadence and the plight of its poor characters (the Wilsons), and as Marx (1964) maintains “the valley of the ashes represents a man-made wasteland which is a byproduct of the industrialization that has made Gatsby's booming lifestyle, including his automobile, possible” (p. 358). Furthermore, the Valley of Ashes exposes the social hierarchy of American society and the gap between the wealthy class and the poor who used to live among the dirty ashes.

In the Valley of Ashes, the grey color of the land and “the spasms of bleak dust” (Fitzgerald, 2002, p.14) turn it into a wasteland whose people lost their moral compass. For instance, Myrtle Wilson, Tom’s mistress and her husband, George, who suffer because of the social gap created within the American society. Moral and social decay is first reflected in the fake reality of Myrtle Wilson’s behavior when she meets Tom. In addition to the fact that she is unfaithful to her husband by having an affair with the wealthy Tom Buchannan, she behaves as
though she belongs to the rich class. “Tom Buchannan and his girl and I went up together to New York- or not quite together, for Mrs. Wilson sat discreetly in another car. Tom deferred that much to the sensibilities of those East Eggers who might be on the train.” (Fitzgerald, 2002, p.16) Speaking about Myrtle Wilson’s behavior, Nick says, “She had changed her dress to a brown figured muslin…she bought a copy of Town Tattle and a moving-picture magazine, and in the station drugstore some cold cream and a small flask of perfume” (Fitzgerald, 2002, p.16)

Conclusion
As a result of living in a dystopian society, Gatsby goes through a tragic experience that begins when he loses Daisy, and continues when he tries to involve himself in that society. Gatsby is seen as the victim of East Egg society’s rituals and expectations. Instead of being spiritually satisfied, Gatsby lives in a state of dissatisfaction since he fakes his identity and gets engaged in illegal activities in order to live up to the expectations and the luxurious lifestyle of East Egg society, for the purpose of winning Daisy’s heart. As Harris (2015) maintains, Gatsby “Largely buys into the dominant ritual habit of the era, demonstrating a belief that his worth is judged by his wealth and status and that these are also the key to winning Daisy’s love” (p. 41).

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References


Algerian children's literature: From the Labyrinth of Colonialism to the Cornucopia of Postcolonialism

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Abstract
Non-Western children's literature has received significant attention in the past few decades. African and Arab children's literature is not the exception to this surge in interest. However, the countries and communities denominated as African or Arab encompass heterogeneous communities and ethnicities. African children's literature often refers to literature in Central and Southern African countries, and Arab children's literature is often Middle-eastern, leaving the genre underexplored in many countries part of both. This article is a precursory sketch of children's and young adult literature in Algeria, tackling the question of the idiosyncrasies of the genre from a cultural-historical perspective. It exposes the substantial historical and linguistic factors that denied the genre of an organic metamorphosis. With 130 years of French colonization, intensive acculturation policies, and the astounding illiteracy rate among Algerians, the post-colonial Algerian government devoted efforts to tending to the wounds and the trauma deeply inflected by the French. The endeavor to restore the Algerian identity made children's literature its first and most indispensable outlet of the process, similar to how it served as a resistance front during the colonial period. The article concludes by addressing the place of Algerian children's literature on the international scale, the meager yet increasing scholarship interested in this research area, and recommendations for an open, ideology-free conversation between all parties involved in children's literature production, circulation, and consumption to yield an auspicious trajectory for the future of the genre. Thus, the paper conduces to scholarship on African and Arab children's literature.

Keywords: Algerian Children's Literature, colonialism, educational policy, language planning, postcolonialism

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Introduction
The growing field of children's literature criticism has given voice to many marginalized cultures in an attempt to preserve the minute particularities and nuances confined within the literary texts and which, until recently, were at risk of conforming to the standardization imposed by globalization (Bradford, 2008). The genre's complexity in every community mirrors the complexity of the underlying factors that shaped the culture, history, and life of its individuals. Similarly, forming a comprehensible perception of children's and young adult literature in Algeria demands the dissection of the country's convoluted history and cultural makeup. Although Algeria is part of both Africa and the Arab world, the scholarship devised on texts from such continuums does not accurately reflect the state of affairs of Algerian children's literature. A distinctive feature of Algerian history from that in the Arab world is the colonial history carved by the French occupation for 130 years. In contrast, ethnic and religious compositions set Algerians apart from Africans. Thus, examining African and Arab children's literature criticism may offer a generic and approximate understanding of the genre as a whole but is insufficient nevertheless.

This article adopts a cultural-historical approach to account for the developmental milestones of Algerian children's literature in order to advance the body of knowledge on Arab children's literature to include more than just Middle-Eastern countries and on African and post-colonial scholarship that does not solely emphasize the notion of "Blackness." The choice of this approach results from the interplay of historical, political, and ideological factors of pre and post-war in orienting the direction of Algerian children's literature.

Literature review
The introduction of the notion of colonialism to children’s literature is often accredited to the work of Jacqueline Rose’s *The Case of Peter Pan*, in which she referred to the totality of the genre as a manifestation of colonization where adults have colonized children by writing for them and on their behalf (Bradford, 2011). Though the work was and is still highly influential among scholars, Bradford (2011) considers the use of such analogy to be problematic since “by conflating children with colonized peoples, scholars who use this language seem to condone a strategic forgetting of the materiality of colonization, its deleterious effects on the lives and cultures of colonized people, its repercussions in the present” (p 274). Moreover, she (2011) signals out the gravity of such stipulations by contending that “to refer to children’s literature as a site of colonization is, then, to mute, to downplay, even to trivialize the effects of colonization on Indigenous peoples” (p 274).

Post-colonial readings/studies in children's literature encapsulate two major research areas. On the one hand, there are studies focusing on settler societies where “Indigenous peoples continue to seek recognition, compensation, and self-determination” (Bradford, 2008, p. 4), such as Canada, the United States, New Zealand, and Australia. On the other hand, the remaining studies concern texts from countries that obtained their independence from the colonizers. These texts are often a rebellious act against the ex-colonizer who continued to speak on behalf of the colonized, which is the case in most African countries.

The majority of post-colonial studies of African children’s literature focus on the issues of “Blackness” as an inextricable component of “Africanism” (Yenika-Agbaw, 2011, p. xvii). The
main aim of such criticism is to promote the production of authentic texts with an accurate representation of the African child, a representation free from the long-standing influence of distorted Western depictions. Most relevant to this category of criticism are the works of Osa (1995), Khorana (1998), and MacCann (2001). The reoccurring pattern in these studies is the purview of the texts that only cover Western and Southern African countries, leaving Northern African communities underrepresented and often excluded due to the ethnic diversification of its peoples heavily shaped by the omnipresence of the Arab heritage.

Thus, considering Arab children’s literature, there is a consensus among children's literature scholars in the Arab world that the vicissitudes the genre has witnessed so far are a corollary to the question of language in the region (Abu-Nasr, 1996, Mdallel, 2003, Dünges, 2011, Bizri, 2015, Taha Thomure, Kreidieh, & Baroudi, 2020). Bizri (2015) states, "twenty-two countries, as many dialects, some minority languages, and one common, standardized language: the Arab world is far from linguistic uniform” (p.74). This diversification at the linguistic level omnipresent in every single country of the Arab League has been one of the determining factors and impediments in the evolution of children's literature, namely with the ineluctable and dogmatic questions about the suitability of Standard Arabic as a language of production instead of dialectic languages proper to every community (Abu-Nasr, 1996). This complex reality has also made the genre highly challenging to scholars looking at its development and underlying particularities. Many children's stories and folktales were produced in dialects that are often spoken but do not have a documented and a scripted form/grammar rendering the stories challenging to discern.

Nevertheless, within the Arab world, the history of children's literature is relatively less challenging to trace in the countries known as the Mashreq than it is to do so in the countries known as the Maghreb (North African countries like Algeria, Tunisia, and Morocco). This difficulty sprouts from the toll of French colonization on the region and the subsequent loss of valuable documentation. As such, upon the examination of the International Companion to Children’s Literature edited by Hunt (1996), l’état de lieu of the genre in North African countries is strikingly nonexistent, neither in the article addressing state of the art in French-speaking ex-colonies nor the article about the Arab world, an absence resulting from the “dangers of universalizing readings that forget the local and the particular in their desire for order and consistency” (Bradford, 2008, p. 5). Hence, this article is a tentative to fill this research gap with the aim to (1) supplement an overall understanding of the fundamental factors influencing Algerian children’s literature at its embryonic stage, (2) amalgamate the developments of the genre in Algeria with its larger African and Arab counterpart.

Background

**Linguistic and ideological makeup in Algeria**

The linguistic landscape in post-colonial Algeria seems to have been shaped by one catalyst event, the French colonization, and its ramifications. Croisy (2008) contends that the Algerians are trapped in what she refers to as "negative melancholia," which is the leading cause of the “linguistic trauma” and “identity crisis” Algeria has been struggling with ever since its independence in 1962. She asserts that the Algerians have developed “unhealthy attachments to the past” (by never forgetting the brutal crimes committed by the French), a past more often than not “remembered for the wrong reasons” (to mourn the losses and despise all that is French as a result). In contrast,
she offers the possibility of “positive melancholia” as the only path to “healing” (p. 84). The “unhealthy attachments” have been the prime motive behind crucial governmental decisions in the construction of postwar Algeria, decisions pervasive at the level of educational policy and language planning and resulting in the seemingly endless alienation of Arabic against French ever since to reestablish monolingualism in a multilingual country. Dourari (2012) reflects on the actual linguistic situation in the country stating that “en Algérie il existe un véritable malaise linguistique et identitaire” [in Algeria, there exists a real linguistic and identity uneasiness](p.78). This “malaise” is one of Algeria’s most intricate struggling fronts. It has been the central driving force to everything that is Algerian, including the crystallization of children's literature.

