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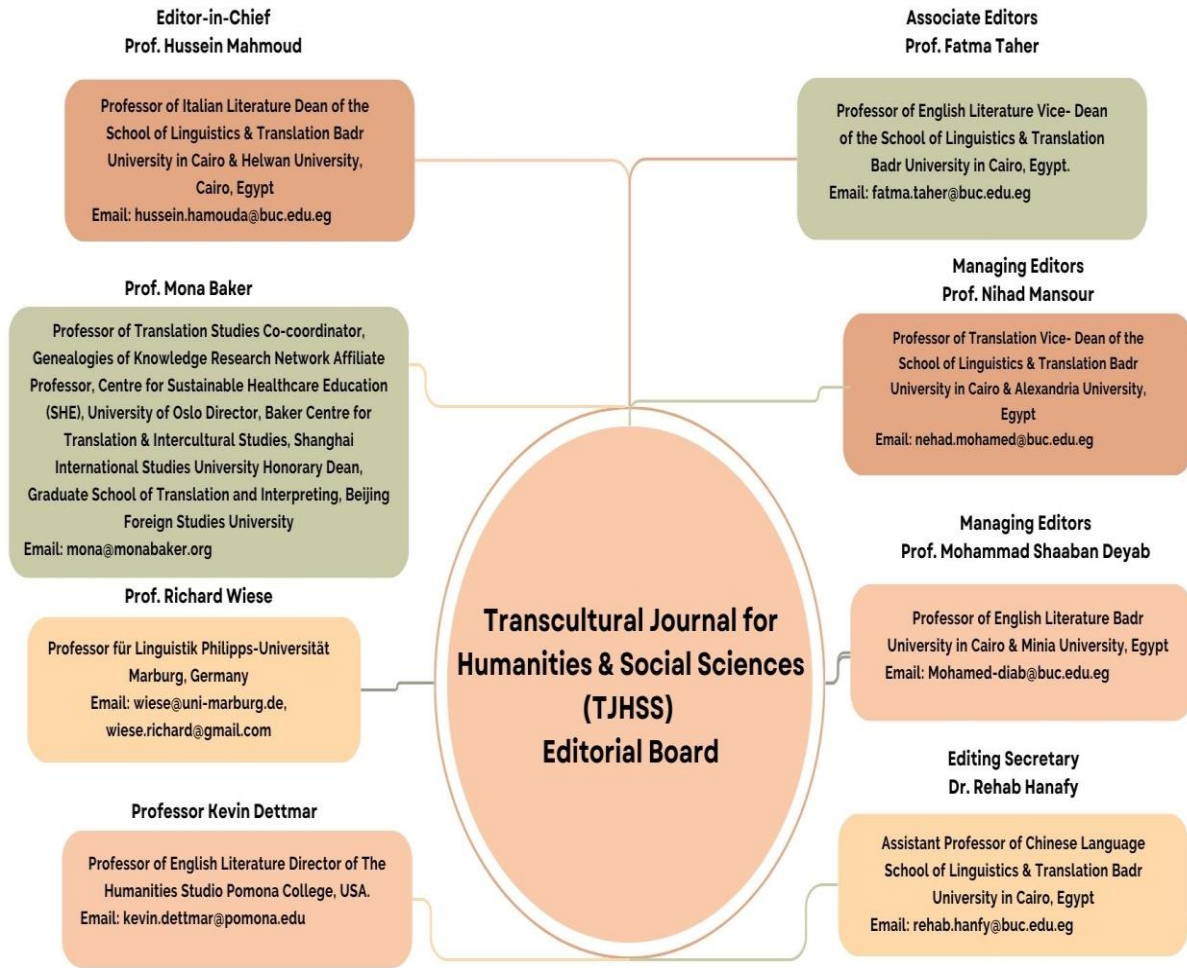
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Editorial Foreword

The first section of this edition of the research papers of the International conference on Transnational Feminism: Explorations, Communications, Challenges & Horizons is clearly conceived as a collection of research papers on the diversified approaches of the intersection between feminism, literature, linguistics, and translation. The diversity of the research papers closely connects to academic experiences and cultural backgrounds of the contributors. While presenting diversity in approaches, this section contributes to achieving a collective discussion of the multifaceted concept of translational feminism.

The section included studies on the challenges of recent development of translational feminism, gender problematics in the translation of non-literary texts, the English translation of the *The Odyssey* (2018), gender bias in machine translation, the deafening effect of non-feminist translations of literary works, Arab Egyptian Feminist Voices in Translation, and lastly written in Arabic; obsession & rebellion in feminist movements writings.

In an attempt to have a wide reach and significant impact, the second section is allocated for miscellaneous research papers written in English, Spanish and Chinese. A semantic visual study of the image of orientalism in Indian epic tales, literary dissection the literary works of Antonio de Zayas, (Spanish), how poetry reflects and summarizes social life, and a study of Lin Shu's travelogues prose in Chinese are engaged in and/or preoccupied with recent trends and fast growing leaps in linguistic and literary studies.

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Section I

Transnational Feminist Translation and the Skirmishes of Anglo-American Gender Identity Politics: No need to translate

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ABSTRACT: This article explores the role of translation in the recent global development of transnational feminism. It specifically examines the challenges faced in transnational communication among feminist organizations and individuals. Additionally, it examines the role of the Anglo-American world in nurturing feminist ideas, while also introducing and promoting divisive "gender identity politics." The argument posits that although the academic and political work produced in English over the past fifty years has been strong and useful, it has also had negative implications. The argument is therefore to focus on generating as much transnational feminist translation and translation studies as possible in order to learn about and validate what exists in other cultures, as well as learning what the Anglo-American culture can glean from them.

Keywords: Translation, transnational feminism, gender and gender identity, non-translation.

INTRODUCTION

Feminism is a political movement that seeks to address, critique and remove sexist discrimination against women, worldwide. Ideas that might today be labelled and viewed as "feminist" have existed for centuries and in many different cultures — from the texts of Buddhist nuns in the *Therīgāthā* dating from about 2000 BC (2017) to Christine de Pizan's *La cité des dames* ([1405]2021), to Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792) to the suffrage movement of the late 19th century that finally succeeded in forcing male authorities to assign women citizens the "right" to vote, to present-day 20th and 21st century Second Wave and Third Wave feminisms. *Transnational feminism*, an increasingly visible development since the 2010s, seeks to facilitate and proliferate the conversations around issues facing women or discriminating against women, *worldwide and decolonially*. It works with translation. Indeed, it cannot operate without translation.

Feminism is not new. But it constantly needs re-energizing as patriarchal forces, supported by politicians, religious, medical and legal authorities as well as commercial interests continue to chip away at the rights that women gain and assert.

This article presents the role that translation plays in the recent worldwide development in feminist thinking that has come to be called *transnational feminism* and that is concerned with the development of a globalized but locally-focused approach to feminist work, writing, publishing, knowledge production and dissemination. It looks specifically at the challenges facing transnational communications among feminist organisations and individuals, due to the powerful, some say "neo-colonial" role that Anglo-American academia, media, politics and publishing have played in fostering feminist ideas on the one hand and more recently, in introducing and promoting divisive "gender identity politics" on the other. The argument is that while the academic and political work produced in English over the past fifty years has been exceptionally strong and useful, it has also had negative aspects: for one, it has fostered the neo-

colonial assumption that all women worldwide can be assisted by and should subscribe to the feminisms devised in Anglo-American/European centres (Niranjana, 1998). More recently, feminism has come face to face with the conflictive development and promotion of gender identity politics. This development seems to hold women – as an experienced ‘minority component’ of society - responsible for the diversity of “genders,” expecting them to share their worlds with transwomen and other non-binary individuals. At the same time, it allows this diversity to impinge on women’s rights, women’s spaces, and women’s lives by undermining, even seeking to eliminate, the “category of women” from academic and many other areas of social interactions (Riley, 1988; Scott, 2010). Currently, confusion and conflict reign in the area of Anglo-American gender politics and feminism, and for the sake of transnational feminism this article argues that it may be time to take a big step back from so-called “globalized” Anglo-American feminisms and move instead toward research, development and support of “local” versions. To succumb to and participate in the gender identity conflicts that are in full swing in the English-speaking world is to damage if not destroy feminism’s invaluable and important focus on women.

Transnational Feminism and Translation

At least two important truths rule transnational feminist translation work: first, translation is absolutely necessary for any attempt at transnational communications about or in support of feminist topics. Because the “transnational” moves beyond borders, and deliberately seeks to reach out to the ‘others’, long set aside by Anglo-American and more generally ‘western’ powers, the *transnational always means translation*, as is shown in *River in an Ocean: Essays on Translation*, a recent collection of essays on translation by Southeast Asian, African and Middle Eastern women in diaspora (Abbas, ed., 2023). And second, translation is never an absolutely neutral practice. Nor is it ruled by one individual, the translator. Translation is done for a purpose, it is intentional; there is always a reason for someone to commission a translation, produce a translation and/or publish and disseminate a translation. As such, any translation is affected by the target language context, by the purpose driving the translation, by the translator’s politics and their general understanding of the issues at stake in the source language, as well as by editors’ and publishers’ decisions.

Feminist translation and translation studies, which have been amply discussed and developed in Anglo-American and European academic environments and are becoming visible in Latin America, Africa and Asia, constitute a very particular approach to translation. First and foremost, such an approach to translation involves the careful selection of appropriate and relevant texts for translation; then comes the labour of making this text accessible to the target audience in their particular language and culture — by adding prefaces, footnotes and applying other interventionist means, if necessary. Next, considerable efforts must be deployed to ensure that negative influences added by editors, publishers and other political forces do not interfere in the text, and finally the translated text has to be disseminated to its target readership. The selective translation and discussion of feminist texts from around the world can only help promote a transnational feminist network of activists and politicized academics. In the words of Latin American authors De Lima Costa and Alvarez in *Signs: Journal of Women in Culture and Society* (2014) such translation is: “politically and theoretically indispensable to forging feminist, prosocial justice and antiracist, postcolonial, and anti-imperial political alliances and epistemologies.” (De Lima Costa and Alvarez, 2014, p.557-558).

While these objectives of social justice, antiracism, postcolonialism and anti-imperialism may sound rather grand and difficult for any one person to envisage, every translated text that builds feminist awareness, knowledge and practice and that reaches a target audience is of value in the work of this basically intersectional, decolonial approach. For many, simple knowledge-building is an important goal of transnational feminist translation. What is happening in other women's lives and societies? How can we learn about such things, without the interference of biased media and politicized information, whether official or social mediatic?

And then there are transnational feminist translation studies, a branch of an academic discipline that examines and studies translations. The feminist approach studies translations of feminist texts, translations of texts authored by women, and translations completed by women translators; it examines so-called key texts that underlie our cultures — Bible translations or translations of Nordic mythologies or of the Qur'an, for example — to see to what extent these works undermine or support women's rights and needs. More recently, the research focus has turned to audiovisual products – films, TV series, advertising, video games and their translation – to study how women's lives and opportunities are presented in these media (Boito, 2023; Bosseaux, 2023). One recently published feminist translation studies project that turned out to be strikingly transnational is the *Routledge Handbook of Translation, Feminism and Gender* (2020) in which academics from around the world addressed a variety of questions related to the intersection of contemporary (and past) feminisms and translation: it included a study of the celebrity factor that comes with consecutive interpreting by women in China (Du, 2020); a study of how the translated instructions on cleaning products in the Arab world designate these products only for women (Dawood, 2020); an article on Volga, the Telugu translator, who worked from English, French and Russian, to single-handedly bring feminist ideas into Telugu society in India in the 1970s (Eligedi, 2020); a comparative analysis of the Spanish translations — in Spain and in Latin America — of the same Chicana/American author, Gloria Anzaldúa, that points to the sociocultural differences between these two closely related spheres and the different translatorial intentions (Spoturno, 2020); an analysis of the work of “naïve” Russian translators of Anglo-American feminist texts in the 1990s as new concepts and terms entered the post-Soviet Russian vocabulary (Barchunova, 2020). The broad array of topics in this collection, including work on the translation of literary, institutional, commercial, audiovisual, and religious texts, provides a repertoire of ideas to stimulate further research on translation from a feminist perspective across the world. More recent topics — feminist translation studies in international development projects driven by the United Nations and ‘western’ NGOs (Flotow, 2022) and on climate change (Khafagy, 2023) — merit further work, as they affect women around the world.

Transnational feminist translation studies began with concerted efforts by academics to build knowledge about women's work, women's lives, women's needs, and requirements worldwide by not only doing translations of relevant texts but also studying, analyzing and writing about them. Such transnational work is concerned with continuing and broadening this research and disseminating knowledge worldwide. Translation is the tool.

Challenges facing Transnational Feminist Translation/Studies

Translation projects and research projects on translation face many different challenges: funding, publishing opportunities, research grant applications, and the like. However, challenges specific to feminist transnational efforts also include the following: the power and dominance of English as the current “lingua franca” in academia, the power and dominance of Anglo-American/European-run global institutions, and the focus on women.

The dominance of English in academia and worldwide communications has had both very productive and very negative aspects. On the productive side, it allows feminist scholars from many different languages and cultures to communicate quite successfully and has allowed the dissemination of (Anglo-American and European) feminist ideas, concepts, arguments, and discussions around the world. On the negative side, this has had a “neo-colonialist” effect, imposing ‘western’ ideologies and approaches as though they were universal, which has caused local knowledges to be downgraded, neglected, and dismissed in favour of the more powerful ‘western’ variety.

This problematic goes hand in hand with that of the global institutions — the United Nations, the International Monetary Fund, the World Health Organization, and others — as well as the multitude of non-governmental organizations, most of whom use English and therefore English-based ideologies, methods of communication, and epistemologies to do their work. Again, the Anglo-American source cultural power inherent in these institutions downplays the value and importance of local cultures and knowledges which are subjected to the universalizing discourse carried by largely English-language organisms.

Finally, and perhaps most importantly, the focus of all feminist work, interest and discourse is on women, and this means a focus on sexual difference. For centuries, women have faced discrimination precisely because of their sexual difference from men, a difference that is a socially and politically sensitive topic in most societies and cultures. No text about women can avoid the fact that sexual difference is a constitutive factor in any social organization. Any change in women’s status upsets this social ‘order.’ Further, women’s sexual difference is not only a political issue, it is also emotional, and therefore, sensitive. Sex is a sensitive topic.

One good example of this particular challenge to transnational feminist translation is the translation history of *Our Bodies, Ourselves* (OBOS) (1973), the well-known American feminist handbook on women’s reproductive health. Put together in the 1970s as a source of feminist information for women beyond the patriarchal medical system, it addresses topics such as sexuality, sexual relations, pregnancy, abortion, masturbation, maternity, birthing, menopause and many more, and includes individual women’s testimonies — all as a knowledge building and dissemination project. Translated into about forty languages worldwide, this book, which now consists of numerous sizeable volumes, has presented translators and publishers with striking challenges: censorship, first and foremost, not only by the state (Li, 2018) but also by the translators, who need to make the text ‘work’ in their own culture. Kathy Davis’ 2007 study — *The Making of Our Bodies, Ourselves: How Feminism Travels across Borders* — of how this book has travelled via translation attests to the difficulties its contents present: in some cultures (French, in West Africa, for example) it served as an inspiration for a separately authored local work for local women; in others, (the Latin American Spanish version) certain chapters were simply left out. Two recent French versions, *Corps Accord: Guide de sexualité positive* (La CORPS féministe, 2019) (Quebec/Canada) and *Notre Corps, Nous-Mêmes* (Collectif Notre corps, nous-mêmes, 2020) (France), however, show a new tendency, which leads into the next segment of this paper, namely the current focus on gender identities that seems to be eradicating women in Anglo-American work.

Genderism

Genderism has become an umbrella term for the contemporary interest displayed and promulgated in Anglo-American academia, media, social media, pop culture, and increasingly, in parts of the political, medical, and educational establishments in promoting a multiplicity of

genders. Developed since the 1990s, this focus is seen to derive from academic theorization of the 1980s and 1990s, namely post-structuralism, deconstruction, and queer theory as Kathleen Stock argues in *Material Girls. Why reality matters for feminism* (Stock, 2021, 60-75). The writings of academics such as Teresa De Lauretis (1991), Judith Butler ([1990]1999), Eve Sedgwick Kosofsky (1991) are considered particularly important in this regard, due to the activism their work on non-binary sexual identities and on the proliferation of gender identities inspired. Queer theory, in particular, has become attractive to an entire generation as it describes, legitimates, and studies the diversity of gender options and the impact of this diversity across a wide spectrum of lived experiences. Some argue that these developments are also linked to technological experimentation and innovation and the business aspects of such work (Raymond, 1993, 2023).

For some, the activism based on queer theory has offered not only diverse gender options, but also visibility and dignity for these options. For others, queer theory makes for a certain rebellious pleasure in causing those who do not subscribe (often the older generation) deliberate discomfort (Gonzalo Itarregui, personal communication, October 2023.) For still others, it has occasioned considerable technical, chemical, hormonal, and surgical interventions that they will feel throughout an entire lifetime as gender options are addressed both chemically and surgically. Indeed, judging by reports from gender clinics in the USA and the UK, the numbers of young people undergoing such intervention via puberty blocker treatments, hormone treatments, double mastectomies and so-called bottom surgeries as they seek to become *the other* gender have increased enormously in the last years. The medical establishment's current practice to identify and name gender dysphoria in children and young people and treat them with what seems to be a rather binary option — *the change to the other gender* — is an increasingly widespread Anglo-American phenomenon (Neuburger et al., 2013; Thomas, 2023; Kirkey, 2023.)

The rise of “queer” and the discourse around it has also valorized the multiplicity of gender identities as a topic for academic study across many disciplines and in many fields — from political science and economics to literary studies and, of course, translation studies. In fact, translation itself has been described and theorized as “queering” a text (Spurlin 2014.) As a result of this exciting trend that validates and experiments with many different gender options — whether performative, discursive, sexual or technological — feminism with its activist focus on women has slipped to the far end of the spectrum. Since the late 1990s, feminism in Anglo-America has been increasingly labeled as “binary”, “essentialist”, “out-dated” or “old-fashioned” and, worse, “privileged.” Feminism, some now say, has been transformed from activism to theory, from the concrete to the abstract, shifting its focus away from the discriminations imposed on women due to their sex to the much vaguer realm of gender. (Strimpel, 2022.)

This has occurred in translation studies too: in Canada, Sherry Simon's *Gender in Translation. Cultural Identity and the Politics of Transmission* (1996), a book concerned exclusively with women's issues in translation and translation history, does not mention feminism in the title. Flotow's *Translation and Gender. Translating in the 'Era of Feminism'* (1997), similarly concerned with women's work and visibility in translation, also emphasizes gender in the title and places scare quotes around the “era of feminism.” And Eva Karpinski's *Borrowed Tongues. Life Writing, Migration and Translation* (2012), a book exclusively about women's autobiographical life-writing and translation in exile/migration and diaspora, does not mention women in its title at all. A distinct lull in the use of the words *feminism* and *woman/women* can be noted in Anglo-American academia since the late 1990s. Moreover, in academic disciplines touching on sociocultural questions — literary studies, political science,

sociology, and related fields — the “category of women” as an area of study has been discouraged and even eliminated.

The influence on translation of this trend is clearly visible in the two recent French translations of *Our Bodies, Ourselves* mentioned above (*Corps Accord*, 2019; *Notre corps, nous-mêmes*, 2020). First of all, the prefaces of both books explain and justify the fact that the word “femme” [woman] has been used to translate the word “woman” in the English source text. In *Corps Accord* (2019), the Quebec-French version of four selected chapters of *Our Bodies, Ourselves*, the explanation reads as follows:

Tout au long du livre, nous utilisons le terme “femme” d’une manière non essentialiste. A travers ce mot, nous faisons référence à une catégorie sociale et un vécu d’oppression et de discrimination partagé par les personnes qui s’identifient à divers degrés sur le spectre de la féminité, qu’elles soient des femmes cis ou trans, des personnes non binaires ou même des personnes assignées femmes à la naissance mais qui ne se reconnaissent pas dans cette désignation. (*Corps Accord*, 2019, p.13-14.)

Here, the use of the word “femme” is explained and justified by its expansion to include the widest possible set of identifications, including anyone who has experienced or sensed some kind of discrimination for their femininity. The term “femme/woman” thus comes to refer to the history of a generalized social group that has lived certain shared “experiences of oppression and discrimination.” It almost seems to imply that while women have had a history they have somehow become extinct.

The currently prevailing genderism is evident in other parts of the translated text as well; for example, in a segment that provides information on menopause, noting the fact that this is not an illness but a “normal part of a woman’s life,” the English reads:

Menstrual and menopausal changes, for example, are a normal part of a **woman’s** development. (my emphasis, *Our Bodies, Ourselves* 2011:188)

The Quebec/French translation does not translate “woman” as “femme” in this case. Instead, it provides the following version:

Les changements menstruels ou liés à la ménopause, par exemple, font partie de la vie physiologique des femmes cis et de certaines personnes non-binaires* et hommes trans* [my emphasis].* (*Corps Accord*, 2019, p. 116.)

“Woman” has become tri-partite here too. The term includes “cis-women,” certain “non-binary persons,” and “transwomen.” The translation effect of genderism is clearly visible as it stretches the bounds of the word “woman,” which represents the female sex, to include a series of other gender options. One might be justified in asking: “Where have all the women gone?” In fact, other recent coinages to replace the term “woman” such as “menstruator,” or “person with a uterus” and “birthing person” for “mother” make this question rather urgent.

The rise of Anglo-American gender talk and gender ideology over the past twenty years has seen a number of other translation issues develop. Indeed, the term “gender” itself has proven quite untranslatable. It is most often just transliterated, rewritten in the translating language in a way that may reproduce the pronunciation in English. But it inevitably means differently. The Bulgarian academic and *OBOS* translator, Kornelia Slavova, for example, writes about the Anglo-American term “gender” as “nomadic and volatile” (2014, 31) and explains that while it has been an “inspirational and revolutionary” concept in her part of the world, it is also “neo-colonialist, confusing and foreign.” Further, she points out that since it was not developed “through grassroots discussion” in East Central Europe, it remains “imposed foreign material.” (2014, p. 31).

Joan W. Scott describes the term “gender” as vague and therefore not translatable. She writes, there is no single original concept of gender to which subsequent translations can refer. Instead, there has been an ongoing conversation across linguistic and cultural boundaries in which the term is addressed, disputed, qualified, and adapted; in the process the ambiguities that the term itself has acquired, the tensions it contains, are revealed.” (2016, p. 356-357).

Scott views the “universal element” in the disputes, adaptations and discussions around the meaning and import of the term “gender” as lying in “the conundrum of sexual difference [...] that efforts to translate gender repeatedly expose” (2016, p. 366), i.e. in the human condition. This is a truism that Teresa De Lauretis already pointed out in her “note on translation” in 1990¹. Introducing a series of articles on Italian feminisms of that period, her comments on translation come as an afterthought, at the end of her introductory essay. Today, these comments have become urgent.

Finally, even Judith Butler has had her say on this question. In “Gender in Translation. Beyond Monolingualism” (2019, p. 7) she writes about “the smug monolingualism” of anglophone academics on the topic of gender who seem to assume that their concepts apply worldwide. She also recognizes the “problem of *conceptual non-equivalence* that emerges in the practice of translating gender” (my emphasis, 7) and goes to some length discussing how/why specifically French language feminisms and gender discussions have trouble with Anglo-American gender talk. Meanwhile it has long been clear in international development projects, at a far remove from metropolitan, academic French, that UN gender-mainstreaming talk raises even more pertinent differences and questions around the translatability and applicability of such concepts to other parts of the world (Parpart 2014).

In fact, and in summary, since the concept of gender derives from English-language research on sexology of the 1950s and 1960s, and since it was adapted for use by English-language feminist theorists in the 1970s and 1980s and since it was subsequently expanded by English-language queer theorists into the gender identity politics that exist today, this developmental history is anglophone. It is, in fact, *local*, with its own epistemology, its

¹ Note on Translation

Any act of translation is fraught with problems. The dense substratum of connotations, resonances, and implicit references that the history of a culture has sedimented into the words and phrases of its language is often simply untranslatable; thus the act of translation is often a rewriting of the original language (in this case, Italian) and a reconfiguration or interpretation of its plurivocal meaning by means of connotations and resonances built into the words and phrases of the second language (in this case, American English). For example, Italian does not normally use the word *gender* for the sex-based

distinction between female and male, as English does. Instead, Italian uses *Sesso*, “sex,” and the adjective *sessuato/sessuata*, “sexed,” where the English would say “gendered,” as in the phrase “gendered thinking” (*pensiero sessuato*) or “gendered subject” (*soggetto sessuato*). The phrase “sexed subject” is also used in English, however, with a meaning distinct from “gendered subject.” The translation “gendered subject” was preferred here because it better conveys the sense of the original Italian. As for the common phrase *il sesso femminile*, it was more often rendered by the traditional English equivalent, “the female sex.” Another problem is posed by the adjective *femminile*, which is translated as “female,” although it also corresponds to the English “feminine.” The latter, however, is strongly resonant with “femininity,” the ideological construct of woman’s “nature,” which feminism has taken pains to deconstruct; alternatively, outside the context of feminist discourse, the phrase “feminine freedom” sounds rather like an advertisement for “personal hygiene” products. Thus, in spite of the biological connotations that hover around the term *female*, that term was preferred in most instances: *liberta fernminile*, for example, is translated as “female freedom.” (1990, p. 21.)

own etymological history, its own politics and ideology, none of which transfers smoothly to other cultures or languages. The vagueness of the term, the disputes around what it means and refers to and its complex etymology – as well as its local aspects – keep this term and its Anglo-American derivatives such as “genderqueer,” “genderfluid,” “gender mainstreaming” tied to the locale in which this gender talk developed in the first place.

This is evident again in the Gender Diversity Terminology resource prepared and published by Pennsylvania State University in Fall 2023. The guide lists and defines the many different gender labels students might encounter or wish to subscribe to as they return to university for the Fall Term (2023), among others “genderqueer, AFAB/FAAB (assigned female at birth), AMAB/MAAB (assigned male at birth), agender, bigender, trigender, pangender, genderless, demigirl, demiguy, gender gifted, genderfluid, misgender, neutrois, transfeminine, transmasculine...” and more. The document also provides the following definition of gender, which points to ever more volatile and differentiated aspects of what “gender” might mean:

A complex combination of roles, expressions, identities, performances, and more that are assigned gendered meaning by a society. Gender is both self-defined and society-defined. How gender is embodied and defined varies from culture to culture and from person to person. Gender is a spectrum rather than a binary. (*Center for Sexual and Gender Diversity, 2023*).

The gender labelling, as in the list above, with which university students (and the general public) are currently advised, if not urged, to reveal their sexual orientation and gender identity – and recognize others’ - is a relatively recent phenomenon; the term “cisgender”, for example, dates from the 1990s but only entered the *Oxford English Dictionary* in 2015. And while the word “homophobic” has been in the dictionary since 1971, “transphobic” was added only in 2013. Nevertheless, such terminology is now in rampant use, and not only for descriptive purposes. The term “TERF”, an abbreviation derived from “trans exclusionary radical feminist,” is an example of how such a gender label becomes insulting, aggressive, a slur, and downright dangerous for those on the receiving end.

Violent Linguistic Skirmishes: TERFS and gender critical feminists

On May 22nd, 2023, the United Nations Human Rights Office of the High Commissioner issued a document on current violence against women and girls. Produced by Reem Alsalem, the UN special rapporteur on such violence, the document is entitled *Allow women and girls to speak on sex, gender and gender identity without intimidation or fear*. Its introductory paragraph clearly states the issue:

Threats and intimidation against women expressing their opinions on sex and sexual orientation is deeply concerning, said Reem Alsalem, the UN Special Rapporteur on violence against women and girls in a statement today. In the context of disagreements between some women’s rights activists and transgender activists in a number of countries in the Global North, Alsalem warned of that violence against women and intimidation against people for expressing differing views. (Alsalem, 2023).

The parties involved in the current skirmishes where terminology such as TERF is in use are identified here: “women’s rights activists” on the one hand and “transgender activists” on the other. And the document describes the extent of these skirmishes:

We have witnessed incidents of verbal and physical abuse, harassment, and intimidation, with the purpose of sabotaging and derailing [women’s/feminist]

events as well as silencing the women who wish to speak at them. (Alsalem, 2023).

Those affected by such threatening behaviour, individuals such as J.K. Rowling (2020) and Kathleen Stock in the UK (2021), as well as numerous other less well-known women in the UK, the USA and Canada have attested to such abuse. Indeed, the UN document lists these various reprisals against women to include censorship, legal harassment, employment loss, loss of income, removal from social media platforms and speaking engagements, and the refusal to publish research conclusions and articles... all part of what has been lightly termed the “cancel culture,” in which social censorship drives official/institutional censorship of those who do not comply with the assertions, demands and beliefs of transgender activism and genderism, more generally.

The transgender activist side and its considerable number of fans and lobby groups have developed and promoted aggressive language such as TERF on social media platforms (for an array of examples, check <http://terfisaslur.com/>) and appeared in mobs to disrupt academic and public talks, shout speakers down and harass and threaten them in public and in their private lives. They are supported by strong organizations such as the Stonewall Equality Limited organization in the UK and a crowd of experts among “gender-specialized” psychologists, medical specialists and clinics as well as politicians and academics, driven, as some argue (Raymond, 2023) by the technologization of gender identity – the development of chemical, hormonal, surgical and other treatments that promote a lucrative industry of “transgenderism”.

Even certain academics assert an absolutely aggressive stance toward feminism. In the introduction to a recent special issue of the *Transgender Studies Quarterly* (2022) 9 (3): 311–333, editors, Serena Bassi and Greta LaFleur, claim that feminism today is in fact “postfascist feminism,” since, they write, it uses the same techniques as 1930s Nazi and Italian fascist propaganda for its cause. They end their 20-page diatribe with the finding that feminism today is “right-wing, ultra-conservative, white-supremacist, and obviously anti-Semitic” (Bassi & LaFleur, 2022, p.316). Theirs is a typical battering ram in the skirmish.

On the other side of the skirmish, on the other ‘team’ (Biden, October 2023), are the “gender critical feminists” and other women’s groups who continue to focus on women, setting aside the finer points of gender performativity, publicly-declared sexual orientation, or what Kathleen Stock refers to as “the fiction” that large parts of Anglo-American sociopolitical culture seems to subscribe to, namely that biological sex is a matter of individual choice and feeling that can be adjusted and fixed with the right dosage of hormones, other chemicals, and surgeries or simply announced.

For those who are partisan to “gender critical feminism”, the definition of “woman” is clear: it is “adult human female”. Further, they insist that their concern with women, now termed gender critical feminism, is not *about* transwomen. In fact, this is viewed as a popular mischaracterisation that trans activists and lobby groups deploy against feminist groups (against women) and these groups’ steadfast focus on women (Lawford-Smith, 2020).

Others engage with the elimination of women and women’s struggles for rights and recognition from public discourse, for instance, they address the daily use in Canadian media of the term “pregnant people” rather than “pregnant women,” or of terminology such as “menstruator” or “person with a uterus” for women. Zoe Strimpel writes, “we have to honor the actual meaning of words, like woman. We have to insist that those meanings are important. We have to go back, again, to first principles.” (Strimpel, 2022, para. 36) Still

others, like Kathleen Stock (2021) and Helen Joyce (2021) in the UK, Amy Hamm in Canada, and Janice Raymond (2023; (1979) 1994) in the USA write articles and entire books on the issues that genderism raises against women and feminism, make regular appearances for interviews and talks (often interrupted by trans activists), and risk the loss of their employment for the views they hold and the perspectives they develop.

This is a local struggle; a power struggle between different factions with hard boundaries. It pits generations, groups of intellectuals and academics, medical practitioners, gender clinics, psychologists and entire institutions against each other, and, as the UN rapporteur reports (Alsalem, 2023), is seriously impinging on women's rights to express their views on sexual orientation, gender and related sensitive issues. It is a sizeable part of the contemporary cancel culture.

Should it be translated? Transported to other lands and languages? Do these genderist orientations and the struggles around them, their promotion through media and pop culture, as well as the legal and now increasingly pedagogical/educational issues they raise — in Anglo-America — need to be brought into play in other cultures? Given the fact that the word “gender” alone has proven to be quite untranslatable, given the “local” nature of the genderist phenomenon, and given the confusion, chaos and conflict currently seething in Anglo-America on these issues, it might be best to set the language of genderism and its opponents aside, report on what is happening and analyse the problems, *but not translate*. What would be the benefit to the goals of transnational feminist translation to engage with these struggles, bound as they are to Anglo-American culture, cultural history, politics and economics? How would such translation benefit marginalized groups elsewhere in their own gender orientations? While work “from beyond” – from other cultures and politics - may sometimes be a solid argument *for* translation, there is the equally strong rebuttal of neo-colonialist Anglo-American influences that undermine or completely negate existing local knowledges and the practices based on them. Moreover, the toxicity of the current debates is entirely negative. Good reasons here for non-translation.

CONCLUSION

Back to Transnational Feminist Translation and Translation Studies

It seems wise in these times of increasingly confused and conflictive “genderism” to not pursue the translation of texts or even the language that derives from these struggles. The language is unstable and relates to the Anglo-American pop and media/driven culture that has focused on the options and opportunities of queer. Queer does not first and foremost address women; queer and the adherents of queer have been instrumental in sidelining women's issues, and even women's existence as a group. Further, in these unsettled times, the risk of conflict stemming from views such as Beatrice Spallaccia (2022) arguing that American youth fiction focused on “transchildren” is progressive while the other cultures who have not yet embraced this concept are “backward,” does not bode well.

Better to focus on producing as much transnational feminist translation and translation studies as possible in order to learn about and validate what exists in other cultures, and what the Anglo-American culture might learn from them. The 2015 collection of texts, *Provocations. A Transnational Reader in the History of Feminist Thought* (Alcalde, Bordo, & Rosenman, 2015) works in that direction, collecting and presenting “feminist texts” in translation along with academic commentary and explanation from a series of different cultures, thus broadening the spectrum. Similarly, the Colombian translation studies journal *Mutatis Mutandis* (Castro, Ergun,

Spoturno & Flotow, eds. 2020) has recently broadened its approach by commissioning and producing two transnational feminist issues with articles in Portuguese, Spanish and English preceded by solid abstracts in the other languages, thus countering the ‘English-only’ academic recipe that has long been in place.

In English, too, the transnational approach has been much more energetically pursued, with Emek Ergun publishing *Virgin Crossing Borders* (Ergun, 2023), an account and analysis of her translating Hanne Blank’s book *Virgin: The Untouched History* into Turkish followed by a study of the Turkish reception. Julia Bullock and Pauline Henry-Tierney’s recent collection, *Translating Simone De Beauvoir’s The Second Sex. Transnational Framing, Interpretation and Impact* (Bullock & Henry-Tierney, 2023), which examines Chinese, Arabic, Spanish, Hungarian, Polish, English, and Japanese translations of Beauvoir’s book is another approach toward transnational interests in feminist work. Finally, the Canadian collection of twelve different essays on translation composed by women from southeast Asia, Africa and the Middle East, *River in an Ocean* (Abbas, 2023) not only extends the reach of women translators’ voices but brings issues such as those first referred to by De Lima Costa and Alvarez in 2014 into the picture: namely: the need to decolonialize accounts of women’s migrancy, refugeeism, life in diaspora, racialization, poverty and their work as translators of some of the many languages of the ‘global south’ about whose interactions and combinations the Anglo-American and European translation studies know little. Finally, and most recently, the appearance of an academic article on the controversies triggered by competing Chinese translations of the works of a radical feminist South Korean group (Cheng, 2023) reveals many other areas of study in the field of transnational feminist translation that are available and worthy of attention, and far more so, perhaps than the linguistic (and physical) skirmishes around “genderism” in the ‘global north.’

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Gender Problematics in The Translation of US Advertising: Exploring Hegemonic and Toxic Masculinity in Translated Commercials in German and Greek

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Abstract: Within the context of equality-oriented translation and transnational communication, this study explores hegemonic and toxic masculinity in US advertising as well as ways of sustaining or challenging these problematic types of masculinity through translation. As the field of feminist translation, formed by pioneering scholars including Barbara Godard, Luise von Flotow, and Sherry Simon, has traditionally focused on the translation of literary texts, it is interesting to concentrate on gender problematics in the translation of non-literary texts, such as audiovisual advertisements. Although feminist translation—in the traditional sense of the term—may not seem to be generally compatible with the realm of mainstream advertising, since both advertising and its translation have been predominantly oriented around profit rather than equality, specific translation techniques can reduce sexism in the translation of advertising. In this study, I analyze how different translation techniques used in the German and Greek translations of a US commercial either retain or reduce the sexist manifestations of hegemonic and toxic masculinity found in the original. Specifically, the data analyzed consists of a famous US Old Spice commercial from 2010 along with its 2014 and 2019 translations into German (dubbed and subtitled respectively) and its 2017 translation into Greek (subtitled). Based on these findings, I discuss how translators of commercials can use equality-oriented techniques to benefit both societies and companies in the prominent global sociocultural context of gender equality today.

Keywords: equality-oriented translation, advertising translation, mainstream advertising, hegemonic masculinity, toxic masculinity

1. INTRODUCTION

Within the context of equality-oriented translation and transnational communication, this study explores hegemonic and toxic masculinity in US advertising as well as ways of sustaining or challenging these problematic types of masculinity through translation. As the field of feminist translation, formed by pioneering scholars including Barbara Godard, Luise von Flotow, and Sherry Simon, has traditionally focused on the translation of literary texts, it is interesting to concentrate on gender problematics in the translation of non-literary texts, such as audiovisual advertisements.

Evidently—regardless of the type of translation—a feminist, or equality-oriented, translator must deal with both the complexity of the source and target texts and the dominant patriarchal norms, which foster sexism. As von Flotow has observed, “translators live between two cultures, and women translators live between at least three, patriarchy (public life) being the omnipresent third” (1997, p. 36). This is actually the case with equality-oriented translators regardless of their gender.

However, with regard to gender awareness, the case of advertising translation is quite different from other types of translation, such as the translation of either fiction or nonfiction books. In fact, it may be difficult for an advertising translator to promote gender equality through their work since the focus of an advertising translation project is on the most profitable result possible. Although the translator is required to provide various (typically at least three) versions of translations, explaining their rationale, offering back translations, and commenting on the aesthetics and visuals of the advertisement (Tsikogiannopoulou, 2021), they do not decide the final result (Torresi, 2010/2021, p. 11; Tsikogiannopoulou, 2021); therefore, the use of equality-oriented language cannot be guaranteed.

Difficulties in advertising translation are often related to intersemiotic cohesion (see Díaz Cintas and Remael, 2007/2014, p. 171), especially the close connection of image and language in advertising (see Stöckl, 2007, p. 245). If the original image does not change in translation, the language (either oral or written) must remain in accordance with this original image in the target text. Thus, one may wonder whether it is possible to create a non-sexist translated advertisement if the original advertisement is already sexist on the visual and/or the verbal level. This question is rather difficult to answer as it depends on various factors, inevitably including commercial interests, as mentioned. Since the ultimate objective of an advertisement is the promotion of a product, gender-fair language use may be considered a minor issue by the advertiser; yet, to sacrifice gender-fair language in favor of commercially appealing language may require breaching the translator's moral code, leaving the equality-oriented translator in a professional dilemma. Given these many and sometimes competing factors, equality-oriented translators of audiovisual advertisements can feel not only "lost" in translation but also "trapped" in translation (Vergopoulou, 2020, p. 233, 2022, p. 173).

Nevertheless, I argue that specific translation techniques can reduce sexism in the translation of advertising. Specifically, I analyze how different translation techniques used in the German and Greek translations of a famous US commercial either retain or reduce the sexist manifestations of hegemonic and toxic masculinity found in the original. Thus, I explore how translators of commercials can use equality-oriented techniques to benefit both societies and companies in the prominent global sociocultural context of gender equality today.

2. THE DATA

In this study, I discuss four main texts—an original US commercial from 2010 along with its 2014 and 2019 translations into German (dubbed and subtitled respectively; targeting Germany) and its 2017 translation into Greek (subtitled)—with a focus on hegemonic and toxic masculinity fostered through advertising targeting men. The data under analysis are as follows:

- US Old Spice Commercial (Old Spice [United States], 2010)
 - German Old Spice Commercial 1 (Old Spice [United Kingdom], 2014)
 - German Old Spice Commercial 2 (Old Spice [United Kingdom], 2019)
 - Greek Old Spice Commercial (Old Spice Greece, 2017)

The advertising spots promote Old Spice body wash and body spray products by Procter & Gamble (P&G). Particularly, the promoted products of the main texts are Old Spice After Hours Body Wash (in the US Old Spice Commercial), Old Spice Wolfthorn Body Spray (in German Old Spice Commercial 1), Old Spice Captain Deodorant Body Spray (in German Old Spice Commercial 2), and Old Spice Whitewater Deodorant Body Spray (in the Greek Old Spice Commercial).

Old Spice is a US brand offering men's grooming products in the categories of body care (e.g., shower gels and deodorants), hair care (e.g., shampoos and conditioners), and beard care (Procter & Gamble, n.d.). Originally, Old Spice was launched by the Shulton Company, founded by William Lightfoot Schultz in 1934 in New York (Biebel, 2012; Fragrantica, n.d.). Surprisingly, the company's first products targeted women, with the Early American Old Spice line for women appearing on the US market in 1937, followed by the equivalent line for men in 1938 (Borisov, 2019; Sestric, 2021).

The first advertising posters from the 1930s focused on the Americanness of the brand, characterizing their product as "America's Own Aroma" and "An Early American fragrance that all America loves," which—in combination with the brand name, Early American Old Spice—aimed to create nostalgia for "good old America, on the basis of its stability and regularity of life in past years" (Borisov, 2019). While the original Early American Old Spice women's product line was discontinued in 1970 (Borisov), the brand's products for men have become "the ultimate symbol of traditional old-world charm and masculinity" in the US and beyond (Biebel, 2012), used by "nearly every American husband and father at some point" (Fragrantica, n.d.).

Despite its illustrious and profitable past, a 2014 case study by the University of Southern California revealed that by the early 2000s, Old Spice "suffered from 'an outdated brand image'" (Sestric, 2021) and was considered "a relic from Dad's era" (Berner, 2004) and "the aroma of grandparents" (Borisov, 2019). Yet, this situation began to change in the late 2000s (Sestric) when multinational, US-based corporation P&G—the second-largest consumer goods company globally after Nestlé in 2021, offering products for beauty, health, home, and family care (Consumer Goods Technology [CGT], n.d.)—which had acquired the Old Spice brand in 1990 (United Press International, Inc., 1990), decided to reposition the brand with creative marketing and advertising campaigns that targeted and appealed to the younger demographic (Berner; Sewell, 2010). In fact, "Old Spice's real moment of reinvention" did not come until 2010 (Sestric), when, as Chief Executive Officer of P&G Bob McDonald pointed out, the brand's initiatives served "as a leading example of the power of multimedia marketing" (Sewell, 2011), strategically using both traditional and new media (mainly television and YouTube) to promote its products in creative ways.

Specifically, February 2010 saw the launch of an advertising campaign produced by the US-based global advertising agency Wieden+Kennedy and entitled "Smell Like a Man, Man"; it was more commonly known as "The Man Your Man Could Smell Like," the title of the campaign's first advertising spot (source text US Old Spice Commercial). Featuring the character of Old Spice—popularized as "the *Old Spice Guy*," a name even used by the company (Norton, n.d.)—this spot became "a viral video sensation" (Norton), "an overnight success," and "a cultural phenomenon, generating significant word-of-mouth buzz online and off-line" (D&AD, n.d.). It received the 2010 Cannes Lions Film Grand Prix, the advertising industry's highest honor, and was nominated for an Emmy for Outstanding Commercial (Norton).

In addition, in July 2010, an unprecedented marketing and advertising innovation from the aforementioned campaign came to fruition: the Old Spice Response Campaign, produced by the same agency. Drawing on integrated marketing, which combines advertising and social media, the campaign gave a call to action, prompting social media users (including celebrities such as Alyssa Milano and Ashton Kutcher) to send more than 2,000 questions and comments to the brand's official feeds on platforms such as Facebook, Twitter (rebranded as X in July 2023), and Reddit within 48 hours (Ehrlich, 2010; Norton, n.d.). In response, 186 custom video messages featuring the Old Spice character were produced and posted on the brand's official

YouTube channel (Old Spice [United States], n.d.) in just over two and a half days (D&AD, n.d.; Parpis, 2010). This pioneering “experiment in real-time branding” proved to be “one of the fastest-growing and most popular online interactive advertising campaigns in history” (D&AD). As Matt Cutler, Chief Marketing Officer of Visible Measures, noted, it was “a record-breaking campaign for social media ... not just approaching but surpassing the reach of traditional broadcast” (Parpis). In fact, the videos of the Response Campaign received more views on YouTube in the first 24 hours after their release than Barack Obama’s 2008 election-night acceptance speech received in the same timeframe (D&AD; Norton).

The “Smell Like a Man, Man” campaign commercials (the US Old Spice Commercial and other similar, subsequently produced advertising spots) along with the Response Campaign videos made Old Spice “the number one brand channel on YouTube” (D&AD, n.d.), with the campaign receiving more than 1 billion media impressions (Norton, n.d.). As Wieden+Kennedy Global Interactive Creative Director Iain Tait explained, “we just brought a character to life using the social channels we all ... use every day. But we’ve also taken a loved character and created new episodic content in real time” (as cited in Ehrlich, 2010). In this way, the audience’s intense engagement with and excitement about the interactive, direct, and innovative style of the campaign created a strong “*para-social relationship*” (Horton & Wohl, 1956, p. 215)¹ between the audience and the character of Old Spice. Since the brand’s optimal marketing and advertising success of 2010, Old Spice has become “the authority on the male grooming experience and has leveraged [its] heritage [as an American icon] to become the No. 1 selling anti-perspirant/deodorant stick and body wash brand with guys of all ages [in the US]” (DiCarlo et al., 2016).

3. ANALYSIS OF SOURCE TEXT

The source text of this study, the US Old Spice Commercial, produced in 2010² by agency Wieden+Kennedy as mentioned above, is analyzed here on both the nonverbal and verbal levels, with particular focus on the ways in which elements at each level contribute to the construction of hegemonic and toxic masculinity.

Before proceeding to the analysis regarding these two gender-related concepts, a brief reference to the sophisticated technical work involved in the spot’s production is warranted. Despite the fast setting changes and the unexpected appearances and disappearances of various props, the spot under analysis is an uncut, one-shot film created with a moving set, specially designed devices and equipment,³ and minimal use of computer-generated imagery, as art director Craig Allen and copywriter Eric Kallman revealed in a 2010 interview (TWiT Tech Podcast Network). The creative conceptualization and the technical complexity of the US Old Spice Commercial aside, the commercial is highly problematic in its representations of gender—specifically in relation to hegemonic and toxic masculinity.

Hegemonic masculinity can be defined as a particular type of masculinity that is culturally appreciated and fostered (Connell, 1995/2005, p. 77), perpetuating the de facto subordination of women and those men who do not conform to its ideals (1987, p. 183). Toxic masculinity constitutes the extreme form of hegemonic masculinity and involves societally detrimental traits, such as ruthless competition, lack of empathy, and sexist and homophobic attitudes and practices (Kupers, 2005, p. 717). While toxic masculinity is obviously harmful as it negatively affects people of any gender, hegemonic masculinity is also, though less obviously, harmful as it exalts one specific category of men, thus demeaning other categories of men in addition to all categories of women and non-binary persons. In the subsequent sections, I explore

both the concepts of hegemonic and toxic masculinity further in relation to the nonverbal and verbal levels of the spot under analysis.

Analysis on the Nonverbal Level

In the US Old Spice Commercial, the man protagonist (the only character in the spot) transitions seemingly effortlessly from a bathroom to a sailboat to the back of a white horse on the beach in only half a minute (Old Spice [United States], 2010, 0:01–0:31), as though he had extraordinary powers.

The analysis on the nonverbal level in relation to hegemonic masculinity begins with physical appearance and artifacts (see Jackson, 2014, pp. 121–123) since “true [i.e., hegemonic] masculinity is almost always thought to proceed from men’s bodies” (Connell, 1995/2005, p. 45). The first and most striking element to notice in the US Old Spice Commercial is the protagonist’s semi-naked body. The character, played by Black American actor Isaiah Mustafa, is presented as attractive and quintessentially masculine by remaining shirtless for the entire spot, which focuses on his athletic, sculpted upper body. His upper body is further highlighted by the camera zooming in and out on it repeatedly throughout the spot, alternating between medium long shots (i.e., $\frac{3}{4}$ shots) and medium shots.⁴

Noticeably, the spot’s opening scene aims to create strong sex appeal by depicting the man with only a bath towel around his waist, implying that he wears neither clothes nor underwear (Old Spice [United States], 2010, 0:01–0:12). Although it is later revealed that he wears trousers under the towel, he remains shirtless; a shirt landing on his shoulders (Old Spice [United States], 0:12–0:14) serves merely as a decorative accessory that further highlights his muscular upper body. Of course, a significant element here is that the protagonist is a Black man, fostering stereotypes connecting race and gender with sexuality (see also Freeland, 2011, pp. 77–78; see below).

The spot ends with a surprise and a dose of absurd humor as the man character suddenly appears sitting on the back of a horse in the final scene (Old Spice [United States], 2010, 0:27–0:31). An explicit connection is created here between masculinity and nature. Specifically, the man seems to ride the horse confidently, not even touching the animal with his hands, without fear of falling off; this implies that he has already tamed it and prevailed. As Jackson has noted with regard to haptics, touch—and, in this case, lack of touch—can convey meanings related to “power, status and prestige” (2014, p. 119). Thus, this imagery also suggests that the man is fearlessly ready to conquer nature through exploratory adventures in a wild landscape (featuring beach, sea, animal, and plant elements). Furthermore, the protagonist’s gender identity is intersected with his racial identity (see Crenshaw, 1989) since the particular imagery used recalls stereotypical fantasies—constructed by White people—that link Black masculinity with animalistic beauty and hypersexuality (see also Freeland, 2011, pp. 77–78).

Another, less explicit connection is created in this scene through the depiction of the man on horseback: a connection between masculinity and sports. Particularly, the image is easily associated with the sport of horseback riding (equestrianism), aided by the positive stereotype that Black men are good at sports and fitness activities. It is well known that “sport has come to be the leading definer of masculinity in mass culture” (Connell, 1995/2005, p. 54) and that “prowess of this kind becomes a means of judging one’s degree of masculinity” (1987, p. 85). Indeed, sporting success and failure respectively are inextricably linked with the hierarchization of men into distinct categories that assesses masculinity as if it were measurable.

In his analysis of masculinity and men’s bodies in advertising, Antony Easthope noted that advertisements display “the male body ... as an object of sporting interest” and that this body

“is represented by the perfect young man” (1896/1992, p. 51). He described the characteristic presentation of men’s bodies in advertising as follows:

Very little fat, tensed muscle and tight sinew can give a hard, clear outline to the body. Flesh and bone can pass itself off as a kind of armour. The skin surface can take part in the masculine fascination with armour from ancient breastplate and greaves down to the modern American footballer, whose body subtly merges into strapping, pads and plastic plating. (Easthope, p. 52)

This description accords completely with the presentation of the character’s body in the US Old Spice Commercial: muscular and exposed to a degree intended to be attractive without being exaggerated or overly revealing. Furthermore, the actor selected to play the character is a former American National Football League (NFL) player. Thus, the character’s physique is one of a former professional athlete and not, for example, an average man who enjoys exercising or recreational sport, aligning with the bodily patterns of hegemonic masculinity embodied in the role.

In the realm of oculosics (see Jackson, 2014, pp. 116–117), the protagonist’s gaze is another central indicator of hegemonic masculinity. The man sustains intense, straightforward, uninterrupted eye contact (in accordance with the single uninterrupted shot of the commercial) with the camera throughout the course of the advertising spot—a minor exception occurring as he lowers his gaze for less than two seconds during his line “Look down” (Old Spice [United States], 2010, 0:11–0:12). This active type of gaze, a typical instance of the male gaze (see Mulvey, 1975), through which hegemonic masculinity is expressed, is intended to enable an assertive, self-confident man to exert a seductive sense of dominance and control. Moreover, the protagonist’s unwavering gaze, which gives the viewer the illusion that the character is staring at them for half a minute and thus embracing them with his absolute, monopolizing attention, also creates a strong “*para-social relationship*” (Horton & Wohl, 1956, p. 215) between the real spectator and the fictional character/real actor, as also mentioned above.

With regard to kinesics (see Jackson, 2014, pp. 110–116), the protagonist’s hegemonic masculinity is fostered by facial expressions and posture, which seem to play a crucial role in connecting masculinity with power. As sociologist R. W. Connell has pointed out, “the social definition of men as holders of power is translated not only into mental body-images and fantasies, but into muscle tensions, *posture* [emphasis added], the feel and texture of the body” (1987, p. 85). Not coincidentally, in the US Old Spice Commercial, the character’s posture is always straight and upright, conveying confidence and dynamism. Even when he sits on the back of the horse, his position is almost vertical, with his right hand assuredly touching his body (waist) and his left hand holding and touting the promoted product (Old Spice [United States], 2010, 0:27–0:31). His ability to control the animal—so powerful that he does not even need to hold the reins or any part of the animal—implies that “the power of men becomes ‘naturalized’, i.e. seen as part of the order of nature” (Connell, 1987, p. 85).

As regards the character’s facial expressions, it is interesting to note that he seems to be both serious and not serious at the same time. For example, the opening scene shows the man smiling widely, nonchalantly, and attractively to draw the viewer’s attention (Old Spice [United States], 2010, 0:00–0:12). In contrast, he wears a serious (unsmiling) facial expression in the closing scene that could be characterized as ironic or enigmatic, congruent with the non-sequitur horse scenario in the scene (Old Spice [United States], 0:27–0:31). In the words of Jason Bagley, creative director at Wieden+Kennedy, the man protagonist “has just the right mix of confidence [and] over-the-top bravado, but doesn’t take himself so seriously” (as cited in Parpiss, 2010).

Regardless of whether the protagonist takes himself seriously or not and despite the conglomeration of different elements in his facial expressions, the principal sense evoked through the body language used in the advertising spot is one of arrogance strictly related to hegemonic masculinity.

This hegemonic masculine arrogance is not only conveyed through the extralinguistic elements of the character's body language but is also very evident in the spot at the level of vocalics/paralanguage (see Jackson, 2014, pp. 109–110). In the context of the spot, the aggressive tone, high volume, and low pitch of the man's voice add to the image of the character's arrogant and dominant attitude. The most striking paralinguistic feature in this case, however, is the unusually fast tempo of the character's uninterrupted monologue, which concurs with both his uninterrupted gaze and the spot's uninterrupted shot and once again conveys an intensified sense of the man's power and assertiveness. Yet, the fast delivery of his speech (in combination with all other elements mentioned above) reaches a degree that may challenge the audience of the commercial as it purposefully employs an aggressive marketing approach (see also Stošić Mihajlović and Trajković, 2019, p. 10), which strives to coerce the viewer into paying attention to the character promoting the particular product in the advertising spot.

Analysis on the Verbal Level

Although traits of hegemonic masculinity are evidently present on both the nonverbal and verbal levels of the US Old Spice Commercial, toxic masculinity emerges more blatantly on the verbal than on the nonverbal level. Of course, the elaborate combination of audio and visual features is what fosters both hegemonic and toxic masculinity in this audiovisual advertisement. Table 1 offers the full body copy and slogan of the source text in English.

Table 1: US Source Text

US Old Spice Commercial
<p>Man Protagonist: Hello, ladies. Look at your man. Now back to me. Now back at your man. Now back to me. Sadly, he isn't me. But if he stopped using lady-scented body wash and switched to Old Spice, he could smell like he's me. Look down. Back up. Where are you? You're on a boat with the man your man could smell like. What's in your hand? Back at me. I have it. It's an oyster with two tickets to that thing you love. Look again. The tickets are now diamonds. Anything is possible when your man smells like Old Spice and not a lady. I'm on a horse. (Written: Smell like a man, man. Old Spice)</p>

(Old Spice [United States], 2010, 0:01–0:30)

Although one would expect the brand's commercials to target men since it offers exclusively products for men, the character's monologue opens with a salutation addressing women: "Hello, ladies." Nevertheless, the advertising spot closes with the written slogan "Smell like a man, man"—also the campaign's title—which addresses men. Thus, the spot strategically aims to target both women and men by using the protagonist to address each of them. The marketing decision to mainly address women almost throughout the course of a commercial promoting a men's product may seem creative and certainly innovative, since no other men's body care commercial has employed a similar tactic before, but the reasoning behind this advertising strategy is in fact quite stereotypical. As Kallman explained in a 2010 interview regarding the commercial—with interviewer Leo Laporte rushing to confirm the validity of the copywriter's assumption—he guessed that women (and not men) are the ones who do the shopping for their households, including the purchasing of body wash products for both themselves and their man partners (TWiT Tech Podcast Network, 3:46–4:02).

This assumption, based on heteronormative and heteropatriarchal stereotypes, presupposes not only that every woman has—or should have—a household with a man partner, but also that she is—or should be—the one who is responsible for purchasing decisions in respect to hygiene and body-care products for herself as well as him (and, in turn, any other household members). However, this would probably not be the expectation for purchasing decisions in respect to other types of products, such as electronic gadgets—despite the large number of girls and women who actively engage with computers and the internet in the twenty-first century, contrary to stereotypes related to gender and technology (Kearney, 2010, p. 9; Mazzarella, 2005, p. 2; Rickert & Sacharow, 2000).⁵ Not coincidentally, the purchasing decisions in this case concern the specific domain of hygiene and the general category of body care, which have traditionally and stereotypically been associated more frequently and more directly with women and femininity.⁶

Directly after the salutation, the man character delivers the following words, continuing to address woman viewers and not men: "Look at your man. Now back to me. Now back at your man. Now back to me. Sadly, he isn't me. But if he ... switched to Old Spice, he could smell like he's me." The man's aggressive speaking style is reinforced by the use of the imperative mood in the rapid, repetitive utterances—most of them elliptical (omitting the verb)—appearing here ("Look at your man. Now back to me. Now back at your man. Now back to me") and again later on in the monologue ("Look down. Back up," "Back at me," "Look again"). However, the finishing touch of masculine aggressiveness is the direct comparison that is drawn between the man protagonist and the hypothetical man partner of the woman viewer ("Sadly, he isn't me. But if he ... switched to Old Spice, he could smell like he's me"), which promotes the concept of hegemonic masculinity as it regards a particular category of men as socially superior to the remaining categories.

Here, sexism is the result of both hegemonic masculinity in general, which is potentially problematic, and toxic masculinity in particular, which can overlap with hegemonic masculinity in many respects as its extreme form and is demonstrably problematic, as discussed above. In order to emphasize the hypermasculinity of men who use Old Spice, the product is compared and contrasted with other products (presumably of competitors, although this is not explicitly stated). The man protagonist suggests that any other body wash is characteristically "lady-scented body

wash,” meaning that a man who uses it “smells like ... a lady.” The protagonist’s words—combined with the paralinguistic features of aggressive tone, low pitch, high volume, and fast speaking tempo, as discussed above—debase femininity and, more specifically, any feminine traits in men, a practice characteristic of hegemonic masculinity (see also Brittan, 1989).⁷ Thus, these words can reinforce misogynous and homophobic attitudes, resulting in toxic masculinity. In accordance with Terry A. Kupers’s description of toxic masculinity, what is conveyed through such words is “the need to aggressively compete and dominate others” (2005, p. 713) through a direct contrast to both other men and women—since toxic masculinity “foster[s] domination, the devaluation of women, [and] homophobia” (p. 714).

Moreover, the written slogan, which is also the campaign’s title, “Smell like a man, man” (i.e., not like a woman), completes the image of a hypermasculine product by creating and exaggerating an antithesis between masculinity and femininity as well as by bisecting men into alpha males (hypermasculine men) and beta males (men who are not traditionally masculine or masculine enough, i.e., “feminine” men). This stereotypical, constructed conceptualization, Kupers has elaborated, worries men “lest others will view them as unmanly for their deviations from the hegemonic ideal of the real man” (2005, p. 716), igniting the anxiety of fragile masculinity (see DiMuccio and Knowles, 2020, pp. 25–26; Vandello et al., 2008, p. 1325). Therefore, the “Smell like a man, man” slogan is oriented toward a fantasy of an idealized masculinity that only offers an illusion.

This fantasy of idealized masculinity can condition men to feel omnipotent and, for this reason, superior to everyone else—both other men and women, not to mention non-binary persons. Indeed, according to prevalent social expectations on which the advertising realm draws and which it, in turn, influences in a vicious cycle, “the masculine ego must try to master everything other than itself: physical reality both as nature on the outside and the body on the inside; other people in society; its own unconscious and femininity” (Easthope, 1986/1992, p. 46). In conclusion, in the US Old Spice Commercial, this omnipotence stemming from hegemonic and toxic masculinity is conveyed through the elaborate combination of extralinguistic, paralinguistic, and linguistic features, as analyzed above.

4. ANALYSIS OF TARGET TEXTS

Three translated versions of the 2010 original US Old Spice Commercial are discussed in this section: the 2014 dubbed German Old Spice Commercial 1, the 2019 subtitled German Old Spice Commercial 2, and the 2017 subtitled Greek Old Spice Commercial. These are analyzed with the same focus on the concepts of hegemonic and toxic masculinity, with particular emphasis on the verbal level of the target texts.

Analysis on the Nonverbal Level

The lengths of the source and target texts are similar as all four texts last approximately half a minute, with the original US Old Spice Commercial running for 32 seconds, German Old Spice Commercial 2 and the Greek Old Spice Commercial running for 30 seconds, and German Old Spice Commercial 1 running for 37 seconds.

One may wonder why separate dubbed and subtitled versions of the same German commercial were produced to promote different products of the same brand in 2014 and 2019. Indeed, it would be much more practical and economical for the company to edit the 2014 dubbed version visually and reuse it to promote the featured product in 2019. However, although dubbing has traditionally been the predominant mode of translation in Germany (Fox, 2018, p.

1), the 2014 dubbed version received negative responses on YouTube with regard to the pronounced American accent of the man protagonist (speaking German; Old Spice [United Kingdom], 2014). This accent was used deliberately, for the sake of humor and presumably also to emphasize the Americanness of the brand, but the reception was not positive. Such critical reactions to the shortcomings of the dubbed version—combined with German viewers' increasing preference for subtitled over dubbed films and series in order to enhance enjoyment while watching the original productions in English (Fox, p. 1)—may have contributed to the company's decision to create a new, subtitled version of the same commercial to promote another product five years later.

Furthermore, German Old Spice Commercial 1 is lengthier than the other spots due to the addition of a scene at the end of the spot promoting “die neue wilde Kollektion von Old Spice” [the new wild collection from Old Spice] (Old Spice [United Kingdom], 2014, 0:30–0:33). The scene—which seems to strengthen the sense of hegemonic and toxic masculinity created—features the “Wolfthorn” product series in the foreground and a wolf howling in the natural landscape in the background (Old Spice [United Kingdom], 0:30–0:36).

The overt association of a man's product (and, in turn, the man) with a wild predator (the wolf) aims to enhance the man's hypermasculine attributes linked to nature, beastliness, power, and wildness. Such attributes include independence, instinctiveness, leadership, authority, and domination—which can culminate in dangerousness, uncontrollability, and violence (see also Ellis, 2017) when the man is symbolically turned into a beast. In this way, the commercial crosses the fine line between hegemonic and toxic masculinity. The visual metaphor in which the wolf stands for the man—imagery that fosters toxic masculinity—supports Connell's observation that “to sustain patriarchal power on the large scale requires the construction of a hypermasculine ideal of toughness and dominance” (1987, p. 80). In modern patriarchal societies, the realm of audiovisual advertising, in which everything can be exaggerated, highlights this ideal of hypermasculinity—which can lead to the manifestation of toxic masculinity—through commercials such as the ones under analysis in this study.

Analysis on the Verbal Level

In this section, the concepts of hegemonic and toxic masculinity are explored further on the verbal level of the translated versions in German and Greek. Table 2 presents the full body copy and slogans of the US source text as well as the target texts in German (German audio and English audio with German subtitles) and in Greek (English audio with Greek subtitles) for analysis.

Table 2: US Source Text and German and Greek Target Texts

US Old Spice Commercial	German Old Spice Commercial 1	German Old Spice Commercial 2 (Audio)	German Old Spice Commercial 2 (Subtitles)	Greek Old Spice Commercial (Audio)	Greek Old Spice Commercial (Subtitles)
<p>Man Protagonist: Hello, ladies. Look at your man. Now back to me. Now back at your man. Now back to me. Sadly, he isn't me. But if he stopped using lady-scented body wash and switched to Old Spice, he could smell like he's me.</p> <p>Look down. Back up. Where are you? You're on a boat with the man your man could smell like.</p> <p>What's in your hand? Back at me. I have it. It's an oyster with two tickets to that thing you love.</p>	<p>Man Protagonist: Hello, Ladies. Schaut zu eurem Mann. Wieder zu mir. Wieder zu eurem Mann. Wieder zu mir. Leider ist er nicht ich. Würde er aber statt ladyhaftem Duschgel einfach Old Spice nehmen, könnte er riechen wie ich.</p> <p>Look down. Back up. Wo seid ihr? Auf einem Boot mit dem Mann, wie euer Mann riechen könnte.</p> <p>Was ist in deiner Hand? Wieder zu mir. Ich hab's. Eine Auster mit zwei Tickets für dein Lieblingskonzert.</p>	<p>Man Protagonist: Hello, ladies. Look at your man. Now back to me. Now back at your man. Now back to me. Sadly, he isn't me. But if he stopped using lady-scented body spray and switched to Old Spice, he could smell like he's me.</p> <p>Look down. Back up. Where are you? You're on a boat with the man your man could smell like.</p> <p>What's in your hand? Back at me. I have it. It's an oyster with two tickets to that thing you love.</p>	<p>Man Protagonist: Hello Ladies, schaut Euren Mann an, jetzt mich.</p> <p>Leider ist er nicht ich.</p> <p>Aber er könnte riechen wie ich, wenn er Old Spice Body Spray nutzen würde. Schau Dich um.</p> <p>Du bist auf einem Boot mit dem Mann, der riecht[,] wie Deiner riechen könnte.</p> <p>Schau mich an, dann in meine Hand.</p> <p>In dieser Auster sind 2 Tickets für Dinge, die Du</p>	<p>Man Protagonist: Hello, ladies. Look at your man. Now back to me. Now back at your man. Now back to me. Sadly, he isn't me. But if he stopped using lady-scented body spray and switched to Old Spice, he could smell like he's me.</p> <p>Look down. Back up. Where are you? You're on a boat with the man your man could smell like.</p> <p>What's in your hand? Back at me. I have it. It's an oyster with two tickets to that thing you love.</p>	<p>Man Protagonist: Γεια σας, κυρίες μου. Κοιτάξτε τον φίλο σας. Πίσω σ' εμένα. Τώρα πάλι εκείνον. Πίσω σ' εμένα. Δυστυχώς, δεν είναι σαν εμένα.</p> <p>Αλλά αν χρησιμοποιούσε Old Spice, θα μπορούσε να μυρίζει σαν εμένα.</p> <p>Κοιτάξτε κάτω. Ξανά πάνω. Πού είστε; Σε ένα σκάφος με αυτόν που μυρίζει όπως θα μπορούσε να μυρίζει ο φίλος σας. Τι κρατάτε εκεί; Πίσω σ' εμένα. Εγώ το έχω. Ένα κοχύλι</p>

<p>Look again. The tickets are now diamonds. Anything is possible when your man smells like Old Spice and not a lady. I'm on a horse.</p> <p>(Written: Smell like a man, man. Old Spice) (Old Spice [United States], 2010, 0:01–0:30)</p>	<p>Schau genau. Die Tickets sind nun Diamanten. Alles ist möglich, wenn dein Mann nach Old Spice riecht und nicht nach Lady. Ich bin auf einem Pferd. Man Narrator (not seen): Die neue wilde Kollektion von Old Spice. Jetzt auch in Deutschland erhältlich (Written: Old Spice)⁸ (Old Spice [United Kingdom], 2014, 0:01–0:35)</p>	<p>Look again. The tickets are now diamonds. Anything is possible when your man smells like Old Spice and not a lady. I'm on a horse.</p> <p>(Old Spice [United Kingdom], 2019, 0:00–0:27)</p>	<p>liebst. Jetzt sind Deine Tickets Diamanten. Alles ist möglich[,] wenn Dein Mann nach Old Spice riecht und nicht wie eine Lady. Ich sitze auf einem Pferd.</p> <p>(Written but not in a subtitle: Smell like a man, man. Old Spice)⁹ (Old Spice [United Kingdom], 2019, 0:00–0:29)</p>	<p>Look again. The tickets are now diamonds. Anything is possible when your man smells like Old Spice and not a lady. I'm on a horse.</p> <p>(Old Spice Greece, 2017, 0:00–0:27)</p>	<p>με 2 εισιτήρια για εκεί που ονειρευόσασταν. Κοιτάξτε πάλι. Τα εισιτήρια είναι, τώρα, διαμάντια! Όλα είναι πιθανά όταν ο φίλος σας χρησιμοποιεί Old Spice.</p> <p>Είμαι καβάλα στ' άλογο.</p> <p>(Written but not in a subtitle: Old Spice[:] Man, μύρισε σαν άντρας[.])¹⁰ (Old Spice Greece, 2017, 0:00–0:29)</p>
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The key element of the target text analysis on the verbal level revolves around the translation of the two excerpts from the original that emanate toxic masculinity. As discussed above, these excerpts are the following: “But if he stopped using *lady-scented* [emphasis added] body wash and switched to Old Spice, he could smell like he’s me” and “Anything is possible when your man smells like Old Spice and *not a lady* [emphasis added].”

In German Old Spice Commercial 1 (dubbed), both of these excerpts appear (translated) in German—which could be due to the need for lip-sync in dubbing. In both excerpts, the use of “lady-/“Lady,” a word borrowed (see below) from English (Anglicism), facilitates the lip sync of the dubbing of the US Old Spice Commercial in German.

With regard to the first excerpt, the adjective “lady-scented” is rendered as “ladyhaf[t]” [ladylike] in German. Drawing on both direct and oblique translation methods (Vinay & Darbelnet, 1958/1977/1995, pp. 30–42), three translation strategies are simultaneously utilized here: (a) borrowing, also known as loan, which consists of “the borrowing of individual items” (Chesterman, 1997/2016, p. 92; see also Vinay and Darbelnet, pp. 31–32); (b) calque (used alongside borrowing/loan), which consists of “the borrowing of syntagma” (Chesterman, p. 92; see also Vinay and Darbelnet, pp. 32–33); and (c) modulation (Vinay & Darbelnet, pp. 36–37), specifically in the form of “*abstraction change*” (Chesterman, p. 100), in which a concrete concept in the source text is conveyed through a more abstract concept in the target text. Specifically, combining the strategies of borrowing/loan and calque, the term “ladyhaf[t]” [ladylike] is used in the target text instead of ‘damenhaft’ [ladylike], which would not carry the same connotations in this context (see below). In addition, applying the strategy of modulation (in the form of abstraction change), the more abstract term “ladyhaf[t]” [ladylike] is used in the target text instead of the more specific term ‘ladyduftend’ (which would contain ‘-duftend,’ the literal translation [Chesterman, pp. 91–92; Vinay & Darbelnet, pp. 33–35] of the English term “-scented,” used in the source text).

With regard to the second excerpt, the method of direct translation is exclusively deployed. The phrase “not [like] a lady” is translated into German as “nicht nach Lady” [not like a lady], again using two translation strategies: literal translation and borrowing/loan (Chesterman, 1997/2016, pp. 91–93; Vinay & Darbelnet, 1958/1977/1995, pp. 31–35). Once again, instead of the German word ‘Dame’ [lady], the English word “Lady” is selected—which, like many other Anglicisms, has entered the German lexicon and appears in the *Duden Wörterbuch* [Duden Dictionary] (Bibliographisches Institut [Bibliographical Institute], n.d.b).

The spot’s use of referee design (Bell, 1984, 1991, 2001)¹¹ through Anglicisms—which associate the promoted product with the values of “quality, reliability and practicality” as well as “progress” (1991, p. 136)—along with the deliberate use of an American accent in the German audio, as mentioned above, is presumably intended to emphasize the American origin of the product as well as the humorous and nonchalant style of the advertising spot. However, it must be taken into consideration that the choice of the English term “Lady” over the German ‘Dame’ [lady] also has a significant effect on gender images in the spot since the English term can carry pejorative connotations (Penguin Random House, n.d.) that the latter does not (Bibliographisches Institut, n.d.a).

As becomes evident, this target text, just like the source text, overemphasizes hypermasculine men by belittling non-hypermasculine men—and women, prompting the man viewer to avoid being associated with women and/or femininity at any cost,

as the German excerpts “ladyhaf[t]” [ladylike] and “nicht nach Lady” [not like a lady] suggest. Although the translation of the two aforementioned excerpts in German Old Spice Commercial 1 is accurate, it is still problematic as regards power relations and asymmetries/imbances related to gender representations since it unavoidably retains the sense of hegemonic and toxic masculinity of the original.

In German Old Spice Commercial 2 (subtitled), the translation of both excerpts mentioned above is treated somewhat differently than in German Old Spice Commercial 1 (dubbed). As regards the first excerpt, the segment “[if he] stopped using lady-scented body spray and” is heard in the English audio but omitted from the German subtitle. However, the second excerpt is fully translated into German, with the subtitle including the segment “nicht wie eine Lady” [not like a lady]; here, direct translation is again employed through the strategies of literal translation and borrowing/loan. Overall, the omission of part of the first excerpt lessens the sense of toxic masculinity of the source text (also heard in the audio of the target text).

Yet, this omission of the reference to “lady-scented body spray,” although socially beneficial, was likely not intended deliberately to lessen toxic masculinity. In fact, it can be observed that the target text also omits or reformulates other segments from the original in the subtitling; thus, it does not adopt a strict direct translation approach overall. This is not to be considered strange or unusual since subtitles almost always constitute a reduced form of the spoken audio, as Jorge Díaz Cintas and Aline Remael noted in their discussion of subtitling (2007/2014, p. 145; see also pp. 145–171). This reduction unavoidably includes omissions/deletions (Díaz Cintas & Remael, p. 162).

The case of the Greek Old Spice Commercial (also subtitled) is unique in relation to the translation of both excerpts examined as its approach vastly differs from that of German Old Spice Commercial 1 (dubbed) and partially differs from that of German Old Spice Commercial 2 (subtitled). In the Greek commercial, both excerpts are omitted from the subtitles although they are unavoidably heard in the English audio. It is remarkable that despite the fast tempo of the protagonist’s delivery, which generally plays a crucial role in subtitling (Díaz Cintas & Remael, 2007/2014, p. 148) and, in this case, could theoretically justify many omissions, the only parts omitted from the subtitles are from the two excerpts under analysis: the segments “[if he] stopped using lady-scented body spray and” as well as “and not a lady.”

Given that only these segments are excluded from translation, the two omissions might not be coincidental. In general, since written text in the form of subtitles has a stronger impact than oral speech (Díaz Cintas & Remael, 2007/2014, pp. 196, 200), emotionally charged words such as “taboo words, swearwords and interjections are often toned down in subtitles or even deleted” (p. 195). In this instance, the segments “lady-scented” and “not a lady” can be considered emotionally charged language as these phrases are sexist—though, unlike swear words, their offensive nature may not be apparent on the semantic level, they foster toxic masculinity on the pragmatic level, as already discussed in detail. Therefore, the subtitler of the Greek Old Spice Commercial presumably considered them too aggressive to appear in the subtitles and chose to avoid translating them. The subtitler may not have made this decision as an equality-oriented translator with the intent of strategically subduing the notion of toxic masculinity in the target text, but they likely aimed to soften its aggressive marketing tone in order to make it more palatable to consumers regardless of gender and thus more effective in the target language and culture.

Besides, it must be noted that a “direct, or literal translation” (Vinay & Darbelnet, 1958/1977/1995, p. 31) of these segments into Greek would probably not be very natural and could have been rejected outright. In fact, as regards the first segment, which includes the key word “lady-scented,” Greek cannot support a calque similar to the one chosen in German Old Spice Commercial 1. Yet, the second segment, which includes the key phrase “not a lady,” could be literally translated (Chesterman, 1997/2016, pp. 91–92; Vinay & Darbelnet, 1958/1977/1995, pp. 33–35) into Greek without special difficulties—although the connotations conveyed might not be the same as in the English and German texts.

Regardless of the reasoning behind the omissions in the German and Greek subtitling, the Greek Old Spice Commercial conveys the least competition among men and the least devaluation of women or men with feminine attributes; precisely owing to these omissions, it emits the least toxic masculinity compared to all other source and target texts under analysis.