In pre-French-colonization Algeria, language in the territory stood witness to the succession of occupations, each leaving its undeniable trace varying with degrees and intensities of the contact between the colonized and the colonizers. With many historians subscribing to the theory that Berbers (Amazigh) are the natives of North Africa, mainly the Maghreb (Tunisia, Morocco, and Algeria), the first language contact Tamazigh had was with Punic upon Phoenicians' occupation of Carthage in 860 BCE lasting for seven centuries and marking the earliest forms of bilingualism in the area (Benrabah, 2005). At the turn of the second century BCE, Carthage’s destruction by the Romans marked the imposition of multilingualism in the area “Romani spoke Latin, used exclusively in towns. Punic remained at the periphery, and the Mauri (Moors) were monolingual Berber speakers living in mountainous areas” (Benabou 1975 as cited in Benrabah 2005, p.392). Furthermore, Benrabah continues that after almost six centuries of Roman occupation in North Africa, and with Vandal and Byzantine invasions in the 5th and 6th centuries CE, respectively, leaving no tangible linguistic impact in the region, the introduction of Islam by Arabs in 647/648 CE signaled the first Arabization process in the history of Algeria. The subsequent invaders were the Spaniards at the beginning of the 16th century, occupying mainly the coastal area of Algeria until the Ottomans took over in 1529 (Croisy, 2008). In this light, the series of the abovementioned invasions succumbed to three significant repercussions. First, Algerian Arabic is an amalgam of most of the colonizers' languages. Second, Classical/Standard Arabic is inseparable from Islam, which grew to become one of Algerian culture and identity foundations. Any depreciation of their (Arabic and Islam) status as cornerstones of the Algerian identity has led to significant questioning of one's "Algerianess." Third, by 1962 (after 130 years of French occupation), French represented the language of a vicious enemy, and any advocates promoting its usage are often indications of “treachery.” The second and the third outcomes set an array of subsequent resolutions that predetermined the trajectory of children’s literature as a genre in Algeria.

Analysis

Children’s literature outset under language planning and educational policy
Colonial-era

Emenyonu (2002) reckons that “folktales are rich and authentic sources of raw African values in traditional African societies.” (p.584). Similarly, the oral tradition of folktales has always been part of the Algerian heritage, which remotes to pre-French colonization. Written children's literature, however, is a relatively modern invention. The main determining factor in the late introduction of children's literature to Algeria was the astounding illiteracy rate of the overall population. Children who used to acquire essential reading and writing skills and some Islamic education in traditional Quran schools lost that opportunity as those schools were closed down by
the French occupation in 1830 (Sharkey, 2012). Fawzi (1982) expands on this point by explaining the process of educating a Muslim child in Algeria before 1830. Typically, he argues, “children were sent to Kuttab where they would learn Islamic law (Fiqh), Muhammadan tradition (hadith) and commentary on the Koran (tafsir) in addition to grammar and some instruction in the sciences” (1982, p. 23). Soon after the French set foot in Algeria, they started their “civilizing” mission by closing most of these kuttabs and by criminalizing "the unauthorized exercise of the profession of elementary teaching" (Fawzi, 1982, p.24). In the same line of thought, Benrabah (2014) sheds light on the drastic decrease in literacy levels amongst the Algerian population during the French occupation between 1830 and 1962 as follows:

On the eve of the French occupation in 1830, about 50% of Algerians were still monolingual in Berber. At the time, the tribal system prevailed: out of 516 tribes; there were 206 under Turkish rule, 200 independent, and 86 semi-independent tribal chiefs. The population, estimated at three million, was mainly rural, with only 5% to 6% living in urban centers. Regarding literacy, between 40% and 50% could read and write Arabic. [...] Between 1830 and 1962, the French implemented a methodical policy of deracination and deculturization. To realize their "civilizing mission," they imposed an assimilationist policy of total Frenchification on millions of recalcitrant Algerians. (p 44)

The horrifying outcomes of these policies left Algeria with an illiteracy rate of 90% by 1962 (Benrabah, 2014). The French policy of deracination and “deculturization” called for counter-policies to preserve the Algerian identity and culture on the part of the Algerian resistance. The earliest forms of attention drawn to children’s writings are traced back to the 1930s under the activities of the Association of Algerian Muslims' Ulama (AAMU), founded by Abdelhamid Ben Badis (Abdelhadi, 2006). Since the AAMU represented a form of resistance to the French colonization and the policies of assimilation, which “led later on to the hegemonic imposition of French at all levels of Algerian society” (Croisy, 2008, p.85), its activities fell within the framework of restoring and protecting the "pure" Algerian identity and culture. The essence of the AAMU's activities is reflected in the Association’s motto ‘Islam is my religion, Arabic my language, Algeria my fatherland’ (Roberts, 2003). From this moment on, the genre's premise was born: children's literature should be mainly a medium to learn Arabic and (re)inculcate Islamic beliefs and Algerian nationalism, i.e., it was a subversion of the acculturation policies.

Poetry was the first and predominant form in which the genre was initiated. Under the recommendations of the AAMU, many non-governmental schools were established to provide Algerian children with a bare minimum of education; along with schools, the AAMU’s activities were reinforced by another organization, the Algerian Muslim Scouts (Khouani, 2008). The active poets who took it upon themselves to write for children can be categorized into two groups; writers who initially specialized in adult literature but occasionally wrote some texts for children and dedicated children's literature writers (Bouchemal, 2009). Most poems and poem collections were written for educational purposes serving as textbooks, mainly for teaching the Arabic language and cultivating a sense of nationalism against the oppressive colonizer (Abdelhadi, 2006). Concomitantly, poems were also penned for celebrating religious and national occasions. As for their dissemination, those collections were printed (often in booklets) either in Tunisia or in private and rare local publishing houses (Khouani, 2008). In addition to that, El-basa’ir (a newspaper) and
El-chihab (a magazine) were two outlets, though mainly used to spread nationalistic awareness among Algerians in general, contributing to the circulation of children’s poems on a larger scale (Abdelhadi, 2006).

Among adult literature authors composing poems for children, Mohamed Laïd Al-Khalifa (1904-1979), one of the prominent active poets of the AAMU, who though his main writings are considered adult literature, had written several poems and rhymes dedicated to children. His writings' common themes were Islam, Arabic, Algerian nationalism, aspirations for a better future, freedom, and education (Khouani, 2008). In 1948, he collaborated with Muhamed El-hadi El-Cherif to draft the iconic poem/song Min Jibalina [From our mountains], a patriotic song par excellence (Khouani, 2008). In addition to him, another prominent figure was Moufdi Zakaria (1908-1977). He is well-known as the writer of the Algerian national anthem, but many of his poems were used by Scouts and schoolchildren for different occasions (Abdelhadi, 2006).

As for authors whose writings were deliberately addressed to children, many were active teachers in the non-governmental schools who wrote due to the lack of appropriate instructional material for school children. Khouani (2008) listed many of them in her dissertation on children’s literature in Algeria. According to her, Labed Djilali published 1939 a collection of poems entitled "School Rhymes," published in Tunisia. Moreover, two years earlier, another iconic poem was composed by Ibrahim Toqan known as Mawtini [my homeland].

Plays were another popular form of children’s literature during the French colonization. They were often played in schools that have become a rite associated with school and are still practiced. Their prevalence was because they were easy to improvise depending on the occasion's needs (Khouani, 2008). Unfortunately, most of the plays drafted during that time were lost since they were not documented in any written form. The absence of scripted formats can be explained by the language used, a mixture of Standard Arabic and Algerian Arabic. However, out of the plays which survived the test of time, there are: Mohamed Laïd Al-Khalifa’s play entitled “Bilal Ibn Rabah” written in 1938 (Bouchemal, 2009), “Tariq Ibn Ziad” by Mouhamed Salah Ben Atiq written in 1947 and “The Stepmother” (1951) by Ahmed Bendiyab (Khouani, 2008). Ostensibly, the era was heavily shaped by the historical and political events that led to the independence of Algeria from the French rule in 1962. As for short stories and novels, many scholars attribute their absence to Algerians' mediocre social and economic conditions.

Post-colonial era

Upon independence in 1962, the Arabisation process was inducted into primary schools as one of the earliest decisions by Ahmed Ben Bella, the first president of Algeria (Benrabah, 2007). Though initiated for linguistic purposes, this step's substantial finality was political. In this regard, Roberts (2003) advances that “the Arabization policy was based on the premise that neither French nor the colloquial Arabic and Berber spoken in Algeria could serve as the language of education and administration.” The finality of these measures was “to make the modern literary Arabic which had been developed as the lingua franca of the Mashriq, the national language of Algeria.” (p.39). The implications of these decisions led to the gradual Arabization of administrations, ministries and university majors.
It was an attempt to recuperate more than just a language. It was a reminder that “Algeria had a history in common and a relationship to be rebuilt with the rest of the Arab world” (Croisy, 2008, p.92). However, applying this policy on such a large scale had proven to be strenuous. With illiteracy rates as high as 90% of the population, the Algerian government could not recruit the needed staff to execute its policy. As a result, teachers were brought from the Middle East, mainly Syrians and Egyptians (Benrabah, 2007). The implications of such decisions reflected a belief that the Mashriq populations were more Arab than the people of the Maghreb, a belief that was expanded to include the texts in school textbooks. Hunt (2000, p.112) advances the existence of an interdependent relationship between children's literature and school since "how books are treated in education is directly linked to the books produced and marketed ." However, this relationship is reversible. The educational system's treatment of books encourages what to market outside school and what parents should purchase for their children. Similar to how the Algerian government sought the Middle East to cover the shortage at the level of educating staff, textbook designers adopted the same strategy when creating adequate textbooks for the targeted finalities. Upon examining the fifth-grade primary school textbook (published in 1969), out of the 86 texts included in the reading textbook, 45 were written by Middle-Eastern authors, mainly Egyptians, Syrians, and Lebanese. It had also included 29 texts by Algerian authors, while there were four texts by Tunisian and Moroccan writers. Some scholars may attribute the recurrence of such measures to the lack of literary production in post-colonial Algeria; however, that was not the case. It is worth mentioning that the earliest stages of the crystallization of children's literature often consisted of borrowings and adaptations from adults' literature, and by the late 1960s, many Algerian authors had made considerable leaps in terms of production. The only issue with such texts was that they were produced in French.

Between 1945 and 1989, 740 francophone literary works were produced in Algeria, comprising 305 novels and short story collections, 383 poetry volumes, and 52 plays (Déjeux, 1992). Nevertheless, such works have always struggled to be recognized as representative of Algerian society for the simple reason that they were perceived as "inauthentic" since “it (French) will always only ever be associated with more than a hundred years of acculturation, exploitation, an irremediable loss of identity for many Arabs” (Croisy, 2008, p.86). The government had complete power over the publishing sector to ensure further control over what Algerians could read. According to Bentaifour (2003), right after the independence in the mid-sixteens, la Société Nationale d’Edition et de Diffusion (SNED) [National Dissemination and Edition Company] had the exclusivity of publishing rights. In 1972, la SNED published a translated version of the collection of short stories written by Jean-Paul Fauchier entitled “Père Castor” (Khouani, 2008). The first Algerian collection of short stories was published in 1976 and written by Moussa El Ahmadi Nouiouat entitled “Salim and Saleem” (Khouani, 2008).

As for outside textbooks and school, Abdelhadi (2006) maintains that the sole arena consecrating some corners to children's literature was the press during the mid-sixteens. Le Peuple and El-Moujahid were two papers published in French, dedicating Pages des Jeunes and Pour Les Jeunes, respectively, as sections with children's and young Adult literature content (Khouani, 2008). As for press produced in Arabic, Ech-chaab (people) and Alwan (colors) were newspapers dedicating at least one of their sections to publish not only short stories and poems for children but also serious discussions of scholars expressing their interests in the genre and their aspiration to
the future (Abdelhadi, 2006). In 1969, the first specialized magazine was published under "Mkaidech." It published comics depicting fictitious adventures but with a relatable Algerian character Mkaidech (figure 1 shows two cover pages of two different magazine issues). According to Khouani (2008), the magazine, produced in Arabic and French, was active in two different periods, from 1969 to 1974 and 1978 to 1983.

Many scholars consider that the official inauguration of the genre in Algeria was in 1982 with the opening of the children's publications division as part of l'Entreprise Nationale du Livre (ENAL) [Book’s National Enterprise] (Abdelhadi, 2006). Another name of one of the children's literature pioneers in Algeria is Mohamed Lakhdar Essaihi, who published two series of poems (Elrabi, 2009). The first series, published in 1983, was destined for young adults (Elrabi, 2009). Upon examination of the set of poems included, the common theme is promoting nationalism and undivided devotion to the governing party and its policies, such as the agrarian revolution, among other themes. With the government's total control over publishing houses and what books to import from the Middle East and the rest of the Arab world, the texts allowed to the public mainly were used as ideological outlets at the service of the governing party’s agenda which was a common practice amongst communist countries.

Notwithstanding, editorial rights were open to the private sector in the late 1980s, which marked an unprecedented proliferation in publishing houses and children's book production (Bentaifour, 2003). However, the civil war during the 1990s abruptly deterred this proliferation
(Bentaifour, 2003). With the turn of the new millennium, the new political changes resuscitated the sector.

During the 1990s, educational policy and language planning took a significant turn. English was introduced in primary schools as a first foreign language choice in fourth grade, a status exclusively reserved for French in the previous decades (Benrabah, 2007). Though the experience was unsuccessful since French remained the language of instruction in most majors in higher education, the call for replacing French with English was revived in 2019. In a poll administered by the ministry of higher education weeks, more than 90% of respondents preferred English as the first foreign language in Algeria. As a result, the ministry promised a gradual transition to English at its level. Another gained momentum at the linguistic level was the recognition of Tamazight as a national language in 2001 (Benrabah, 2007). It became a mandatory subject in schools curricula in areas inhabited by Berbers, and many texts were produced in Tamazight as children's literature (Bentaifour, 2017). As a result of these significant decisions, the Algerian market welcomed new children's stories in English and Tamazight.

**Government’s efforts**

At the turn of the new millennium, considerable governmental efforts promoted reading among children and facilitated book production in Algeria. In 2009, upon issuing a presidential decree, the ministry of culture benefited from creating its newest division, the National Center of Books. It aims to "promote publishing, books, and reading. It manages the national policy concerning books and conducts studies and provides statistics about books and reading in Algeria" (m-culture, 2020, 3). The decree even specified the creation of three permanent committees. The first one is the Creation and Translations Committee, which provides financial support and aid to literary works’ creators, financial support and aid to literary work translators, and the purchase of international copyrights. The second is the Youngsters Book Committee. It is dedicated to providing support and aides for writers, illustrators, and children's and young adult literature publishers. In addition, it ensures the elaboration of programs for hosting and animating the different activities related to Young Adult books. Moreover, it collaborates with the different sectors involved in book publishing for youngsters. The third one is the Publication and Distribution Committee. This one is consecrated to the inauguration of literary magazines, the estimation of aids and support for book publications, distribution and enhancement, printing pamphlets of the center's activities, and encouraging collaborated publishing.

In addition to the different divisions created, the organization of Salon International du Livre Algérien (SILA) [International Fair of the Algerian Book] officially became an annual fair starting in 2006. The book fair represents an annual occasion for foreign publishing houses and local ones to promote their productions. Since its launch, the number of publishing houses participating and visitors has been on the rise. In 2017, to a study conducted by the SILA's organizers, one-third of the visitors were children.

**Locating Algerian Children’s literature on the international map**

Although writing for children has been harnessed since independence, Algerian authors struggle to produce stories and texts that appeal to an international audience, even at the League of Arab Countries. In 2017, Institut du Monde Arabe, Centre National de la Littérature Pour la
Jeunesse, and the International Board on Books for Young People (IBBY Europe) published *100 Books For Children And Young People In Arabic*. The list was dominated by Lebanese and Egyptian writers, followed by other countries from the Middle East and only two Moroccan authors to represent the Maghreb. The selection, however, reflected the length the genre has come along over the past twenty years. The diversity of the works covered picture books, folktales, poetry, rhymes, songs, beginner readers, novels, comic books, and non-fiction books. Along with the works, all illustrators were acknowledged. Additionally, in a study conducted and published by Taha Thomure, Kreidieh, and Baroudi (2020), out of 47 award-winning Arabic children’s literature books analyzed, 45% of the works were Lebanese, Morocco with only 2% of the works and not a single Algerian text.

**Translation and censorship**

With the scarce domestic production of children's books, children's literature in the Arab world was dominated by translated texts from Western literature. However, these translations are more of adaptations than faithful translations. Sabeur Mdallel (2003) adheres that “the way we write for children, in a given group, governs to a great extent the way we translate for them” (p. 298). In the same line of thought, if literature written for children is a tool to ingrain Islamic and moral values, so should any translated text. Concurrently, if the text did not offer moral values in line with Islamic practices, it should not present foreign cultural practices that may endanger the Arabic and Islamic cultures. Therefore, heavy censorship in the Arab World has often accompanied the translation of Western literature (Abu-Nasr, 1996).

Censorship has always been inherent to children’s literature. It was a need that was first called for by Jean Jack Rousseau in 1762 in his book *Emile* to protect the innocence of children (West, 2005). In Algeria, as is the case for the rest of the Arab world, the central motive behind censoring children's books is often an attempt to protect religious and cultural precepts. While it is applicable for both books produced domestically and the imported/translated ones, it is more associated with translations of Western literature. In the same line of thought, Mdallel (2003) asserts:

> While every nation has the right to choose the literature to be translated for children, censorship could be looked at as a normal reaction if the translated literature contains elements or themes encouraging violence, racism, sexism, or moral values not accepted by the target culture. Censorship is sometimes a means to preserve one's own cultural identity and avoid being just a copy of the other. (p303)

WhatMdallel advances on the threat translated literature poses on children's mental representations of their culture and identity is also valid for books imported from the Middle East and the Arabic peninsula. With the failure of many Algerian authors to produce appealing and entertaining stories which reflect the Algerian society and culture at its core, most readers find themselves in front of a choice between books from the other Arab countries or World literature.