5. CONCLUSION

Regardless of whether one finds the Old Spice commercials funny or not, it cannot be disputed that they are at least creative on many levels, including those of conceptualization and technicality. However, more importantly, it can also not be disputed that unhealthy gender-related images harming men, women, and non-binary persons are perpetuated through such spots in the name of humor. If P&G wants to claim that they are “leveraging [their] significant voice in advertising and media to tackle gender bias” (Procter & Gamble [USA], n.d.),¹² they must also seriously consider that the overt or covert devaluation of people on the basis of their sex and gender does not tackle gender bias but instead enhances it. Therefore, since the general theme of masculinity seems to be central in Old Spice’s marketing and advertising, a critical re-evaluation of the dynamic dimensions of this notion—which does not need to be exclusive, dominating, aggressive toward others, or constructed in diametrical contrast to femininity in order to prove its existence—could help the brand produce commercials that are still creative but also equality-oriented, benefiting both the company and society (Bahadur, 2014).

Finally, although it may be difficult to render an already sexist original spot less sexist in translation, the case of the subtitled Greek Old Spice Commercial shows that this is not impossible, using the method of omission. The reasoning behind the omissions explored in detail above may be unknown—they might have been justified on the grounds of specific constraints—but regardless of the reasoning, the result remains the same: Subtitling contributed to the mitigation of hegemonic and toxic masculinity and thus can be used to reduce sexism in advertising.

Notes

1. Coined by sociologists Donald Horton and R. Richard Wohl, the term “*para-social relationship*” refers to a “seeming face-to-face relationship between spectator and performer [or character]” (1956, p. 215), an illusory effect that can be created through public interaction with mass media.
2. The US Old Spice Commercial (Old Spice [United States], 2010) was produced in 2010 but has since been used to promote different products of the brand in different target languages and cultures throughout the years. For example, in 2020, an edited version of the commercial was uploaded on the official UK YouTube channel of the brand to promote Old Spice Captain Deodorant Body Spray (Old Spice [United Kingdom], 2020).
3. One can watch the final US Old Spice Commercial along with an alternative on-set take from the production process here: <https://www.youtube.com/watch?v=rArZl8vh8aY> (Michel, 2014).
4. In a medium long shot, the human body is typically framed from head to knees, while a medium shot frames the body from head to waist (Cherif et al., 2007).
5. Interestingly, Van Badham has discussed the “mentrification” of computers, which pertains to “cultural products whose original association with women was redrawn for audiences of men” (2019).
6. In addition, it is not only body care in particular but also care in general that seems to be a central definer of femininity; in other words, not only is a woman supposed to buy body wash, but she is to buy body wash for her man partner because she cares not only for his personal hygiene but also for him holistically and altruistically. Care is very often presented as the quintessential attribute of women, as if it were innate in women and incompatible with men. This stereotypical notion in relation to gender roles and social expectations (see also Manne, 2018) is validated by the (seemingly naïve) explanation by the copywriter of the commercial as regards its conceptualization.
7. In general, drawing on the notion of fragile masculinity, it is likely socially acceptable for women to use men’s body care products but not vice versa. Furthermore, femininity seems to threaten masculinity (as the spot also suggests), while there is no such exaggerated social fear of femininity being distorted by masculinity, subtly illustrating that femininity and women are not valued as much as masculinity and men—both in the world of advertising and in the real world.
8. [Man Protagonist: Hello, ladies. Look at your man. Back to me. Back at your man. Back to me. Unfortunately, he is not me. But if he just used Old Spice instead of ladylike shower gel, he could smell like me. Look down. Back up. Where are you? On a boat with the man your man could smell like. What is in your hand? Back at me. I have it. An oyster with two tickets to your favorite concert. Look closely. The tickets are now diamonds. Anything is possible when your man smells like Old Spice and not like a lady. I am on a horse. Man Narrator (not seen): The new wild collection from Old Spice. Now also available in Germany. (Written: Old Spice)]
9. [Man Protagonist: Hello, ladies, look at your man, now at me. / Unfortunately, he is not me. / But he could smell like me if he used Old Spice Body Spray. / Look around. / You are on a boat with the man who smells like yours could smell. / Look at me, then in my hand. / In this oyster, there are 2 tickets for things that you love. / Now, your tickets are diamonds. / Anything is possible when your man smells like Old Spice and not like a lady. / I am sitting on a horse. (Written but not in a subtitle: Smell like a man, man. Old Spice)]
10. [Man Protagonist: Hello, my ladies. / Look at your boyfriend. / Back to me. / Now at him again. / Back to me. / Unfortunately, he is not like me. / But if he used Old Spice, / he could smell like me. / Look down. / Up again. / Where are you? / On a boat / with the one who smells / like your boyfriend could smell. / What are you holding there? / Back to me. / I have it. / A seashell with 2 tickets to where you were dreaming of. / Look again. / The tickets are now diamonds! / Anything is possible when your boyfriend / uses Old Spice. / I am on horseback. (Written but not in a subtitle: Old Spice[:] Man, smell like a man[.])]
11. Allan Bell (1984, 1991, 2001) explored referee design (in contrast to and along with audience design) in media and advertising, explaining that in referee design, the speaker “creatively uses language features ... from beyond the immediate speech community” (Bell, 2001, p. 147) to hypothetically address “certain third persons not physically present [called the ‘referees’],” namely “reference groups, who are absent but influential on the speaker’s attitudes” (1984, p. 161).
12. Marketing and sustainability expert Thomas Kolster listed some of P&G’s recent initiatives toward gender equality:
 Ariel’s campaign “Share the load” in India challenges gender stereotypes and encourages men (and their sons) to “share the load” of washing; the Always campaign “Like a girl” changed the meaning of the sentence “Like a girl” from being an insult to a statement of pride; SK-II

empowers women; and recently Gillette asked men to go up against toxic masculinity and become “The best a man can be”—and the list goes on. (2020, p. 23)

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Gender Issues in Machine Translation

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Abstract: In this paper, this study investigates gender bias in MT focusing on three generic, easily accessible, and widely distributed MT systems, i.e. DeepL, Google Translate and e-Translation, in the EL-EN, EN-EL, DE-EL, and DE-EN language pairs. Regarding the pairs EN-EL and EL-EN, ten texts are used from two different genres and various domains (5 journalistic articles and 5 administrative/institutional texts) with varying degrees of inclusive language and with the aim of establishing: a) whether the three systems perform differently as regards gender bias, b) whether the systems perform differently in the two language pairs EL-EN, EN-EL and c) whether the use of inclusive language in the source text influences the MT output and can thus be used as a means to mitigate MT gender bias. Regarding the language pairs DE-EL and DE-EN, the intention is to illuminate the use of neutral-gender language in one segment of a political article, one segment of an official law text of the EU, and one segment of an official text of the German Federal Ministry of Education and Research (BMBF). The text segments range from 200 to 300 words. German, as a grammatically gendered language, has both semantic and formal (grammatical) gender, which is reflected not only in nouns, but in adjectives, adverbs, and articles. The issues studied concern gender inclusivity and gender discrimination. They remain consistent across the texts selected.

Keywords: MT, gender-bias, inclusive-language, EN-EL-DE

Introduction

In the era of AI, machine learning occurs at a high level. Machines process data sets at the level of speech sequences trying to analyze and learn patterns. But these data sets are riddled with the biases of the natural speakers, which are manifested in the production of speech. Thus, machine learning contributes to perpetuating these biases in MT. Gender biases constitute an exemplary manifestation of this process (Ullmann, 2022).

First, this study will investigate gender bias in MT focusing on three generic, easily accessible, and widely distributed MT systems, i.e. DeepL, Google Translate and e-Translation, in the EL-EN and EN-EL language pairs. This study will adopt an experiment by using the systems to translate ten texts from two different genres and various domains (5 journalistic articles and 5 administrative/institutional texts) with varying degrees of inclusive language with the aim of establishing a) whether the three systems perform differently as regards gender bias, b) whether the systems perform differently in the two language pairs EL-EN, EN-EL and c) whether the use of inclusive language in the source text influences the MT output and can thus be used as a means to mitigate MT gender bias. The issues studied concern gender inclusivity and gender discrimination.

Second, this study will investigate gender bias in the language pairs DE-EL and DE-EN. The intention is to illuminate the use of neutral-gender language in one

segment of a political article, one segment of an official law text of the EU and one segment of an official text of the German Federal Ministry of Education and Research (BMBF). The text segments range from 200 to 300 words. German, as a grammatically gendered language, has both semantic and formal (grammatical) gender, which is reflected not only in nouns, but in adjectives, adverbs, and articles (Hord, 2016, p. 2). If the noun or pronoun refers to a person or a group of persons, then the genus of the noun or pronoun usually corresponds to the gender of the person or group of persons mentioned (Prewitt-Freilino et al., 2011, p. 269). If a pronoun or a noun refers to a mixed gender group, it is common in German to use a noun with a masculine gender (e.g., die Polizei). In the generic masculine, the masculine form of a person's name is used, even if a group consists of persons of different genders.

Recent studies

According to recent studies, different popular Machine Translation (MT) systems are prone to gender biased translations, and this is explained by the functioning of current neural machine translation (NMT) systems (Stanovsky et al. 2019). Such systems involve a single, large neural network that is trained to maximize the probability of providing a more appropriate translation given a source text (Bahdanau et al. 2016). The architecture includes two functions: the first one encodes variable-length translation units and turns them into numeric vectors, which represent concepts (encoder); the second one decodes vectors and provides the target sentence (decoder). NMT system relies on advanced deep learning techniques, as highlighted in works by Sutskever et al. (2014), Bahdanau et al. (2016), and Vaswani et al. (2017). While these approaches significantly enhance performance by learning features directly from data, a notable drawback emerges in the form of biases inherent in the training data, as pointed out by Madaan et al. (2018). This issue, often referred to as machine bias, manifests itself in the perpetuation or even exacerbation of linguistic bias and societal stereotypes, particularly in relation to gender and race (Zhao et al., 2017; Zhao et al., 2018). The models trained using such methods inadvertently reflect and potentially amplify existing asymmetries present in society, as depicted in studies by Prates et al. (2019). This raises concerns about the ethical implications of machine bias in NMT models.

In 2018, Google introduced a measure aimed at mitigating gender bias in its MT application. Specifically, when translating from English into French, Italian, Portuguese, or Spanish, users gained the ability to select between feminine and masculine forms for individual words (Kuczmarski and Johnson, 2018). It's noteworthy, however, that this feature is currently limited to single words and is not extended to entire sentences. The initiative represents a step towards addressing gender-related concerns in translation, but its scope remains confined to lexical choices rather than encompassing full sentence structures.

Neutral language

To fight discrimination, the use of neutral language is proposed. According to the definition given by the EU: "Gender-neutral language is a generic term covering the use of non-sexist language, inclusive language or gender-fair language. The purpose of gender-neutral language is to avoid word choices which may be interpreted as biased, discriminatory, or demeaning by implying that one sex or social gender is the norm. Using gender-fair and inclusive language also helps reduce gender

stereotyping, promotes social change and contributes to achieving gender equality." (European Parliament, 2018, p. 3).

Strictly speaking, neutral language refers to the use of language with the purpose of silencing gender identification and, by concealing it, removing any discrimination that would result from the use of such identification. There are many methods of achieving neutral language. Particularly popular in Greek, and especially in the translation attempted in the following texts from English to Greek, is the use of passive syntax (Ευρωπαϊκό Κοινοβούλιο, 2018, p. 10). In this way, one avoids the choice of gender, whether it is a noun or an adjective. While this can be avoided in English, in Greek, as in other languages with similar grammar, this is not so simple. Furthermore, the use of plural, especially in the first or second person of the verb, can be very helpful in achieving the goals of neutral language. The use of imperatives, where possible, has the same effects (Ευρωπαϊκό Κοινοβούλιο, 2018, p. 10). Finally, there is also the possibility of using circumlocution to avoid gender identification, for example using «νοσηλευτικό προσωπικό» (nursing staff) instead of «νοσηλευτές/νοσηλεύτριες» (nurses), thus avoiding the use of the double form (Ευρωπαϊκό Κοινοβούλιο, 2018, p. 11).

Beyond the practices ways to mitigate or even eliminate gender bias in the Greek language, which undoubtedly have a direct impact on the translations of this paper, one must look more broadly to the reasons and the very nature of the use of neutral language. More specifically, one is called upon to answer some basic questions: "Why is the use of neutral language important? Are all uses of the masculine gender patriarchally charged? What happens in the case where the use of multiple dual forms is deemed necessary? Does the person translating have to make a compromise between the aesthetics of the text and the extent of the use of neutral language? Finally, is language that includes double types of the word neutral given the non-acceptance of gender binaries by various social groups?" These questions are part of what the paper at hand addresses. Of course, they are by no means exhaustive nor are they given one-off answers. On the contrary, it is an attempt to open the debate on this particularly important issue.

Language is a cultural vehicle and, therefore, imbued, at least to some extent, with the perceptions of a particular society at a particular point in time. In this respect, patriarchal attitudes have crept into it and are quite difficult to overcome by the vertical imposition of new rules. However, there is a strong tendency to implement such rules. Within this tendency, one finds the use of neutral language, as well as the emergence of gender through the creation of new inclusive types of words, which will be briefly presented below.

Gender Inclusion - Gender Manifestation

Along with the attempt to create a neutral language through the concealment of gender identification, there is a tendency to highlight the latter to remove the dominance of the male gender. Even in the case of words where the same formula expresses both the masculine and the feminine, it is evident that the masculine dynamic undermines the emergence of the gender marker. Especially in the case of words denoting professions, such as «δικαστής» (judge), for instance, where most people were previously male. However, an attempt is being made to make the female gender visible in this sector by adding new gendered suffixes to the noun, creating the type «δικάστρια» (female judge). Note that the older «δικαστίνα» is not preferred as it

carries some negative patriarchal connotations. Even if terms such as «δικάστρια» or «βουλευτρια» (congresswoman) and so on are still considered unstructured, they present manifestations of the tendency to highlight gender visibility, a reflection of the social change taking place in the language. In such cases, the use of strictly neutral expressions is not accepted as it reinforces the perpetuation of the status quo.

It is also worthwhile to analyze the impact of the use of inclusive language to highlight gender on the perceptions of individual identities or how these identities manifest in the use of such language. A study conducted in English on the terms 'hero/heroine' and 'murderer/murderess', has shown that the use of the double formula changed the visibility of the feminine gender in the former case, but not in the latter. More specifically, readers were given two varieties of texts, one with only the masculine type and one with both gender types of the word. Individuals exposed to the second variety identified "more female heroes", to use the traditional expression. This was not the case, however, with the case of the murderer. Of course, more research is needed and this result should not be easily generalized, however, it seems that gender salience becomes more appropriate when the noun or adjective is evaluated positively (Hansen et al., 2016).

Other research on German-speaking people showed that prior use of non-sexist language and one's ideological beliefs regarding gender equality and sexism are key indicators for predicting the use or non-use of inclusive language (Sczesny et al., 2015). The use of inclusive language occurs through complex mechanisms, which have to do with personal attitudes, beliefs, and intentions (Sczesny et al., 2015). A particularly interesting case of inclusive language for highlighting gendered attributes and thus removing the binary schema regarding gender is the use of the neologism *Latinx*, which refers to people of Latinx origin, conceptually including the entire LGBTQ+ community (Scharrón-del Río et al., 2020).

Concerning the business sector, it was shown that when management and, consequently, the whole organization promotes receptivity to difference, namely by making use of inclusive language, it positively influences employee creativity and performance, creating an organizational culture of openness (Lauring & Klitmøller, 2017). The recognition of the need to use inclusive language and the ethical declaration that the organization aims to use it as much as possible to avoid any exclusions is becoming increasingly common, in scientific journals and newspapers for instance (Dellmann et al., 2017).

Commentary of text sample (EN<->EL)

The selected texts for our case study are taken from various genres. The text samples can be found in the annex of the article. For these translations, various techniques were used. Adopting the American approach, for instance, both word-for-word translation was used when there was a one-to-one correspondence (matching), e.g. "problem" -> «πρόβλημα», and, rather more so, the zigzagging technique where the matching was one-to-many. Still, where it was deemed necessary, items were added or removed, e.g. "Progressive activists" -> «Προοδευτικά άτομα με ακτιβιστική δράση», along with the inversion of specific terms (Malone, 1988). The comparison of the translations with the original in the annex provides several such examples.

The first text is an excerpt from Michael J. Sandel's political philosophy book *Justice: what's the right thing to do?* It has been translated into Greek by Alexandros Kioukiolis and has been published by Polis in 2013 (Sandel, 2013). However, the

translation in the annex is an exercise by the author of this paper to highlight translation issues related to gender-neutral language. To achieve the latter, a variety of translation choices were made. In particular, the gender-neutral term «άτομα» was used to translate the English "people", while the plural «αποδέκτες» (recipients), despite being in the masculine form, was subsequently retained as this formula corresponds to both genders. Furthermore, the plural nouns «έμποροι» (merchants) and «τραπεζίτες» (bankers) were retained, as it is customary for the same term to be used for both the masculine and the feminine. However, instead of using the term «διαχειριστές» (managers), the expression «τα άτομα που διαχειρίζονται» (people who manage) was used. Another example from the text is the preference for the term «φορολογία» (taxation) instead of «φορολογούμενοι» (taxpayers). These choices, as reflected in the annex, are intended to create neutral language while avoiding double forms and textual overload. This also applies to subsequent texts, although it is not always possible to avoid double forms.

The second text is an excerpt from a scientific popular journal article, of an informative, journalistic nature. In it, the expression «από το χώρο των επιστημών» (roughly: from the scientific world) has been used instead of the noun «επιστήμονες» (scientists), as it conveys neutrality and does not burden the text in this case. Furthermore, the use of a double form in nouns that are usually used with the same form for both genders was avoided, although one could use a double form in the case of the terms «διοικητικού/ες» (administrators) and «γερουσιαστές/στριες» (senators). The translator chose here to avoid overloading the text. The same has been done below, and the neutral terms «ηγεσία» (leadership) and «επιστημονικό προσωπικό» (scientific staff) have been used instead of the nouns: «ηγέτης» (leader) and «επιστήμονες» (scientists).

The third text is an excerpt from a book review published in a scientific journal. There, the use of passive syntax encompasses all the structures that contain the word «άτομα» (persons) so that the gendered nature of the language is not apparent. Also, neutral expressions were used for the same purpose, as well as double forms. Specific reference to these choices is made in the annex. The same is true for the fourth text, an excerpt from an EU report, where the main method of avoiding gendered language is to use impersonal expressions and circumlocutions.

In summary, all translation options adopted aimed at creating texts with gender-neutral language as far as possible. When it was deemed appropriate to use double forms, this was done according to the directives of the EU manual on inclusive language (European Parliament, 2018). In addition, compromises had to be made between the extent of the use of these types and overloading the text, provided that it is evident from the immediate context that there is no discriminatory use of one gendered attribute at the expense of another.

Finally, the need for gender-neutral language is more urgent than ever. Inclusion and, consequently, non-exclusion of any social group is a key ethical requirement for ensuring gender equality and creating a tolerant and open society. This paper developed some of the strategies used to achieve neutral language and applied them to four different texts. The scheme of strictly neutral language, on one hand, juxtaposed with inclusive language to manifest gender attributes, on the other, was done conventionally. In each case, the issue is to achieve neutral language either through impersonal language that makes no reference to gender or through highlighting gender by creating new grammatical types. The silencing of the above

characteristic by granting the use of the masculine for both genders, even in the case of discursive formulae that do not distinguish between the genders, undermines the neutrality of language by establishing the dominance of the masculine. Therefore, the creation of formulae to make the gender feature visible aims to create a truly neutral language. However, the way in which inclusive language is realized is not without problems. This was shown in the application of translating techniques and the problems that arose. In some cases, the translator is called upon to make a trade-off between the extent of the use of double forms, for instance, and overloading the text. In Greek, there are a few cases where avoiding the use of double forms in translation is impossible, so the translator will have to find another solution or make some kind of compromise.

Gender bias in MT

A form of data bias in MT is, of course, gender bias. There is a documented tendency in MT towards the use of male defaults (Prates et al., 2020). Nowadays, gender and language studies focus on how to make language more inclusive by mitigating or even eliminating gender bias. Using gender neutral or gender inclusive language are two ways to achieve this goal. The difference between the two approaches lies in the fact that gender neutral language tries to eliminate gender representation in language usage, e.g., by using the term «νοσηλευτικό προσωπικό» (nursing personnel) instead of «νοσηλευτές/νοσηλεύτριες» (male/female term for nurses), whereas using gender inclusive language attempts to manifest the underrepresented gender term in language usage, e.g., using both the female and the male term for “nurses”. In the case of grammatical gender languages, the conflict between these two approaches becomes more apparent.

Gender bias is contingent on the structure of the language. Using a simple categorization, one could distinguish between genderless languages with minimum gender specific expressions, e.g., Turkish, notional gender languages with some gender pronouns and lexical types, e.g., English, and grammatical gender languages with morphosyntactic structures that carry gender qualities, e.g., Greek (Savoldi et al., 2021). In the latter, the predominance of male terms is evident and has mostly to do with a long patriarchal cultural tradition which is manifested in language use.

Mitigating gender should be the primary focus in any of the language categories presented above. But a translator, who moves from one language to the other, should keep in mind that in grammatical gender languages she must be more cautious as the structure of the language may amplify gender bias during the translation process.

Gender issues in Machine Translation

Recent studies have shown that current machine translation (MT) systems are likely to adopt gender bias from humans (Escudé Font 2019; Kuczarski & Johnson 2018; Prates et al. 2019; Zhao et al. 2018). Gender bias is defined as the prejudice against one gender based on the perception that women and men are not equal. Biases can be unintentionally transferred to mainstream machine translation systems, leading to a reinforcement of gender stereotypes based on predetermined gender views derived from a language, or implicitly impose social stereotypes in the social environment. At the final level, they may lead to gender bias, by purposefully or unintentionally choosing one linguistic structure over another.

Gender is encoded differently in different languages. Some languages feature masculine, feminine or neutral forms (e.g., Greek and German), while others are gender neutral (e.g., English). This diversity in languages represents a challenge for machine translation: when translating from a gender-neutral language into a language which encodes explicit information for this category at the morphological level, translation systems must “guess” or recover missing morphological information, and more than one correct translation may exist for the same source input (Kuczmarski & Johnson 2018; Moryossef et al. 2019). In some cases, the preference of one linguistic form towards the other is not predefined and, thus, creates issues on applying a more gender-neutral approach to the translated text.

Towards a neutral German language

One of the aspects of our study is the use of the neutral forms in German language, which have emerged as a response to the critique of the traditional generic masculine usage. Traditionally, German, a language characterized by grammatical gender, utilized masculine forms generically to denote individuals of any gender. This practice, however, has been increasingly scrutinized for its perceived gender bias (Belz, et al., 2023). As a remedy, earlier approaches favored the usage of paired forms (e.g., "Studentinnen und Studente" - female and male students) to ensure the representation of all genders. More recently, a novel strategy has emerged, integrating gender-neutral terms in written German through the use of specific glyphs like the asterisk (e.g., "Student*innen") or the colon ("Student:innen"). These forms attempt to linguistically encapsulate inclusivity beyond the binary gender framework. However, the oral representation of these gender-neutral terms has been ambiguous. Recent trends indicate a growing preference for incorporating a pause or a glottal stop in spoken language as a means to signify these gender-neutral forms or the use of another form, generic for all genders.

Methodology: case study

In this section, we will describe the methodology followed to our research, which was conducted in August 2023. The selected corpus consists of three language pairs (EN-EL, EL-EN, DE-EL, EL-DE, EN-DE), seven articles each from legal, administrative, and academic backgrounds, along with six journal articles. We extract 200–300-word samples from each article and subject them to translation using Google Translate, DeepL, and E-Translation without conducting any post-editing. Additionally, we investigate the presence of gender biases in the original texts and juxtapose them with the MT outputs.

To conduct a thorough examination of gender biases within the machine-translated texts, the research methodology will be enhanced by incorporating the following steps:

Step 1: Identification of Masculine Form

Search for specific words, nouns, and pronouns in their masculine forms within the source texts. This includes terms such as job titles, professions, and other gendered language elements.

Step 2: Analysis of Generic Masculine

Examine instances where the generic masculine is employed in the source texts. This involves determining whether the use of masculine pronouns or nouns refers

specifically to males, encompasses a mix-gender group, or potentially includes females.

Step 3: Role of Source Text in Output

Evaluate the impact of the source text on the translated output, focusing on how gender-specific terms are handled during translation. Determine whether the translated output maintains or alters the gendered nature of the original text.

Step 4: Cross-Language Pair Comparisons

Make detailed comparisons between language pairs (EN-EL, EL-EN, DE-EL, EL-DE, EN-DE) to identify any language-specific patterns in gender bias. We consider the linguistic nuances and cultural context that may influence the translation of gendered language elements.

Step 5: Contextual Understanding

Deepen the analysis by considering the contextual nuances surrounding gender-specific terms. We take into account cultural norms, legal frameworks, and societal expectations that may influence the perception and translation of gendered language.

Step 6: Iterative Process

The methodology will be an iterative process, allowing for refinement based on emerging patterns and insights throughout the analysis. Continuous feedback loops will be incorporated to ensure a comprehensive and nuanced understanding of gender biases in machine translation.

By enriching the methodology with these additional steps, the research aims to provide a comprehensive and nuanced exploration of gender biases in machine-translated texts, considering qualitative aspects across various language pairs and translation tools.

Many scholars, such as Zhao et al. (2018), Rudinger et al. (2018) and Stanovsky et al. (2019), among others, have created challenge sets to detect gender bias, analyse it, and propose debiasing techniques. The MT systems used for the study are three of the most popular MT systems available: there are currently 200 million daily users for Google Translate (available in more than 100 languages), and 312,000 daily users for DeepL (available in more than 8 languages). Since we aim at providing useful insights for gender issues in MT, we have conducted our research through engines that are easily accessible and user-friendly. All sentences were translated in August 2023. A final note of caution: as in all studies using web data and web-provided applications Google Translate, DeepL and E-Translation algorithms are likely to change, the full reproducibility of our results cannot be guaranteed.

Findings

The main general findings regarding the EL<->EN language pair could be summarized in the following: a) gender biases from the original text penetrated the translated one, b) gender biases appeared only in the translated text, and c) in some cases gender biases were mitigated in the translated texts.

EL->EN

In the texts taken from news journals, it was found that gender bias was mitigated due to the morphology of the target language and, namely, because of the inclusive plural form in English, e.g., “the scientists” (Η Εφημερίδα των Συντακτών, 2022). Moreover, in English there was no gender bias in the genitive case, e.g. “of the smokers” (Protagon team, 2022). Additionally, the source text may fail to use inclusive language in Greek making it necessary to include a specific description, whereas in English there is no need to do so. Even though in Greek the male pronoun is dominant, in the English translation inclusive language is used, e.g., «του διευθυντή» a male term in Greek, whereas in the English translation the term used is the inclusive “the principal”, as indicated by the administrative texts used (ΔΗΜΟΥ, 2019). In the case of the original Greek text the abstract term “locals” is expressed with the dominant male term «οι ντόπιοι» (Πούλιος et al., 2016). When neutral language was used as in the case of a Greek scientific, medical text, e.g., «του ατόμου», it penetrated the translated text (Polikandrioti & Stephanidou, 2013). The same happened when inclusive language was used in the Greek text to denote the nursing profession «το νοσηλευτικό προσωπικό», which was retained in the English translation “nursing personnel” (Πανταζής, & Ίντας, 2016). As shown in scientific texts and texts taken from news journals, in Greek pronouns the male term is dominant, e.g. «πολλοί», «κανείς», «κάποιον», whereas in English the term used is inclusive (“many”, “no one”, “someone”) (NEWSIT, 2022; Newsroom, 2022; Βεργολιά, 2022). Interestingly, in the case of the Greek official administrative text that implemented inclusive language by using the double form (feminine/masculine) of some terms (e.g. ενδιαφερόμενοι/ενδιαφερόμενες) DeepL and Google Translate performed better than e-translation as they translated the aforementioned Greek term with the term “interested” without the slash, whereas e-translation did not take into account the inclusive use of the slash and translated as follows: “interested/interested” (Baka, 2022).

EN->EL

MT translation in Greek is biased towards using male pronouns and male suffixes, a common motif through all the texts selected, i.e., philosophical, scientific, journalistic, and administrative (Sandel, 2009; Rosenberg, 2021; Dillon, 2021; European Commission, 2022). Gender bias also appeared towards certain adjectives or professions (e.g., “nurses” often translated in Greek using the feminine type of the word). Regarding the term “nurses” it is quite interesting that in the news journal text used to test the MT tools, DeepL used the masculine term and correctly identified the gender of the person’s name (Jyme Kinnard) afterwards, whereas Google Translate and e-translation used the feminine type and incorrectly identified the person’s gender (Bombardieri & Zhavoronkova, 2022). Furthermore, in another journalistic text DeepL could also recognize the gender of the person’s name and keep it when translating into Greek the following nouns, whereas Google Translate and e-translation, even though correctly recognizing the gender of the person’s name, reverted to the dominant masculine form for the following nouns (i.e., “Professor Kristie Ebi, an expert”=“professor” was translated using the Greek feminine form, but “expert” was translated with the masculine form) (Debusmann, 2022). Another journalistic text gave similar results, where DeepL was the only MT that could effectively identify the gender of the person’s name and translate accordingly its predicates even if they preceded it (Andrews, 2022). Across the texts used, there were not many significant differences between the 3 MT tools regarding gender bias. However, e-translation appeared to make some efforts to mitigate gender bias in

scientific texts, probably because of the distribution of data sets used to train (Riazi et al., 2022; de Groot et al., 2022; Pang, 2022). This assertion should be tested with a larger data set and evaluate how effective the EU directive to use inclusive language is in the case of its MT tool.

EN-DE-EL

The administrative texts of the European Union (European Parliament and Council, 2011) represent equal linguistic realizations, as no language is a translation of another. As far as the neutral language is concerned, this was not fully followed, since we encountered cases where the neutral language was observed only in English (e.g. *stateless person*), but not in Greek and German, where the masculine singular (e.g. *ανιθαγενής* = stateless (without denoting person)) and plural form (e.g. *Staatenlosen* = stateless (people)) was employed respectively.

The same observation can be made in the case of pronouns. In English, reference to a particular person was made using masculine and feminine pronouns respectively (e.g. *he* or *she*), whereas in Greek and German no account was taken of reference to a particular group of people (e.g. *της εισόδου του* = after *his* entrance (GR), and *die nach der Einreise in das Hoheitsgebiet eines Mitgliedstaats* = after *their* entrance (DE)). In the former case, only the masculine form was employed, while in the latter, the plural form was applied.

DE-EL

A second case we examined concerns official texts of the Federal Ministry of Education and Research of Germany (Internetredaktion, 2023), from one language that reflects gender (German) to another language that equally reflects gender (Greek). In this case, our results are more confusing. Our findings were analyzed using DeepL, Google Translate and E-Translation, providing us with some interesting observations. In the case of nouns with a generalized statement, the German original text retained the neutral reference (*bei älteren Menschen*), while the Greek translations, in all three translation engines, used the feminine generalized form (*σε προχωρημένη ηλικία* (Google Translate, DeepL), *στα γηρατειά* (E-Translation)).

Regarding nouns denoting professions, in the German original text we encounter double forms, referring to both men and women practicing the professions in question (*Die Wissenschaftlerinnen und Wissenschaftler*), while in the Greek, in all three translation engines, the generalised plural form of masculine was preferred (*Οι επιστήμονες* = The scientists).

Another observation that concerns us is the declaration of gender in participles acting as adjectives. In this case, another grammatical gender (adjectives ending in -e) was preferred in the German text, which involves a neutral declaration of the adjective, without referring to the masculine or feminine respectively (*Das gilt für jüngere wie ältere Erkrankte*). In contrast, the Greek preferred the generalized masculine form, in the plural (*για νεότερους και μεγαλύτερους ασθενείς* = *for younger and older patients*) (DeepL, Google Translate), *για τους νεότερους και τους ηλικιωμένους ασθενείς* = *for younger and elderly patients*) (E-Translation).

EL-DE

Several additional findings from our research are noteworthy, particularly concerning the translation of excerpts from journalistic texts from a smaller to a larger language,

reflecting the genre, specifically from Greek to German (Psara, 2021). In this case, we translated certain samples of Greek journalistic discourse from Greek to German using three translation engines, examining the use of generic nouns, participles, and adjectives. Regarding the first category, the use of generic masculine forms was preferred in the original Greek text (*των Ελλήνων* = *of the Greek people*, *των πολιτών της ΕΕ* = *of the EU citizens*), a phenomenon also observed in the German translations (*der Griechen, aller EU-Bürger*). The same observation applies to the statement of participles (*των ερωτηθέντων, der Befragten* = *[percentage] of the respondents*).

As for the case of adjectives, we noted a paradox. While a neutral usage of adjectives was favored in the original Greek text (*Ικανοποιημένο* = *satisfied [the percentage]* (GR)), a different trend was observed in the German translation (*sie wahrscheinlich nicht oder überhaupt nicht zufrieden sind* (DE)).

The case study presented above is restricted by a series of limitations and should be viewed as an initial attempt to approach the subject of gender bias in MT. First, the sample used was very limited, albeit including various types of articles. The qualitative analysis was simple, using only a few examples of gender bias to reveal the biases in the original text, along with those that penetrated the translation. Moreover, as the length of the sample was too small the MT tools were not tested as much as we would like at this point. However, the current attempt can form the basis for an upcoming quantitative analysis of gender bias. In this study, we will create a corpus of texts in Greek, English, and German to test these MT tools regarding gender bias. In this corpus it will be possible to categorize the texts and understand how gender bias is manifested in various genres. As far as the Greek language is concerned, creating a linguistic corpus to evaluate gender bias in MT is an open field of research and something that is urgently needed.

Discussion

In discussing the mitigation of gender bias in machine translation (MT), it is crucial to recognize the multifaceted challenges inherent in this endeavor. The key lies in addressing the biases often embedded in language data and the algorithms processing it. This exploration involves not only technical solutions but also an ethical and methodological reorientation towards data handling and algorithm design. First, the issue of unequal representation of neutral language in triple language pairs, such as English, Greek, and German, is noteworthy. The prevalence of neutral language varies across these languages, impacting the quality of MT output. For instance, the translation of gender-neutral terms like "Seniorinnen und Senioren" in German to "στους ηλικιωμένους" in Greek illustrates how language-specific nuances can affect translation fidelity. Similarly, variances in the usage of plural forms and genitives among these languages pose additional challenges. Addressing these disparities requires an in-depth understanding of linguistic structures and cultural contexts, which are often overlooked in current MT systems. The reliance on general plural forms and avoidance of gender-specific language, while seemingly a neutral approach, can sometimes obscure the intended meaning or societal context. For example, the use of "person" as a mitigation strategy may result in translations that are technically accurate but lack the nuance of gendered expressions present in the source language. This highlights the need for more sophisticated approaches that can capture and respect linguistic diversity.

Moreover, the notion that machine learning applications can impartially improve decision-making is a misconception. Bias in AI and data processing is not just a by-product but can be a systemic issue. Biases are often deeply ingrained in the datasets used for training MT systems, reflecting historical and societal inequalities. This hardcoding of bias necessitates a rigorous examination of the "black box" of data and AI, advocating for a shift towards transparency and ethical data handling. The integration of ethical frameworks into MT development is paramount. Approaches like annotating text and creating tags, as suggested by Danielle Saunders and Bill Byrne (2020), are steps towards creating more balanced datasets. These datasets, in turn, can lead to more nuanced and unbiased translations. The use of neutral and inclusive language is another strategy that, while challenging, can significantly reduce gender bias in MT outputs.

Finally, while eliminating gender bias in machine translation is a complex and ongoing challenge, efforts to mitigate it are essential. This requires a multifaceted approach encompassing technical solutions, ethical considerations, and a deeper understanding of linguistic diversity and gender representation. As the field progresses, it is vital to continually re-evaluate and adapt these strategies to ensure that MT systems are not only accurate but also equitable and inclusive. The case study presented in this paper shows that gender biases in the original texts are usually perpetuated by MT. However, there are some ways to mitigate gender bias in MT. This could be achieved through annotating text and creating tags. Another proposal would be to create a balanced dataset to train the machine (Saunders & Byrne, 2020). Also, one should try to use neutral or gender inclusive language whenever possible. No matter how difficult the task of addressing gender bias may be, one should try to mitigate it in the data used to train the machine.

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A Tradução da Estrela: Exploring the Potential of Feminist Translation to Inform Research in Clarice Lispector's Novel

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Abstract (150-250 words): This work delves into the impact of translation on feminist opportunities through the case study of Brazilian author Clarice Lispector's *A Hora da Estrela* (Lispector, 2019). A substantial portion of the research conducted in the Global North approaches Lispector with great interest in her feminist content, partly due to the author's introduction to the Global North by French feminist groups (Pereira 1995). However, the English translations (Lispector, 1986, 2011) have not been aligned with feminist agendas but instead favour some adaptative techniques in order to introduce and popularise the author in the USA and UK contexts. As such, these translations did not render some of the feminist literary techniques of Lispector that infuse her novel with great disruptive force and which have not been acknowledged yet in the English-speaking sphere, as, for example, her experimental use of full-stops to comment on the authority of her narration. Ultimately, this study will offer a shift in the Global North's perception of the author, whose novel's ability to develop its own theory-making has been continuously undermined by the power dynamics of knowledge control between the Global North and South and more specifically the deafening effect of the current non-feminist translations (Baker, 2013; Schmidt and Macedo 2019; Castro and Spoturno 2020).

Keywords: Clarice Lispector, Giovanni Pontiero, Benjamin Moser, Translation, Feminist literature.

1. Introduction

Pilar Godayol (Godayol, 2014) argues that to reclaim a feminine cultural genealogy, which recovers feminine cultural figures that have been silenced and rendered invisible historically, it is important to rely on 'symbolic mothers and sisters' (85). These 'symbolic mothers and sisters' would help us surpass the historical orphanhood of women's writing by providing leadership, teachings, influence and enacting as reference points (85). Thus, to approach these figures, their translation and spotlight is highly relevant, with a particular emphasis on conveying their feminist content in translation. This directs our attention to the field of international literature research, with a specific focus on international feminine literature, in order to locate relevant examples, such as the case of Clarice Lispector. Lispector's literature, similar to Godard's analysis of hierarchies (1989), involves a deliberate adoption of the feminine role as a form of 'mimicry'. This subverts the power dynamics that position femininity as subordinate and instead affirms an alternative perspective, challenging hierarchies based on sexual differences (Godard, 1989). Clarice Lispector, a distinguished figure in Brazilian literature during the 20th century, deviated from traditional literary forms, posing a challenge to attempts to classify her distinctive style of writing. Born in Chechelnyk, Ukraine, in 1920, she immigrated to Maceió, Brazil, in 1922. Her contributions to Brazilian literature

consist of a substantial compilation of novels, short stories, chronicles, and translations, with the latter frequently overlooked by scholars. This article aims to explore her experimental writing style, particularly in her novella *A Hora da Estrela* (1977), and how it has posed a significant challenge for translators. The analysis will focus on the English translations by Giovanni Pontiero (1986) and Benjamin Moser (2011), specifically exploring how they handle the complexities of Lispector's unconventional writing style. Notably, attention will be given to the feminist subversive literary techniques present in her work, and how certain aspects have been neglected or adapted in translation because of various considerations.