**Criticism and Scholarship**

Children's and young adult literature as a genre has little recognition in Higher Education institutions in Algeria. It is not introduced at the graduates' level in any of the Arabic, French, English, and Translation Studies departments. Only the Arabic and Translation Studies departments include it in their syllabi at the Master's and postgraduate studies levels. Concurrently,
most available research on children's literature in general and on the genre in Algeria is mainly conducted and produced by scholars of those two departments. To name a few of those researchers, Mouhamed Mortadh published a book entitled "Themes in Algerian Children's Poetry" (1993), and Mouhamed Elakhdar Abdelkader Elsa’hi’s book “History of Children’s Literature in Algeria” (2000) (Elrabi, 2009). However, it is worth mentioning that recently there has been an increase in terms of doctoral dissertations done under all four departments, while the lead is still to the departments of Arabic and Translation Studies.

Though the number of criticism studies conducted on the available texts in the Algerian market has been on the rise, there is still a massive gap in coverage of all genres and types of books marketed to children and young adults. The main reason is the chaotic production policies and lack of control over the quantity and quality of books published for children. In addition, the spread of ICTs as practical outlets for the circulation of different texts and genres contributed to creating a new dimension alien to most scholars and decision-makers.

Conclusion

This paper attempts to take a closer look at the circumstances surrounding the birth of a genre. At its embryonic stage, children's literature in Algeria started at a disadvantage due to the continuum of its production. A continuum heavily shaped by the interplay of linguistic, political, and ideological factors of pre and post-war. Since its conception, children's literature has been seen as a mere mediator to promote literacy and nationalism. The stages that the genre has been through can be identified into two major phases. The first stage from 1930's to the mid-1980, with complete governmental control and censorship over local production and foreign texts. The second stage starts from the mid-1980s till today, in which the government relinquished most of its control in favor of the private sector. With the government's attempts to mobilize and provide a fertile infrastructure to nourish the production process, refining the quality of children’s books to meet readers' expectations and win over parents' trust is slow-paced. Thus, though flooded with a panoply of texts for children, the Algerian market still reserves its most extensive shelves for productions from the Middle East or the translated texts from Western literature. Surmounting the issues confronting Algerian children’s literature, domestically and internationally, necessitates a swift cut through the Gordian knot via an open conversation comprising authors, critics, authorities, and even readers. However, a fruitful conversation importunes the political and ideological contentions' repudiation. Current and future concerns the field is experiencing in the rest of the world are of similar urgency and should be included in the agenda of the roadmap toward a serious revision of the production process.

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Issues in the Utilization of Transposition: A Case Study of The 100: A Ranking of the Most Influential Persons in History

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Abstract
The current study aims to explore the types of transposition techniques used by Arab translators when translating The 100: A Ranking of the Most Influential Persons in History by Michael H. Hart (1978) into Arabic. The study seeks to address the following questions: a) what are the types of transposition/class shift used by Arab translators to translate the ST into Arabic; b) what are the factors that govern the translators' utilization of transposition; and c) to what extent do the Arabic translations differ from the ST. The research draws on Vinay and Darbelnet (1995), Newmark (1988), and Catford 1965/2000. A qualitative approach was followed in this study. The qualitative approach involved identifying each instance of transposition, using a comparative model which is commonly used in translation studies to study shifts. The findings of the study revealed that the Arab translators used four types of transposition: noun to verb, adjective to verb, verb to noun, and adjective to noun. A possible explanation for the utilization of these techniques might be that the Arab translators had some stylistic preferences, which were evident in their different treatment of the linguistic elements in the source text. In addition, the translators worked within some linguistic constraints, which forced them to use various interventional strategies in order to bridge the linguistic gap between English and Arabic. The results of the study should add to previous research on transposition techniques and the factors that may affect their utilization in different contexts. Further research in this area is needed for more understanding of how transposition techniques may bridge the linguistic gap between the ST and TT.

Keywords: class shift, linguistic constraints, stylistic preferences, The 100: A Ranking of the Most Influential Persons in History, transposition

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Introduction

Translation as a process involves far more than replacement of lexical, cultural, and grammatical items in the Source Texts (ST) with the same elements in the Target Language (TT) (Bassnett 2002). In fact, translators have to bridge the often huge linguistic and cultural gap between the source language and the target language. In other words, the linguistic constraints, in many cases, force translators to use various interventional strategies to make the TT natural and comprehensible. One of these strategies is transposition, which involves substituting one part of speech in the ST with another in the TT while preserving the meaning. This study investigates transposition techniques used by Arab translators when translating The 100: A Ranking of the Most Influential Persons in History by Michael H. Hart (1978) into Arabic, and it explores the factors that affected the utilization of these techniques. The study also examines the extent to which the resulting translation differs from the original text. The research draws on Vinay and Darbelnet (1995) and Newmark (1988), and refers to the shifts and typologies described in Catford (1965/2000). The study seeks to answer the following research questions:

1. What are the types of transposition/class shift used by Arab translators to translate the ST into Arabic?
2. What are the factors that govern the translators' utilization of transposition?
3. To what extent do the Arabic translations differ from the ST?

The process of translation involves working across different languages and cultures. Translators work as mediators in this process as they ensure that the intended meaning is preserved and the resulting translation is natural. These key issues impact on the translators' task because there is a need to consider the different techniques that will help them achieve a proper and adequate translation. Transposition (class shift in Catford's terms) is one of the common translation techniques that are used by translators to bridge the huge linguistic gap between English and Arabic. A review of the literature dealing with transposition reveals the need for comprehensive and thorough studies that address the utilisation of transposition by Arab translators. This study should contribute to filling the gap in research into transposition in the Arab world.

Literature Review

Transposition

Transposition, also called class shift (see Catford 1965), involves substituting one part of speech in the ST with another in the TT without altering the meaning. This class shift in Catford's terms is the "most common structural change undertaken by translators" (Vinay and Darbelnet, 1995, p. 94). Translators work within some restrictions, in particular when there is a large linguistic gap between the SL and TL. To minimize the effect of such differences, translators may render elements in the ST using a different word class in an attempt to get the message across in a way that is natural in the TT. Of course, the grammatical structure of the TT may differ from the ST as a result of this shift, but such a change should not affect the intended meaning.

According to Newmark (1988), there four types of transposition. The first type is the change of the form of the word and its position. For example, achievement is translated into Arabic as إنجازات and agreement as اتفاقيات. In these examples, the English singular nouns are changed to
plural forms in Arabic. As for the word’s position, transposition involves changing the word order. This process may, for example, involve translating good idea into Arabic فكرة جيدة, in which the position of the adjective good has moved from before the noun in English to after the noun in Arabic.

The second type of shift occurs when the SL grammatical structure cannot be preserved in the TL. In this case, the translator has to find an alternative structure to get the message across. By way of illustration, the English gerund is a unique form that does not have a direct equivalent in many other languages. To illustrate this point clearly, the gerund in the English expression getting into trouble can be translated into Arabic as الوقوع في المشاكل, in which the Arabic noun الوقوع is the adequate equivalent for getting.

The third type of shift occurs when the literal translation of a particular grammatical structure may produce an unnatural structure in the TL. In this case, an alternative structure is used to adhere to the natural usage in the TL. This is evident, for example, when a noun phrase such as “medical student” is translated into Arabic طالب طب, in which the adjective medical is shifted to a noun طب (medicine) in Arabic (Fouad & Sadkhan, 2015). Another example of this alternative structure is the replacement of a SL adjective with a TL noun, as in: The Student finds it difficult to write an essay in 15 minutes which is translated into Arabic يجد الطالب صعوبة في كتابة مقال خلال خمس عشرة دقيقة. In this example the adjective difficult is replaced by the noun صعوبة in Arabic.

Gutiérrez (2018) discusses several transpositions proposed by Vinay and Darbelnet, including:

1. SL verb - TL noun
2. SL Adjective – TL adverb
3. SL adverb – TL noun
4. SL adverb – verb
5. SL conjunction – TL definite adjective
6. SL clause – TL noun group
7. SL complex sentence – TL simple sentence
8. SL prepositional phrase – TL preposition (p. 42)

The fourth type of transposition involves using a grammatical structure to replace a virtual lexical gap, e.g., translating aprissa sortie into English as ‘after he’d gone out’ (Newmark 1988, p. 87). In this example the translator compensates for the lexical gap which exists between the two languages. Widyadari et al. (2021) stressed that translators use this type of transposition to make the TT natural and comprehensible.

Because transposition is mainly concerned with grammar (Newmark 1988), translators have to work within some linguistic constraints and metalinguistic differences. In fact, some elements in the ST cannot be transferred directly into the TL, and therefore different methods of transposition are utilized to preserve the intended meaning (Agung 2016). Gutiérrez (2018, p. 42) stated that the utilization of these techniques requires competence in both the SL and TL, and that translators should be able to “know whether the replacement of the word category is conceivable in the TT without changing the meaning of the original message”.