In her novella, *A Hora da Estrela* (*The Hour of the Star*), published in 1977, Clarice Lispector presents a unique narrative style that delves into societal structures, gender boundaries, and power dynamics. The plot centres around Macabéa, a young woman from the northeastern region of Brazil, who faces the struggles of poverty in Rio de Janeiro. The novel is narrated by Rodrigo, a narrator who offers opposition to Macabéa as an intellectual man who does not struggle with poverty and who attempts to produce a vivid portrayal of her life. This analysis will explore the objectification of Macabéa by the narrator, the author's deliberate establishment of boundaries between the novel and the reader, the subversion of power dynamics between the narrator and the character in the novella.

Giovanni Pontiero was the first to translate *The Hour of the Star* into English in 1986. Pontiero was an accomplished translator who played a significant role in introducing Brazilian literature to English-speaking readers, particularly from the United Kingdom. He translated several of Lispector's works into English, including *Near to the Wild Heart*, *Family Ties*, *The Foreign Legion*, *Discovering the World*, as well as three of her children's books: *The Woman Who Killed the Fish*, *Laura's Intimate Life*, and *Almost for Real* (Esteves, 2016a, p. 30). He translated *The Hour of the Star* and published it with Carcanet Press, a publisher initially focused on poetry, short fiction, and art criticism, with the participation of both student and senior members from Oxford and Cambridge universities (*Carcanet Press: About Us*, n.d.). Therefore, the translation appears to have been oriented toward an audience with a specific interest in modernist and poetic writing, possibly catering to a subset of elitist and/or intellectual readers. While Pontiero's translation contributed to the visibility of Lispector and the establishment of an Anglophone readership in the United Kingdom, this analysis will expose certain feminist subversive elements that were overlooked in his rendition due to its adaptive style. These elements encompass the omission of relevant punctuation, the downplaying of Macabéa's objectification, and the surprising agency bestowed upon Macabéa in her final moments.

The second English translation of *A Hora da Estrela* was released by Benjamin Moser, an American writer and translator, in 2011. Moser has garnered recognition both in Brazil and internationally for his roles as a biographer, editor, and translator of Lispector's works. His prominence is emphasised by his pivotal role as the Series Editor of an ongoing initiative at New Directions Publishing, which is committed to the translation of Lispector's complete works into English. His translation of *A Hora da Estrela* was published by this same publisher, New Directions Publishing, an American press specialising in avant-garde art and founded by James Laughlin following Ezra Pound's 'career advice' (*New Direction Publishing: About Us*, n.d.), Moser's translation aligns with a readership akin to that of Pontiero. It suggests a shared orientation towards readers with an interest in avant-garde, experimental, and intellectual spheres, both literary but also a sort of elite readership. This analysis aims to explore the alignment between Moser's approach

and Lispector's stylistic choices. Nevertheless, it also underscores instances where Moser fails to acknowledge Lispector's feminist subversive techniques, such as his neglect of pertinent punctuation and a narrow focus on specific sections of the source text.

In analysing the translations of Pontiero and Moser in *A Hora da Estrela*, discernible nuances emerge, warranting careful examination to further understand how these translations have negotiated the more experimental and subversive aspects of the novel. Esteves's study (Esteves, 2016b), which compares the stylistic elements of these translations to the source text, serves as a robust analytical framework for comprehending the translators' methodologies and the ramifications of retranslation. Esteves' findings assert that Moser's rendition adheres closer to Lispector's stylistic choices, navigating the intricate interplay of language, syntax, and register. In contrast, Pontiero's translation tends to flatten, smoothen, and conform to English language conventions through supplementary elucidations. The objective of this study is to contribute to the ongoing discussion from a feminist translation perspective, highlighting the feminist techniques that have been excluded or compromised in the translations. By examining specific examples from the English translations of *A Hora da Estrela*, it seeks to contribute to the ongoing dialogue on Lispector's literary legacy and the challenges of translating her texts. The primary contention maintains that the use of feminist translation practices can yield a more nuanced representation of Lispector's groundbreaking contributions to literature, ultimately serving to inform future researchers and translators.

2.1 Body Part 1: Research and Feminist Translation

The global influence of Lispector is undeniable, as her initially perceived 'challenging' work has acquired popularity in the English-speaking world, thanks to the efforts of several agents. These include the French feminists who first introduced her to France, as well as the Global North. However, there has been scrutiny surrounding the application of the French feminist perspective to the author's work, with scholars such as Maria Marta Laus Pereira (1995) questioning its accuracy and highlighting the significance of individual temperaments. The research conducted by Pereira on the French reception of Clarice Lispector uncovers the processes and individuals responsible for shaping Lispector's image using a French feminist perspective, specifically highlighting the impact of different French feminist organisations. Debates and reservations persist regarding this foreign perception of Lispector. It is crucial to note that Hélène Cixous played a pivotal role in framing Lispector's work, intertwining her writing with Cixous' theorisation of *écriture féminine* and igniting debates about potential misappropriation (Esteves, 2016a, p. 25). Scholars, including Carol Armsbruster and Mathieu Lindon (Pereira, 1995, p. 121) have opposed this framing, contending that Cixous' temperament and value system filtered Lispector's image. Elena Carrera also expresses reservations while noting that Cixous, having a non-academic character, does not directly cite the texts (Carrera, 1999, p. 91). Despite these debates, Esteves notes that regardless of the modulation of Lispector's image, this intervention brought readers and prestige to the author abroad (Esteves, 2016a, p. 27). Ultimately, this influence permeates a substantial portion of research conducted in the Global North, creating an emphasis on feminist approaches and *écriture féminine*. This focus is partly shared by this article, which is centred on the feminist techniques that Lispector offers in her writing and how these have been mediated in translation.

As emphasised by Olga Castro and Maria Spoturno (2020), feminist translation studies should actively uncover the dynamics of knowledge control and

advocate for a more inclusive research approach. In the context of Lispector's scholarship, a focus on her subversive feminist techniques in the source text, that has been inadequately represented in current translations, becomes critical. This approach seeks to redefine Lispector's position within the scholarship of the Global North, supporting her as an independent theorist rather than a subject of Global North's academic theorising. In turn, it lays the groundwork for a more conscious and ethical framing of the author's work. Consequently, future research on *A Hora da Estrela* could be significantly enriched by delving into the dynamics of feminist translation. This involves techniques that make the translator visible and contextualise the author, elevating both the author's and the translator's contributions and offering a more informed readership.

Simone Pereira Schmidt and Ana Gabriela Macedo (2019, p. 1) note the evolution of feminist directions, transcending traditional North-South paradigms and adopting diverse configurations. Considering this shift, a re-examination of *A Hora da Estrela*, coupled with informing future research and readership of the effects of current translations, holds potential benefits. Its purpose extends beyond raising awareness; it seeks to foster greater interest in an expanded practice of feminist translation, aiming to illuminate the nuanced contents of Lispector's work. This endeavour contributes to a broader understanding of feminist translation, urging scholars to engage with Lispector's oeuvre with heightened sensitivity to feminist potential and advocating for diverse perspectives in translating her work. Recent Anglophone scholarship on Lispector, as evidenced by Adriana X. Jacobs and Claire Williams' edited anthology (*After Clarice*, 2022), signals a notable shift in interest regarding the author. This departure is particularly evident in the anthology's focus on various aspects beyond the traditional influence of Hélène Cixous. A significant development is the dedicated section within the anthology centred on the analysis and importance of the translation of Lispector's works, exploring the English reception of the author as well as translations into other languages such as Chinese and Hebrew. Notably, amidst this surge in global attention and translation, the aspect of feminist translation appears overlooked or disconnected from this broader movement. Recognising that heightened interest in Lispector's work may lead to more translations or a re-evaluation of existing ones, this article seeks to contribute by closely examining *A Hora da Estrela* and how *The Hour of the Star* has navigated the feminist opportunities inherent in the source text. In essence, the article positions itself within the broader trend of global interest in Lispector, offering a focused exploration of the feminist dimensions often present but potentially overlooked in the translation of her works.

As emphasised by Sandra G. Almeida (Almeida, 2011, p. 247), a crucial consideration in contemporary scholarly discourse involves mapping gender representations and constructions of women in new geopolitical, cultural, and socioeconomic spaces. Almeida's perspective urges a nuanced examination of categories such as exile, migration, and diaspora, recognising their reciprocal impact on gender relations. These categories, she argues, constitute forms of agency and relevant insertions in contemporary discourses, highlighting the interconnectedness of spatialities and gender dynamics. In alignment with Almeida's framework, this article contributes to the concept of contemporary spatialities through the lens of translation, specifically examining the migration of Lispector's content. *A Hora da Estrela* particularly explores the portrayal and subversion of gendered power dynamics. The examination of Lispector's work in translation allows for an exploration of how gender constructions and power relations manifest and adapt across diverse cultural

and linguistic contexts. The feminist agenda of this article aligns with that stated by Schmidt and Macedo (Schmidt & Macedo, 2019, p. 1), which seeks to propose alternative knowledge-power systems that create possibilities for new political agencies and the construction of heterodox and non-hegemonic epistemologies. In this context, the study of Lispector's migration in translation serves as a microcosm for understanding the broader implications of feminist interventions in challenging dominant paradigms and fostering alternative ways of knowing and being, both in source and target texts.

2.2 Body Part 2: A Comparative Analysis

In the realm of Clarice Lispector's novella *A Hora da Estrela*, intricate dynamics of authorship and representation take centre stage. The novella features Rodrigo, a man who serves as the narrator, writing about Macabéa—an impoverished subaltern woman from the Northeastern region of Brazil residing in a Rio de Janeiro slum. Aligned with Gayatri Chakravorty Spivak's (Spivak, 2010, p. 20) insightful exploration, addressing the representation gaps and posing the pivotal question, 'Can the subaltern speak?', Lispector's narrative unfolds as a compelling discourse on the challenges faced by women positioned outside the dominant production narrative. Spivak's work illustrates how women, especially those placed outside the dominant production narrative, may find themselves inadequately represented or constrained within such frameworks (Spivak, 2010, p. 20). The challenge of capturing the experience and voice of these subaltern women, epitomised by Macabéa, becomes palpable in Rodrigo's attempts to depict her life—mediated through layers of the authorial voice. Lispector's complex portrayal of this dynamic prompts reflection on the sufficiency of representation and the limitations when someone in a privileged position, in this case Rodrigo by being the direct embodiment of the dominant production narrative, endeavours to encapsulate a subaltern woman's experience, echoing Spivak's concerns.

Upon examining Clarice Lispector's novella through Julia Kristeva's theoretical framework, her use of feminist subversion is revealed through the interplay of symbolic and semiotic dynamics. Kristeva's conceptualisation posits the interplay between the semiotic and symbolic, forming a signifying process wherein the subject emerges through language. According to Kristeva, these modalities are distinct psychological registers that acquire gendered connotations, with semiotic aligning with the feminine/maternal and symbolic embodying the masculine/paternal. Although Kristeva asserts the absence of political or feminist connotations between them in one essay (Kristeva, 2004, pp. 204–205), she contends that within the symbolic, traditionally associated with patriarchal structures, a subversive semiotic force exists—a modality of language devoid of structure, rules, or order (Kristeva, 1987, p. 5). In Lispector's narrative, this signifies attributing the symbolic to language and structure, both elements entrenched in the patriarchal system, while the semiotic, nestled within the symbolic, operates as a subversive force, expressed through features like glossolalia and poetic language.

Within the narrative, the power dynamic strategically depicted positions Macabéa as reliant on Rodrigo's authorial prowess, symbolically intertwined with language and the overarching patriarchal order. In turn, Rodrigo casts Macabéa into the role of the objectified 'other' within the narrative's complex power structure. This intricate portrayal makes Macabéa emblematic of the broader struggles confronted by subaltern women, grappling with their representation within the dominant discourse. Lispector's narrative lays bare the hierarchical nature of language, with Rodrigo's

control over the narrative serving as a microcosm of a larger societal paradigm. Macabéa’s dependence on Rodrigo’s voice mirrors the systemic silencing and subjugation of subaltern women, relegating them to passive recipients rather than active participants in constructing their own narratives. This nuanced exploration underscores Lispector’s insightful commentary on the power dynamics imprinted in language and societal structures.

As we delve into the layers of Lispector’s work, the enduring themes of misogyny and objectification within the narrator’s portrayal of Macabéa come into focus. Macabéa, portrayed through the male gaze of Rodrigo as a virgin of extreme innocence, and a body full of holes laden with lasciviousness, becomes a poignant symbol embodying the struggle against ingrained gender biases. These persistent themes serve as critical reflections of societal norms and power imbalances, compelling readers to confront the oppressive structures that permeate the narrative:

	Clarice Lispector	Giovanni Pontiero	Benjamin Moser
Section A	‘Como é que num corpo cariado como o dela cabia tanta lascívia ’ (p. 55) (my emphasis)	‘How could there be so much sensuality in a body as withered as hers ’ (p. 52) (my emphasis)	‘How could it be that in a cavity-ridden body so much lasciviousness could fit ’ (p. 60) (my emphasis)
Section B	‘Eu bem sei que dizer que a datilógrafa tem o corpo cariado é um dizer de brutalidade pior que qualquer palavrão’ (p. 31) (my emphasis)	‘I realize that in saying that my typist has a diseased body , I am saying something much more offensive than any obscenity’ (p.35) (my emphasis)	‘I’m well aware that saying the typist has a body full of holes is more brutal than any bad word’ (p.27) (my emphasis)

Section A of Lispector’s novella highlights Macabéa’s body as the main focus, portrayed vividly through the depiction of a “corpo cariado”. This term refers specifically to dental cavities and is used to describe the state of Macabéa’s body (corpo). Pontiero translated it as ‘a body as withered as hers’. This choice of Pontiero creates a more conventional description that distances itself from the source text. This translation choice, while possibly aligning with a conventional understanding of Macabéa’s affliction with consumption, deviates from the explicit meaning of ‘cariado’ as implying ‘(dental) cavities,’ a crucial aspect of the source text’s description. Conversely, Moser’s translation, opting for ‘cavity-ridden body,’ embraces a more literal approach that maintains proximity to the source text. The term ‘cavity’ here is particularly significant, accurately conveying the decay of ‘caries’ (cavities) described in the source text and implying the presence of ‘holes’. This particular translation effectively depicts Macabéa’s body, punctured with holes, serving as a stark representation of Rodrigo’s objectification and the theme of illness. In other words, Moser’s version not only captures the decay implied by ‘cariado’ but also intensifies the visual imagery associated with a body marked by both cavities and holes. Moreover, Moser’s following translation, ‘so much lasciviousness could fit,’ parallels Lispector’s use of a cavity in the sense of ‘a hole’, as it implies that it can fit copious amounts of lasciviousness. This emphasis on ‘holes’ intensifies the objectification of Macabéa, portraying her as a body defined by voids. This element strategically enhances the impact of the male gaze portrayed by the narrator and delves into Macabéa’s ontology, suggesting these holes as spaces that fascinate Rodrigo but remain inaccessible. These voids can also be ascribed to symbolise the

silence of Macabéa, signifying elements of her existence that Rodrigo cannot completely comprehend or access. The term ‘withered’ chosen by Pontiero, while maintaining a sense of decay, diminishes the explicit visual imagery associated with a body marked by cavities/holes. Consequently, this translation diminishes the significance of the initial depiction and modifies the extent of objectification portrayed in Lispector’s narrative.

In Section B, the recurrence of ‘corpo cariado’ by Rodrigo to describe Macabéa underscores what was previously indicated – the divergence between Pontiero and Moser’s translations. Pontiero’s version, in this instance, deviates from the objectification evident in Moser’s translation, opting for ‘diseased’ as the rendering for ‘cariado’. The translated text remains consistent with the broader depiction of Macabéa’s struggle with consumption, thus upholding thematic coherence with Section A. The employment of the term ‘disease’ in Pontiero’s translation establishes a connection with Macabéa’s health adversities, situating her within the larger framework of poverty and societal negligence. Conversely, Moser’s translation emphasises the concept of ‘cavity’ (cariado) to heighten the impact of ‘holes,’ opting for ‘full of holes’. This version accentuates the vivid imagery associated with Rodrigo’s male gaze, contributing to a portrayal that objectifies Macabéa and underscores the themes of misogyny and objectification present in the source text. In these examples, it becomes evident that different themes are explored, each relevant to the narrative in distinct ways, yet both limiting the scope for double interpretation.

The two translations essentially offer contrasting interpretations of the imagery. Pontiero underscores the idea of disease, aligning with Macabéa’s broader health struggles, while Moser highlights the notion of holes, centring on Rodrigo’s objectifying viewpoint of Macabéa. Nevertheless, it is of utmost importance to emphasise that the narrator explicitly declares that calling her ‘cariado’ is the most brutal remark he could make. This insight into the narrator’s perspective centralises the focus on Rodrigo’s judgment, laying bare a stark difference in the narrative platforms crafted by the translations. In Pontiero’s version, the narrator deems a ‘diseased body’ as the most brutal descriptor for Macabéa. This choice underscores the interplay between disease and poverty, highlighting the socio-economic struggles faced by Macabéa. A diseased body, particularly one belonging to a subaltern woman lacking access to proper medical support, becomes the epitome of vulnerability within the socio-economic confines of the literary space she occupies. In contrast, Moser’s version asserts it is a ‘body full of holes,’ drawing attention to Rodrigo’s objectification as a practice that places Macabéa as the epitome of vulnerability of the literary space that she occupies by virtue of being a woman being objectified, while discarding the association with disease. In contrast, Moser’s rendition posits that it is a ‘body full of holes,’ thereby highlighting Rodrigo’s commodification as a custom that positions Macabéa as the epitome of vulnerability within the literary sphere she occupies as a result of her objectified state, while disregarding the association with illness. As such, in Moser’s version, Rodrigo’s value system lies within the domain of commentary on misogyny and patriarchal power. The platform shift brings about a significant transformation in the narrative tone. One version highlights the brutality stemming from societal power structures associated with socio-economic class and its impact on physical health. The other version explores gender bias and objectification as a consequence of other prevailing power structures that oppress Macabéa, particularly the patriarchal system. As a result, the ethical and moral balance within Rodrigo’s character is reconfigured and negotiated in each translation differently.

Lispector's resolution to the power play between Rodrigo and Macabéa is executed through a radical act—the simultaneous obliteration of both characters in a cathartic death. As the narrator, Rodrigo not only orchestrates Macabéa's demise through his writing, but also asserts that she is killing him, effectively narrating his own death. This critical juncture marks a narrative shift as Rodrigo relinquishes the narration, potentially allowing Lispector's voice to take precedence. The literary co-dependency between Rodrigo and Macabéa becomes apparent, as their deaths are inextricably linked, offering a release from the narrative tension/synergy they embody. This resolution challenges and subverts the conventional Lacanian model, which posits non-reciprocal relationships (Blyth & Sellers, 2004, p. 21). In the novel, Macabéa functions as Rodrigo's narrative umbilical cord. Her death, portrayed as liberating, severs this connection, leaving Rodrigo devoid of self-definition within the narrative structure. Consequently, the narrative undergoes a transformative shift, disrupting the boundaries between the textual realm and reality. This rupture extends to the separation between sign and signifier, unravelling established structures that govern narrative and identity in the novel, as seen in the following excerpt:

Clarice Lispector	Giovanni Pontiero	Benjamin Moser
<p>'A morte é um encontro consigo. [...] O melhor negócio é ainda o seguinte: não morrer, pois morrer é insuficiente, não me completa, eu que tanto preciso.</p> <p>Macabéa me matou.</p> <p>Ela estava enfim livre de si e de nós. Não vos assusteis, morrer é um instante, passa logo, eu sei porque acabo de morrer com a moça.</p> <p>Desculpai-me esta morte' (p. 78) (my emphasis)</p>	<p>'Death is an encounter with self. [...] The best thing is still the following: not to die, for to die is not enough. It fails to achieve my greatest deed: self-fulfilment.</p> <p>Macabéa has murdered me.</p> <p>She is finally free of herself and of me. Do not be frightened. Death is instantaneous and passes in a flash. I know, for I have just died with the girl.</p> <p>Forgive my dying.' (p. 85) (my emphasis)</p>	<p>'Death is an encounter with oneself. [...] The best thing is still this: not to die, because dying is insufficient, it doesn't complete me, I who need so much.</p> <p>Macabéa killed me.</p> <p>She was finally free of herself and of us. Don't be afraid, death is an instant, it passes like that, I know because I just died with the girl. Pray forgive me this death' (p. 76) (my emphasis)</p>

As exemplified in this instance, the narration of the demise of both characters rests in Rodrigo's voice. He explicitly asserts that through one's death, a moment of self-encounter emerges—a moment divorced from dependency on 'the other' for self-awareness. Within this particular context, Pontiero's translation of Lispector's 'Macabéa me matou' is 'Macabéa has murdered me', thus adding a level of criminal responsibility (murder) and infusing the text with ethical complexities from Macabéa's perspective. Throughout the narrative, Macabéa remains portrayed as oblivious to the ongoing narration, lacking awareness of Rodrigo. Consequently, Pontiero's translation introduces a sense of premeditation, awareness, and agency, qualities that are seldom attributed to Macabéa by the narrator. This translation, while humanising and personalising Macabéa, opts for a more fluid formula from the target language, simultaneously distancing the text from both Lispector's style and Rodrigo's control over Macabéa. Conversely, Moser's version remains closer to the source text, translating it as 'Macabéa killed me.' While this still implicates Macabéa

in Rodrigo's demise, it avoids the criminal connotations found in Pontiero's rendition. Instead, it offers a broader interpretation in which Macabéa, typically denied significant agency, causes the narrator's death unknowingly and without active agency, resembling a force akin to a disease. The translation by Moser, with its nuanced approach, successfully maintains the proximity to the source text and preserves the subtleties of Macabéa's characterisation within the narrative.

In the subsequent passage, Lispector declares, 'Ela estava enfim livre de si e de nós,' which Pontiero translates as 'She is finally free of herself and of me'. The translation suggests Macabéa's emancipation from herself and from Rodrigo exclusively. This is indicated by the exclusion of 'nós' (us) from the rendition, thereby excluding the option of including Rodrigo, Lispector, and the reader. Nevertheless, it should be noted that the use of 'nós' in the source text conveys a collective 'us,' emphasising the involvement of Rodrigo, Lispector, and the reader in this power dynamic. In this context, Macabéa's constraints, outlined in the Portuguese text as herself (reflecting bodily and socio-economic restrictions), Rodrigo (and Lispector) as the narrator who captures and simultaneously constrains Macabéa in the literary sense, and the reader—active agents who reinforce this power dynamic by being spectators and consumers of the narrative—become apparent. Lispector unveils the reader's role in the narrative's economy, which is disrupted by the obliteration. This positions Macabéa in one of the lower levels of the hierarchical structure, while also acknowledging the restrictive or oppressive nature of the active participants towards her. Ultimately, as Macabéa frees herself from their grasp, she becomes inaccessible to these agents. On the contrary, Moser's rendition asserts that Macabéa is freed from herself and everyone else, 'She was finally free of herself and of us,' encompassing Rodrigo, the reader, and possibly Lispector. Moser's nuanced translation showcases an acute awareness of the tensions present in Lispector's text concerning the philosophical debates embedded in the narrative. Furthermore, it portrays the absolute freedom that its state of bliss, which may align with the 'Real' as theorised by Lacanian theory, has to offer. This freedom, articulated in Moser's version, transcends the constraints imposed by language, narration, and intellectual constructs, emphasising a profound liberation achieved through the obliteration of characters and their symbolic roles.

In a parallel vein, both translators bring distinct emphases on their characterisation of tensions in the text, particularly in their treatment of 'Disculpai-me esta morte.' Pontiero's rendition crafts a narrative where Rodrigo seeks forgiveness for his own death, stating, 'Forgive my dying.' Conversely, Moser's translation introduces an element of indistinctness by omitting explicit identification of whose death is at hand, using, 'Pray forgive me this death.' This deliberate lack of specificity aligns more closely with the ambiguity found in Lispector's text, where the flexibility and attribution of responsibility for Rodrigo's crime differ notably. Furthermore, Moser's translation introduces the word 'Pray,' serving as a religious invocation and a marker of humility in Rodrigo's character. This addition starkly contrasts with the narrator's initial portrayal, potentially offering a reading centred on the deconstruction of Rodrigo's obliterated identity—dissolved, fused, separated from, or with Macabéa's. In Pontiero's interpretation, Rodrigo's guilt or fault primarily hinges on his own death as a consequence of Macabéa's demise. Pontiero's portrayal positions Rodrigo as fundamentally responsible for his own death. In contrast, Moser's rendition allows for an interpretation where Rodrigo bears responsibility for his own death and/or Macabéa's. This nuanced difference in attribution of responsibility

contributes to the complexity of Lispector's narrative, as Moser introduces layers of ambiguity and multifaceted implications that resonate with the source text.

As can be observed in the preceding sections, wherein both characters confront their mortality, the semiotic investigation is firmly grounded in the subversive endeavour of portraying a male narrator interacting with the subaltern woman, ultimately experiencing annihilation alongside her in a multifaceted negotiation of power dynamics. Lispector's reevaluation of the symbolic power wielded by Rodrigo over Macabéa unfolds through the dramatic obliteration of both characters. Within this intricate dynamic, Macabéa's death, orchestrated by Rodrigo, serves as the catalyst for his own demise. Consequently, this intricate process dismantles the established symbolic power structure, offering a semiotic resolution that transcends the confines of the symbolic realm.

Lispector's examination of power dynamics extends beyond the relationship between Rodrigo and Macabéa, encompassing the dynamic between the novella and its reader. In a contrasting exploration found in the chronicle "Machine Writing," from 1971, Lispector envisioned a publication featuring a blank page, inviting readers to project their interpretations onto it: 'If I could, I would leave my place on this page blank: replete with a resounding silence. And everyone who gazed at the blank space would fill it with their own desires' (Lispector, 2013, p. 442). This dynamic interaction with 'the other' serves as a central element in *A Hora da Estrela*, where Rodrigo intentionally thwarts reader projection by encasing one of its many titles within full stops. This is the case of the title: '.Quanto ao futuro.' which includes both full stops, one at the beginning and one at the end of the title. The use of full stops in the title '.Quanto ao futuro.' is consistent with the source's use of full stops in the list of titles found at the beginning of the novella. This list is a paratexts that serves a literary purpose of creating an echoing effect throughout the novella. The titles in the list refer to central themes of the novella and are explicitly referenced within the text, creating a literary device of call and recall. However, when the recall of '.Quanto ao futuro.' takes place, a relevant inconsistency happens in both translations:

Clarice Lispector	Giovanni Pontiero	Benjamin Moser
História exterior e explícita, sim, mas que contém segredos – ‘a começar por um dos títulos, “.Quanto ao futuro.”, que é precedido por um ponto final e seguido de outro ponto final. Não se trata de capricho meu ‘no fim talvez se entenda a necessidade do delimitado. (Mal e mal vislumbro o final que, se minha pobreza permitir, quero que seja grandioso.) Se em vez de pronto fosse seguido por reticências o título ficaria aberto a	A story that is patently open and explicit yet holds certain secrets ‘starting with one of the book’s titles ‘As For The Future’, preceded and followed by a full stop. This is no caprice on my part – hopefully this need for confinement will ultimately become clear. (The ending is still so vague yet, were my poverty to permit, I should like it to be grandiose.) If, instead of a full stop, the title were followed by dotted lines, it would remain open to every	An exterior and explicit story, yes, but which contains secrets ‘starting with one of the titles, “ As For The Future ”, which is preceded by a period and followed by another period. This isn’t just a notion of mine – at the end perhaps you’ll understand the need to delimit. (I’m barely starting to make out the ending which, my poverty permitting, I’d like to be grandiose.) If instead of a period it were followed by ellipses, the title would be open to possible imaginings of

possíveis imaginações vossas, porventura até malsãs a sem piedade’ (p. 10) (my emphasis)	kind of speculation on your part, however morbid or pitiless’ (p. 13) (my emphasis)	yours, perhaps even deprived and pitiless’ (p. 5) (my emphasis)
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Upon comparing the three texts, it becomes apparent that the full stops in ‘.Quanto ao futuro.’ have not been preserved in the translations, although the translations still describe the title as if the periods were there: ‘preceded and followed by a full stop’ and ‘which is preceded by a period and followed by another period’. Within the realm of feminist translation, Lispector’s intricate exploration of boundaries and reader projection takes on profound significance. As a woman commenting on the power dynamics inherent in her work, Lispector’s deliberate use of full stops around the title in ‘.Quanto ao futuro.’ acts as a poignant commentary on the imposition of boundaries and the restriction of reader projection. This choice becomes a feminist act, illustrating Lispector’s agency in shaping how her narrative is engaged with. The absence of periods in both translations can be attributed to a preference for adhering to conventional norms in the target culture or limitations imposed by the translation’s production process. Benjamin Moser commented on the attempts to ‘smooth out’ Lispector’s peculiarities: “Translators tried to smooth her out, to correct her odd punctuation and her weird phrasings. It’s an understandable impulse, but it does her a disservice: if you take out the weirdness of Clarice, you take out Clarice. Some of the translations, like *The Hour of the Star*, which I have just published in my own version, took this to an extreme, filling her every caesura with overly explicit phrasings that made her prose plodding instead of poetic.” (Moser, 2011) Moser’s acknowledgement of the challenge in rendering Lispector’s unique style underscores the complex task of balancing the source’s unique style with the need for reader accessibility. However, despite Moser’s commentary and his consistent adherence to the source style in the previous examples, it is worth noting the subtle homogenisation of Lispector’s unconventional style at some points. This could potentially dilute the subversive power dynamics within her texts, as this example demonstrates the dismissal of purposeful punctuation in the published translation. Despite Moser’s expressed commitment to closely preserving Lispector’s style, this alteration subverts the source text’s intention of preventing reader projections. Consequently, the translations afford readers the opposite effect of the source text: an invitation to wonder, project, and question. The metaphorical function of full stops, bereft of an in-text sign, actively engages with the reader’s subjective processes of imagination. This absence of a ‘body’ to these signs disrupts source boundaries, providing readers with a novel and highly unique experience that departs from the specific effect of the source text, which is to deter any form of projection. Within this exploration of meaning, the translations carve out rhetorical space for projection and imagination, in the similar vein as Lispector ponders about in ‘Machine Writing’.

3. Conclusion

This comparative analysis of the source text and target texts comprising *A Hora da Estrela* and both *The Hour of the Star* unveils valuable insights into the intricate relationship between translation and literary feminist contributions. The analysis sheds light on the choices and renditions made in both *The Hour of the Star*, with the overarching goal of highlighting Lispector’s feminist literary techniques that have not been fully rendered in translation. Central to this exploration is the

navigation of various power dynamics and tensions within the text, particularly the feminist techniques employed by Lispector. These techniques are crucial for depicting the male gaze, addressing gendered power dynamics, and commenting on the intricate relationship between reader and text. Nevertheless, the study indicates that the existing English translations of *A Hora da Estrela* do not adhere to feminist translation practices, which intentionally aim to avoid the suppression of feminist elements. As a result, there is a potential risk that these translations maintain the silencing effects on the feminist commentary of the novella. This concern aligns with that of various scholars who have spoken or noted the silencing effects of translation (Baker, 2013; *Translocalities/Translocalidades*, 2014; Ergun & Castro, 2017; Castro & Spoturno, 2020).

As highlighted in the earliest Anglophone publication edited by Adriana X. Jacobs and Claire Williams (*After Clarice*, 2022), Lispector scholarship is undergoing a transformative phase in research, moving away from previous affiliations with French Feminism, particularly Hélène Cixous—a common practice in the Global North that has faced criticism from Brazilian scholars. This departure signifies a shift in interest from *écriture féminine* towards a focus on commentary about Lispector's global presence and the translations stemming from the increasing popularity of the author. Considering this evolution, it becomes pertinent to observe that feminist translation has not yet been associated with Lispector's scholarship and research on her translations.

There is a pressing need for feminist translation practices to accommodate the evolving perspective on Lispector's work in the English-speaking world, addressing the needs of both the general audience and scholarly endeavours. The scope of this advocacy surpasses a one-size-fits-all approach, as it acknowledges the potential silencing effects that can arise from adopting a singular perspective. It emphasises the importance of embracing a diversity of voices and perspectives, which intricately enriches the feminist tapestry present in Lispector's writings. By surpassing the conventional limitations of commercialised and invisible translation, this article underscores the significance of feminist literary involvement in the translation and scholarly examination of Lispector's works. It asserts that a feminist translation practice is particularly suitable for authors who possess unconventional or experimental styles, such as Lispector's. By contributing to a deeper understanding of the interplay between translation and feminism, this exploration issues a persuasive call for translators and researchers to approach Lispector's oeuvre with heightened sensitivity to its feminist potential. It emphasises the imperative of recognising and preserving nuanced layers that might otherwise be silenced during the translation process. In this context, feminist translation practice entails considering feminist interpretations and providing visibility to the translator through commentary. This serves to enlighten readers about the intricacies and ambiguities of the source text. Furthermore, it involves departing from the conventions of the target culture when necessary, preserving crucial stylistic decisions and social commentary embedded in the source text.

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The Odysseys of Margaret Atwood and Emily Wilson: a Debate on Feminist Translation and Adaptation

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Abstract: In *The Penelopiad* (2005), which was inspired by Homer's *The Odyssey*, Margaret Atwood enables Penelope's voice to take over the narrative – hitherto told by a male voice, the voice of Odysseus. Decisions like Atwood's, which resulted in the circulation of a new perspective on the story of Odysseus, are increasingly necessary in a world where inequalities between men and women persist in maintaining themselves in the most diverse sectors of society. Translators who base their projects on positions and deliberations that do not tend to value one genre over another have also contributed to changing the literary tradition that is rooted in patriarchal culture which, among other problems, impacts female writing. An example of this is Emily Wilson who has gained prominence with her translation of Homer's *The Odyssey* (2018) into English. When rewriting this epic poem, she takes a different pathway from other translators who preceded her in this task. With that in mind, a discussion is proposed involving *The Penelopiad* and *The Odyssey*, as well as the literary peritexts that accompany these works, with the purpose of discussing how women as writers, translators and adapters, through their feminist projects, provide access to new literary and historical perspectives. This article is based on the assumptions of Translation Studies and its intersections with feminisms and gender developed by Luise Von Flotow (1997, 2011, 2020), Olga Castro (2009, 2017), Sherry Simon (2005), among others.

Keywords: Feminisms; Gender; *The Penelopiad*; *The Odyssey*; Translation Studies; Margaret Atwood; Emily Wilson.

Introduction

The Canadian Margaret Atwood, one of the most important contemporary feminist writers, offers her readers, in *The Penelopiad* (2005), an adaptation of Homer's *The Odyssey*. Atwood allows the voice of Penelope, her character, and her slaves to assume the narrative in her adaptation of this epic poem – hitherto told by a male voice, the voice of Odysseus. We thus know another version of Odysseus' journey, a version from the female point of view, because, as Penelope manifests, “Now that all the others have run out of air” it's her “turn to do a little story-making” (Atwood 2005, 3). With that, the author instigates the revision of other historical narratives that have come down to us through the single vision, the male one. Decisions like the one taken by Atwood, which resulted in the circulation of a new perspective on the story of Odysseus, are increasingly necessary in a world where inequalities between men and women persist in being maintained in the most diverse and distinct sectors of society.

In the field of written art, are not the only ones who have projects like Atwood's – which raise feminist discussions – have brought important literary rereadings, bringing new possibilities for understanding history, enabling female protagonism and recognition, still so shy in the various social axes. Women translators who base their projects on positions and deliberations that do not tend to value one gender over another have also contributed to changing the literary tradition based on patriarchal values that, among other problems, impact female writing, as

already discussed, for example, in *A Room of One's Own* (1929) and “Professions for Women” (1942) by Virginia Woolf.

In this scenario, Emily Wilson has gained prominence with her translation of Homer's *Odyssey* into English, published in 2018. When translating this poem, composed around three thousand years ago, the translator takes a different path from other translators who preceded her in this task, which, as she stated, included “misogynistic language that definitely doesn't correspond to the Greek” (Wilson 2018b).

To illustrate this, Wilson comments that Robert Fitzgerald, when translating the episode in which Telemachus mentions that he will hang women, refers to women as “sluts”. The translator, contrary to Fitzgerald, calling attention to a more inclusive way of presenting Homer's narrative, seeks “to avoid importing contemporary types of sexism into this ancient poem, instead shining a clear light on the particular forms of sexism and patriarchy that do exist in the text, which are only partly familiar from our world” (Wilson 2018, 89).

In a reality marked by the centralization of thought and action predominantly linked to the masculine – therefore, by the silencing of the female voice –, it is fruitful that Wilson's task is also brought to the debate, as well as her thought, her way of perceiving and reacting through to this reality. Through her rewriting, Wilson summons us to participate in the Homeric journey. In addition, she offers us a benefit which is twofold, contact with a new historical perspective narrated by the female voice, as well as encouragement for women to engage in the forward movement of us, as women in society.

With that in mind, I propose here a discussion involving both works, *The Penelopiad* (2005) by Margaret Atwood and *The Odyssey* (2018), translated into English by Emily Wilson, as well as the literary peritexts that accompany these works. From this, I aim to discuss how women writers, translators and adapters, through their creations anchored in purposes which meet the expectations of feminist aspects, provide the reading public with access to new literary and historical perspectives.

***The Penelopiad* by Margaret Atwood: breaking the silence**

For Atwood (1982, 346), fiction is one of the few forms available that allows us to study our society “in its typical aspects; through which we can see ourselves and the ways in which we behave towards each other, through which we can see others and judge them and ourselves”. In fact, this is the experience that the author gives us from *The Penelopiad*. This occurs as, through her narrative, it is possible to identify the strength of the patriarchal tradition reflected in the characters and, from this, establish connections with the reality experienced by women in today's society as a whole.

The Penelopiad is based on a specific episode of *The Odyssey*, the hanging of the twelve maids of Odysseus and Penelope. The narrative has the voices of Penelope, addressing her life, and the chorus of slaves, reporting the ordeal experienced by them in the castle in Ithaca. Atwood resorts to the use of paratext to reference the presence of her characters in the text that will follow. It is the inclusion of two epigraphs containing fragments of *The Odyssey*, namely: from Book 24 (191-194) and Book 22 (470-473). The epigraphs – like a curtain that is drawn in front of the two perspectives from which the story will be told – reference, respectively, the nobility of character of the faithful and “flawless Penelope, Icarius' daughter” (Homer in Atwood 2005, xiii)

and wife of Odysseus and the hanging scene of the female slaves whose "feet twitched, but not for very long" before their deaths (Homer in Atwood 2005, xiii).