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Tanjungsari (2011) listed a number of transposition techniques used by subtitlers of Penelope. These strategies included 9 types of category shifts (verb to noun, noun to preposition, noun to verb, noun to adjective, noun to pronoun, adjective to verb, adjective to noun, preposition to verb, and adverb to verb). She argued that the subtitlers preserved the message of the ST through the utilization of these transposition techniques, and the resulting translations were “culturally, grammatically, and contextually” acceptable (2011, p. 71).

Fitria (2020) investigated the most common shifts used by Indonesian subtitlers to render Guzaarish into English. Surprisingly, class shift was the least frequently used techniques by the subtitlers (only 0.41 percent of the data). This result is in agreement with Anggраeni’s et al. (2018) findings which showed that the percentage of transposition translation procedure involving change of word class used by Indonesian subtitler to subtitle Epic Movie was 4.6. A possible explanation for these results is the absence of linguistic constraints that might force the subtitlers to opt for class shift.

Some researchers like Aoudi (2001), Becher (2011), Farrokh (2011), Jabak et al. (2016) stressed that shifts are unavoidable in any translation and they normally occur at category type due to the linguistic differences between the SL and TL. As result of this huge linguistic gap between languages, translators tend to preserve the naturalness of the TT through the utilization of some interventional strategies as long as the main purpose of translation is to preserve the intended message (Kadhim & Khader, 2011).

Al-khafaji (2006) argued, based on his research findings, that the use of interventional strategies (e.g., synonym shifts, paraphrasal shifts, and nominalization shifts) is governed by two factors: achieving adequacy in the TL and the acceptability of the resulting translation in the TT. Al-khafaji’s findings go in line with Farrokh’s (2011), supporting the idea that translators opt for translation shifts because they are fully aware of the need for producing a natural TT that meets the linguistic expectations of the intended audience.

A review of the literature of on transposition/class shift reveals that most previous studies (e.g., Sudana & Yadnya 2021, Widyadari et al. 2021, Jabak et al. 2016, Kadhim & Hijjo, 2017) have addressed category shifts and its different kinds, i.e. structural shifts, class shifts, unit/rank shifts and intra-system shifts. However, very few studies have focused specifically on transposition/class shifts. Therefore, there is a need for further studies that discuss class shifts, especially in the Arabic context, in order to unveil the way Arab translators use transposition techniques to bridge the linguistic gap between English and Arabic.

**Methodology**

As already stated, this paper explores different types of transpositions used by Arab translators to bridge the gap between two linguistic systems, namely in English and Arabic. This section discusses the data, the research design, and the research approach used in the study and the theoretical framework.
Data

The corpus for the study is *The 100: A Ranking of the Most Influential Persons in History* written by Michael H. Hart. The book was translated into Arabic by different translators - Anis Mansour, an Egyptian writer, and Khalid As'ad and Ahmad Ghassan. In the book, Hart examined the characteristics of a number of people who in his view left the greatest influence on history. He looked at a wide variety of phenomena, including how local or global was a person’s influence. The rationale for choosing this book and its two different Arabic translations is that they contain numerous instances of transposition, which in many cases reflect the huge gap between English and Arabic.

Methodological approach

The data for this study were collected as a first stage in the process of analysing transposition in the target texts; this stage involved recording all instances of shifts in the selected texts (39 excerpts). Then, the classification of transposition was identified based on the proposed typologies of Vinay and Darbelnet (1995) and Newmark (1988). Once the classification of the instances of transposition was established, a record of these cases (39 instances) and their Arabic translations was made. The source text and target texts are presented along with their back translations.

In finding answers to the research questions, this study draws on the concept of transposition and its types, as proposed by Vinay and Darbelnet (1995) and Newmark (1988). The study also refers to Catford’s shifts and typologies. A qualitative research approach was followed, which involved identifying each instance that represented a specific type of transposition. Then an attempt was made to classify the different transposition techniques used by the Arab translators to translate the ST into the TL. To put in a simpler way, an in-depth analysis of the ST and the two Arabic translations was carried out in order to determine the different strategies utilized by Mansour and As’ad and Ghassan in their translation of the English text into Arabic.

Analysis

This section provides a comprehensive analysis of the different types of transposition that were found in the selected data and investigates the transposition techniques adopted by the Arab translators to overcome the linguistic problems between the SL and TL. Each type of shift is analysed with a number of examples chosen to illustrate a particularly difficult or noteworthy aspect of the translation. The presentation of examples is based on the research design explained in the previous section.

Noun to Verb transposition

This type of transposition involves replacing a noun in the ST with a verb in the TL. In some cases this technique is used for stylistic purposes rather than due to any linguistic constraints: translators have their own style in reformulating the TT. The following example illustrates this:
Example 1

My choice of Mohammad to lead the list of the... may surprise some readers...

In Example one, the ST noun choice was translated into Arabic as a verb اخترت (chose) in Mansour’s translation. This shift, as mentioned previously, may occur when the translator has some stylistic preferences. In other words, a translator has some freedom to change the TT's structure without losing the sense. This is evident in As’ad and Ghassan's version of the same text, in which the noun choice was preserved in the TT اختيار.

Another clear example of utilizing noun to verb transposition because of stylistic preference can be seen in Example two in which conversion as a noun is replaced with a verb in Mansour’s translation يدخلون (enter) and with a noun دخول (entrance) in As’ad and Ghassan’s translation.

Example 2

The remaining two and one-half years of his life witnessed the rapid conversion of the Arab tribes to the new religion.

In Example two, the ST noun conversion was translated into Arabic as a noun دخول (entrance) in Mansour’s translation. This shift can also occur when the translator has some stylistic preferences. In other words, a translator has some freedom to change the TT's structure without losing the sense. This is evident in As’ad and Ghassan's version of the same text, in which the noun conversion was preserved in the TT دخول.

The two years and half that remains from his life witnessed the entrance of many people from Arab tribes into the new religion. (As'ad and Ghassan's translation)
There are plenty of examples in the selected data that illustrate the effect of stylistic preferences of translators on their lexical choices. Saldanha (2005, p. 213) argues that a translator's stylistic preferences form "a consistent and stylistically meaningful pattern of choice that distinguishes his or her translations from that of other translators". Table one contains some examples to illustrate the different ways that translators may approach the same task.

Table 1. Nouns: Their Arabic Translations and Back Translation

<table>
<thead>
<tr>
<th>ST noun</th>
<th>Mansour’s translation</th>
<th>Back translation</th>
<th>As’ad &amp; Ghassan’s translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade</td>
<td>يتاجر</td>
<td>Trade (v)</td>
<td>تجارة</td>
<td>Trade</td>
</tr>
<tr>
<td>Reflection</td>
<td>يتأمل</td>
<td>Reflect</td>
<td>تأمل</td>
<td>Reflection</td>
</tr>
<tr>
<td>Inventor</td>
<td>اخترع</td>
<td>Invented</td>
<td>مخترع</td>
<td>Inventor</td>
</tr>
<tr>
<td>Food</td>
<td>ما يأكله</td>
<td>What he eats</td>
<td>الطعام</td>
<td>Food</td>
</tr>
<tr>
<td>Beverages</td>
<td>ما يشربه</td>
<td>What he drinks</td>
<td>الشراب</td>
<td>Beverage</td>
</tr>
<tr>
<td>Education</td>
<td>تعلّم</td>
<td>Studied</td>
<td>التعليم</td>
<td>Education</td>
</tr>
</tbody>
</table>

Table one shows the stylistic differences in the translators' work when transferring nouns in the ST into TL. In translations of the nouns in the data by Mansour, there is a clear preference for noun to verb transposition. This is evident, for example, in translating *reflection* into Arabic as *يتأمل* (reflect) and replacing *inventor* with *اخترع* (invented). In contrast, As’ad and Ghassan were very faithful to the ST forms as they replaced the ST nouns with nouns in the TL.

Apart from the translators' distinct styles and preferences when tackling nouns in the ST, in one instance, a noun to verb shift, in which the whole text was reformulated in a way that conforms to the TL style and grammatical structures, was utilized in both translations. By way of illustration, in Example three the noun *comments* was translated into Arabic as *يشرح* (explain) and *نُعَلق* (to comment). It is worth mentioning that the exact contextual meaning of the ST was maintained in such a way that the intended meaning could be comprehensible and accessible to the TT audience.
To sum up, it is clear from the analysis of examples in this section that some translators tend to use transposition as an effective technique, especially if the main purpose of their translation is to convey the intended meaning rather than to adhere closely to the structure and vocabulary of the original text. On the other hand, other translators prefer to use the formal correspondent in which TL element occupies, ‘as nearly as possible”, the "same" place in the "economy" of the TL as the given SL [element] occupies in the SL' (Catford 1965, p. 27).

**Adjective to Verb transposition**

In this category of transposition, adjectives in the ST are changed into verbs in the TT. This shift can either be obligatory, because of linguistic differences between the SL and TL, or optional as a result of the stylistic preferences of the translators. This is evident, for example, in some instances (8 examples) in which the Arab translators opted for the adjective to verb transposition. To illustrate this point clearly, in Example four, the Arab translators rendered the adjective *successful* in the ST as **نجح** (succeeded) in Arabic. This change from one-word class into another suggests that the Arab translators were not in favor of a literal translation in these instances (i.e., replacing adjectives in the ST with adjectives in the TL).

**Example 4**

He was the only man in history who was supremely **successful** on both...