Atwood (2005b) comments that if she were asked about the motivation for choosing her narrative, she would say that she was unaware of it and that "the hanging of the twelve 'maids' – slaves, really – at the end of *The Odyssey* seemed to her "unfair at first reading, and seems so still [...]", and writing *The Penelopiad* allowed her "not only to revisit an ancient and powerful tale, but to explore a few dark alleyways in the story" that have always intrigued her. Through the lense of feminisms, the author's statement is latent in her position on what has been propagated and naturalized through Western literature regarding what has become conventionalized as patriarchy.

In view of this, feminisms "saw that failing to consciously subscribe to one particular ideology in translation implies unconsciously adhering to the dominant (patriarchal) ideology" (Castro 2009). Definitely, when Atwood opted for this adaptation (a dimension of the translation task), retelling Odysseus' journey through Penelope's voice, she consciously inscribed herself in a markedly ideological context. The author's choice to explore this bias, hitherto unexplored, in *The Odyssey*, causes cracks in the propagation of dominant ideas that have remained printed throughout our history in literature. We are, then, challenged by her fiction to make connections between her plot and reality. We are encouraged to reflect on the condition of women throughout history – subjected, for example, to rules of conduct (like Penelope) and property protection (like slaves) – and on how literature, told by male voices, has contributed to ratify the patriarchal vision in the most diverse scenarios of life.

It is in the wake of this vision that, for example, borrowing the words of Haynes (2020, 3), "major female characters in Ovid" become "non-existent Hollywood wives in twenty-first-century cinema.", artists recreate "Helen to reflect the ideals of beauty of their own time", and we lost the "track of the clever, funny, sometimes frightening woman that she is in Homer". And, when it comes to the non-fictional world, following the same course, history has been built and fed on the foundations of patriarchy, condemning the female voice to silence.

But in *The Penelopiad* this silence is broken, and it is from Hades that the female voice echoes, the voice of Penelope. However, this happens only after her death. The voice appears presenting the facts, perceived only in this place, a place of exclusion. At that moment, she regrets her blindness towards Odysseus' conduct, revealing that she was aware that he "was tricky and a liar", but she did not imagine that "he would play his tricks and try out his lies" on her, because despite of the fact that she "had inklings, about his slipperiness, his wiliness, his foxiness, [...] his unscrupulousness" she "turned a blind eye", and kept her mouth shut (Atwood 2005, 2-3).

This is, therefore, the core of the reflection, which will extend throughout the narrative, regarding the feminine, its position in Homeric literature, which, in turn, portrays the context of its production, that is, archaic Greece in the Trojan age. A more direct description of this context can be found, for example, in "Odysseus's Scar" (2003) by Auerbach. Referring to *The Odyssey*, Auerbach (2003, 21) underlines that "in the Homeric poems life is enacted only among the ruling class—others appear merely in the role of servants to that class. The ruling class is still so strongly patriarchal", in which "men divide their lives between war, hunting, marketplace councils, and feasting, while the women supervise the maids in the house".

However, the discussion around patriarchy provoked by Atwood, in *The Penelopiad*, far from being restricted to literary guidelines, has acquired more and

more importance and strength in feminist debates. The main reason for this is the fact that the author establishes a link between fiction and a reality that, in addition to being perceived, contested and rewritten as she did, also needs to be re-elaborated beyond the literary space. For this, it is also necessary to consider the life of women throughout history, as "Women's history has certainly contributed to the identification of new facts about the past, expanded our understanding of them, and added to our store of historical knowledge" (Tilly 1989, 443). Modern writers, like Atwood, have found in literature a way to fulfill this need, redefining the vision plane through which we contemplate history, the past. Consequently, "Approaching the past through women's lives and stories offers a unique prism through which to find new and overlooked perspectives" (Ramires 2023, xiii).

In *The Penelopiad*, Atwood provides us with an experience in this direction by bringing the voices of Penelope and her slaves to the center of the narrative, telling their versions of a story which we first know through the voice of its male narrator. Now, somehow, the perspective becomes broader, because it incorporates the female perspective, and if we choose to listen to female voices, we will hear a voice that echoes from the top of their hierarchy followed by voices that, apart, manifest themselves in chorus. After all, Penelope is the Queen of Ithaca, and the slaves are her subjects. Her voice, in the depths of Hades, complains about her condition within her family context, because, in this scenario, she incorporated challenging roles: daughter taken to death by her father, wife betrayed, mother disrespected by her own son, Telemachus, and cousin of Helena – whose beauty she could not rival.

Worsening this situation, Penelope in her kingdom, during the twenty-year absence of Odysseus – to participate in the Trojan War – still experiences the onslaught of suitors, who wish to contract marriage with her, betting on her husband's non-return. Their intention was twofold: to use her as a breeder and to take the wealth of Ithaca. In the face of this situation, Penelope hears from these men that she "could probably have still squeezed out one or two little brats", and "What young man wouldn't want to marry a rich and famous widow?" (Atwood 2005, 101-102). The result is doubts about her fidelity to her husband, since in order to get rid of the suitors, she promises to choose one of them as soon as the shroud is completed, which is woven in the daytime and undone during the night with the help of the slaves.

Although on a different hierarchical scale than the Queen of Ithaca, the female slaves, equally important players in Atwood's literary game, also present their manifesto. In a collective movement, their speeches bring to the surface, through the art of singing, the lament for their lives denouncing that, among other mistreatments, they were: "set to work in the palace, as children", "drudged from dawn to dusk, as children", "kicked awake", "told we were lazy" (Atwood 2005, 23).

If, on the one hand, the female slaves in *The Penelopiad* represent an underprivileged category of society, on the other hand, they can be perceived as a reflection of a society affected by social imbalances that result in different claims and, sometimes, conflicting relationships within the female universe. This is suggested, for example, in the speech of Penelope's favorite slave, Melanto, who does not refrain from making the following comment:

Word has it that Penelope the Prissy
Was – when it came to sex – no shrinking
sissy!
Some said with Amphinomus she was

sleeping.
 Masking her lust with gales of moans and
 weeping;
 Others, that each and every brisk contender
 By turns did have the fortune to upend her,
 By which promiscuous acts the goat – god Pan
 Was then conceived, or so the fable ran.
 The truth, dear auditors, is seldom certain –
 But let us take a peek behind the curtain! (Atwood 2005, 147-148)

The collective action undertaken by the slaves, configured by the chorus that brings claims and accusations, has its parallel in reality when we look at different movements led and constituted by women. The same reasoning applies to the hanging of these characters. Telemachus kills them for approaching Penelope's suitors in order to help her get rid of them. This episode can be interpreted as a complaint related to conflicts experienced by women in the most different niches of society, motivated by issues of gender and social class. And Penelope's non-interference in this event can be understood as the omission of the upper class through these conflicts, since, for the character, "happy endings are best achieved by keeping the right doors locked and going to sleep during the rampages" (Atwood 2005, 3).

This picture outlined by Atwood, as we can see, confronts what is expressed in other rereadings of the epic that inspired it. The antagonism between Atwood's adaptation and Homer's classic text resides precisely in the strategy adopted by the author in letting the claims, complaints and self-perceptions of her female characters flow through the pages of her text. This new direction given to the myth by the author qualifies her as part of a group of women who have worked so that both the voices of women from the most different categories find spaces to propagate, and so that translators, adapters and writers are recognized as "women as influential actors in culture and writing" (Flotow 2011, 2).

Just as necessary as the revisions of old texts based on the idea of promoting gender equality, carried out based on adaptations, are the revisions that, guided by this idea, result in translations, because "Re-vision – the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical Direction – is for us more than a chapter in cultural history: it is an act of survival" (Rich 1972, 18).

***The Odyssey* by Emily Wilson: a look at "cracks and fissures"**

With her translation of *The Odyssey*, Emily Wilson was the first woman to translate Homer's journey into English, and she has been critically acclaimed ever since. Among the reasons for the success of her work, which took five years to complete, the way in which she worked on the aesthetic aspects of the poem stands out. The translator adopted iambic pentameter, the same length as the source poem, and printed, as the author herself observes, "a fresh and contemporary register" to her translation (Wilson 2018, 87-88).

The merit of Wilson's recognition is also due to the way in which she interpreted and guided the content of the poem, extracting important aspects from it, once she realized more than the feats of heroism and euphemism present in previous interpretations of *The Odyssey*. She drew to her attention, for example, to "the social and ethical complexity of the poem" (Wilson 2018b), extending this perception to her translation. From her point of view,

It's also interesting that I'm seen as the only translator of the *Odyssey* who has a gender identity. It's equally interesting that I'm seen as the only translator with any kind of political or ethical interests or beliefs. I've been accused of being a 'Social justice Warrior', a term which I don't really understand, because I don't know why fighting for justice would be seen as a bad thing, and I also don't really understand why I would be perceived as a particularly politicized person. I care, above all, about language, poetics, narrative and sentence structure. But of course those things can also have a political valence. It's as if some people have not noticed, before reading my translation, that the *Odyssey* is in fact a poem about society and social values, and therefore, in a broad sense, it is a political poem, however it's translated or interpreted. If my translation, in the clarity and complexity with which I render relationships in the poem, has helped to make that basic fact about the *Odyssey* more visible, then that's a good thing. If my translation has also helped invite questions about the idea that the *Odyssey* celebrates something like modern conservative family values, idealized masculinity, and a prototype of modern white nationalism, then that's also a good thing, because those are not very good readings of the poem. I certainly don't think the *Odyssey* is going to tell you how to vote, and I'm not using it to grind any particular political axe. [...] I am thrilled that the publication of my translation, and the ensuing media focus on the 'First Woman!' headline, may do something to encourage more young women and other non-male people, and maybe other minorities, in the fields of classics, translation, history and poetry. It's also excellent that it has helped make more people more aware of a fact that translators (like writers in any interpretative field: journalists, historians, literary critics or social scientists) always make interpretative choices, and those choices are often likely to be affected, though not pre-determined, by the life experience and social identities of the interpreter, including gender among many other factors. I'm also delighted that the media response to my translation may be doing something to wake people up to the fact that the vast majority of translations of all Ancient Greek and Latin texts are by men, despite the fact that there are plenty of female classicists out there. Why don't more publishing editors hire more women to do this kind of work? And why do reviewers comment on gender only when the author/ translator is a woman? The real headline, in my opinion, should be about that dismal state of affairs, rather than about my being a Woman (Wilson 2018b).

It was, then, based on this perception of the aspects involved in the act of translating that Wilson developed her task, thus providing an opportunity for a necessary reflection, implying gender and power. In "Translator's Note" (Wilson 2018, 81-91) – the peritext that accompanies the translation of *The Odyssey* and on which my discussion, in this section, will be based hereafter –, the translator provides more details about her understanding of translation, as well as the solutions she adopted when translating this "poem that is deeply invested in female fidelity and male dominance" (Wilson 2018, 86).

From the reading of this peritext, it is possible to verify that Wilson's translation seeks to move away from solutions that denote patriarchal ideologies, gender discrimination, especially in relation to women, although the source text presents these particularities (Wilson 2018, 89). This attitude of the translator is

characterized as a key point for carrying out this study, as it finds resonance in feminist translation studies, the perspective on which it is based.

In this bias, Sharma Garima (in Flotow; Kamal 2020, 188) reminds us, precisely, that "One of the most important aims of feminist approaches to translation studies is to examine the way translators consciously or unconsciously let their own ideological positions take over the 'women's' voice that is present in the original". In Wilson's case, her ideological position can be perceived in advance printed in the peritext, as highlighted in the following excerpt:

A translator has a responsibility to acknowledge her own agency and to wrestle, in explicit and conscious ways, not only with the multiple meanings of the original in its own culture but also with what her own text may mean, and the effects it may have on its readers. Because *The Odyssey* has become such a foundational text in our educational system and in our imagination of Western history, I believe it is particularly important for the translator to think through and tease out its values, and to allow the reader to see the cracks and fissures in its constructed fantasy. I see this process not as a denial or abandonment of the original text, but as a way to pay deep attention to the original [...] (Wilson 2018, 88).

The "cracks and fissures" detected by Wilson, in *The Odyssey*, are related in a special way to the representation of the female voice, to what is said about women and how they are called in the poem. This is confirmed in the translator's own words:

[...] in the scene where Telemachus oversees the hanging of the slaves who have been sleeping with the suitors, most translations introduce derogatory language ('sluts' or 'whores'), suggesting that these women are being punished for a genuinely objectionable pattern of behavior, as if their sexual history actually justified their deaths. The original Greek does not label these slaves with any derogatory language. Many contemporary translators render Helen's 'dog-face' as if it were equivalent to 'shameless Helen' (or 'Helen the bitch'). I have kept the metaphor ('hounded'), and have also made sure that my Helen, like that of the original, refrains from blaming herself for what men have done in her name. In the difficult case of Penelope, I have tried to maintain what I see as the most important feature of her characterization, which is opacity. But I have also done my best to bring out her pain, her courage, her intelligence, and her strength (Wilson 2018, 89).

At least two observations should be made here considering Wilson's speech, the first of which is related to the interventionist aspect adopted and made explicit by the translator, after identifying misogyny in other translations of the poem. This is a clear position in favor of a fair revision of the inferences attributed to women that run through Homer's poem. As Flotow (1997, 24) puts it, "deliberate changes have often been made in rewritten texts, and frequently in the name of some ideology". It is interesting to underline that:

Ideology is considered to be a significant concept when it comes to translating. Indeed, far from understanding it as a deviation away from objectivity, ideology is now defined as a systematic set of values and beliefs shared by a particular community and which shape the way each person, and also each

translator, interprets and represents the world. In fact, conceiving ideology as something apart from the translator would leave this mediating agent, as well as the actual process itself, outside the concept of cultural exchange. Objectivity and neutrality in translation are biased fallacies and, thus, the cultural turn could equally be called the ideological turn. Thus, schools of thought like the Manipulation School or Polysystem Theory now defend the idea that 'ideology rather than linguistics or aesthetics crucially determines the operational choices of translators' (Cronin 2000: 695). (Castro 2009).

Feminist translators also appropriate these actions. Translators, according to Sherry Simon (2005, 9), "can use the language as cultural intervention, as part of an effort to alter expressions of domination, whether at the level of concepts, of syntax or of terminology".

It is worth remembering that when "feminist translators intervene in a text for political reasons, they draw attention to their action. In so doing, they demonstrate how easily misogynist aspects of patriarchal language can be dismantled once they have been identified" (Flotow 1997, 25). This also occurs when interventions are motivated by ideological factors, as in the context under debate, in which the result of Wilson's disquiet in the face of the patriarchal language detected in previous translations of *The Odyssey* led her to promote a distinct project whose misogynistic language gave way to language attentive to feminist issues. In other words, borrowing the words of Flotow (1997, 34), Wilson intervenes "in places where images of women and women's voices no longer correspond to contemporary expectations", and makes them correspond, that is, Wilson imposes "corrective measures".

The second observation regarding the gender issue observed by the translator, involving translations of the Homeric text, consists of the understanding that Wilson's speech (2018, 89), previously presented, is a clear illustration of how language can serve as an instrument of power in the context of literary translation, because, as mentioned by Flotow (1997, 8), "language is not only a tool for communication but also a manipulative tool". Whether in writing or in literary rewriting, we can see a significant recurrence of the manipulative process of language when dealing with ancient myths, especially regarding the presence of female characters in these stories.

Natalie Haynes (2020, 208), in *Pandora's Jar*, shows how literature and art – which are based on myths and survive to this day –, "were created in highly patriarchal societies which gave enormous power to a small group of wealthy men". However, Haynes (2020, 208) points out that "all too often it is the misogyny of more recent times that we are reading". Investigating Greco-Roman texts, in order to find other versions of the myths of this culture, Haynes found that there are no significant changes regarding the myths in these versions, when compared to their first versions, and that the patriarchal characteristics printed in the publications contemplating mythical texts that are available to readers today echo the modern patriarchal view.

In the situation investigated by Haynes, the texts were consciously manipulated in such a way that the important role previously attributed to female figures was erased from these materials. Contextualizing this question, the author brings ten women to the discussion, among them Pandora, Jocasta, Helen, Medusa, Penelope. Haynes' work brings up the names of these women, "whose stories have been told and retold – in paintings, plays, films, operas, musicals and more [...]", to show "how differently they were viewed in the ancient world [...]", as well as to show "how some modern writers and artists were finding these women", just like her, "and putting them back at the heart of the story" (Haynes 2020, 3).

In *Pandora's Jar*, Haynes, like Wilson, also brings the fore the way in which translations are used as resources to deny or hide deplorable facts experienced by women. Referring to the sexual violence suffered by many women in ancient Greece, such as Phaedra and Stheneboea, Haynes (2020, 207) highlights that "Translations and retellings – particularly of Greek myths for children – tend to gloss over this uncomfortable fact. Of course, no one wants to traumatize a child learning about the Greeks for the first time", however, according to her point of view, "the problem with sanitizing these stories is that we develop a skewed perception".

Issues like this, which are directly related to patriarchal roots, and which have been debated for decades, remain in need of solutions and call for the work of professionals like Wilson to change it. The translator, bearing in mind the way women have been perceived and referenced based on a patriarchal conception in the translations of *The Odyssey*, promotes, from the rewriting of this poem, access to a new literary and historical perspective for her readers. It should be noted here that including the historical perspective in this context is no exaggeration, for although the poem is primarily a literary work of fiction, it is also considered by many historians, such as Alexander John Graham, to be a "piece of historical evidence" (1995, 3).

The Odyssey, as Otto Maria Carpeaux (2008, 52) clarifies, "is closely related to the Phoenician era of Mediterranean civilization" and, although there is no conclusive evidence regarding the places mentioned throughout the poem, it offers detailed observations about ancient Greek culture and society. Considering this, the following excerpt, presented in the introduction of the poem translated by Wilson, exemplifies the reach of *The Odyssey* as a literary and historical material, as we can see:

Children often encounter stories from *The Odyssey* as their first exposure to ancient Greek culture. *The Odyssey* is also often used in college literature classes, as the starting point for studying Western or world literature. It is a poem that has the power to speak to people from many different social backgrounds in the contemporary Anglo-American world. Reading *The Odyssey* with fresh, curious, and critical eyes may help us not only rethink our assumptions about people in the past, but also break down some of our modern distinctions and assumptions. Odysseus is a migrant, but he is also a political and military leader, a strategist, a poet, a loving husband and father, an adulterer, a homeless person, an athlete, a disabled cripple, a soldier with a traumatic past, a pirate, thief and liar, a fugitive, a colonial invader, a home owner, a sailor, a construction worker, a mass murderer, and a war hero. Immersing ourselves in his story, and considering how these categories can exist in the same imaginative space, may help us reconsider both the origins of Western literature, and our infinitely complex contemporary world (Homer 2018, 79).

Therefore, the Homeric poem being a source for these discussions, Wilson is also concerned with stereotyped conceptions, both in literature and historically, about non-Western people, which can be generated through its reading, and seeks to contribute to it not being perpetuated through her translation, for as she comments,

[...] *The Odyssey* is a poem that may seem to normalize or valorize the treatment of non-Western people as monsters. I have made clear, especially in my version of the Polyphemus episode, that this is not entirely true; the text

allows for a certain amount of sympathy and even admiration for this maimed non-Greek person. Unlike many modern translators, I have avoided describing the Cyclops with words such as 'savage' which carry with them the legacy of early modern and modern forms of colonialism – a legacy that is, of course, anachronistic in the world of *The Odyssey* (Wilson 2018, 88).

These conscious choices by Wilson support the idea that her translation was not carried out from a neutral point of view. It is noticeable that her work is based on an ideological perspective which differs from that of other translators who have committed themselves to translating *The Odyssey*. Simon (2005, 32) highlights to this ideological aspect, mentioning that "The contradictory pulls of different ideological pressures can also be a problem in translating texts which are historically, as well as culturally, distant", and "[...] Adding a historical dimension to this question introduces additional complexity".

This is visibly the context in which Wilson's translation takes place, that is, a historically and culturally distant context from her production, in which she needs to find solutions for what is presented as normalized or valued not only in relation to "treatment of non-Western people as monsters", but also regarding the female figures in the poem, as I have commented. Let us recall, for example, the appreciation of female fidelity in the poem. As highlighted in the introduction to the edition translated by Wilson, it "is important for maintaining a husband's sense of honor and control" (Homer 2018, 40). Let us also remember the normalization of female violence, which Wilson treated differently from that presented in Homer's poem. Specifically, regarding the hanging of the slave women, Wilson records that she aimed "to invite genuine empathy rather than an objectifying thrill; while other translators call their death 'piteous' or 'pitiful,'" and that with her version "we glimpse their pain, not the feelings of a spectator: it is 'an agony' – 'They gasped feet twitching for a while, but not for long.'" (Wilson 2018, 86).

The translator, in her own words, did her best to "understand the language of the original text [...] and working through what Homer may have meant in archaic and classical Greece" (Wilson 2018, 86-87). She was also committed to "creating a new and coherent English text, which conveys something of the understanding but operates within an entirely different cultural context" (Wilson 2018, 87). In her point of view, different from that of Pierre Menard, a Borgiano character (1939), "All modern translations of ancient texts exist in a time, a place, and a language that are entirely alien from those of the original. All modern translations are equally modern" (Wilson 2018, 87). Wilson adds that "The question facing translators and their readers is whether to try to disguise this fact, through stylistic tricks such as archaism and an elevated, artificially "literary " register, or to underline it", which encourages "the readers to be aware that the text exists in two different temporal and spatial moments at once" (Wilson 2018, 87).

Observing the facts listed by Wilson that led her to translate *The Odyssey* in a different way from that of other authors – implied in her translation choices –, we can see that there is an urgent need to promote new readings, rewritings/translations of classic texts. Since the narratives presented in texts such as Homer's contribute to our understanding of the ancient world, enabling the circulation of new versions of these texts, as Wilson did, means enabling the reader's contact with a new literary and historical perspective.

From the point of view of feminist translation, works like Wilson's, therefore, can help contain imbalances and inequalities reinforced by stereotypes and gender

discrimination, which persist in presenting themselves as a result of translation practices rooted in traditional conceptions. Consequently, in this context, what stands before the adoption of feminist principles is the possibility of a new way of both perceiving the world and acting in it, thus contributing to a more inclusive, equitable and just world through translation, because "Equality and social justice are two of the most pressing issues of the contemporary world" (Castro, Emek 2017, 93).

Conclusion

Given the above, we can say that both Wilson with her translation of *The Odyssey* and Atwood with her adaptation of this epic symbols of what we can call "transformative energy" in the literary field, due to the feminist perspective focused on these works. Their rewritings of the Homeric classic have given it an update, moving it to a place where it strives for inclusion, revealing important layers previously hidden in attention to patriarchal purposes. In this sense, their actions brought up the voices of female characters, silenced by tradition, providing a new way to understand, above all, history from a new perspective. As Flotow states (1997, 43-44) "Feminist translators (feminist readers and rewriters) working in a context and culture conducive to feminist writing are thus likely to produce work that is politically congruent with their time".

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Arab Egyptian Feminist Voices in Translation: The Case of *Women and Memory Forum*

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Abstract: When it comes to gender and translation research, studies are mostly done on how western women translate works of Arab women; however, very little is said about the way Arab women translate works of western women. In Egypt, the Arab Egyptian feminist scholars of *Women and Memory Forum* (WMF) use translation as a tool to change negative representations and perceptions of Arab women through translating scholarly material about gender into Arabic because there is a scarcity of research in Arabic language that addresses feminism and gender (Kamal, 2015). Therefore, this study aims to investigate the translation strategies used by WMF translators in order to discern the existence or lack of Arab Egyptian feminist translation approach to bridge the gap in research tackling Arabic feminist translations. The study specifically examines three ‘Readers’ from WMF’s translation project called *Feminist Translations*. The study examines the use of paratextual elements (foreword, preface, and footnotes), the use of translation strategies in the translation of gender-related terms, and the use of gender-fair language strategies in the target text. The study seeks to answer the following questions: How far do the textual choices and paratextual elements in WMF source and translated texts showcase the existence/or lack of a systematic approach for feminist translational parameter in Arabic? How far does the discerned Arab translational feminist approach differ from or concur with the Canadian approach? This study uses the following frameworks to examine the translation strategies used by Arab Egyptian feminist translators of WMF: Batchelor’s (2018) paratextual typologies, Vinay and Darbelnet’s (1995) translation procedures, and Sczesny et al. (2016) Gender-fair language strategies, and Flotow’s (1991) feminist translation strategies.

Keywords: Feminism, Feminist Translation, Strategies, Arab Feminists, Egyptian Feminists

1. Introduction

The cultural turn in translation studies allowed translation to be tackled from a perspective that does not only include linguistics, but also other social and ideological dimensions. One of these perspectives that this intersection brought to light is the feminist translation theory; it is a theory that “opens a new door for translation studies from a gender perspective, requiring a female translator to be in a dominant position, which differs from traditional translation studies” (Sun, 2021, p. 276). In this light, a feminist approach to translation proved to be an effective tool for raising awareness about women’s rights (Eligedi, 2020), criticizing patriarchy in language (Flotow, 1991), and aiding the process of women writing their own story (Abou Rached, 2020). In Egypt, the Arab Egyptian feminists of *Women and Memory Forum* (WMF) also use translation as a tool to change negative representations and perceptions of Arab

women through translating scholarly material about gender into Arabic because there is a scarcity of research in Arabic language that addresses feminism and gender (Kamal, 2015). The scholarly material that translators of WMF translated is published in a series of 'Readers' on gender in humanities and social sciences. These series of 'Readers' are given the name of *Feminist Translations* and are divided into seven 'Readers' that are related to history, religion, political science, feminist literary criticism, psychology, and gender. This study aims to investigate the translation strategies used by WMF translators in the translation of articles in three 'Readers' from the *Feminist Translations* project: *The Reader on Feminism and Literary Criticism*, *The Reader on Gender and Political Science*, and *The Reader on Feminism and Psychology*. The study specifically examines the paratextual elements used in the three 'Readers', the strategies used in the translation of gender-related terms, and the gender-fair language strategies used in the target text.

1.2 Research Problem

When it comes to previous studies conducted on the strategies used by feminist translators, it is clear that a lot of research has been done on how western women translate the works of Arab women (e.g., Amireh, 2000; Booth, 2008; Hassen, 2009; Hartman, 2012; Al- Ramadan, 2017; Abou Rached, 2017; Salah, 2018; Benmessaoud, 2020; Embabi, 2020). However, very little is said about how Arab women translate works of western women (e.g. Hilal, 2020; Kamal, 2016; Kamal, 2022; Sami, 2020). In addition, gender and translation has become a rich field of research that further liberated translation from the stereotypes that allocate translation as a derivative literary practice. Therefore, it would be interesting to draw a discussion that cross references the practice of Arab Egyptian feminist translators with that of the western Canadian feminist translators to further enrich gender and translation research in this area.

1.3 Research Objectives

The study aims to investigate the translation strategies used by WMF translators in order to discern the existence or lack of Arab Egyptian feminist translation approach to bridge the gap in research tackling Arabic feminist translations. The study also aims to draw a discussion that cross references the Arab Egyptian feminist practice with that of the Canadian feminist translation practice. The Canadian feminist approach is chosen for the process of drawing a discussion because it is considered the founding practice of feminist translation approach in the field of translation studies. Therefore, cross referencing the Arab Egyptian feminist translation approach with that of the Canadian would allow a deeper understanding of how the feminist approach is appropriated by Arab feminist translators (Al Awawdeh, 2023). This is done through the investigation of translation para-/textual choices or strategies used by Arab Egyptian feminist translators of WMF. The study specifically focuses on examining paratextual elements (prefaces, footnotes, glossaries, and forewords), translation strategies, and gender-fair language strategies. This study aims to specifically analyze these three parameters because they pave the way for a discussion that cross references the translation strategies used by Arab Egyptian feminist translators and the translation strategies used by Canadian feminist translators: prefacing and footnoting, supplementing, and hijacking (Flotow, 1991).

1.4 Research Questions

The study seeks to answer the following research questions:

1. How far do the textual choices and paratextual elements in WMF source and translated texts showcase the existence/or lack thereof of a systematic approach for feminist translational parameter in Arabic?
2. How far does the discerned Arab translational feminist approach differ from or concur with the Canadian approach?

1.5 Research Significance

The significance of the study lies in the fact that there is a research gap concerning the Arab Egyptian feminist translation practice, therefore, bridging the gap in research would be important to emphasize the diversity included in the field of gender and translation studies. Additionally, the discussion that cross references the practice of Arab Egyptian feminist translators with that of Canadian feminist translators holds significance as it contributes to the formulation of a scientific perspective that draws upon the importance of having distinctive varieties of the same approach to further assert the importance of appropriating an approach in order to cater for different cultural perspectives (Al Awawdeh, 2023).

1.6 Key Concepts in this Study

1.6.1 Paratextual Elements

Batchlor (2018) defines paratexts in translation studies as any material additional to, appended to, or external to the main text. These paratextual elements have the function of explaining, defining, instructing, supporting, adding background information, and including relevant opinions of scholars, translators and reviewers. In translation studies, paratexts are places where translators can convey their own agenda. In other words, translators can signal sympathy or antipathy in these paratexts. Examples of paratexts are prefaces, footnotes, book covers, glossaries, and forewords. The paratextual elements that this study aims to investigate are prefaces, forewords, footnotes and glossaries.

1.6.2 Gender-fair Language Strategies

In this study, the term gender-fair language strategies refers to the strategies used by translators in order to make the feminine aspect more vivid in the target text's language instead of using the masculine form alone in the target text, or through neutralizing words to hide the gender of the referent. The two strategies for creating gender-fair language are feminization and neutralization. These two gender-fair language strategies are used in this study to examine the language of the target text when it comes to the translation of titles, positions, and roles.

1.6.3 Readers

Throughout this study, the words 'Reader' and 'Readers' are used to refer to the books that are created by the women of WMF as a part of the series *Feminist Translations*. Each Reader in this series is made up of a group of translated articles. This study opts for using the word 'Reader' and 'Readers' when referring to the books, because that is the official word used by the women of WMF on their official website when referring to the books that belong to the *Feminist Translations* series.

1.6.4 Vinay and Darbelnet's (1995) Translation Procedures

linguistic turn also includes Vinay and Darbelnet (1995) translation procedures. The translation procedures include seven different strategies that can be used by professional translators in order to translate words from one language to the other. These procedures are borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. The notion of procedures in general differs from the

notion of strategies. A strategy is the overall orientation of the translation, where the translator opts for either adopting free or literal translation in the target text. When it comes to procedures, it is the specific techniques or method used by the translator in certain parts of the text. For instance, like borrowing a word from a source language or explaining a term or a concept in footnotes (Munday, 2016). Thus, when used in an analysis of any translated text, procedure can yield a more accurate result rather than generally focusing on the main strategy of the entire translation approach.

1.6.5 Feminist Translation Strategies

There are various strategies that are used and commonly shared among feminist translators in order to feminize language: these strategies are supplementing, prefacing and footnoting, and high jacking (Flotow, 1991). According to Flotow (1991), Supplementing is when a source text is supplemented in its translations, matured developed, and given an afterlife. It is where the feminist translator would over translate in order to recoup for certain losses by intervening and supplementing parts of the text to make the feminine more visible. This is done through supplementing the loss of feminine forms in the process of translation by adding a 'she' or 'her' in the target text. In addition, the use of prefacing, footnoting, or in other words the use of paratexts, is employed as a means of intervention by the feminist translator to provide the desired effect of the visibility of the translator. This is done through the use of long prefaces that signal the agenda of the translator and footnotes that keep interfering with the process of reading in the margins of the page. The final strategy is high jacking, where the feminist translator takes the text and makes it her own. This is achieved through telling the readers that the translator aims to make her voice heard throughout the text. It is also created through the deliberate feminization of the text, making the process of translation an act of rewriting and not just merely translating and thus the feminist translator becomes a second author rather than a mere invisible translator.

As mentioned previously, when it comes to previous studies conducted on the strategies used by feminist translators, it is clear that a lot of research has been done on how western women translate the works of Arab women (e.g., Amireh, 2000; Booth, 2008; Hassen, 2009; Hartman, 2012; Al- Ramadan, 2017; Abou Rached, 2017; Salah, 2018; Benmessaoud, 2020; Embabi, 2020). However, very little is said about how Arab women translate works of western women (e.g. Hilal, 2020; Kamal, 2016; Kamal, 2022; Sami, 2020). Even when the strategies used by Arab translators are investigated, the research is done on how they translate literary content rather than academic and informative materials. This discrepancy becomes evident when considering examples of academic informative content, such as scientific articles, essays, reports, news, and textbooks. The only scholar who provided a feminist translation analysis of informative texts is Kamal (2016), who reflected on her own translation of academic informative material related to feminism and literary criticism. Therefore, there is clear evidence that there is a lack of research done on Arabic feminist academic translations and the strategies used by Arab feminist translators.

2. Data Description & Methodology

2.1 Data Description and Rationale

WMF was founded in 1995 by a group of women researchers, academics, and activists. These women are concerned with the prevailing negative representations and perceptions of Arab women in the Arab cultural sphere because these dominant

cultural views hinder Arab women's development and rights attainment. They also believe that the main obstacle Arab women face is the scarcity of alternative cultural information and knowledge about the role of women in history and in contemporary society. Therefore, their main goal is to produce and provide alternative cultural information about Arab women. Through their efforts, WMF seeks to challenge stereotypes, broaden perspectives, and foster a more nuanced understanding of Arab women's lives and their significant impact on various aspects of society.

One of the main tools used to achieve this goal is translation, where the women of WMF conducted an ongoing translation project called *Translating Gender*, which aims to translate scholarly material about gender into Arabic. The *Translating Gender* project includes two translation projects. The first is a translation of the *Encyclopedia of Women and Islamic Cultures* originally published in English by E. J. Brill (Leiden, 2003) and edited by Suad Joseph into Arabic. The second project includes published series of 'Readers' on gender in humanities and social sciences. These Readers include selected translated articles into Arabic in aim of being used as gender tools of analysis to be incorporated in teaching curricula, because according to the women of WMF, there is a scarcity of scholarly material and information on gender in Arabic.

The study aims to investigate three 'Readers' only from the second translation project called *Feminist translations*. The first 'Reader' is *The Reader on Gender and Political Science*, edited by Mervat Hatem and translated by Shohrat El-Alem (2010), which includes a collection of important articles on gender and political science. The second 'Reader' is *The Reader on Feminism and Literary Criticism*, edited and translated by Hala Kamal (2015), which includes a collection of translated articles that highlight the importance of feminism in the criticism of literary and translated works. The third 'Reader' is *The Reader on Feminism and Psychology*, edited by Afaf Mahfouz and translated by Aida Seif El-Dawla (2016), which highlights the importance of having a feminist perspective in the study of psychology. It is important to highlight that in each Reader, the editor of the 'Reader' is the one responsible for choosing the articles and the order of their presentation in the 'Reader'. It is important to highlight that *The Reader on Feminism and Literary Criticism* is the only reader that include its editor as its translator.

The three 'Readers' are chosen for analysis for three main reasons. First, these three 'Readers' include a translator's preface, which is not available in all seven 'Readers'. Second, the three Readers include a rich amount of gender and feminism related terminology translated into Arabic, which allows the inclusion of a thorough analysis of the translation strategies used by Arab Egyptian feminist translators. Finally, the analysis of these language domains allows the inclusion of a thorough description and contextualization of the most challenging gender and feminism related terms, which cannot be made possible if all seven 'Readers' are investigated.

2.2 Methodology

2.2.1 Theoretical Framework

This study will use the following tools to examine the translation strategies used by Arab Egyptian feminist translators of WMF: Batchelor's (2018) paratextual typologies, Vinay and Darbelnet's (1995) translation procedures, Sczesny et al. (2016) Gender-fair language strategies, and Flotow's (1991) feminist translation strategies. The analysis will be divided into four sections: the first section will tackle the analysis of the paratextual elements used in the translations, the second section

will include the analysis of translation strategies used in the translation of gender-related terms, the third section will include the analysis of the language used in the translations, and the fourth section will include the discussion.

According to Batchelor's (2018, p. 32), paratexts are "places where translators can 'signal their agenda' or their ideological sympathy or antipathy towards the author or text." Therefore, analyzing their function, which will take place in the first section, can be useful for two reasons: first, it will help in identifying factors that govern the practice of Arab Egyptian feminists, and second, it will help in drawing a clearer cross referencing with the Canadian strategies of prefacing and footnoting (Flotow, 1991). In other words, Batchelor's (2018) detailed translation and paratexts theoretical framework will be used to identify the paratextual elements used by Arab Egyptian feminist translators of WMF. According to Batchelor (2018), there are five main characteristics that lie at the heart of paratextual typology: space, substance, time, senders and addresses, and function, which are also going to be used in the analysis process.

The second section will include the analysis of the translation of gender-related terms using Vinay and Darbelnet's (1995) translation procedures. Vinay and Darbelnet's (1995) translation procedures are chose for analysis because the study mainly focuses on the strategies used in the translation of gender and feminism related terms, positions, and titles. Vinay and Darbelnet's (1995) include seven different procedures used in the translation of words from one language to the other; all seven procedures will be used in the process of analysis. These procedures are: borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. Vinay and Darbelnet's (1995) detailed translation procedures will also help in providing a detailed and clearer understanding of the strategies used by Egyptian feminist translators and the ideological purposes behind using certain strategies more than others. In addition, the most commonly used strategies can then be cross referenced with that of the Canadian most commonly used translation strategies: prefacing and footnoting, supplementing, and hijacking (Flotow, 1991).

The third section will examine the language of the target text using Sczesny et al. (2016) gender-fair language strategies: neutralization and feminization. Neutralization is achieved through replacing male-masculine forms like (policeman) with gender unmarked forms like (police officer). Feminization is the use of feminine forms to make female referents visible; for instance, using 'he' or 'she' instead of only 'he' in a sentence (Sczesny et al., 2016). This will also help in drawing a clear comparison between the approach of Egyptian feminists and the approach of Canadian feminists with what relates to the process of feminizing language (Flotow, 1991). The fourth and final section will include the findings of all previously mentioned sections to cross reference the approach of Arab Egyptian feminist translators with that of Canadian feminist translators.

2.2.2 Research Design

The study adopts a qualitative approach. The qualitative approach is used in order to explain the main tenets that govern the Arab Egyptian Feminist translation practice and cross reference it with that of the Canadian feminist translation practice. It is also used to interpret and analyze the translation of articles provided in the three 'Readers'.