He was the only human being in history who **succeeded** largely… (Mansour’s translation)

He was the only man in history who **succeeded** brilliantly… (As’ad and Ghassan's translation)
The tendency to change the form and structure of the original texts by Arab translators is also evident in some examples from the collected data. In other words, a literal translation of an element in the ST is not always possible, especially when translating between two languages with different linguistic systems, as in the case of English and Arabic. The following example illustrates this.

**Example 5**

Maxwell was able to describe exactly the behaviour and interaction of the electric and magnetic fields.

| استطاع أن يهتد إلى معادلة شاملة بين مجالي المغناطيسية والكهرباء... (ترجمة منصور) |
| He could find a comprehensive equation between the magnetic and electric fields (Mansour’s translation) |
| استطاع من خلالها أن يوضح بدقة العلاقة المتبادلة بين المجالات الكهربائية والمغناطيسية. (ترجمة أسعد وعسان) |

He could show through it the mutual relationship between the electric and magnetic fields (As’ad and Ghassan's translation).

In Example five, the adjective *able* was translated into Arabic as *(could)* by the Arab translators. A possible reason for ignoring the literal translation of the adjective in the ST and opting for a transposed form in the TT is the need to reformulate the entire adjective phrase in the TL to achieve a more natural style. Accordingly, *was able to* was replaced by a verb in Arabic. The same strategy was used with a similar example in which the adjective *unable* in the English clause *... but were unable to describe exactly the behavior and interaction* was rendered into Arabic as *(did not succeed)* by Mansour and as *(they could not)* by As’ad and Ghassan. In both translations, the translators used adjective to verb transposition.

The linguistic differences between English and Arabic may affect the decisions made by translators when tackling adjectives in the original text. In fact, "there is no one-to-one correspondence between orthographic words and elements of meaning within or across languages" (Baker 2011, p. 10). This is evident in Example seven in which the adjective *marketable*, which consists of two morphemes: *market* and *able*, could not be translated into Arabic using one orthographic word. Instead, *marketable* was rendered with two words: *(can be sold)* by Mansour and with three words: *(expected to be sold)* by As’ad and Ghassan.
Closer inspection of the data shows that in many cases the Arab translators tended to replace adjectives in the ST with verbs in the TT. The most likely cause of opting for this strategy is that making changes in the TT is favourable to the translators as long as they can preserve the intended meaning. Some examples in Table two, where adjectives in the ST have been replaced by verbs in the TT in an attempt to reproduce the same message as in the original text, illustrate this point clearly.

Table 2. Adjectives: Their Arabic Translations, and Back Translation

<table>
<thead>
<tr>
<th>ST adjective</th>
<th>Mansour’s Translation</th>
<th>Back translation</th>
<th>As’ad and Ghassan’s translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>He was illiterate.</td>
<td>لا يقرأ ولا يكتب</td>
<td>Doesn’t read or write</td>
<td>أنه كان أمياً.</td>
<td>He was illiterate.</td>
</tr>
<tr>
<td>English</td>
<td>Translation</td>
<td>Arabic</td>
<td>Notes</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
<td>--------</td>
<td>-------</td>
<td></td>
</tr>
<tr>
<td>His sailors became Frightened…</td>
<td>وقد فزع البحارة…</td>
<td>The sailors panicked…</td>
<td>There was a fright in sailors’ hearts…</td>
<td></td>
</tr>
<tr>
<td>very similar to…</td>
<td>وهناك تشابه كبير…</td>
<td>There is a great similarity…</td>
<td>resemble to some extent…</td>
<td></td>
</tr>
<tr>
<td>The great British physicist …is best known for…..</td>
<td>هذا العالم البريطاني العظيم اكتسب… شهره…</td>
<td>This great British scientist gained his fame…</td>
<td>The British physicist is remembered for…</td>
<td></td>
</tr>
<tr>
<td>Left him shocked</td>
<td>صدمته…</td>
<td>Shocked him…</td>
<td>Had an impact on his psychology…</td>
<td></td>
</tr>
</tbody>
</table>

In Table two, it is evident that the translator's stylistic preferences have an impact on their translation strategies. Compare, for example, the replacement of the adjective *illiterate* with the TL verbs *يقرأ و يكتب* (doesn’t read or write) in the Mansour’s translation with the adjective *أمياً* (illiterate) in As’ad and Ghassan’s translation. Such preferences are also obvious in As’ad and Ghassan's translation of the adjective *frightened*, which was transposed as the noun الفزع (fright) in the TT. Similarly, Mansour rendered *similar* as the Arabic noun تشابه (similarity).

**Adjective to Noun transposition**

Besides the adjective to verb transposition strategy used by the Arab translators to render adjectives in the ST, an adjective to noun shift was also utilised: 11 adjectives in the original text were transposed to nouns in the target text. In addition to the examples discussed previously (see Table two), there were instances in which the Arab translators preferred a reformulation of the ST rather than opting for a literal translation. As mentioned previously, literal translations tend not to result in a natural ST, and therefore reformulating the original text is sometimes the...
optimal solution. The process of reformulation utilized by the translators in this study entailed replacing the adjective in the ST with a noun in the TT. Example eight illustrates this.

Example 8

Both theories are highly complicated…

وكلما،ما في غاية التعقيد… (ترجمة منصور)

Both are with major complication… (Mansour’s translation)

وكلا النظريتين هما في غاية التعقيد… (ترجمة أسعد و غسان)

And both theories are with major complication. (As’ad and Ghassan’s translation)

In this example, the adjective complicated in the ST was transposed to the noun (complication) in the TT. In this instance, the English adjective has an equivalent in Arabic that could have been considered an optimal alternative - complicated can be translated directly into Arabic as معقدة (complicated). However, it may be argued that the stylistic preferences of the Arab translators played a role in reformulating the ST and opting for the adjective to noun transposition.

In addition, the translators’ preferences are evident in other examples found in the data. Example nine is a good illustration of how Arab translators tackled adjectives in the ST differently. In this example, Mansour translated clever into Arabic as a noun براعته (cleverness) whereas As’ad and Ghassan used the preformed adjective in Arabic مقدمة (complicated). Similarly, in another example, the adjectives secular and religious, in the English sentence: It’s this unparalleled combination of secular and religious influence… were rendered into Arabic as بين الدين والدنيا (between secularism and religion) by Mansour but were translated literally as الدين والدنيا by As’ad and Ghassan. In both versions of the TT, the message was preserved.
In some cases, the Arab translators utilized the strategy of paraphrase instead of using the official equivalence of an adjective in the ST. This strategy involves using synonyms or other syntactic constructions to rephrase a particular element in the original text without losing its semantic content (Attardo 2002, p. 177, cited in Alharthi 2016, p. 13). Example 11 illustrates this point clearly.

**Example 11**

Orphaned at age six, he was reared in modest surroundings.

His father died before he came into this world. (Mansour’s translation)

He experienced the bitterness of orphanage when he was six years old. (As’ad and Ghassan's translation)

In example 11, *orphaned* is used in the ST to describe prophet Mouhammad peace be upon him and the early years of his life. This adjective was translated into Arabic in two different ways.
Mansour utilized the strategy of paraphrase using unrelated words, in which he used مت أبوه (his father died) as an equivalent for orphaned. On the other hand, As’ad and Ghassan replaced the adjective in the ST with the Arabic noun اليتم (orphanage).

Similarly, in Example 12 the adjective famous is used in the ST to highlight the contributions of Louis Pasteur. Interestingly, Famous was paraphrased in Arabic as فضله الأول يرجع إلى (his first merit was) by Mansour. In fact, Mansour did not consider using a literal translation to render the ST, this is not only evident in the translation of the adjective famous, but also in the translation of his advocacy of the germ theory, which was transferred into Arabic as اكتشافه الجراثيم وعلاقتها بالأمراض (his discovery of germs and their relationship to disease). In contrast, As’ad and Ghassan used the Arabic noun شهرة (fame) as an equivalence for famous instead of opting for the literal meaning in Arabic.

Example 12

Pasteur made many contributions to science, but he is most famous for his advocacy of the germ theory.

He made many contributions to modern sciences, but his first contribution was his discovery of germs and their relationship to disease. (Mansour’s translation)

Pasteur contributed to many fields of science, but his fame rested on his defence and support for the germ theory of disease. (As’ad and Ghassan's translation)

As stated before, the Arab translators’ individual preferences for using specific phrases and transposition techniques, or even in using the same wording of the ST, are evident in many examples in the data. In some instances, Mansour used an existing equivalent to render adjectives in the ST whereas As’ad and Ghassan opted for adjective to noun transposition. The following example illustrates this.
In Example 13, the adjective unhappy in the ST was rendered into Arabic by Mansour as تعيسة (miserable), which is the appropriate equivalent in the TL. In contrast, As’ad and Ghassan transposed unhappy into a noun in Arabic: خالية من السعادة (devoid of happiness). The meaning in As’ad and Ghassan’s translation was preserved in the TL by adding the adjective devoid (of) before happiness. In a similar way, in another example, the adjective inaccurate in the English sentence: But this description is inaccurate… was transferred into Arabic as بعيد عن الدقة (away from accuracy). The translators used بعيد عن (away from) with the noun الدقة (accuracy) to convey the message in a slightly different way in the target text.

**Verb to Noun transposition**

In this category of transposition, verbs in the ST are transposed into nouns in the TT. The analysis of the data showed that the Arab translators used verb to noun transposition in 10 instances. Again, the stylistic preferences of the translators are obvious in the different treatment of verbs in the original text. The examples in Table three illustrate this.
Table 3. *Verbs: Their Arabic Translations, and Back Translation*

<table>
<thead>
<tr>
<th>ST verb</th>
<th>Mansour’s Translation</th>
<th>Back translation</th>
<th>As’ad and Ghassan’s translation</th>
<th>Back translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Muhammad fled Madina.</td>
<td>هاجر الرسول صلى الله عليه وسلم إلى المدينة.</td>
<td>The Prophet (peace be upon him) Migrated to Madina.</td>
<td>مما اضطره للهجرة</td>
<td>Was forced for migration.</td>
</tr>
<tr>
<td>...he studied with some of the holy men...</td>
<td>ودرس على أبيي عدد من رجال الدين.</td>
<td>...he studied with some of the holy men...</td>
<td>ثم انقطع للدراسة عند بعض الرجال الصالحين...</td>
<td>Then he devoted (all his life) to studying with some righteous men...</td>
</tr>
<tr>
<td>Columbus…inadvertently discovered the Americas,…</td>
<td>كولومبيس فاكتشف أمريكا.</td>
<td>Columbus…discovered the Americas.</td>
<td>إن كولومبوس استطاع اكتشاف أمريكا...</td>
<td>That Columbus…could make the discovery of Americas.</td>
</tr>
<tr>
<td>He fasted frequently, ...</td>
<td>وكان يصوم معظم الوقت...</td>
<td>He fasted most of the time...</td>
<td>كان كثير الصيام...</td>
<td>He was known for his excessive fasting...</td>
</tr>
</tbody>
</table>

As shown in Table three, the Arab translators opted for different strategies to tackle verbs in the ST. This is evident, for example, in the treatment of the ST verbs by Mansour who used the preformed equivalents: (هاجر، درس، اكتشف، تؤد، يصوم). In contrast, As’ad and Ghassan transposed these verbs into nouns in the TT, *fled* was replaced by الهجرة (migration), *studied* with الدراسة (studying), *discovered* with اكتشاف (discovery), and *fasted* with الصيام (fasting).
The translators' different stylistic preferences are also evident in Example 14, in which the structure of the ST was changed. In the Mansour translation, there is a structure shift in translating: *If diseases were caused by germs*… from the passive voice to the active voice (If the germs cause the disease…). Furthermore, the verb *cause* was translated into Arabic as *يؤد إلى* (leads to/cause). In contrast, As’ad and Ghassan transposed *were caused* into the noun *سببه* (cause). It is worth mentioning that in both translations the Arab translators found alternative solutions to translating passive voice.

**Example 14**

If diseases *were caused* by germs, it seemed logical that…  
(ترجمة منصور)

If the germs *cause* the disease, then… (Mansour’s translation)

If the *cause* of the diseases are the germs then it goes without saying that…  
(As’ad and Ghassan’s translation)

Similarly, in example 15, the verb *clouded* in the ST was translated by the Arab translators into Arabic with different strategies. In Mansour’s version, *clouded* was transposed into the noun ضبابأ (cloud) in the TT. On the other hand, As’ad and Ghassan utilized the strategy of paraphrase to render the verb in the ST. As a result, *clouded his brain* was translated into Arabic as قتل وإضعاف للعقل (Killing and weakening the brain).

**Example 15**

Eventually, however, he realized that tormenting his body only *clouded* his brain …  
(ترجمة منصور)

But then he found that tormenting the body fill the brain with *cloud*… (Mansour’s translation)

But then he realized that tormenting the body is nothing but *killing and weakening the brain*. (As’ad and Ghassan’s translation)
In addition, closer inspection of the data shows that a number of transposition techniques were used within one single sentence. Example 16 illustrates this point clearly.

**Example 16**

One may wonder why the wright brothers were able to succeed where so many others had failed. 

ربما يتساءل المرء لماذا استطاع الأخوان رايت النجاح في حين فشل كثير من الآخرين. (ترجمة أسد وعغان)

It is something that really causes **astonishment** that these brothers **succeeded** while others failed.

(… (Mansour’s translation)

One may **wonder** why the wright brothers could **succeed** while many others failed. (As’ad and Ghassan’s translation)

In Example 16, the verb **wonder** in the ST was substituted by the noun **دهشة** (astonishment) in Mansour’s version while As’ad and Ghassan used the preformed equivalent **يتساءل** (wonder). In addition, the verb **succeed** was transferred into Arabic by Mansour as **ينجح** (succeed) – this is a formal equivalence in Nida's terms. In contrast, As’ad and Ghassan replaced **succeed** with the Arabic noun **النجاح** (success).

It is worth mentioning that, in some instances, the Arab translators tended to use verb to noun transposition because of their stylistic preferences. For example, in Example 17, the verb **protected** was replaced with the noun **حماية** (protection). In addition, in similar examples **divide** in the ST was transposed to **اقتسام** (division) and **eliminate** to **القضاء** (elimination). In all three examples, the intended meaning was preserved.

**Example 17**

Hitler first protected himself by signing... a "non-aggression" pact with Stalin...

(ولكن هتلر قام بحماية نفسه عندما عقد (ميثاق عدم اعتداء) مع ستالين. (ترجمة منصور)

But Hitler sought **protection** for himself when he signed a non-aggression pact with Stalin...

(Mansour’s translation)

وقد عمد هتلر لحماية نفسه بتوقيع معاهدة عدم اعتداء مع ستالين... (ترجمة أسد وعغان)

Hitler sought **protection** for himself by signing a non-aggression pact with Stalin. (As’ad and Ghassan's translation)
Discussion

This section presents the findings of the current study in relation to the types of transpositions used by Arab translators to render the ST into Arabic. It also unveils the extent to which the Arabic translations differ from the original texts. The section also tries to answer the following research questions:

1. What are the types of transposition/class shift used by Arab translators to translate the ST into Arabic?
2. What are the factors that govern the translators' utilization of transposition?
3. To what extent do the Arabic translations differ from the ST?

With regard to the first research question, the analysis of the data, as illustrated in Figure 1, showed that the Arab translators utilized four different transposition techniques when tackling the English texts. These strategies include Noun to verb transposition, adjective to verb transposition, verb to noun transposition, and adjective to noun transposition.

Figure 1. Transposition techniques used by the Arab translators in two translations of The 100: A Ranking of the Most Influential Persons in History by Michael H. Hart (1978).
The analysis of the data revealed that the Arab translators' efforts to translate the ST are evident in the utilization of a variety of transposition techniques through which the linguistic gap could be bridged to some extent. Bridging this gap involved replacing nouns with verbs in nine instances, transposing adjectives into nouns in 11 instances, substituting adjectives with verbs in nine instances, and opting for verbs instead of nouns in nine instances.

With respect to the second research question, it was found that there were some factors that affected the translators' utilization of different transposition techniques. One of these factors is related to the stylistic preferences of the translators on their lexical choices rather than the linguistic gap – in these instances, translators reformulated the TT using their own style. This is evident, for example, in Example one in which the ST noun *choice* was translated into Arabic in two different ways: Mansour opted for noun to verb transposition اختيارُ (chose) whereas As’ad and Ghassan preserved the ST noun اختيار. There are many other examples in the data that illustrate the different stylistic preferences of the Arab translators when dealing with lexical items in the ST (see Tables two and three).

In relation to the factors that affected the use of transposition, the most obvious finding to emerge from the analysis is that the linguistic differences between English and Arabic had an impact on the translators' decisions when transferring the ST into Arabic. This is evident in Example seven in which the adjective *marketable* was translated with two words by Mansour and with three word by As’ad and Ghassan. Similarly, in Example six, the adjective *unable* was transposed into the negative verb لم يفلح (did not succeed) by Mansour and into negative modal verb لم يستطيعوا (they could not) by As’ad and Ghassan. In addition, the influence of the linguistic restrictions on the translators' lexical choices is obvious in Example 15, in which the verb *clouded* was transposed into nouns قتل وإضعاف (Killing and weakening) by As’ad and Ghassan. These results are in accord with recent studies (e.g., Widyadari et al. 2021 & Aisyah et al. 2019) indicating that the linguistic differences between languages make changes in the language structure inevitable.

With regard to the third research question, many instances of differences between the ST and TT were found. For example, the Arab translators, especially Mansour, preferred to formulate
the ST so that the resulting translation sounded natural. This is evident in the utilization of different transposition techniques when transferring nouns, verbs and adjectives in the ST. In fact, Mansour, in many cases, did not opt for a literal translation. This can be illustrated in his translation of Example 11, in which the adjective *orphaned* is translated into Arabic as *مات أبوه* (his father died), using the strategy of paraphrase. Similarly, the adjective *illiterate* was replaced by two verbs in Arabic *لا يقرأ ولا يكتب* (doesn't read or write) (see Table two).