2.2.3 Data Collection

The three 'Readers' chosen for analysis are downloaded from WMF's official website (wmf.org.eg). When it comes to the texts from which the 'Readers' are created, they are downloaded from various sources on the internet. The process of obtaining the source texts with the exact editions was made possible because of the information provided by the editors of WMF when it comes to describing the articles provided in each 'Reader'

3. Samples of Analysis

3.1 Paratextual Elements

According to Batchelor's (2018), paratexts are any material added/appended or is external to the core text. Paratexts have a function of explaining, defining, instructing, supporting, or adding background information and relevant opinions and attitudes of scholars, translators and reviewers. In translation, paratexts are often used to show how texts are presented, but not how they are; it is where the authors, reviewers, or translators include their own understanding, reading, or interpretation of the text and thus influencing the readers' understanding of the text instead of readers having their own interpretation of the text. In other words, it is a place where translators can signal their agenda or ideological stance towards the author of the text. In the three 'Readers' from *Feminist Translations* series, different types of paratextual elements are used by editors and translators. Paratextual elements in these three 'Readers' include forewords, prefaces, footnotes, in text explanations, and glossaries.

First of all, when it comes to prefaces, all Readers have the same foreword at the beginning of the 'Reader' that is added by the forum to highlight that the 'Reader' belongs to the *Feminist Translations* series and has a specific societal purpose (the foreword will be commented on and analyzed fully later on in this section). All chosen 'Readers' include a preface by the editor, who rationalizes and comments on the choice of the articles presented and their order, and a preface by the translator, who comments on the translation process and identifies certain challenges faced and strategies chosen in the translation process. It is important to note that sometimes when the editor is the translator, the two prefaces are merged into one with sections dividing comments between the choice of articles and translation challenges and strategies.

All translators used footnotes throughout the 'Readers'. However, they were mainly made for the purpose of providing the original reference or term in English. In addition, some translators included glossaries at the end of the 'Reader' while others did not. Samples concerning these two main points will be provided, interpreted, and commented on fully later on in this section.

The following figure is a sample of the foreword included in each 'Reader'. The same wording is included in all forewords. However, the name of the book, the editor, translator, and publishing dates are changed to suit the information about each 'Reader'. The forward is written in Arabic (the language of the target text) and it is not clear who wrote it. However, it is clear from the signature at the end that it is issued by the forum itself. It is also important to emphasize that the translation of the foreword in this section is provided by the researcher of this study to allow an easier follow up for those that do not speak Arabic. This foreword is chosen from *The Reader on Gender and Political Science* because it was the first published 'Reader' in the series.

Figure 1

يأتي هذا الكتاب ضمن سلسلة "ترجمات نسوية" الصادرة عن مؤسسة المرأة والذاكرة، وهي مؤسسة ثقافية نسوية تتبنى رسالة معرفية تركز على منظور النوع (الجندر) سعياً إلى الإسهام الفعال في إنتاج معرفة ونشر ثقافة بديلة حول النساء في المنطقة العربية، كما تعيد قراءة التاريخ الثقافي بهدف تشكيل وعي داعم لأدوار النساء الاجتماعية والثقافية في مواجهة المفاهيم النمطية المغلوطة السائدة. وهكذا تسعى "المرأة والذاكرة" إلى تحقيق هدف رئيسي وهو دعم وتمكين النساء من خلال إنتاج المعرفة ونشرها . وفي إطار جهود "المرأة والذاكرة" في سبيل دعم مناهج الفكر والتحليل النسوي في العالم العربي، نسعى إلى إتاحة المعرفة الثقافية الصادرة في المؤسسات الأكاديمية الغربية من خلال نقلها إلى اللغة العربية بهدف التعريف بها وتشجيع التفاعل الفكري معها بالفهم والنقد والتطبيق والتقييد. ونأمل بذلك في المساهمة في إنتاج معرفة بمناهج البحث النسوية ومن منظور النوع (الجندر) تخلق تراكماً علمياً معرفياً في مجال الدراسات النسوية ودراسات النوع (الجندر) وتطبيقاتها عبر التخصصات المتباينة. ذلك إلى جانب وعينا بأهمية دور عملية الترجمة في حد ذاتها في صياغة المصطلحات والمفاهيم وإنتاج المعرفة باللغة العربية في مجال البحث النسوي ودراسات النوع (الجندر)، على المستويين اللغوي والمعرفي . ويأتي هذا الكتاب من السلسلة بعنوان "نحو دراسة النوع في العلوم السياسية"، من تحرير وتقديم أ. د. . ميرفت حاتم، الأكاديمية المتخصصة في دراسات العلوم السياسية والعالم العربي من منظور النوع، وقامت بترجمته إلى اللغة العربية المترجمة المتمرسه د. شهرت العالم . ونحن إذ نصدر هذا الكتاب ضمن سلسلة ترجمات نسوية، ونرى أهميته بالنسبة للمكتبة العربية عامة والمتخصصة في الدراسات النسوية ومنظور النوع (الجندر)، فإننا نستشرف فيه أيضاً إمكانيات استخدامه كمرجع دراسي في برامج الدراسات العليا في المؤسسات الأكاديمية العربية .

مؤسسة المرأة والذاكرة مارس ٢٠١٠

Political Science Arabic Foreword

Figure 2

Foreword

This book is part of the *Feminist Translations* series issued by the Women and Memory Forum; a feminist cultural institution that adopts an epistemological message based on a gender perspective in an effort to contribute effectively to the production of knowledge and the dissemination of an alternative culture about women in the Arab region. It also re-reads cultural history with the aim of forming awareness that supports the social and cultural roles of women in facing prevailing stereotypical misconceptions. Thus, Women and Memory's main goal is to support and empower women through the production and dissemination of knowledge. As part of the efforts of Women and Memory to support curricula of feminist thought and analysis in the Arab world, we seek to make available the cultural knowledge issued in Western academic institutions by translating it into the Arabic with the aim of introducing this knowledge and encouraging an intellectual interaction through the understanding, criticizing, applying and refuting of this knowledge. By doing so, we hope to contribute to the knowledge production about feminist research methods from a gender perspective that creates a scientific accumulation of knowledge in the fields of feminist studies, gender studies, and their applications across different disciplines. This is in addition to our awareness of the importance of the translation in the formulation of terms, concepts, and the production of knowledge in Arabic in the fields of feminist research and gender studies, at the linguistic and cognitive levels. This book is part of the Feminist Translations series and it is titled "Towards the Study of Gender in Political Science", edited and presented by Prof. Mervat Hatem who is specialized in the studies of political science and the Arab world from a gender perspective. The book is translated into Arabic by the experienced translator Dr. Shahrat El Alam. We publish this book as part of the Feminist Translations series, and see its importance for the Arab library in general, specialized feminist studies, and the gender perspective. we also explore the possibilities of using it as a study reference in postgraduate programs in Arab academic institutions.

Women and Memory Forum March 2010

Political Science Foreword (English Translation)

The foreword sets the reasoning or purpose behind initiating such a series. This includes raising awareness about Arab women's social role, facing prevailing misconceptions about Arab women, and disseminating and increasing knowledge in the Arab region about feminism and gender. As mentioned before, the foreword is given at the very beginning of each 'Reader' with only changing the ending information about the editor, the translator, and the name of the 'Reader' to suit each 'Reader' individually. The foreword is of extreme importance because it sets the objective of the entire translation series and clarifies the ideological stance of the group of editors and translators in specific and the forum itself in general. Therefore, the purpose or the function of this foreword is to explain the purpose of the translation project, define its parameters, instruct readers of the book's importance and give background information about the scholars who chose and translated articles included in the book. In addition, it is clear that this foreword includes a high level of agency in its language. First, agency is achieved through the use of first person in "we seek" and "we hope". The use of first person "we" does not only emphasize the agency, but also amplifies it by highlighting that it is a work done by a group of people trying to affect change and not just one person, correspondingly, amplifying the sense of solidarity among the women working on this project. This can also be traced through the use of active voice in "Women and Memory's main goal is to support" and "As

part of the efforts of Women and Memory to support curricula of feminist thought and analysis in the Arab world". By using this structure, the doer is amplified along with the purpose of the action. Both, the language and the function of the foreword, set a foreshadowing tone that the visibility of the editor and translators will be amplified throughout the reading of the translated text and that their interference will be like that of a teacher introducing a new piece of information to his/her students.

When it comes to prefaces, it is important to highlight that the length of each book's translator's preface differs according to whether the translator is the editor or not. For instance, the longest preface in the three 'Readers' is that of Kamal's who was both the editor and translator for *The Reader on Feminism and Literary Criticism*, with the total of 44 pages preface that introduces the 'Readers' to the concept of feminist literary studies, rational behind choosing selected articles, and the feminist translation techniques intended to be used in the translation process of the collected articles. When it comes to the other two 'Readers', *The Reader on Gender and Political Science* includes two prefaces: a 3 pages long preface for the editor, discussing the development of the notion of gender and feminist studies in political science and a 2 pages preface for the translator, in which the translator discusses the challenges faced in the translation process and the techniques used in overcoming them. *The Reader on Feminism and Psychology* also includes two prefaces: 2 pages preface for the translator and 3 pages preface for the editor. The editor's preface discusses the development of feminism in psychology and mentions that before each article, the editor will provide a rationale behind including it in the 'Reader'. The translator also comments on the challenges faced in translating specific terms and gender related terms and techniques used in overcoming them. It can be concluded that the prefaces written by the editors have the function of explaining, defining, instructing, supporting, or adding background information. The translators' prefaces, on the other hand, offer a solution, rationale, and justification for translation choices that suit the agenda of the entire translation project.

3.2 Translation Strategies

In their book, *Stylistique comparée du français et de l'anglais : méthode de traduction*, Vinay and Darbelnet (1995) proposed a model of translation procedures that include seven different procedures that can be used by professional translators in order to translate words from one language to the other. These procedures are borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. Since all translators of WMF are translation practitioners, it is clear that using Vinay and Darbelnet's (1995) translation procedures will help understand the textual strategical translation practice and help identify which translation strategy is mostly used in the translation of terms from the fields of gender and feminism studies.

However, before starting the tracing of which translation strategy is mostly used among the three 'Readers', it is clear from the prefaces of translators that each translator opted for providing their own rationale behind sticking to certain translation strategies in the translation process. The debates in translation prefaces were mostly about whether they will opt for domesticating or foreignizing gender and feminism related terms (Venuti, 1995). Some translators, like Aida Seif El Dawla in her translation of feminism and psychology related terms, decided to opt for a mixed approach in the translation process, stating that her main aim is to stick to whatever option facilitates the transference of intended meaning. As for Hala Kamal, she stated in her preface that her main aim is to foreignize the terms. Despite pinpointing the

differences in the translation practice among WMF translators, there are still similarities that govern the translation process of the project. These similarities include frequently providing the foreign term in English between brackets beside its translation, providing the names of books in English beside their Arabic translation, and providing the names of scholars and writers also in English beside the Arabic transliterated name in the target text. The following samples include examples of this translation technique in the three ‘Readers’.

Table 1

Translation of Terms

Source	Target
1. I shall call this kind of analysis the <u>feminist critique</u> , (p.216)	وسوف أطلق على هذا النوع من التحليل مسمى <u>"المراجعة النقدية النسوية" (feminist critique)</u> (p.90)
2. In its specifics, the theory of genital injury and mortification, <u>penis envy</u> , hostility toward the <u>"phallic mother"</u> , and the wish to obtain the penis from the father is a sexualized version of a child "beaten" down by her mother. (p. 179)	من حيث التفاصيل فإن نظرية الجرح والأذى التناسلي <u>وتمنى القضيب</u> والعدوانية تجاه الأم (<u>"الأم القضيبية"</u> والرغبة في الحصول على قضيب من الأب ما هي إلا نسخة جنسية من "الطفلة المضروبة" من قبل أمها. (p.26)

Sample number 1 is taken from “Towards a Feminist Poetics” and is translated by Hala Kamal in *The Reader on Feminism and Literary Criticism*. In this excerpt, Newton (1997) argues that there are two distinct varieties of feminist criticism. The first one is feminist critique, which is concerned with women as Readers of male-produced literature. The second one is concerned with constructing a female framework for analyzing literature written by women. The translator of sample number 2 opts for literally translating the term ‘feminist critique’ and providing the original term next to it and between brackets in English. Here, the main procedure used is ‘literal translation’; the source term is literally translated and not transliterated or ‘borrowed’. In addition, the term is neither explained in footnotes nor defined in the glossary at the end of the book, achieving foreignizing effect in the target text.

Sample number 2 is taken from *Psychoanalysis and Women* and is translated by Aida Seif El Dawla in *The Reader on Feminism and Psychology*. Unlike sample number 1, sample number 2 does not include the original English terms between brackets in the translation of the terms ‘penis envy’ and ‘phallic mother’. The first is an idea in psychoanalytical theory theorized by Sigmund Freud regarding the psychosexual development of females in which young girls feel anxious about not having a penis (Yadav, 2018). The latter is about the phallic stage in early childhood where children of both sexes attribute having a penis to the mother (Yadav, 2018). Even though both terms are not included in English, still, the same translation technique is utilized by the translator where the terms were also translated literally instead of being elaborated on in the paraphrased translation, achieving the same ambiguity effect and introduction of foreign terms into Arabic. It is also important to

highlight that the terms in sample *number 2* are not explained in footnotes and the *The Reader on Feminism and Psychology* does not include a glossary at the end of the book that explains these two terms.

The following table includes samples of how names of books and authors were translated by translators of WMF.

Table 2

Translation of Book Titles and Names

Source	Target
1. <u>Cynthia Enloe</u> in <u>Bananas, Beaches, and Bases</u> also used women's perspectives as a point of departure for rethinking politics (p.66)	استعانت أيضا <u>سينثيا إنلو (Cynthia Enloe)</u> في كتابها الصادر بعنوان <u>Bananas, Beaches, and Bases</u> منظور النساء كنقطة انطلاق لإعادة التفكير في السياسة (p. 34)
2. As Sara Ruddick has put it in <u>Maternal Thinking</u> : "Giving value that is placed on abstraction in academic life." (p.68)	وكما ذهبت سارا روديك (Ruddick Sara) في كتابها بعنوان <u>"التفكير الأمومي" (Thinking Maternal)</u> بمعرفة قيمة التجريد في الحياة الأكاديمية. (p.37)
3. "Language conceal an invincible adversary," observes French critic <u>Helene Cixous</u> , "because it's the language of men and their grammar." (p.6)	فقد لاحظت الناقدة النسوية <u>إيلين سيكسو (Hélène Cixous)</u> قائلة "إن اللغة تخفي خصما لا يقهر وذلك لأنها لغة الرجال وقواعدهم اللغوية" (p.64)
4. In his introduction to <u>Nina Auerbach's</u> subtle feminist analysis of <u>Dombey and Son in the Dickens Studies Annual</u> , for example, <u>Robert Partlow</u> discusses the deplorable but non-existent essay of his own imagining (p. 179)	وجد المقدمة التي كتبها <u>روبرت بارتلو (Robert Partlow)</u> لكتاب <u>نينا أويرباخ (Nina Auerbach)</u> في التحليل النسوي الذي تناولت فيه بالتحليل نص <u>تشارلز ديكنز "دومبي و ابنه" (Dickens Charles, Son and Dombey)</u> في كتاب سنوي يصدر في مجال الدراسات التي تتناول ديكنز، حيث عرض روبرت بارتلو المقالة الفظيعة بل والتي لا وجود لها سوى في مخيلته (p.26)

Sample *number 1* is taken from *Feminist Challenges to Political Science* and is translated by Shahrat El Alam in *The Reader on Gender and Political Science*. In this excerpt, Carroll and Zerilli (1993) recite the name of the book *Bananas, Beaches, and Bases* and the name of its author as an example of one of the very first academic works that rethink politics from a feminist perspective. In her translation, El Alam opts for providing the name of the English reference the same way it was presented in the English source text. This is done by providing the name of the book in English in the target text rather than translating or transliterating the name of the book into Arabic. In this sample, none of the procedures suggested by Vinay and Darbelnet (1995) were used. However, the title can still be dealt with as a loan word without an explanation or 'borrowing' because, even though it was not transliterated into Arabic, it is still there in the Arabic text in its original calligraphic presentation. This creates the same effect when opting to translate a specific term through literally translating it, like in samples *number 1* and *2* from *table 1*. Even in this part, the reader is provided

with the English name of the book to be able to search it easily in case they want to read more about the topic being discussed. When it comes to the rest of the samples in *table 2*, the titles of the books are literally translated into the target text. The title of the book is written in English beside the translated title to achieve the same previously mentioned effect. When it comes to the name of authors and scholars in *table 2*, they were all transliterated or ‘borrowed’ into Arabic with the name written in English right next to it.

It is clear from the analysis of *table 1*, which includes the translation of specific terms and *table 2*, which includes the translation of names and book titles, that in all cases of translation, whether the procedure of transliteration (borrowing) or literal translation is used, most of the time, the translators opt for providing the original reference in English in the target text in order to allow readers to further search the topic or term on the internet easily and to also canonize the usage of the term to create the language for research in Arabic. The foreignizing translation technique also allows the continual process of learning rather than just sticking to the knowledge presented in the translated content. In other words, the translation techniques used have an educational dimension to them. This means that the translators here play the role of a teacher providing references for their students to expand their reading list about the topic they are reading and thus helping students/readers by unlimiting knowledge access, ensuring proper learning, and providing information that clarifies concepts.

3.3 Gender-fair Language Strategies

According to Sczesny et al. (2016), Gender-fair language includes two main strategies: neutralization and feminization. First, neutralization can be done through replacing male-masculine forms like (policeman) with gender unmarked forms like (police officer), while feminization is the use of feminine forms to make female referents visible like using ‘he’ or ‘she’ instead of only ‘he’. The articles included in the three ‘Readers’ are translated from English into Arabic. Therefore, it is important to shed light on the notion that the English language in general, is a more gender neutral than Arabic, especially that Arabic includes feminine and masculine forms of words even if the original word is gender neutral in English. It is important to note that when it comes to the generalized reference terms to a group of people that includes both men and women, the masculine form is often chosen while referring to this group in Arabic. Therefore, it becomes a necessity to investigate how the translators of WMF dealt with this Arabic linguistic phenomenon in the translation of job titles, positions, and roles. The following table includes some samples of incidents where feminizing language strategies were used.

Table 3

Gender-Fair Language Strategies

Source Text	Target Text
1. Both Kinds of <i>theorist</i> seek to awaken us from the dreams of modern western liberal thought. (p. 208)	إن كل من هذين النوعين من <u>المنظرات/المنظرين</u> يسعى إلى إيقاظنا من أحلام الفكر الليبرالي الغربي الحديث (p. 68)
2. In rereading with <i>our students</i> these	ومن خلال قيامنا مع <u>طالباتنا وطالبنا</u> بإعادة قراءة تلك

previously lost works, we inevitably raised perplexing questions as to the reasons for their disappearance from the canons of "major works," (p. 2)	الأعمال التي سبق ضياعها، كان من المحتم علينا إثارة أسئلة مربكة فيما يتعلق بأسباب اختفائها من مجموعات "الأعمال الكبرى" (p. 61)
3. Edith Jacobson was a major figure in American psychoanalysis (<i>see</i> Kronold, 1980; Fenichel, 1998, pp. 1954-1955; Thompson, 2002). (p. 199)	كانت إديث جاكوبسون شخصية بارزة في التحليل النفسي الأمريكي (<i>انظري</i>) Kronold, 1980; Fenichel, 1998, pp. 1954-1955; Thompson, 2002) (p. 43)

Sample *number 1* is taken from "Beyond equality: gender, justice, and difference" by Flax (1992) and is translated by Shahrat El Alam in *The Reader on Gender and Political Science*. In this part of the article, Flax (1992) is discussing the importance of feminist and postmodernist theorists in changing notions that govern modern liberal thought through persuading others that justice and truth are of this world and that their existence depends solely on "our fragile and unstable selves" (p. 208). In this excerpt presented in *table 3*, 'theorist' in English is a gender neutral term that refers to a person concerned with the theoretical aspects of a subject. When this term is translated into Arabic, however, it is mostly translated into the masculine form. In sample *number 1*, El Alam provides both the masculine and feminine forms of the word in Arabic, thus, utilizing the strategy of feminization in order to create a sense of inclusiveness that allows women to be visible in language instead of abiding by the Arabic linguistic norms and translating the term only in the masculine form.

When it comes to sample *number 2*, it is taken from "Dancing Through the Minefield: some observations on the theory, practice and politics of a feminist literary criticism" by Kolodny (1980) and translated by Hala Kamal in *The Reader on Feminism and Literary Criticism*. In this part of the article, Kolodny (1980) is discussing the importance of the success of the return of circulation to previously ignored works by women writers and how this phenomenon radically reshaped literature history. The context of the excerpt also discusses how this is being investigated by academics as well as their students as to why these works ever disappeared from the canons of major works in literature. In this part, the word 'students' is gender neutral in English, as it refers to both men and women. However, when translated into Arabic, the same issue as sample *number 1*, the masculine form is often prioritized in Arabic to stand as a reference for both male and female students. Therefore, Kamal feminizes the term in Arabic by providing both masculine and feminine forms of the word 'students' in Arabic.

Following that, sample *number 3*, is an excerpt taken from "Edith Jacobson Forty Years in Germany (1897-1938)" by Schröter et al. (2004) and is translated by Seif El Dawla in *The Reader on Feminism and Psychology*. The excerpt of the source text comes at the very beginning of an article that discusses the life of the influential female psychologist Jacobson and her contribution to feminist psychoanalysis. In this excerpt, the word 'see' is directed at both male and female readers. However, like in samples *number 1 and 2*, when this is translated into Arabic, it is often translated into the masculine form. However, Seif El Dawla opted for providing the 'ي/ي', which is in Arabic a marker for the feminine form. Thus, through adding the slash and the letter, this allows the reader to read the word in both its feminine and masculine forms and thus utilizing the strategy of feminization in translating the word 'see'.

It is clear from the analysis of the three samples that the most dominant strategy used in the process of creating a gender-fair language in the target text is feminization. All translators provided both masculine and feminine forms in the target text for the source's gender neutral terms. This could be due to the restricting Arabic linguistic norms that do not allow the process of neutralizing terms unless a new term is coined in Arabic that creates neutrality. However, coining gender neutral terms, with what was at the time a foreign content, would have made the reading process difficult and confusing. So opting for feminizing language in the three 'Readers' allowed the translators of WMF to add the sense of inclusivity in the target text's Arabic language without including a sense of confusion.

3.4 Preliminary Discussion

From the analysis done in the previous sections, it is clear that one could start drawing similarities and differences in the practice and the function of the texts being translated by Egyptian feminist translators and Canadian feminist translators. When it comes to the practice, it is clear that some strategies are commonly used by both groups of feminist translators, while other strategies stand uniquely to the usage of one group. As for the function, it is clear that on the macro level, both groups of feminist translators have the same macro goal behind translating certain texts. But when it comes to the micro level in addressing the achievement of this goal, each group chose a different method through focusing on different aspects starting from the choice of the texts being translated to the strategies employed in the translation. In other words, both groups use translation of certain texts to amplify the importance of attaining women's right globally; however, each chose a different set of texts when it comes to the circulation of knowledge about gender. Therefore, the comparison will be made on the level of strategies used in the translation process and the functionality of the entire translation process.

On the level of strategies, Canadian feminist translators utilize the following strategies in the process of translation in order to increase the visibility of women in target texts: prefacing and footnoting, supplementing, and high jacking (Flotow, 1991). Supplementing happens when the text is supplemented by its translation. Supplementing occurs when the source text is matured, developed, and given an afterlife in its translation. It is about over translating parts in the text to compensate for the differences between languages and is considered a voluntarist action on the text. It is also a strategy used to defy patriarchy of language in the translation process. For instance, when the 'e' that stands in French for the feminine form of the word is translated, it is often lost in the translation process. Therefore, a feminist translator would opt for supplementing this lack by adding the feminine form 'she', 'her', or the word 'woman' to supplement this lack. When it comes to Egyptian feminist translators, the same strategy was used to save the lack of women representation in language by adding the feminine form next to masculine form in Arabic through using the strategy of feminization in the translation process as seen in samples in *table 3*.

The second strategy used by Canadian feminist translators is prefacing and footnoting. According to Flotow (1991), it is almost routine like for feminist translators to reflect on their work in preface and highlight that they are going to be actively present throughout the text in footnotes. In other words, Canadian feminist translators seek to flaunt their signature in italics, footnotes, and prefaces. They are consciously 'womanhandling' the text and are active participants in the creation of meaning. When it comes to Egyptian feminist translators, the usage of footnoting and

prefacing is of a different purpose. It does not seek to flaunt the women translator's signature throughout the text and it does not seek to make the translators visible. This could be due to the fact that the text chosen for translation are feminist by nature and require minimum intervention on the behalf of the Egyptian translator. In addition, the prefaces were usually divided into a preface for the translator and a preface for the editor, while some books had only a preface for the editor. Even though these prefaces are usually made to rationalize the choice of articles, give background knowledge about the discipline, and identify translation method, still that does not take from the agency of these prefaces since the fact that the entire selection and organization of articles is the editor's job. Thus, this fact compensates for the lack of translator visibility in the translated text.

The final strategy is high jacking which takes place when the translator becomes so intrusive in the target text, that the reader feels like the translator is the co-author of the text. It is an effect that is voluntarily created by the Canadian feminist translator and is directly mentioned in the preface and footnotes. In this sense, the translated work becomes an information textbook that is overly didactic (Flotow, 1991). When it comes to Egyptian feminist translators, in the context of *Feminist Translations* project, the works chosen for translation are of academic nature and their goal is to provide educational and theoretical gender studies related background. Therefore, it is didactic by nature and requires the least amount of interference on behalf of the translator. However, literal translation and borrowing of specific terms, book titles, and names and adding the original reference in English between brackets right next to them (*see tables 1 and 2*) added to this sense of informativity. This makes the translation of Egyptian feminist translator include an educational quality instead of constantly interfering or dictating how the text should be understood.

When it comes to the functionality of the translation practice, both Canadian feminist translators and Egyptian feminist translators have the same general goal, which is to bring about the importance of women's role through the use of translation. However, the first aims to make women more visible in language and in the translation process itself, while the latter focuses on using translation itself as a method of bringing about change and rectify negative gender stereotypes in the Arab region.

4. Conclusion

The problem of the study has been contextualized and brought to light, which is the lack of research when it comes to investigating how Arab women translate the works of western women. The aim of the study and the research questions were set forth and explained. The methodology and data description were elaborated and rationalized. Finally, samples of analysis were given and a preliminary discussion about the groups of translators was drawn. From this stance, it becomes possible to set preliminary findings to this study: first, both Arab and Canadian feminist translators seek to supplement the lack of women representation in language by making the feminine forms of words more visible in the language of the target text. Second, Arab feminist translators, to a great extent, include a systematic approach in the process of making the feminine visible, translating gender and feminism related terms, and in signaling the feminist agenda in forewords and prefaces in the target text; however, the arab feminist translation practice includes some differences from the mainstream Canadian feminist translation practice. When it comes to the usage of prefacing and footnoting, both groups identify their ideological stance in the preface and highlight

that their works must be read from a feminist perspective. However, Egyptian feminist translators are less intrusive when it comes to the notion of ‘the visibility’ of the translator through the use of explanatory footnotes. Third, because of the difference in the content being translated, Egyptian feminist translators create agency through the selection of information being presented and thus they do not impose certain interpretations to certain notions, which is an opposite stance to that of the Canadian feminist translators’ practice. Fourth, the functionality of the actual practice is different; Egyptian feminist translators use translation as a tool to bring about change, while Canadian translators try to make themselves visible in the translation. The previously mentioned differences do not set a shortcoming on behalf of the Egyptian feminist translators, because the practice of feminist translation is still a growing notion in the Arab region and the act of feminist translation is still at the stage of introducing knowledge through the use of translation. But now it can be foreshadowed that with the growth of this feminist translation practice, it is expected that Arab Egyptian feminist translators will be developing a set of translation strategies that govern their own translation practice. First of which became vivid, is the use of English source words in the target texts to facilitate the process of searching information off of the internet. This gives an educational essence to the Egyptian feminist translation practice that makes it stand out against their Canadian counterparts.

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Gender in Translation of Job Titles: A Case Study of English Translation Into Arabic

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Abstract: This paper looks at the translation of job titles from English, a gender-neutral language, into Arabic, a gender-marked language, to examine the ways in which women are referred to in the labor market. The data was collected from two types of texts, namely United Nations Organization Educational, Scientific and Cultural Organization texts and journalistic texts. The first category is composed of texts published in the UNESCO digital library. The second category comprises a collection of articles from various media. The choice of these categories stems from the aim of developing a comprehensive understanding of translation practices. The comparison of the different translations is made in the light of Mona Baker's concept of "grammatical equivalence", which focuses on "gender". When analyzing the translation of this grammatical category, it is found that several translation attitudes coexist within each text category. The study concludes that not all translators are careful to explicitly indicate the gender of job titles in Arabic. Translators in the first category not only take into account the salient features of gender in the source text, but also take care to explicitly use the feminine markers when the job title refers to women. However, these translators are not as concerned as the translators in the category, who choose translations arbitrarily. This study recommends that translators should consider job titles and be aware of their use. Furthermore, the study recommends that further research be conducted in this area to overcome problems in translating gender-neutral job titles in Arabic.

Keywords: Job titles, gender-inclusive language, gender-marked language, gender, grammatical equivalence

Introduction:

Since the 1970s, there has been a great deal of research on the connection between language and gender. For instance, sexist and gender-equitable language, as well as gender-specific variations in language, are all covered by Feminist linguistic theory (Cameron, 1985). The study of language and gender is approached from many different angles. Nonetheless, the majority of research on gender in Arabic translation focuses on linguistic issues, like the use of the plural in the masculine form, possessive and demonstrative pronouns, adjectives, and verb conjugation. These studies do not include job titles. Translators frequently face difficulties when it comes to the concept of gender and gendered language, particularly when working between languages that have different conceptions of gender, like English and Arabic.

Based on personal observations, the researcher noticed that some gender-neutral terms, such as Director-General, Chairperson, Parliament member, Secretary-General, and President, to name a few, are translated into gender-marked languages in the masculine form regardless of whether they refer to a man or a

woman. This tendency is particularly strong in Arabic, where the masculine form is still used to refer to all professional designations.

The initial observation of the following media headlines gave rise to the concept for this study :



Figure 1: Example 2

The first example reads: “UNESCO **Director-General** (in the masculine form) visits Iraq”; the second example reads: “Her Highness meets UNESCO Director-General (in the masculine form)”. The phrase “Her Highness, Sheikha Moza Bint Naser, **Chairperson of the Board** of the “Education above all” institution and **member** of the Advocacy Group of global goals” [...] appears in the body of the second example, where the job titles “Chairperson” and “member” are both used in the masculine form. A few words later, we read : “meets with the Director-General of UNESCO, **Mrs.** Audrey Azoulay”, where “Director-General” is in the masculine form. Surprisingly, these headlines use the job titles in the masculine form while referring to a woman using the feminine forms of verbs (like “visits) and possessive adjectives (like “her”).

The need to know why media outlets choose to use this “grammatical disagreement” rather than paying attention to proper subject-verb or subject-adjective agreement emerged at this point. Thus, this study looks into the translation of gender-neutral titles from English into Arabic, a language that has gender markers.

One aspect of society that demonstrates the state of gender equality is language. Gender equality refers to “an equal visibility [...] of both sexesⁱ”. In its rules on gender-neutral language, the United Nations Education, Scientific and Cultural Organization (UNESCO) approved this meaning. In the same spirit, a number of UN agencies created rules for gender-inclusive writing and translation in their six official languages, including Arabic, in an effort to promote gender equality in multilingual settings. According to the UN guidelines, “using gender-inclusive language means speaking and writing in a way that does not perpetuate gender stereotypes or discriminate against a particular sex, social gender, or gender identityⁱⁱ.” The United Nations Economic and Social Commission for Western Asia (ESCWA) specifies in its guidelines on gender-sensitive language that verbs, adjectives and pronouns in Arabic must agree with the subject.

Every noun in Arabic has grammatical gender, meaning it is either masculine or feminine. This fact renders any tentative to produce truly gender-neutral titles difficult because “it becomes cumbersome for the reader if the feminine is put next to the masculine in every instanceⁱⁱⁱ”. According to that perspective, it is customary and well-established for both sexes to use the masculine form of occupational titles, as the following example illustrates:

English (Original text) ^{iv}	Arabic (Translation) ^v
<p>Consideration of the procedure to be followed for the nomination of the Director-General (masculine) of the Organization</p> <p>The Director-General shall be nominated by the Executive Board and appointed by the General Conference for a period of four years.</p>	<p>دراسة الإجراءات الواجب اتباعها لتعيين المدير العام للمنظمة</p> <p>يقترح المجلس التنفيذي شخص المدير العام ويعينه المؤتمر العام لمدة أربع سنوات وفقاً للشروط التي يقرها المؤتمر.</p>

The Arabic translation of this example demonstrates the preference for using the generic masculine for the job title, that is the “linguistic form that [is] used gender-specifically in relation to men and generically in relation to mixed groups” (Kaufmann & Bohner, 2014, p. 8). In addition to making women in the workplace invisible, the generic masculine can lead to grammatical errors.

For instance, the study reveals that certain media headlines state that “Mrs. Audrey Azoulay, the director general (masculine), went (feminine conjugation) to Egypt”. The title's first word — male director-general—is masculine, yet the context uses the feminine form with the other dependent parts — she went. Therefore, feminizing the job titles not only promotes gender equality but also ensures that the phrases are grammatically acceptable and adhere to the Arabic language's conformance norms.

According to Dawood and Mohammed (2008, p. 17), Gender-neutral job titles in English don't present any issues. However, because Arabic includes what is known as grammatical gender, translating such terms from English into Arabic can be confusing and challenging. To put it another way, nouns are either masculine or feminine and such a gender-neutrality must be eliminated in Arabic. For example, the Arabic words for director, Al-moudir (m), Al-moudirah (f), Al-moudirin (pl. m), and Al-moudirat (pl. f), all have distinct forms that indicate their gender. Every noun's gender must also match that of the pronouns, adjectives, articles, and verbs that relate to it.

Throughout history, this debate has prompted several thought-provoking observations. For instance, Ibn Al-Anbari (1981) notes in his book *Masculine and Feminine* that terms used in Arabic that frequently allude to traditionally male-dominated occupations are seen as masculine, even when they are occupied by women. Al-Laqani (1990, pp. 39-43) and Al-Nawasra (2022) have embraced this theory, contending that Arabic communicates certain positions in the masculine form since the corresponding jobs were historically exclusively held by men. These days, there is no position in which a woman is not welcome, and men and women are equally represented in practically every aspect of society. As a result,

many women now undertake the same duties, which were formerly exclusively performed by men.

Ezzati (2016, p. 103) give the example of the job title, secretary, that used to be employed in the masculine form in the 19th century, but since women have increasingly become employed in such a position, the social gender of this title includes the feminine form as well. As a result, translators should be notified about the changes in the society of the source language and subsequently in the target language.

Gender translation has always been a contentious issue among Arabic translators (Flotow, 1997), who believe that using femininity in Arabic is a response to a developing necessity (Al-Nawasra, 2022, p. 2009). According to Thawabteh (2018, p. 36), ministerial positions including women in several Arab nations, such as Jordan and Palestine, have undergone linguistic alterations by adopting the most prevalent feminine marker: “the suffix -at, which is usually appended to the male form to derive the feminine. This is known as [tā' at-ta'nīth] 'the t of feminine' when referring to its grammatical function, or [tā' marbūṭā] 'bound t' when referring to its orthographic form (Versteegh, 2006, p.156). The rationale is to enjoy the fruits of widespread respect for women in the West and to distinguish the post as exclusively for a woman, rather than for a man, for example wazīr ('minister' +masc.) versus wazīrah ('minister' +fem.), muḥami ('lawyer' +masc.) versus muḥamiyah ('lawyer' +fem.).

Accordingly, the Academy of the Arabic Language in Cairo issued in 1978 a decision declaring that it is not permissible to describe a woman without a feminine sign in titles, positions, and jobs: “It is not acceptable in titles of positions and jobs - whether a noun or an adjective - to describe the feminine as masculine”. The Academy backed its decision by the discussion of one of the first thinkers who addressed this subject with complete clarity. Al-Farra (1989) in *Masculine and Feminine: A Study*, who points out that the Arabic language plauds for conformity and subject-adjective agreement.

Al-Nawasra (2023, p. 2016) argues that “[n]eglecting the phenomenon of masculinity and femininity makes speech disorder, as it is one of the means that helps to clarify the intended meaning”. Also, he confirms that “it is a manifestation of conformity and homogeneity in Arabic”. For him, “[t]he higher the levels of masculine and feminine in a language, the more accurately it expresses the specific meaning”.

To enhance comprehension of this case study, this paper will begin by elucidating the characteristics of English and Arabic as languages that are gender-neutral and gender-marked, respectively. After that, it will briefly discuss how these two languages handle job titles in general and in relation to female referents. This explanation will clarify the prevalent methods used in occupational title translation and make an effort to identify optimal procedures.

Literature Review

Numerous studies have been conducted to explore the gender shift in English to Arabic translation, aiming to identify the factors that influence the conversion of meaning between languages, considering historical, cultural, environmental, and translators' tendencies. In a study conducted by Al-Nakhlah (2013), the difficulties and challenges faced by English language students at Al-Quds Open University in translating legal terms and documents from Arabic to English and vice versa were investigated. The study's findings revealed that the participants encountered various obstacles when translating legal documents and terms between English and Arabic. Thawabteh (2018) has also investigated such obstacles and found three strategies for gender translation shift from English into Arabic.

Thawabteh (2018, p. 34) states that one of the fundamental assumptions of the cultural differences that underpin the two languages is the intimate relationship between gender and language in both. Gender is culturally specific. "The gender of a noun, pronoun, or adjective refers to whether it is masculine, feminine, or neuter. A word's **gender** can influence its form and behaviour" (Collins Cobuild, 2002; emphasis in original). In other words, "gender is a built-in lexical property of the word," according to Najjar and Shahin (2015, p. 256). Grammatical gender refers to the rules that govern the agreement between nouns, pronouns, adjectives, and so on.

The Arabic language has long been distinguished by its treatment of gender, having masculine and feminine forms in nouns, adjectives, and verbs. Among the established rules in Arabic, the name is separated into two sections based on gender: masculine and feminine, a distinction known to man from a young age and confirmed by all religions.

However, like many other languages that distinguish between masculine and feminine, Arabic follows the rule of giving primacy to masculine over feminine (Al-Nawasrah, 2023). When referring to the sun and moon, we say "the two moons" in Arabic. This illustration shows that the male moon dominates the feminine sun. We also use "the fathers" to refer to both the father and the mother, emphasizing the father's side over the mother's (Al-Azhari, 1976, p. 325).

Furthermore, if a word refers to a group that includes both men and women, the masculine takes precedence over the feminine. Furthermore, if a speech is addressed to a group of men and women, it is delivered in the masculine form, even if the audience consists of women and one male (Sibawayh, 3/563). This is a deeply ingrained quality in Arabic. Al-Nawasra (2023) concludes that the most widely used gendered language is masculine, with the feminine language implicitly included. However, if the discourse uses a feminine form, the masculine connotation is omitted.

This issue is not solely linguistic; it is also culturally anchored (Thawabteh, 2018, p. 34). In the same spirit, Vermeer (1986) defines translation as a "cross-cultural transfer" and Nissen (2002, p. 1) as a type of transfer that includes "ideological imprints" if ideology is defined broadly as a system comprising the set of values, ideas, and beliefs that govern a community. Gender is an ideological reflection that influences the interaction between language and culture.

Thus, grammatical rules may be viewed as a representation of this culture. Ibn Al-Tastari (1983) argued that the issue of masculine and feminine in Arabic is complicated since it does not follow certain standards. Al-Anbari also emphasized this point, stating that “[m]asculine and feminine are among the most closed doors of grammar, and their issues are numerous and problematic.”

In languages with gendered nouns, such as French (El-Foul, 2000), job titles and professions are feminized in three ways. First, when referring to a woman, the masculine noun and article are used (le directeur); second, the word retains its masculine ending but adopts a feminine article (*la directeur); and third, a feminine form is used (la directrice). An exception is made when the noun is fixed and only the article has to be changed (la journaliste). Between these phases, the adjective “femme” (woman) is added to the masculine or feminine noun as well as the feminine article (*la femme journaliste).

Other languages, including English, are not gendered. According to López-Medel (2022, p.230), the English language has neutralized gendered person nouns since the 1980s, particularly those ending in man (policeman > police officer, postman > postal worker) and -ess (waitress > waiter, air hostess > cabin crew, actress > actor). In certain cases, the masculine noun has replaced the feminine and is neutral (actor, waiter), and in others, a genderless choice is used for both sexes (crew, worker). Some bodies, such as the European Union, advocate the use of gender-neutral nouns that make no assumptions about whether it is a man or a woman who does a particular job or plays a particular position, for example, 'official', 'chair' and 'spokesperson'. They would use the title “spokesperson” as a replacement for spokesman and spokeswoman.

Some languages do not display grammatical gender and instead indicate gender primarily pronominally. This is especially true for English (Al-Ramahi, 2014, p.27). English, as a non-gendered language, avoids gender boundaries between persons (Farghal and Shunnaq, 1999, p. 56). Stahlberg et al. (2007) define this category as follows: “In natural gender language, there is no grammatical making of gender.” Most personal nouns (for example, English student, neighbor, doctor) and their dependent forms can be used to refer to both men and women.” Thus, the referential gender is expressed primarily through personal pronouns (that is, he or she). Femaleness is also explicitly stated in the situation. For example, we would call a female doctor “woman doctor” or “lady doctor.”

Such practices explain the male bias that dominates our thoughts and languages. According to Stahlberg et al. (2007), because “the prototypical human being is male, persons mentioned in discourse are assumed to be male unless there is explicit evidence of the contrary”. Thus, these markings indicate that femaleness is treated as something not really on a par with maleness.

These gender gaps do not exist in Arabic, which is considered a grammatical gender language. According to Al-Ramahi (2014, p. 27), “grammatical gender [...] determines the expected biological gender of the audience be it male or female and so assign the social gender for each”. Every noun in Arabic, whether animate or inanimate, is assigned a feminine or masculine gender. Additionally, it lacks neutral pronouns. Thus, gender is crucial in Arabic

sentence construction since the verbs, adjectives, and pronouns that occur before or after a noun share the same gender (Al-Qinai, 2000).

While gender is conceptualized in English pronominally, it is rendered in Arabic both pronominally and grammatically. In Arabic, the feminine gender of a noun is generally overtly marked by a feminine suffix. For Arabic grammatical gender, there are three signs to distinguish the feminine from the masculine: the bound ta' (ta' Marbouta), such as: [Khadija], the shortened alif (Alif Maksoura), such as: [Salma], and the extended alif (Alif Mamdouda) such as: [Hasna].

Such traits do not cause problems within Arabic borders alone. According to Thawabteh (2018, p. 33), translation is problematic because languages, such as Arabic and English, cut linguistic reality in very different ways. These differences raise serious issues when translating from a source language that has less detailed gender distinctions in its pronominal system than the target language, as well as the difficulties that translators may face when translating pronominal gender from English to Arabic (Al-Qinai, 2000). Al-Qinai (2000) finds that the translator chooses between masculine and feminine pronouns, as well as the gender agreements that come with them. However, Al-Qinai (2000, p. 514) observes that Arab translators prefer the masculine form, supposing that it does not rule out the possibility of feminine reference.

It is also true that “grammatical gender can be invested with symbolic meaning and may even affect the reception of a given message whenever gender specification is used in communication” (Sherry 1996, pp. 17-18). In this regard, the United Nations imply in their guidelines on the use of gender-inclusive language in Arabic that the word “sex” refers to the biological division between female and male, whereas “gender” refers to the concept of social gender or the socially determined roles and behaviors for both women and men and has nothing to do with biological differences, that is, the image in which society views women and men and the characteristics related to women and men, which are socially and culturally shaped.

According to Baker (2011, p. 99), gender is “a grammatical distinction according to which a noun or pronoun is classified as either masculine or feminine in some languages”. When gender differences arise, translators can overcome them by employing a variety of techniques recommended by the United Nations Guidelines for Gender-inclusive Language, such as using non-discriminatory language by making gender visible when it is relevant to communication or using gender-inclusive alternatives when gender is not relevant.

According to the guidelines, one way to make gender apparent is to feminize job titles. These recommendations suggest that women’s jobs should be referred to in the feminine form, especially when it comes to communication.

Table of some examples suggested in the guidelines^{vi}:

English language	Masculine form in the Arabic language	Feminine form in the Arabic language
Secretary-general	أمين عام	أمينة عامة
President	رئيس	رئيسة

Director	مدير	مديرة
Minister	وزير	وزيرة
Dean	عميد	عميدة

At the same time, the recommendations encourage using gender neutralization where it is not required to reflect the gender of those holding occupations if it does not influence the meaning. Thus, it is preferable to use comprehensive nouns or their gerund forms to express the job or position rather than the individual who has it.

Table of some examples suggested in the guidelines^{vii}:

English language	Gender-marked terms in the Arabic language	Gender-inclusive alternatives in the Arabic language
Leaders	قادة	قيادات
Scholar	أكاديمي	أوساط أكاديمية
Attorney general	نائب عام	نيابة عامة
Candidates	قائمة المرشحين	قائمة الترشيحات

One of the essential criteria for a successful translation is equivalence. The concepts of equivalent explored in successful translation are: 1) Lexical equivalent, 2) Grammatical Equivalence, and 3) Cultural Equivalence. Translation, defined as the transfer of meaning from one language to another, must be done accurately while taking into account both the grammar of the source language and the grammar of the second language (Larson, 1998, p. 4685).

Baker (1992, p. 83) defines grammar as “the set of rules that determine the way in which units such as words and sentences can be combined in a language, and the kind of information that must regularly be made explicit in the utterance”. Grammatical structures vary from language to language. For this reason, the translator has difficulty finding the direct equivalent in the target language. The lack of certain grammatical categories leads to the information in the target language being changed; information is added or omitted.

Baker’s theory of grammatical equivalence in translation comprises five elements, namely: the category of person, the category of number, the category of gender, the category of tense and aspect, and the category of voice. Since Arabic and English languages conceptualize gender differently, this study focuses on analyzing grammatical equivalence in terms of the category of gender.

Amid the calls for gender equality and creating a more inclusive language that better reflects women's presence and contributions, gender-fair language was introduced as “part of a broader attempt to reduce stereotyping and discrimination in language” (Sczesny, Formanowicz, and Moser, 2016, p. 2). According to Sczesny et al. (2016), a gender-fair language could be constructed through two approaches, namely neutralization and feminization. On the one hand, neutralization involves substituting gender-biased titles (for example, Chairman; Spokesman) for gender-unmarked alternatives (Chairperson; Spokesperson). On

the other hand, feminization calls for the use of feminine forms, or both masculine and feminine forms, aiming at increasing visibility of female referents (Sczesny, Formanowicz and Moser, 2016, pp. 2-3). We are concerned with feminization in our case since Arabic language is already gender-flexible, where feminization is not limited to a change in pronunciation, but rather to the feminine suffixes that can be added to the end of feminine position titles.

Research Questions and objectives

It is vital to note that achieving grammatical equivalency is a critical part of translation. As a result, it is critical to understand and analyze how translators capture and interpret gender similarities and differences between English and Arabic. Based on this assumption, the current study tackles grammatical gender and the strategies employed by translators.

This main objective of this study triggers the following question :

1- How are gender-neutral job titles translated into Arabic as a gender-marked language?

Corpus

Our data are extracted from 3 different textual corpora. The first two categories are composed of texts published on the digital library of UNESCO (UNESDOC), a freely accessible open source of documents, which is therefore a good source for this study. The third category includes a collection of articles from different media outlets to develop a comprehensive understanding of the dominant translation practices.

The texts extracted from the UNESCO digital library include the official resolutions of UNESCO, the official statements and messages of the director-general over the years, and the Basic texts of the organization. These texts are published in the period from the 1920s to the 2000s in which we investigated the gender-neutral occupational titles and their gender-marked translation in Arabic to examine the frequency of usage over time. The media corpus is collected from different media outlets published over the same period.

Methodology and Criterion

The status and treatment of gender in language were first investigated by researchers in the 1970s. Researchers chose to investigate the relationship between gender and language from two distinct approaches. Some people, for example, prefer the language used by men over that of women. Others decide to look into how language is used to refer to men and women. For the sake of this study, we will examine our corpus using the second perspective.

This study applies a qualitative descriptive approach, which aims at describing a factual or an accurate situation. This approach was chosen because the

research data of this study is mainly about grammatical categories and their notions, namely: gender.

As for data collection, Arikunto (2002, p.126) suggests four methods in collecting data, namely: interviews, observation, questionnaires, and documents. In this study, observation and document methods are used. The document method is employed because this research is based on two text categories featuring gender-neutral job titles in English and their translations in Arabic.

Then, the observation method is adopted to read the documents and to find out whether there are sufficient data for the study. The observation reveals sufficient data with many job titles showing different strategies in grammatical level equivalence as mentioned by Baker (1992). The research identified the strategies used in translating the English job titles into Arabic.

This was done by matching every title in the English text with its translation in the target text in Arabic. The researcher analyzed each gender-neutral word in the light of the gender assigned to the job titles as concluded in the process of translation. More particularly, the researcher compared the use of female, male and neutral forms of job titles, based on the hypothesis that the masculine prevails. Then, the researcher described and classified the different translation procedures.

The analysis is based on the translation strategies in Mona Baker's grammatical level equivalence. All identified strategies were evaluated to see whether they help obtaining equivalence in translation or not. It is also backed by the United Nations Guidelines for gender-inclusive languages^{viii} on translating from a source language manifesting less detailed gender distinctions in its pronominal system, compared to the target language.

Discussion of results

The analyses of Grammatical Aspect of Gender translated from English into Arabic

Thus far, in our analysis, the theoretical framework established requires that we examine some representative examples in order to make the much-needed argument. Following a descriptive analysis approach to understand the different strategies used to translate gender-based job titles, it has been found that two major strategies are employed in the course of translation, namely: the feminization of job titles in Arabic and the use of the generic masculine.

1- The feminization of job titles in Arabic:

According to this study, some translators choose to feminize job titles in specific settings. In this first category, translators of texts that refer directly to actions taken by the person holding the position of Director-General use feminized forms of job titles when the text refers to a woman, and masculine forms when the text refers to a man.

Examples: Category 1

Message from Mr Koïchiro Matsuura,
Director-General of UNESCO
on the occasion of World Press Freedom Day

3 May 2009

رسالة السيد كويشيرو ماتسورا،
المدير العام لليونسكو،
بمناسبة اليوم العالمي لحرية الصحافة
٣ أيار/مايو ٢٠٠٩

Message from Ms Audrey Azoulay,
Director-General of UNESCO,
on the occasion of World Day to Combat
Desertification and Drought

رسالة المدير العام لليونسكو
السيدة أودري أزولاي
بمناسبة اليوم الدولي للمهاجرين
١٨ كانون الأول/ديسمبر ٢٠١٧

2- The use of the generic masculine

The study reveals that masculine pronouns and job titles, both in English and Arabic, are used in UNESCO Basic texts that describe the general responsibilities or requirements of the Director-General's position, regardless of the gender of the person holding the position at the time the text is published. Translators in this category choose to utilize the masculine form of Arabic and change the rest of the text accordingly.

Examples: Category 2.1

Any Member State or Associate Member of the Organization may withdraw from the Organization by notice addressed to the **Director-General**. Such notice shall take effect on 31 December of the year following that during which the notice was given. No



يجوز لكل دولة عضو في المنظمة أو لكل عضو منتسب إليها أن ينسحب منها بموجب إشعار يوجهه إلى المدير العام. ويصبح هذا

"2. The Director-General shall be nominated by the Executive Board and appointed by the General Conference for a period of four years, under such conditions as the Conference may approve. The Director-General may be appointed for a further term of four years but shall not be eligible for reappointment for a subsequent term. The Director-General shall be the chief administrative officer of the Organization."



"٢ - يقترح المجلس التنفيذي شخص المدير العام ويعينه المؤتمر العام لمدة أربع سنوات وفقاً للشروط التي يقرها المؤتمر. ويجوز تعيين المدير العام لمدة أربع سنوات أخرى ولكن لا يجوز تعيينه من جديد لفترة لاحقة. والمدير العام هو الرئيس الإداري الأعلى للمنظمة."

Masculine forms are also utilized in journalistic writing. The majority of the texts examined have male renderings of jobs held by women. The study also finds that the other dependent components of the sentence are employed in feminine forms. This method is primarily employed for occupations held by non-Arabs. Thus, such choices may be the result of translators failing to check up the name of the person in a specific position in order to determine his or her gender. It is worth noting that the findings show that some media outlets occasionally use feminized work titles when referring to women, but this is the exception rather than the norm.

Examples: Category 2.2. Grammatical agreement

- هنأت المدير العام لمنظمة اليونسكو دولة الإمارات قيادة وشعباً بمناسبة الاحتفال بمرور خمسين عاماً على تأسيس دولة الاتحاد
- قالت أوردني أزولاي، مدير عام منظمة الأمم المتحدة للتربية والعلم والثقافة (اليونسكو)، الثلاثاء، إن الولايات المتحدة ليست بداية أو نهاية المنظمة.
- تجري السيدة إيرينا بوكوفا مدير عام منظمة التربية والتعليم والثقافة (اليونسكو) التابعة للأمم المتحدة زيارة رسمية لتركيا

Conclusion

This study reported on how grammatical equivalence is used and translated from English to Arabic in two types of writings: UNESCO working documents and journalistic texts. The goal of this study was to find out how Arabic translators handle the notion of gender according to Mona Baker's theory of grammatical equivalence.

In translating an English text into Arabic, translators deal with two languages that conceptualize gender differently. Analyzing the translation of job titles in the two different text categories chosen for this study, different strategies are identified.

The first translation strategy matches the United Nations' preferences for using both feminine and masculine forms where appropriate and suitable. Translators utilize the feminine form to refer to a woman, as recommended by the United Nations Gender-inclusive Language Guidelines. At the same time, they continue to employ the masculine form when the referent's gender is unclear and could be male or female. An examination of job titles in the media demonstrates the continuance of the use of generic masculine.

Based on the results of this study, it could be stated that the masculine form is still dominating the translation of job titles in Arabic even though this language has the ability to overtly signal the gender of the person occupying a given position and provides all the necessary linguistic means for that end.

Based on the above, it could be concluded that grammatical equivalence is not always successfully achieved in Arabic when transferring the meaning of gender. The use of masculine job titles could be interpreted as a symbol of oppression against women and render their achievements invisible, as what was already stated by Kaufmann and Bohner (2014, p. 9).

In order to ensure translations of good quality, (1) translators should pay due attention to this area of difference between Arabic and English grammatical gender so that translation problems can be reduced to a minimum; (2) translators should be aware of how to deal with gender-loaded utterances; (3) translators should be trained to employ the right strategies.

To ensure gender-inclusive Arabic in practice, as well as gender equality and grammatical accuracy, translators are strongly advised to follow the United Nations Gender-inclusive language principles, notably the use of non-discriminatory language. Translators should also avoid using the masculine generic form in a statement referring to women, and instead conjugate verbs, adjectives, and pronouns in the feminine form. If the referent's gender is unclear, they can use the masculine form with the full phrase conjugated appropriately, or they can utilize gender-neutral expressions as described earlier in this work.

More work is needed to make the Arabic language more inclusive, to dispel gender preconceptions, and to close the gender gap. However, the widespread use of the generic masculine form is unlikely to help achieve this goal. On the contrary, the usage of feminine forms, where available, must be used consistently to ensure women's right to exist in a world that no longer rejects sexual equality.

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Navigating the tensions between transnational feminism and diplomacy. A corpus-based analysis of the United Nations' discourse on violence against women in English and French

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Abstract: This paper investigates the United Nations' discourse on violence against women. It relies on a corpus-based analysis to explore how linguistic and translational choices contribute to discursive smoothing—a phenomenon which can be defined as the removal of controversial, conflicting, or extreme elements from discourse to achieve a consensual tone. Using the frameworks of Critical Discourse Analysis and Discourse-Historical Analysis and relying on textometry to explore two computerised diachronic corpora, the research compares a corpus of United-Nations press releases and reports with a corpus of press releases published by anglophone and French transnational feminist NGOs. The analysis reveals how the UN resorts to discursive smoothing to alter and even erase some controversial elements from feminist discourse. More specifically, the terms "femicide" and the translation of the term "gender" are examined in English and French texts. The study concludes that such smoothing processes serve diplomatic consensus, which is particularly important for the UN at a time when its legitimacy is threatened, but at the cost of diluting some crucial aspects of feminist discourse.

Keywords: United Nations, violence against women, transnational feminism, corpus linguistics, diplomacy, translation

1. INTRODUCTION

The United Nations (UN) is an influential global entity which is committed to protecting and promoting human rights. Since the 1990s, it has made the protection and promotion of women's rights one of its central areas of concern, as stated in the 1995 Beijing Declaration and Platform for Action:

We [...] Dedicate ourselves unreservedly to addressing these constraints and obstacles and thus enhancing further the advancement and empowerment of women all over the world, and agree that this requires urgent action in the spirit of determination, hope, cooperation and solidarity, now and to carry us forward into the next century. (UN, 1995, p. 2)

Since its creation, the UN has been working hand in hand with feminist non-governmental organisations (henceforth NGOs) from all over the world to protect to defend and promote these rights, like the Women's International League for Peace and Freedom, the Women's Global Network for Reproductive Rights, Sisters in Islam, Fòs Feminista and *Osez le féminisme !*, to name but a few. Indeed, the UN charter, which was drawn up in 1945, allows NGOs to actively participate in the discussions that take place at the UN:

The Economic and Social Council may make suitable arrangements for consultation with non-governmental organizations which are concerned with

matters within its competence. Such arrangements may be made with international organizations and, where appropriate, with national organizations [...]. (UN Charter, 1945, art. 71).

The precise terms of this participation are set out in resolutions of the Economic and Social Council, also known as ECOSOC[1]. Since then, feminist NGOs have only become more and more involved in UN discussions. Between 2010 and 2020, no less than 450 NGOs have taken part and issued 200 declarations each year. They have also participated in conferences set up on the UN's initiative, including the four World Conferences on Women.

The internal activities of the UN more broadly consist in committees which meet several times a year. These meetings result in the production of a plethora of written documents. Some of them are confidential and can only be accessed by UN staff, while others are available to the general public, like press releases and reports. The processes of writing and translating these documents into the various official languages of the UN involve multiple constraints: the UN relies on specific guidelines (see e.g. UN, 1984) and unwritten routines dictated by diplomatic concerns, in order to produce texts which are as much as depoliticised as possible and minimise the risks of misunderstanding between representatives of the member states (Raus, 2019; Johnson & Ovcharenko, 2022).

All these constraints eventually led to the alteration and erasure of certain elements of feminist discourse. This paper aims to show that these alterations and erasures are achieved through a phenomenon referred to as "discursive smoothing.", which is defined as follows:

Discursive smoothing is defined as the process of removing traces of heterogeneity, debate, difficulty, conflict or extreme positions from one's discourse, either by mitigating or by omitting elements which could generate opposition, thereby producing a consensual type of discourse. (Atzeni, 2024, p. 42).

This phenomenon can be observed when controversial topics—like gender issues—are discussed: a speaker usually needs to adapt their discourse in order to avoid offending their addressees.

Using discursive smoothing as a conceptual framework, this paper aims to show how and why controversial elements of feminist discourse are altered and even erased in the United Nations' discourse on violence against women. Another objective of this paper is to determine to what extent the process of translation may contribute to the alteration and erasure of feminist ideas within the UN's discourse.

To address these questions, I will first present the theoretical framework guiding this research, along with the methodologies employed. Then, I will focus on a description of the observed linguistic and translational preferences within the UN's discourse, obtained from a computerised corpus of UN texts on the issue of violence against women. These preferences, which contribute to the discursive smoothing of UN discourse, will be analysed in light of the possible motivations for their adoption.

By investigating these linguistic and translational choices, this paper aims to shed light on the mechanisms employed by the UN as it attempts to make its discourse on violence against women more neutral.

2. THEORETICAL BACKGROUND

This study's aim is to detect the specific linguistic phenomena which contribute to smoothing the UN's discourse. To do so, it relies on the exploration of two computerised corpora. In contemporary discourse studies, a significant number of studies rely on such corpora, and this research is no exception. Using a computerised corpus makes it possible to analyse a very large amount of linguistic data, providing analysts with a heightened level of objectivity (Stubbs, 1994, pp. 202-218; Hardt-Mautner, 1995, p. 3; Baker et al., 2008, p. 277). Additionally, it offers the prospect of uncovering phenomena that might otherwise remain invisible to the naked eye (Sinclair, 1991, p. 100; Partington et al., 2013, p. 11).

To grasp these phenomena and the reason why they occur, certain elements related to the concept of discourse have to be introduced. From a socio-historical standpoint, discourse can be characterised as a set of context-dependent practices situated within specific fields of social action. It is socially constituted and constitutive, linked to a macro-topic, and associated with argumentation about validity claims like truth and normative validity, involving diverse social actors with varying perspectives (Reisigl & Wodak, 2009, p. 89, in Angermüller et al., 2009, pp. 2-4).

In this respect, a collection of texts spanning different genres can be considered a type of discourse. In the context of this study, we compiled two corpora made up of texts from two distinct genres—press releases and reports—addressing the same issue, published by institutions that express their particular viewpoints on this issue and asserting the validity and truthfulness of their discourse. These two corpora serve as representations of the UN's discourse on violence against women, and of the discourse of transnational feminist activists, respectively.

This corpus-assisted research was carried out using the framework of Critical Discourse Analysis (CDA). As highlighted by Van Dijk, critical discourse analysis focuses on social issues (such as racism and sexism) and aspires to provide a critical analysis of individuals or institutions holding power, those responsible for social problems, and those who might have the means to address them:

Instead of focusing on purely academic or theoretical problems, [critical discourse analysis] starts from prevailing social problems, and thereby chooses the perspective of those who suffer most, and critically analyses those in power, those who are responsible, and those who have the means and the opportunity to solve such problems. (Van Dijk, 1986, p. 4).

As such, CDA invites analysts to focus on the connections between the linguistic phenomena observed in a given discourse and the power relations exercised by various actors involved in the same discourse, following the assumption that the linguistic choices of the person or institution which produces the discourse can be interpreted as reflections of a certain state of society and as indicators of potential future changes. Moreover, it acknowledges the dual impact of discourse on social

problems, as discourse can either replicate existing social structures, preserving the status quo, or stimulate changes in relationships among various social actors, potentially fostering social change. This approach is relevant to this study since the UN, which operates internationally with political decision-makers, is a significant social actor. Additionally, the discourse on violence against women, intricately tied to feminism, involves many different social actors with an unbalanced repartition of power and potentially incompatible points of view, which may intensify the tensions between them.

Among the numerous methodologies which can participate in the application of CDA, we choose to conduct our analysis of the corpus by following the principles of Discourse-Historical Analysis (DHA) as set out by Wodak (Wodak, 2001, p. 41). This approach relies, in addition to analysing texts from a linguistic perspective, to analyse the context in which they were produced: indeed, it consists in observing the lexis and concordances in a given corpus, analysing the communicative situation, which takes into account the target audience and the aims of the discourse. Eventually, it takes into consideration historical and geopolitical factors and assesses their potential influence on the discourse.

3. CORPORA AND METHODS

The corpora used to carry out this study are called the UN corpus and the Activist corpus. The UN corpus is made up of 5.5 million words. It consists of English and French press releases and reports published by the UN and UN Women between 1996 and 2019, which all tackle the issue of violence against women. The Activist corpus is a corpus of press releases issued by transnational feminist NGOs, both international and French, published between 1996 and 2023. This 800 000-word corpus is made up of texts published by the organisations listed in Appendix.

The texts from the UN corpus were gathered from the official websites of the United Nations and UN Women, using the advanced research features of their websites and a script for extraction. The reports were collected from the UN's digital library. The selection of these texts involved a two-step process: initially, the texts with titles that contained both 'violence' and 'women' were chosen. This was followed by a second step to ensure that texts addressing violence against women, even if lacking both keywords in their titles, were included in the corpus: to do so, a list of additional terms related to violence against women was established, and these terms were used as keywords to find additional texts (see Atzeni, 2022, for more detail). As for the Activist corpus, the first step was to select transnational feminist NGOs, and then to check whether they publish press releases in English or in French on their respective websites. Only those for which at least ten press releases could be found were selected. The texts were then collected from the websites of these NGOs. Both corpora were organised in such a way that the texts could be separated according to their year of publication. Besides, metadata were added to the Activist corpus so that its texts could be separated by NGO.

These corpora were explored using textometry, a method founded on statistical methods that make it possible for analysts to study long texts. In the context of this study, a French open-source textometry software, TXM, was used (Heiden et al., 2010). TXM encompasses various functions, including a concordancer, various tools

for statistical analyses, and a tool for multidimensional analysis known as Correspondence Analysis. Among these tools, progression charts were used, as well as TXM's concordancer to observe the contexts in which certain words were used. Progression charts enable one to illustrate how the frequency of a word or sequence of words changes over time as one navigates through a corpus in chronological order. The functionalities of TXM also enabled us to browse the most frequent words in the corpora, and to filter the results according to various morphosyntactic properties.

Once the results were extracted from these corpora, they were confronted with other data in application of the principles of DHA: the geopolitical context which surrounded the UN during the period under study (1996-2019) was carefully studied using both elements quoted in the UN corpus itself and information from external sources. The comparison between the geopolitical timeline and the evolution of linguistic phenomena in the corpus set up the basis for some hypotheses and further analyses. The linguistic results also included a terminological dimension which was explored with the help of UNTerm, the official terminological database of the UN[2].

4. THE SMOOTHING OF THE TERM "FEMICIDE" AND ITS FRENCH EQUIVALENTS

As the present study focuses on violence against women, a natural starting point of our analysis was to look for terms related to this topic and observe their evolution in the UN corpus. Of particular interest were the terms which designate acts of violence: since they are central to the topic, they are among the most frequent terms of the corpus and are used continuously throughout the 1996-2019 period. Among them, the case of "femicide" has drawn our attention because of the controversies which surround it, and its activist origin which may at first appear incompatible with the UN's style.

The data extracted from the UN corpus suggest that in the 1990s, and more precisely from 1996 on, the term "femicide" began to make its way into UN discourse. The graph in Fig. 1 illustrates the progression of this term in the corpus. The curve that corresponds to *femicide* is blue, and the others correspond to concurrent terms used to designate the murders of women. This progression chart shows that in the last years of the period under study, that is, between 2010 and 2019, "femicide" became the predominant term used by the UN to designate the murders of women.

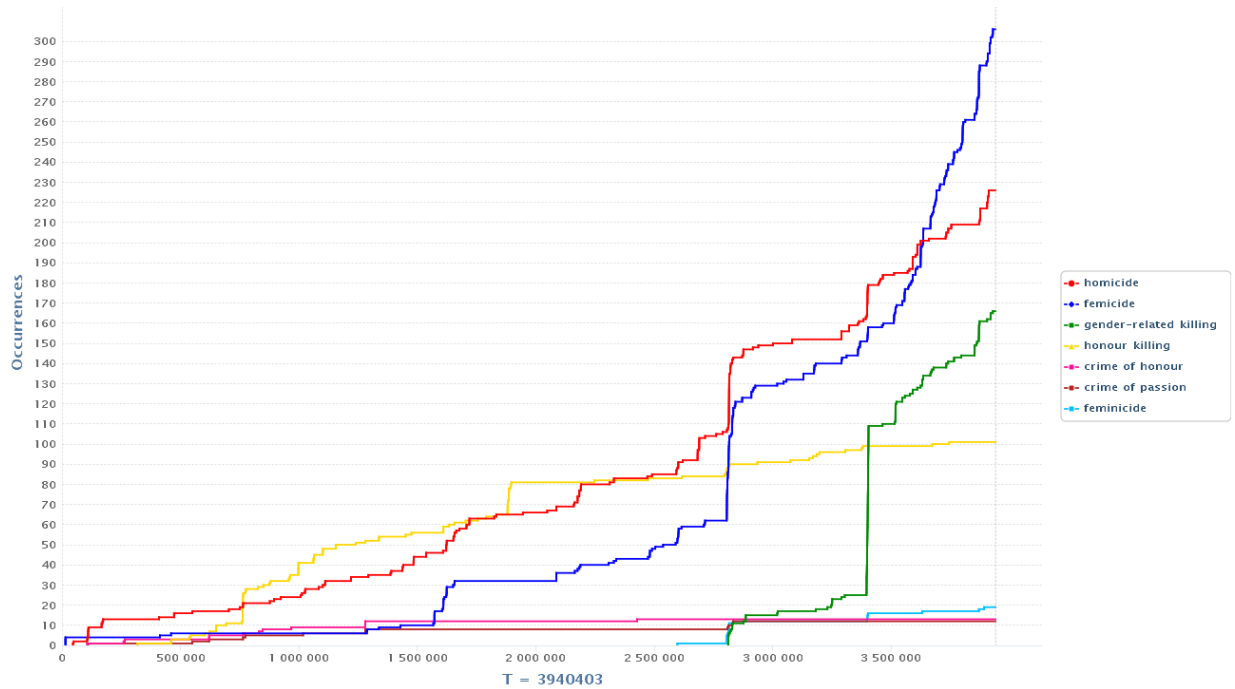


Fig. 1.

This second graph (see Fig. 2) shows the progression of the various terms used in the French part of the UN corpus to describe the murders of women. Unlike what can be seen in the English part of the UN corpus, the predominant term used to designate the murders of women is *meurtre sexiste*, while *fémicide* and *fémnicide*, which are the equivalents to “femicide” and “feminicide”, are significantly less frequent[3].

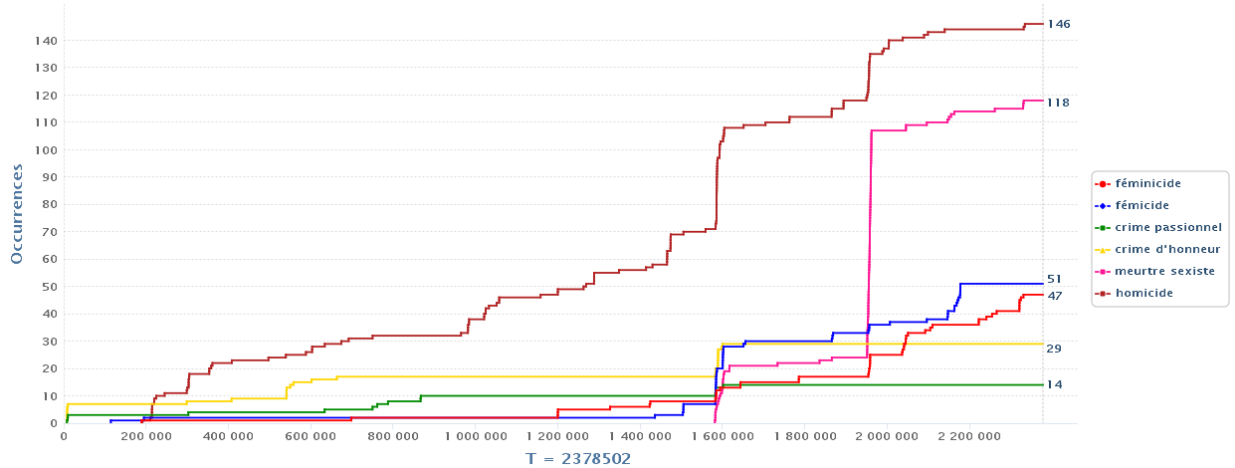


Fig. 2.

The concordance extracts in examples (1) to (3) display examples of contexts in which “femicide” and its French equivalents are used in the UN corpus. In these examples, as in a significant number of examples from this corpus, the meaning of femicide is smoothed, that is to say, it is used alongside homicide, as if its definition were “a homicide of which the victims are women”.

- (1) Studies have shown that in some countries between 40 and 70 per cent of female murder victims are killed by an intimate partner. South Africa is

among those countries, making it one of the countries with the highest femicide rate. A 2009 national study showed that homicide was declining, that there was a reduction in female homicide but that the reduction was lesser among intimate partner femicides while "rape homicides" had proportionately increased.

- (2) Further improve the collection of comparable data on gender-related killings of women or femicides by setting up at the federal level a system charged with collecting data from all jurisdictions; (b) Consider expanding the mandate of homicide panels to homicide / femicide panels or establishing or designating other bodies to perform such a role [...].
- (3) *L'une de ses [l'ONU] grandes réalisations, utile pour aborder la question du meurtre sexiste, est la classification internationale des infractions à des fins statistiques [...] Le féminicide y figure comme une forme d'homicide volontaire, mais il est possible de le rattacher à des sous-catégories plus précises pour apporter des informations supplémentaires sur certaines formes de meurtre sexiste.*

This use of femicide as an equivalent to homicide can be identified as a form of discursive smoothing, since this definition of femicide diverges from its initial definition, which originates from feminist activists. The term femicide was first introduced by American activist Diana Russell on the occasion of the International Tribunal on Crimes against Women which took place in 1976.

The aim of this Tribunal was to show that women were subjected to the same acts of violence all around the world and that most murders of women were not isolated cases, but that they reflected the systemic violence women are subjected to all around the world (Horton, 1976, p.83). She theorised the concept of *femicide* in order to highlight the systemic aspect of the murders of women across the world, their misogynistic roots, and the responsibility of men in their perpetration (Radford & Russell, 1992, p. 3; Russell, 2011). Another feminist, Marcela Lagarde, included in her definition of *femicide* the concept of impunity, accusing states and institutions of complicity in crimes against women (Fragoso, 2019, p. 88 ; Gruber, 2020, p.8).

These definitions of *femicide* have obviously triggered debates across the world, especially in legal circles who opposed the inclusion of the term in law, as was the case in France for instance[4], although this did not preclude its inclusion in the legal systems of several other countries, notably in South America, nor its recognition by the World Health Organisation. In such a favorable context, it is no surprise that the term also entered the UN's discourse in the course of the period under study.

This controversial dimension of *femicide* is not compatible with the interests of a diplomatic institution like the UN. Indeed, the UN relies on rhetoric to exert its power, and its rhetoric is effective only when it is consensual; but the use of controversial terms is more likely to result in disagreement or resistance from parts of its audience, which could ultimately threaten the power of the UN. As a rhetorical tool, discursive smoothing can be a way for the UN to reach consensus more easily in order to maintain its legitimacy, especially in a context of diplomatic crises as the 2000s and the 2010s. In this period, the UN's legitimacy faced many challenges due to

tensions and conflicts over human rights, many of which were brought up by member states as reaction to international or UN-related events. For instance, the UN's Human Rights Commission, which was the main body of the organisation on the topic of human rights, faced severe criticisms after its presidency was given to states which were accused by other states of human rights violations, like Libya. This ongoing negative perception led to the dissolution of the commission in 2006. Other crises, such as Israel's refusal to comply with their Universal Periodic Review[5] in 2012, and the United States' withdrawal from the Human Rights Council in 2018, continued to threaten the position of the UN on the diplomatic stage.

Following this logic, it is no surprise that the controversial features of the definition of *femicide* have been erased in the UN's discourse, as it makes the term less likely to prompt opposition from the organisation's member states. As a result, the term *femicide* as used by the UN is reduced to the observed meaning of a "homicide whose victims are women".

5. TRANSLATIONAL PREFERENCES ACROSS LANGUAGES

The constraints which explain the smoothing of "femicide" in UN discourse also have an influence on other aspects of this discourse, one of them being the way it is translated. The comparison of the English and French parts of the UN corpus revealed a few discrepancies between the two versions of the text of this corpus.

To obtain these results, we primarily focused on the translation of terms related to violence against women and more broadly to feminism. The first step was to investigate the texts from the corpus for which there were both French and English versions, as it enabled us to compare the translations sentence by sentence. When an interesting phenomena was identified, we proceeded to use the browsing functions of TXM as a second step which enabled us to see whether this phenomena could be generalised to the whole corpus, or whether it had evolved over time.

The most intriguing phenomena we came across during this analysis is related to the translation of the term "gender": in the French versions of our texts, it is almost systematically rendered as "sexe", which literally translates as "sex" in English. As the distinction between gender and sex is at the heart of many feminist theories, the fact that this distinction is treated differently in both languages is indeed surprising[6]. Moreover, this translational mismatch extends to other terms that are morphologically derived from "gender", which are replaced in French by derivatives of "sexe": hence the term "gender-based violence" can be translated as *violence sexiste* or *violence sexuelle*, depending on the context.[7] The adjectival value of the word "gender", used as a modifier in a compound noun, is sometimes also rendered as the term *sexospécifique*, which is not commonly used in French outside of the scientific literature on sociology.[8] The term *genre*, which would be the literal French translation for "gender", has many occurrences in the French part of the UN corpus, but it never means *gender*. It only occurs as the translation of the English word "genre".