As mentioned before, the differences between the ST and the translations usually stem from the different stylistic preferences of the Arab translators. According to Rabia and Ferhi, optional transposition is usually applied by translators “to achieve the exact meaning to avoid over translation” (2016, p. 26). By way of illustration, Mansour transposed most of the nouns in the ST into verbs: *trade* was replaced with *يتاجر* (trade), *reflection* with *يتأمل* (reflect), *inventor* with *اخترع* (invented), *food* with *ما يأكله* (what he eats), *beverages* with *ما يشربه* (what he drinks) (see Table one). In the same way, As’ad and Ghassan opted for verb to noun transposition when rendering many verbs in the ST: they transposed *fled* into *الهجرة* (migration), *studied* into *الدراسة* (studying), *discovered* into *اكتشا* (discovery), *were caused* into *سببه* (cause), and *fasted* into *الصيام* (fasting) (see Table three).

Comparison of the findings of the current study with those of other studies, Foad and Sadkhan (2015), Herman (2014), Lestari (2016) confirm that the translators used transposition techniques/translation shift as unavoidable procedures to make the resulting translations natural and more acceptable. In other words, achieving naturalness in the TL required the utilisation of transposition. This is evident in most of the analysed examples in the previous study.

The findings of this study have some implications related to transposition techniques and the factors that motivated their utilization. The findings serve as a guide to aid Arab translators in their translation tasks, and it is hoped translators will be able to familiarise themselves with different ways of applying transposition techniques and the factors that may govern their choices.
Conclusion

This study set out to investigate the types of transposition techniques used by Arab translators when translating 39 English excerpts taken from M. H. Hart's book: *The 100: A ranking of the Most Influential Persons in History*. It also explored the factors that affected the utilization of these techniques. In addition, the study discussed the extent to which the resulting translations differ from the ST. The findings of the current study revealed that the Arab translators used four types of transposition, namely noun to verb transposition, adjective to verb transposition, verb to noun transposition, and adjective to noun transposition. Moreover, the research has also shown that the linguistic differences between the SL (English) and the TL (Arabic), and the Arab translators’ stylistic preferences had an impact on the utilization of transposition and subsequently on the resulting translations.

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References


Book Review
The American Granddaughter

Title: The American Granddaughter
Author: Inaam Kachachi
Translator: Nariman Youssef
Year of publication: 2021
Publisher: Interlink Publishing
Number of pages: 192
Reviewer: Inam Jaber

The American Granddaughter is a novel about the war-torn country, Iraq, following the horrific aftermaths caused by the American invasion of it in 2003. The story is told mainly by the young American-Iraqi woman, Zeina, who represents the third Iraqi generation. Zeiena’s mother, Betoul, who represents the second Iraqi generation, and Zeina’s grandmother, Rahma, who represents the first generation, were present too.

Although it is very short, chapter one says a lot about Zeina, now back home in America, after a unique experience as an American Arabic-speaking translator recruited by an American contractor that extended over five years (2003-2008). The first chapter beautifully sets the scene for what will come next in the following chapters.

Chapter one opens with Zeina back home following five years of military service in Iraq. She feels so sad. In more like a monologue, Zeina confesses to herself through a rundown of what she had encountered and experienced that it’s true she feels sorrowful, “…Even my laughter has changed.”
no longer laugh from the depths of my heart like I used to, unashamedly showing the crooked line of my lower teeth that Calvin once likened to a popular café in the wake of a brawl. Calvin meant to be flirty that day. But flirting no longer suits me now. Who would flirt with a woman who bears a cemetery inside her chest”?

Now she looks to herself as barely a squeezed rag, “I came back feeling like a squeezed rag, one that we use to mop the floor… a floor cloth. That’s how I returned”.

She feels defeated, “I confess I returned defeated laden with the gravel of sorrow”. Yet, she loves her sorrow, “My beautiful sorrow, which makes me feel that I am no longer an ordinary American but a woman from a faraway and ancient place, her hand clutching the burning coal of a story like no other”.

Chapter one has the density of the language of poetry and is charged with successive images expressive of the sense of defeat, loss, and disappointment. Each image competes with other images so as to help Zeina vent her feelings. One may very well marvel at Kachachi’s ability to engage the reader from the first two and a half pages of the novel by virtue of her poetic, highly expressive language.

In Chapter two, we come to learn that inside Zeina was a dormant volcano of sorrow and nostalgia that started throwing up its lava when she remembered her grandmother’s lullaby, “ My grandmother’s lullaby came back to me as I rode in the convoy along the road from Mosul to its surrounding villages…I want to flaunt my kinship in front of them, show them that I was a daughter of the same part of the country, that I spoke their language with the same accent, I wanted to tell them that Colonel Youssef Fatouhy, assistant to the chief army recruitment in Mosul in the 1940s, was my grandfather…And so, for the first time, I resented my army uniform that was cutting me off from my people”.

By now, Zeina came with the American Army as an Arabic-speaking translator. She couldn’t resist the temptation of the fatty salary, $186,000 per year, “And I would bring happiness to my mother. I wouldn’t let this opportunity pass me by”. However, she will come to gradually discover the truth behind that fatty salary. She will soon realize that what she was actually seeing in reality in Iraq differed a lot from what she had been told by the American defense Ministry and media like Fox News about the war on Iraq. The Abu Graib prison scandal committed by the American army shocked Zeina, “. How did that bitch, who was dragging a prisoner behind her like a dog on a leash, get into our army? Prisons were not suitable places for cinema, despite all the movies that were set in them. The real protagonist wasn’t pain; it was humiliation. I thought about my father at Saadoun Security Complex and imagined Private Lynndie England tying him by his neck with a dog leash and dragging him naked behind her. The gorge rose in my throat and my nose. How would I be able to face my dad”? She couldn’t believe her eyes; she had been told that she was going to Iraq on a patriotic mission to liberate a people from an authoritarian regime. Now she couldn’t tell the difference between the two scenes.

Zeina is the thread used by Kachachi to weave the tapestry of nostalgia, suffering, pain, anguish, historical reality, cultural reality, adherence to identity and varied layers of emotions and feelings
through narrations by Zeina herself, her mother Betoul, and her grandmother, Rahma, who iconize Iraq.

The tapestry of adherence to identity and deep-rooted love of homeland, Iraq, was beautifully portrayed by Kacchachi in different spots in the novel and on more than one occasion. One day Zeina managed to leave the American military camp to visit her grandmother in Baghdad,

“I rested my head in her lap and let her tell me her stories that were steeped in the scent of Iraq. She delved deep into her memory for anecdotes and other means of explanation. She told me of my family’s history that was manifest everywhere around us- The print of my blood and the bones of my ancestors. I drank her stories in, but they didn’t quench my thirst.”

Betoul had to flee the country together with her daughter, Zeina, and her husband, a newscaster at the state TV station, during the Saddam regime. The husband was arrested, put in prison, and ferociously tortured simply because of his comment on the news that it was boring. Betoul’s brother-in-law managed to take him out of prison and Betoul managed to flee the country with her family leaving her old mother, Rahma, on her own with almost all the family relatives by the time scattered in different countries. Although they spent 15 years away from Iraq and they had already pledged allegiance to the US, Betoul and her husband never stopped feeling homesick. And Zeina came back after her experience in Iraq as a translator in the American army felt no less homesick than her mother and father, “I brought no presents and no keepsakes. I don’t need reminders. I just repeat after my father: I’d give my right hand if I should ever forget you, Baghdad”.

With Zeina the reader often gets drowned in sorrows, anguish, memories, disappointment and emotions.

Yet, the novel is not only about anguish, emotions, disappointment, memories, and incalculable losses and damage inflicted by a war unjustly waged and led by the US against Iraq. In her, The American Granddaughter, Kacchachi meant to say a lot about the life people in Iraq used to live before the American invasion. The most expressive image drawn by Kacchachi to this effect is in Rahama’s house. Rahma felt so unhappy and was immensely disappointed by her granddaughter, Zeina, because she joined the American Army as a translator. In her eighties, Rahma fell ill and refused to eat. Tawoos, the woman who served Rahma with her two sons throughout her long life, contacted Zeina, who managed to come from the Green Zone to see her dying grandmother, “I opened the door. Tawoos was sitting cross-legged on her abaya on the floor by my grandmother’s bed and murmuring verses from the Quran while the Virgin Mary listened”. Tawoos is a Muslim woman from Sadr City in Baghdad and Rahma is a Christian woman from Mosul. Tawoos was Rahama’s housekeeper. With her two sons, Tawoos would always help and protect Rahma and never let her down, even at the time of upheavals and unrests following the invasion and the sectarian war. Tawoos was murmuring verses from the Quran and the Virgin Mary listened. What an image! It’s an image expressive of the harmony prevailing between people despite their different religions and geographic places.

The way Kacchachi portrayed Rahma and her house, the house of the grandma and grandpa, the big house is very evocative of the idea that it symbolizes the bigger home, Iraq. Rahma was keen to keep everything intact in her house- a sign that she took pride in her local culture, values and
traditions, “The turquoise ceramic piece still hangs in its usual place at the entrance of the house, warding off evil with its seven eyes…”

With three courageous, strong women with the power and skill of leading –Rahma, Betoul and Zeina- Kachachi gave life and shape to her novel, The American Granddaughter. And she maintained the aroma of Iraq unchecked sneaking into the noses of Iraqis in exile, be it self-imposed or forced.

I should admit that it was not an easy task for me to review a book by Kachachi. Like her other three novels The American Granddaughter is a masterpiece where every single word, every single expression, every single image, and every single detail are highly expressive that they speak for themselves and cannot be dispensed with.

Reviewer:  
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