The predominance of the term *sexe* and other terms that are derived from it like *sexuels* and *sexistes* in French feminist discourse stems from the influence of French feminist movements. Indeed, French feminisms, and particularly differentialist and

materialist feminisms, have traditionally emphasized the importance of biological sex as being the primary factor in understanding gender inequalities and violence against women. This may also explain why the term *meurtre sexiste* is predominant over other terms *féminicide* ou *fémicide*, which are predominant in English texts but not in their French versions. As illustrated by Lépinard, the concept of sex was central to the differentialist branch of French feminism (also referred to as *courant de la différence*) as it is considered as the basis of the expression of the identities of women:

The *courant de la différence* claimed that sexual difference surpassed any other difference. According to its adherents, sex defines identity, self-perception, experience (through motherhood in particular), language, and the psyche in such an irresistible way that it overpowers other social differences. (Lépinard, 2007, p. 7)

Moreover, although French materialist feminists were more open to the concept of gender, their highlight on the oppression of women, which they placed above every other form of oppression, put an emphasis on the distinction between men and women which was quite similar to the concept of sexual difference defended by the differentialists (Lépinard, 2007, p. 8).

This perspective, in which the primacy of biological sex shapes the power dynamics between men and women, and where gender is seen as the creator of sex, has had a more significant influence in France compared to more contemporary feminist theories such as post-modern queer theory, which is centered on deconstructing identity or even intersectional feminism. These more recent theories, as described by Schaal, were often critical of the ideas of differentialist and materialist feminists, and only emerged in France at the beginning of the 2000s with the so-called third wave of French feminism (Schaal, 2016, p. 175).

These feminist movements have contributed to shaping the language that is used to discuss gender-related concepts and issues in French, leading to the prevalent use of terms related to *sexe* in feminist discourse. For example, in 2018, the term *violences sexistes et sexuelles*, which could be translated as “sexual and sexist violence” was introduced and has now become the predominant term used to discuss violence against women in France:

Toutefois, la formule violences sexistes et sexuelles n'est passée dans le langage courant qu'en 2018, popularisée par Marlène Schiappa, alors secrétaire d'État à l'Égalité entre les femmes et les hommes, lors du dépôt et du vote du projet de loi du 3 août 2018 renforçant la lutte contre les violences (JORF 2018a). Auparavant, la formulation violences faites aux femmes était privilégiée [...]. (Damois, 2023, p. 19) [9]

Thus, using terms related to *sexe* in the French version of the UN's discourse rather than terms related to “gender”, a concept that is subject to debate among feminist movements in France, made it easier to produce a consensual discourse for a French-speaking audience. This is why this specific choice of translation may be seen as another form of discursive smoothing.

6. COMPARISON WITH ACTIVIST DISCOURSE

To better understand to what extent the UN's discourse differs from more politicised and less diplomatically-constrained forms of discourse, we conducted a comparison of the UN corpus with the Activist corpus. The starting point of this comparison was the examination of the most frequent words in both corpora. Because the topic of the texts from both corpora is the same, many of these words were common to both corpora; however, a specific class of words did draw our attention, namely the compound words in "anti-". While in the UN corpus, terms in "anti-" generally express a positive polarity towards feminist values, the opposite can be observed in the Activist corpus.

More specifically, in the UN corpus, the 10 most frequent "anti-" compound adjectives are mostly positive towards feminist values, with examples such as "anti-violence", "anti-trafficking" or "anti-discrimination". These adjectives are generally associated with nouns that denote official texts and plans, such as "law", "policy", "measure", "programme", "message", or "campaign". In comparison, the 10 most frequent adjectives beginning with "anti-" in the Activist corpus cover the same proportion of occurrences as in the UN corpus, but carry a negative value: examples include notably "anti-rights", "anti-gender", and "anti-feminist". These terms are often associated with words denoting people and institutions that explicitly take part in the issue of violence against women, such as "group", "actor", and even "states". Examples (4) and (5) from the Activist corpus and examples (6) and (7) from the UN corpus illustrate this phenomenon.

- (4) Anti-rights actors frame authoritative interpretations of UN treaty bodies and UN Special Procedure mandates on rights related to gender and sexuality as "creating new rights." By propagating inaccurate readings of human rights standards, anti-rights actors and regressive states often aim to invalidate altogether the work of Special Procedures mandate holders (...).
- (5) Today's decision in *Dobbs v. Jackson* reflects the tightening grip of authoritarian forces in the United States. The attack on women's and others' bodily autonomy is something that global feminist movements know well from the alarming advances that anti-gender, anti-rights groups have made across the globe.
- (6) In Asia-Pacific, public spaces in India will turn orange to promote awareness among local communities, and youth champions in Cambodia will take anti-violence messages online to galvanize action through social media.
- (7) Noting the links between violence and discrimination against women migrant workers and trafficking in women and girls, States also provided information on anti-trafficking policies and programmes.

These observations suggest that the UN, unlike feminist activists, avoids mentioning the actions that may have a negative impact on the fight against violence against women, and more noticeably avoids mentioning the actors involved in this social issue, especially if they are states. This can be seen as a form of discursive smoothing, since focusing on positive actions and outcomes while deliberately avoiding mentioning the negative outcomes that one may encounter and the traces of

underlying conflicts is more likely to reduce opposition and inspire consensus from the organisation's member states.

7. CONCLUSION

In exploring the tensions between feminism and diplomacy within UN discourse on violence against women, this paper has delved into the complexities of the linguistic and translational choices a diplomatic international institution can make on a controversial topic. This research has focused on discursive smoothing, a phenomenon that is characterised by the removal of controversial or conflictual elements to reach a consensual tone in discourse.

Discursive smoothing takes on many forms in the UN's discourse. In this paper, three kinds of effects it can have have been identified: first, discursive smoothing can alter the meaning of certain terms to strip them of their controversial features in order to make them more suited to a consensual discourse; second, it arises in the multilingual context of production of UN's document through translational preferences, which favour the most consensual choices for the audience over the accuracy of the translation; and third, it positions the discourse towards a focus on positively framed terms, avoiding the explicit mention of negative outcomes and impediments that could lead to conflicts with the member states.

As a conclusion, this paper means to shed light on the delicate balance the United Nations strives to maintain between transnational feminism and diplomacy. While discursive smoothing serves diplomatic consensus and safeguards the UN's legitimacy in times of crisis, it comes at the cost of diluting certain crucial aspects of feminist discourse, among which the misogynistic and systemic aspects of violence against women, and more specifically of femicide, the necessity to address head-on the obstacles which stand in the way of the fight against violence against women, as well as the responsibility of men in the perpetuation of this violence.

NOTES

- [1] The ECOSOC resolution E/RES/1996/31 allows NGO representatives to attend discussions in committees and conferences, make oral statements during discussions, submit statements that are circulated as official UN documents to members of UN committees, and to carry out special studies at the request of a committee.
- [2] This database can be accessed through the following link: <https://unterm.un.org/unterm2/en/> (accessed December 14th, 2023).
- [3] The term *meurtre sexiste* has not actual equivalent in English. It could be translated into "sexist murder" but this term is not recognised by the UN.
- [4] In 2019, lawyers and law specialists expressed their points of view on the possible inclusion of femicide to the French penal code, most of them being opposed to this inclusion. See <https://www.dalloz-actualite.fr/node/non-femicide-ne-doit-pas-etre-penalement-qualifie#.YjtDKDXjI2281>, accessed December 15th, 2023
- [5] The Universal Periodic Review is a process through which each UN member state is reviewed by the other states on the question of human rights.
- [6] On the feminist theorisation of the difference between sex and gender, see Mikkola, 2008 and Johnson & Repta, 2012.

- [7] The term *violence sexiste* can be translated as “sexist violence” in English, which is not recognised as a term by the UN, and *violence sexuelle* as “sexual violence”, which is recognised by the UN.
- [8] The adjective *sexospécifique* can be translated as “sex-specific”, which does not belong to the official terminology of the UN *per se*, that is, it does not have a separated entry in the UNTerm database, but can be found as a modifier in official compound nouns, the main exemple being the term “gender mainstreaming” which is translated as *intégration d’une perspective sexospécifique* (“integration of a sex-specific perspective”).
- [9] Our translation for this passage from Damois’ thesis is the following: “However, the term “sexist and sexual violence” only became popularised in 2018 by Marlène Schiappa, who was then Secretary of State for Equality between Women and Me. At the time, she proposed and passed the bill of 3 August 2018 which was meant to reinforce the fight against violence against women in France (JORF 2018a). Previously, the term violence against women had been predominant in France [...]”.

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APPENDIX

List of the feminist NGOs from which the texts of the Activist corpus originate:

- Association for Women's Rights in Development (AWID)
- Equality Now
- Fòs Feminista
- Sisters in Islam
- Women's Global Network for Reproductive Rights (WGNRR)
- Women's International League for Peace and Freedom (WILPF)
- Collectif national pour les droits des femmes (CNDF)
- Fondation des femmes
- Femmes solidaires
- Osez le féminisme !

المرأة وهاجس التمرد في الرواية النسوية المعاصرة
"رواية دارية أنموذجاً"

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Abstract: This study seeks to reveal the obsession with rebellion, its representations and causes in feminist novelist writing, by analyzing the novel "Daria" by the Egyptian feminist writer Sahar El-Mougy, qualitatively in light of the issues of the feminist trend and its relationship to literature. The study concluded several results, the most important of which are: The woman in this novel is considered a new product of the transformations that women have witnessed on the psychological, intellectual, and social levels. This was demonstrated through the character of Daria, who was characterized by boldness and clarity. The writer also explained several forms of rebellion, including: rebellion against men's ideas about women and their roles in the public and private spheres, rebellion against the customs and traditions that govern women and exercise authority over them, rebellion against the traditional color of writing, in addition to rebellion against the social and cultural systems that robbed women of their rights and made them Under the guardianship of a man.

Keywords: The obsession of rebellion, feminist novel, rebellion literature, Daria.

المخلص: تسعى هذه الدراسة إلى الكشف عن هاجس التمرد وتمثيلاته وأسبابه في الكتابة الروائية النسوية، وذلك من خلال تحليل رواية "دارية" للكاتبة النسوية المصرية سحر الموجي، تحليلاً كميّاً في ضوء قضايا الاتجاه النسوي وعلاقته بالأدب. وخلصت الدراسة لعدة نتائج أهمها: إن المرأة في هذه الرواية تُعد نتاجاً جديداً لما شهدته النساء من تحولات على الصعيد النفسي والفكري والاجتماعي، ظهر ذلك من خلال شخصية دارية التي اتسمت بالجرأة والوضوح. كما أوضحت الكاتبة عدة صور للتمرد منها: التمرد على أفكار الرجال حول المرأة وأدوارها في المجالين العام والخاص، والتمرد على العادات والتقاليد التي تحكم النساء وتُمارس عليهن السلطة، التمرد على اللون التقليدي للكتابة، هذا بالإضافة إلى التمرد على الأنظمة الاجتماعية والثقافية التي سلبت المرأة حقها وجعلتها تحت وصاية الرجل.

الكلمات المفتاحية: هاجس التمرد، الرواية النسوية، أدب التمرد، دارية.

أولاً- مدخل إلى إشكالية الدراسة:

شهدت ستينيات القرن العشرين ظهور موجة أدبية جديدة جاءت كرد فعل للتطورات التي اجتاحت العالم بعد الحرب العالمية الثانية (1939-1945م)، والتي تحولت فيها الفنون والآداب من حالة فقدان المعنى والصلمت إلى حالة التمرد على الثقافة التقليدية والسعي نحو الحرية. عُرفت هذه الموجة "بأدب التمرد" الذي سعى كُتابه إلى الخروج عن المألوف والكتابة في القضايا المسكوت عنها. وفي السياق الزمني نفسه تطور الأدب النسوي ليُطرَق قضايا ظلت أيضاً من القضايا المسكوت عنها لسنوات طويلة حتى في ظل وجود الحركة النسوية وازدهارها، فقد اقتحم الأدب النسوي جُدران الصمت من خلال التمرد على السلطة الأبوية التي اعتبرتها النسويات المسئولة عن حجب إبداعات النساء والحد من حُرّيتهن ومُمارسة كل صور القهر تحت دعاوى ثقافية كان على النساء أن تخضع لها.

نما أدب التمرد النسوي مع نمو الحركة النسوية ومع تغير السياق الاجتماعي الثقافي في مجتمعات عدة. فثمة علاقة معرفية وتاريخية بين النسوية والأدب تبلورت فيما يُعرف "بالأدب النسوي" الذي ظهر من خلال الأعمال الأدبية المُختلفة التي عبرت من خلالها النسويات في مُختلف أنحاء العالم عن واقعهن، وتجاربهن، ورغبتهن في الحصول على الحرية والمساواة. لذا لم تقتصر الأعمال الأدبية النسوية على عرض التجارب والخبرات الذاتية للنساء فحسب، بل عملت على نقد الأوضاع الاجتماعية في تلك المُجتمعات. وقد أثرت حركة النقد الاجتماعي النسوي هذه على الدراسات الأدبية والأكاديمية في العديد من المُجتمعات؛ وتفسر النسويات

ذلك بوصفه: "نوعاً من الإلمام بأدوات المعرفة وأسلوباً لقراءة النصوص والحياة اليومية في موقف مُعين" (جيل لبيهان، 2002: 195). وعبر الروائي الأردني "غالب هلسا" (1932-1989م) عن القيمة المعرفية لحالة التمرد التي تُقدمها رواية المرأة عن المرأة قائلاً: "من خلال رواية المرأة شعرت بأنني أتعلم أشياء عن المرأة لم أكن أعرفها من قبل". وفي سياق مشابه، تقول الكاتبة الفرنسية "آني لوكلارك Annie Leclerc (1940-2006م) "سيكون من الخسارة الفادحة أن تكتُفِ النسوة بأسلوب الرجال، هذا يجعلنا عاجزين عن الإحاطة بحدود هذا العالم وتنوعه"، فالمرأة تُعبر عن الوجدان والرجل يُعبر عن العقل (نزيه أبو نضال، 2016: 11). ولهذا، يُعتبر أدب التمرد النسوي رسالة إلى الكُتاب الرجال بأن ما تكتُبه المرأة غير مشروط بالقوانين والقواعد التي وضعها لها الرجال، وأن ما تكتُبه النساء يقوم بدور تنويري في المقام الأول، ويعمل على إلغاء بعض القضايا الاجتماعية السلبية التي كانت تحط من شأن المرأة (محمد عايد موسى الهدبان، 2018: 30).

وإذا انتقلنا من السياق العالمي إلى مُجتمعاتنا العربية، نجد أن المرأة العربية قد اتخذت من الكتابة النسوية وسيلةً لممارسة التمرد على الأوضاع السائدة في المُجتمع، وظهرت بهذا دون تردد ولا خوف، فقد كان الهدف الأول من الكتابة هو هدم حائط الخوف، ومواجهة السلطة الذكورية التي تحد من دورها في المُجتمع، لذا جاءت كتابتها لأذعة وشرسة في محاولة لاستعادة مكانتها التي سلبت منها بالقوة. هذا، وقد ساعد على قبول هذا النوع من الأدب ظهور "فن الرواية" في البلدان العربية، هذا الفن الذي مارست من خلاله الكاتبات العربيات التمرد بقوة من خلال الأعمال الروائية (أمنية ندرومي، 2020: 14).

وإذا انتقلنا من السياق العربي إلى السياق المصري، نجد أن الكتابة النسوية عامة والرواية تحديداً قد شهدت منذ مُنتصف القرن العشرين تحولاً كبيراً في الموضوعات التي تتناولها، حيث أخذت الكتابة في هذه الفترة سُمّت الصراحة والقوة، والاحتجاج على كل الممارسات المُقيدة لحركة المرأة التي بدأت تتلمس خطواتها نحو التحرر. حاولت النسويات من خلال الكتابة الروائية كسر التابوهات ومُقاومة السلطة الأبوية (زينب العسال، 2008: 84) ومن هؤلاء النسويات: لطيفة الزيات، ونوال السعداوي، ورضوى عاشور، وسلوى بكر... وغيرهن، من الكاتبات والأديبات المصريات اللاتي سعين للكتابة في القضايا المسكوت عنها، ليس فيما يخص حرية النساء فحسب، بل وفي علاقة النساء بالمُناخ الاجتماعي والثقافي العام الذي يُمثل عقبة في سبيل تحررهن.

هذا؛ وتُعد الكاتبة والأديبة وأستاذة الأدب الإنجليزي "سحر الموجي" واحدة من الكاتبات النسويات التي بدأت نشاطها الأدبي في التسعينيات من القرن العشرين، الحقبة التي وصل فيها أدب التمرد إلى ذروته، لتتناول قضايا النساء الساعيات إلى الحرية. وتُعد رواية "دارية" واحدة من أهم الأعمال التي تناولت فيها سحر الموجي قضية حرية المرأة وتمرداها على السلطة الأبوية وسعيها إلى التحرر من القيود التي فُرضت عليها من قبل هذه السلطة خلال مراحل حياتها. وفي هذه الدراسة سوف تُقدم الباحثة قراءة سوسيولوجية للرواية انطلاقاً من أطروحات سوسيولوجيا الأدب النسوي؛ للوقوف على الدور الذي يلعبه الأدب في مناقشة قضايا المرأة عامة وقضية الحرية والتمرد على السلطة الأبوية خاصة. وبناء عليه تطرح الدراسة سؤالين رئيسيين:

1. ما هي أهم مظاهر التمرد وآلياته في الرواية؟

2. إلى أي مرحلة وصل تمرد "دارية" في الرواية؟

ثانياً: المفاهيم الأساسية:

1. التمرد Rebellion

عرف العديد من الفلاسفة والمفكرين التمرد بأنه: نمط من الأنماط التي تُمثلها الشخصيات الروائية من حيث التفاعل مع حركة الواقع من منظور التحولات الكبرى وعلاقتها بطبيعة المجتمع. ووفقاً لذلك عرف عالم الاجتماع الأمريكي "روبرت ميرتون Merton Robert" (1944م) التمرد بأنه: رفض الفرد وسائل المُجتمع وأهدافه والبحث عن تبديلها بأهداف ووسائل مُغايرة غير مقبولة للمؤسسات الاجتماعية في المُجتمع، ورفض الثقافة السائدة والبناءات الاجتماعية والبحث عن تبديلها بواحدة جديدة عن طريق الثورة والتمرد (حليمة صحراوي، 2018: 18). كما عرف الفيلسوف الفرنسي "ألبيير كامو Albert Camus" (1913-1960م) الشخص المُتمرد بأنه: "إنسان يقول لا، ولئن رفض فإنه لا يتخلى. فهو أيضاً إنسان يقول: نعم، منذُ أول بادرة تصدر عنه. والإنسان الذي ألف تلقي الأوامر طيلة حياته يرى فجأة أن الأمر الجديد الصادر إليه أمر غير مقبول" (ألبيير كامو، 1983: 18).

بينما عرفه أودونيل وآخرون J.O. Donnell et all بأنه: "مجموعة من السلوكيات التي يُمارسها الفرد عندما تُقيد حريته في التفكير والتصرف، ويُعد ذلك محاولة لاستعادة حريته المفقودة مرة أخرى (J.O.

679: 2001, Donnell et al.) والتمرد يعني أيضاً اتخاذ الفرد موقفاً رافضاً للوضع القائم والحالي، والميل لإلتحاق الفئات الشخصية بالسلوكيات الممنوعة على الرغم من الضغوط الاجتماعية التي تُساعده على رفض القيام بذلك (Sonntag, Tammy et al, 2015: 138). كما يعني التمرد أيضاً رفض الفرد لكل ما يوجه إليه من فعل أو مقاومته، إذ يجد أن تلك الأفعال أو الأقوال لا تتفق مع ما يحمله من آراء واتجاهات ومبادئ خاصة به، حتى وإن كان ما يوجه إليه من فعل أو قول صحيح وفي صالحه، قد يكون الرفض من خلال الفرد نفسه أو من خلال تحريض الآخرين على الرفض، أو يكون التمرد إيجابياً مُتمثلاً بتغيير الوضع العام نحو الأفضل، أو سلبياً يتجه بالفرد نحو الجنوح للخلف (إقبال محمد الرشيد الحمداني، 2009: 44).

وينظر البعض إلى التمرد أيضاً على أنه القيام بالمنوع (المحظور) المُتمثل بالرفض الذي يظهره الفرد لكل ما هو قائم من فكر ومبادئ وعادات وتقاليد، ومقاومة السلطة بمرورها المُختلفة (الوالدية، التعليمية وأي سلطة في المجتمع) والميل إلى انتقادها وتحديها. وللتمرد صور وأشكال مُختلفة؛ قد يكون هذا التمرد مباشراً أو غير مباشراً، ويظهر التمرد المباشر في صورة رفض وتمرد على تقاليد الأسرة وقيمتها وأخلاقها وعقيدتها والمهن التي تُرضيها، كما يظهر في شكل مُخالفات في الملابس أو قضاء أوقات الفراغ، أما التمرد غير المباشر فيتمثل في: الإذعان لمطالب السلطة لكن في الوقت نفسه هو محاولة إظهار تمرده عن طريق تحريض الآخرين على عدم الانصياع للسلطة، كما يُعد التحريض شكلاً من أشكال الثورة، وهو الجانب الفعلي للتمرد. أما التمرد بالقمع أو الرفض فيقود صاحبه إلى العزلة والانعطاف، وفي الأغلب يُصاحب هذه العزلة والانعطاف حالة من الاغتراب تجعل المُتمرد وحيداً خارج السرب فيضحي غير مُنتمي للعقل الجمعي الذي يدين به الأغلبية لأعراف المجتمع وتقاليد (محمد عابد موسى الهدبان، 2018: 25-26).

بينما عُرف التمرد من الناحية الاجتماعية بأنه: محاولة فردية لتغيير الواقع الاجتماعي، غير أن هذه المحاولة، وبسبب فرديتها، محكوم عليها بالفشل لأن تغيير الواقع يحتاج إلى ثورة اجتماعية أو إلى مدى تاريخي طويل. أما التمرد بالمعنى الفلسفي فهو: فعل التحدي الذي يُمارسه الفرد ضد قوى عاتية لا يستطيع إلحاق الهزيمة بها، لكنه يواصل الصراع رغم تكرار الفشل؛ لأن لا خيار أمام الإنسان سوى التمرد في مواجهة اللعنة أو في مُجابهة غضب الآلهة، إنه قدر الإنسان ومصيره، وهذا ما فعله أوديب (اللعنة) وسيزيف (الصخرة) وبرميثيوس (الشعلة) وباندورا (التحدي) في الأسطورة اليونانية (نزيب أبو نضال، 2016: 25).

تعريف هاجس التمرد إجرائياً: هو نوع من رد الفعل اتجاه مواقف تُشعر بطلة الرواية "دارية" بالقهر والخنوع والضعف ممن يواجه إليها اللوم، وعدم التقدير، والتقليل من الذات، والتي تأخذ أشكال من التمرد تتلائم مع كل ما تتعرض له من ضغوط ممن حولها.

ثالثاً: التمرد في الرواية من واقع التراث البحثي:

تعددت صور التمرد في الرواية النسوية كأحد آليات التعبير على بعض القضايا المسكوت عنها، ومن هذه الدراسات: دراسة (إلهام سناني، 2022)، التي حاولت التعرف على ظاهرة التمرد لدى المرأة في الرواية التونسية المعاصرة، واختارت الباحثة رواية "نخب الحياة" لأمال مختار نموذجاً لها، لتتناول صورة المرأة الشرقية المُتمردة التي ثارت على عاداتها وتقاليدها وقيمتها الشرقية. وتوصلت الدراسة لعدة نتائج أهمها: محاولة بطلة الرواية أن تتمرد على عالم القيود المفروض عليها، فلا تجد ما تُعبر به عن تمردها سوى جسدها؛ الذي تُمارس حرمتها من خلاله، فتحاول جاهدة عتق جسدها حيث سعت إلى الرحيل نحو ديار الغربية حيث تكون الحرية المطلقة والرقابة غائبة، كما رأت أن الرحيل إلى الغرب تحديداً هو الخلاص والملاذ الآمن الذي تستطيع فيه تحقيق آمالها وطموحها.

ومن جانب آخر حاولت دراسة (حميد يعكوب، ونعيمة الصافي، وبشري عباس جهاد، 2021)، الكشف عن التمرد السياسي في نماذج مُختارة من الرواية النسوية العراقية؛ لما للسلطة السياسية من حضور في النتاج السردى النسوي. واعتمدت الدراسة على نماذج مُختارة من الرواية النسوية العراقية منها: رواية "النبيدة" لإنعام كجه كجي، "ذكريات امرأة عراقية" لنجاة نابف سلطان، ورواية "ما سيأتي" لهديّة حسين، ورواية "هي في الذاكرة" للكاتبة زينب صالح الركابي، ورواية "الثائرة" لسارة الشيخ. واعتمدت الدراسة على المنهج الثقافي في قراءة النصوص السردية؛ كونه منهجاً يمد الدراسة بالآليات تسمح بسبر أغوار النص، والكشف عن قيمته الموضوعية. وتوصلت الدراسة لعدة نتائج أهمها: أن للسياسة أثر واضح في الإنتاج الأدبي العراقي الحديث تركت بصماتها في الرواية النسوية تحديداً، كما استخدمت الكاتبة العراقية خيالها السردى لتعري جزء من القضايا المسكوت عنها في تاريخ العراق، والمُعانة المبررة التي عاشها الشارع العراقي. لم تغفل الروائية العراقية حقبة زمنية من تاريخ العراق السياسي، فقد تناولت فترة الحكم الملكي، كما سلطت الضوء على الحكم الجمهوري والحكم الديمقراطي وأحزاب السلطة الحاكمة في الوقت الحالي.

بينما تناولت دراسة (السعيد ضيف الله، وفضيلة بلبركي، 2021)، قضايا المرأة (المُشار إليها بالأنا) بأبعادها النصية المختلفة، النفسية والثقافية، بطرق فنية تكشف صور اضطهادها المُمتد مُنذ القدم من طرف الرجل (المُشار إليه بالآخر). واعتمدت الدراسة على تحليل "رواية تاء الخجل" للكاتبة الجزائرية "فضيلة الفاروق". طرقت الكاتبة مواضيع حساسة عُدت من التابوهات مُعلنة تمردها عن الآخر وإكراه سلطتها. وتوصلت الدراسة لعدة نتائج أهمها: خرق الكاتبة للمقاييس والقوانين التي حكمت المجتمع الجزائري من خلال مُمارسة بطله الرواية الففز على الواقع الذي هدد كيانها ودمر وجودها. دعت الكاتبة إلى طفو التابوهات على السطح من أجل تحرير المرأة من القيود التي كبلتها بها ذهنية الرجل، وماضوية الثقافة البطريركية التي لا ترى المرأة إلا جسداً، ولا تؤمن بها روحاً وإبداعاً.

في حين كشفت دراسة (أمينة ندرومي، 2020)، عن ماهية التمرد وتجلياته في الجنس الأنثوي. اعتمدت الدراسة على عمل واحد من أعمال الكاتبة المصرية نوال السعداوي ألا وهي "مذكرات طبية" كونها أحد الأعمال المُهمّة التي من خلالها خاضت نوال السعداوي في قضايا مسكوت عنها وكشفت عن الكثير من التابوهات والمحظورات التي ظلت تحكم العلاقة بين الرجال والنساء. وتوصلت الدراسة لعدة نتائج أهمها: استطاعت نوال السعداوي، من خلال كتابتها عموماً ومذكرات طبية على وجه التحديد، أن تكسر حاجز الصمت وتمرد على الموروثات الثقافية لتُعيد رسم مكانة المرأة المسلوقة اجتماعياً وأدبياً من قِبل الرجال. لم تكتف الكاتبة والروائية بهما الخاص على حساب الهم العام، وإنما انفتحت إبداعها على هموم واقعا ومُجتمعها ككل، وذلك باعتبارها جزءاً لا يتجزأ منه. سخرت نوال السعداوي حياتها وقلمها للدفاع عن حقوقها وحقوق بنات جنسها فتمردت على الأنظمة الاجتماعية والسياسية... التي سلبت المرأة حقوقها وجعلتها تحت سلطة الرجل (الزوج، الأب، رجل الدين، الأخ، رجل السياسة... إلخ). لذلك تمردت السعداوي على كل صور السلطة الأبوية.

وجاءت دراسة (محمد عايد موسى الهدبان، 2018)، لتكشف عن تجليات التمرد في الأدب النسوي، في مستواه: الأردني والعربي، والتعرف على العوامل التي أدت إلى ظهور هذا التمرد في الأدب عامة، ومُسببات تجليه عند المرأة المبدعة تحديداً. وقد اعتمدت الدراسة اعتماداً رئيسياً على الإنتاج الروائي للأدبية الأردنية "سميحة خريس"، والروايات هي: رواية "رحلتي"، رواية "المد"، رواية "القرمية"، ورواية "خشخاش"، و رواية "دفاتر الطوفان"... وغيرها من الروايات، اعتمدت الدراسة على البنيوية الأسلوبية في تحليل الروايات. وتوصلت الدراسة لعدة نتائج أهمها: إن للتمرد دوره الفاعل في إبراز أدب سميحة خريس، إذ تناولت خريس، خلال مسيرتها الروائية، العديد من القضايا ذات الحساسية المجتمعية والثقافية، والتي كانت من المُحرّمات في المُجتمع مثل: قضايا الزواج والطلاق، وطريقة التعامل مع المرأة المُتعلّمة وغير المُتعلّمة، وكيف اختلفت طبيعة تعامل الرجل مع المرأة باختلاف البيئات الجغرافية. كما أكدت الدراسة على أن قيمة التمرد توجد في كافة عناصر الرواية سواء بشكل صريح أو ضمني؛ فاستخدام اللغة الشعرية، على سبيل المثال، في سياق النص الروائي هي مُحاولة تتسم بالتمرد على النمط الكتابي للرواية بأسلوبها السردية، وعلى الرغم من أن هذه التقنية قد تواجه نقداً لكون اللغة الشعرية تختلف في قواعدها عن اللغة الروائية.

بينما ركزت دراسة (صباح علي سعيد، 2018)، على عرض ملامح الشخصية المُتمردة في الرواية السعودية المُعاصرة، وإبراز المعاني والأفكار الكامنة فيها، وتبيان كيفية تشكيل هذا النمط من الشخصية من خلال الأدوات والأساليب الأدبية في الرواية. اعتمدت الدراسة على المنهج الاجتماعي الذي يربط بين النص والوسط الاجتماعي الذي أنتجه. اتخذت الدراسة من رواية "بنات الرياض" للأدبية السعودية رجاء عبد الله الصانع عينة لها. وتوصلت الدراسة لعدة نتائج أهمها: إن تمرد المرأة في رواية "بنات الرياض" هو نمط من الأحداث الروائية نتج عن بعض التحولات النفسية والفكرية والاجتماعية التي تُمثّل حقبة درامية في المنطقة أرغمت المُبدعين إلى مُجاراة العصر. وكانت المرأة المُتمردة إحدى هذه السمات التي حاولت تغيير العديد من المفاهيم والتقاليد والموروثات العربية المُتأصلة في البيئة السعودية. والتمرد في هذه الرواية اتسم بالجرأة والوضوح حيث أظهرت عدداً كبيراً من التحولات الاجتماعية فيما يتعلق بقضية المرأة وحقوقها، ومتغيرات أخرى كثيرة ثقافية وسلوكية انعكست في روايات عامة ورواية "بنات الرياض" خاصة.

ومن خلال استقراء التراث البحثي المُتاح اتضح للباحثة ما يلي: أولاً، كانت هناك قلة في الدراسات المُتعلقة بقضية التمرد في الرواية النسوية المصرية، مُقارنة بحجم الدراسات التي أُجريت على المستوى العربي، ومن ثم كان هناك حاجة إلى مزيد من الدراسات عن التمرد؛ نظراً لأهميتها ودورها في إثراء الأدب النسوي المصري. ثانياً، اعتمدت مُعظم الدراسات على المنهج الثقافي في قراءة النصوص السردية؛ كونه منهجاً يمد الدراسة بآليات تسمح بسبر أغوار النصوص والكشف عن قيمها الموضوعية والمنهج الاجتماعي الذي يربط بين النص والوسط الاجتماعي الذي أنتجه. بينما أغفلت الدراسات استخدام التحليل والتفسير ووصف الظاهرة موضوع الدراسة في ضوء قضايا التيار النسوي وعلاقته بالأدب وهو ما سوف تنتبها الدراسة.

ومن العرض السابق يتضح أن جُل التراث البحثي المعني بالمرأة وهاجس التمرد قد دار في مجال الأدب والنقد الأدبي أكثر من المجال السوسولوجي، كما أنه دار حول تمرد المرأة بشكل عام في المجتمعات العربية سواء كان "سياسي أو اجتماعي أو حتى ديني"، في حين أن تمرد المرأة في المجتمع المصري لم يحظَ بالقدر

نفسه من الدراسات، باستثناء دراسة التمرد في رواية "مذكرات طبية" للكاتبة نوال السعداوي. ومن هنا تكمن أهمية الدراسة الراهنة في: تسليط الضوء على إنتاج واحدة من الكاتبات المصريات وهي الأكاديمية والأديبة الدكتورة سحر الموجي أستاذة الأدب الإنجليزي التي كرست نشاطها الفكري والروائي لقضايا المرأة من منظور نسوي.

رابعاً: الإطار النظري الموجه للدراسة

تبنّت الدراسة الاتجاه النسوي وذلك لعدة أسباب: **أولها**، أن الدراسة تهتم بالخطاب الروائي النسوي. **ثانياً**: انتماء الكاتبة ذاتها لهذه الاتجاهات النسوية، بالإضافة إلى كونها ناشطة نسائية. **ثالثاً**: اعتبرت الكاتبة النصوص الأدبية بمثابة خطاب مُتأثر بسلطة الثقافة السائدة وهو ما أكدت عليه كافة المدارس النسوية، ويمكن توضيحه فيما يلي:

شغلت قضايا المرأة جانباً كبيراً من اهتمامات الأدب النسوي لا سيما الذي مارس النقد الاجتماعي باعتباره منبراً ثقافياً يُمكن من خلاله أن تُدافع المرأة عن حقوقها وقضاياها التي أهملها المُجتمع لفتترات زمنية طويلة. ومن هنا عبرت العديد من الأعمال عن رغبة النساء على مستوى العالم في صياغة مُجتمع جديد أقل قهراً للنساء سواء كن أدبيات أو قارئات. ومن هنا ظهرت العديد من الأعمال الأدبية للعديد من الناقدات النسويات مثل: "كيت ميليت"، و"جيرمين جيرير"، و"إيلين شوالتر"، و"ساندرا جلبرت"، و"سوزان جوبر"... وغيرهن لنقد المُجتمع الأبوي "الذكوري" (جانيت تود، 2002: 31). ورغم نجاح هؤلاء النساء في تحريك المُجتمع، غير أن البعض رأى أنه لا يوجد فرق بين ما يكتبه الرجل وما يكتبه المرأة، فما الأمر إلا إبداع إنساني. ويُعد هذا دافعاً لظهور عدد من الكاتبات أولين اهتماماً بالغا للدفاع عن الأدب النسوي لكون المرأة أكثر تعبيراً عن الواقع من الرجل (أشرف توفيق، 1998: 61). لذا واجهت النساء العديد من القيود في بداية إبداعهن الأدبي حيث استخدمت العديد من الكاتبات أسماء مُستعارة، أسماء رجال تحديداً، وكان هذا تعبيراً واضحاً للتمييز، واستعارة لعناصر القوة التي كانت تفترض أنها وقف على الرجال دون النساء (نازك الأعرجي، 1997: 29-30)، وقد شارك بعض الرجال المُبدعين في هذه الظاهرة، ففي السياق المصري على سبيل المثال: كتب محمد حسين هيكل روايته زينب عام 1912م ولم يضع عليها اسمه وذيّلها باسم مُستعار هو "فلاح مصري" وصدرت الرواية رسمياً عام 1914م، كان وقتها محمد حسين هيكل مُحامياً يخشى أن تسيء الرواية إليه وإلى مهنته باعتبار أن كتابة الروايات في تلك الفترة تعني التسلية ولا تعني العمل الفني الجاد وخاصة إذا كانت تتحدث عن العلاقة بين الرجل والمرأة؛ وهذا يُعد جرأة كبيرة من كاتب وظلت الرواية تحمل توقيع فلاح مصري حتى عام 1929م إلى أن تحرر الكتاب من الخوف من اللوم الاجتماعي وكتبوا بأسمائهم الحقيقية (زينب العسال، 2008: 46).

لذا يُمكن القول بأن الخطاب النسوي الأدبي قد مر بمراحل عدة حتى وصل إلى ما هو عليه الآن، فنذكر "إيلين شوالتر Elaine Showalter" في كتابها (أدب خاص بهن Literature of their own عام 1977م) أن تاريخ الأدب النسائي قد مر بثلاث مراحل (سارة جامبل، 2002: 478)، وهي:

1. المرحلة النسائية (1840م-1880م)، هي المرحلة التي كانت فيها الكاتبات يُقلدن الرجال.
 2. المرحلة النسوية (1880م-1920م)، وفيها طرحت الكاتبات فكرة الاحتجاج في أعمالهن.
 3. المرحلة الأنثوية (1920م-حتى الآن)، تهتم الكاتبات في هذه المرحلة باكتشاف الذات الأنثوية.
- والجدير بالذكر، أن هذا الوضع قد طال أنشطة النساء في مُختلف صنوف الأدب: الفن والرسم، والسينما، والموسيقى، والأدب، والتعليم، والسياسة، والحياة العامة وكافة الفنون الحديثة... الخ، كما استطاعت المرأة أن تحتل مساحة كبيرة في مُختلف المجالات. كل هذا يُعد محاولة لمعادلة الحاضر بالماضي، أي أن ظلم المرأة في الماضي يجب أن يوازيه إعلاء لها في الحاضر والمستقبل، إعمالاً لمقولة: "أن المُستقبل مؤنث" (محمد عبد المطلب، 2014: 29-31).

ومثلما نمت حركة نقد أدبي نسوي في المُجتمعات الغربية، نمت حركة موازية في مُجتمعاتنا العربية بفعل التأثير الهائل للاتجاه النسوي، حيث مارست العديد من النساء العربيات الكتابة الأدبية، من خلال أنواع أدبية مُختلفة، في العديد من القضايا التي تهّم النساء وربطها بالسياق الاجتماعي وحركة النقد العام، وأهم هذه القضايا:

- **التنشئة الاجتماعية Socialization**، لما لها من دور كبير في تحديد الأدوار النوعية التي يُمكن أن يقوم بها الذكور والإناث في المُجتمع، كما يتوقف على هذا الدور تحديد وضع المرأة في المُجتمع بصفة عامة وفي الأسرة على وجه التحديد. وتنشئة المرأة إما أن يجعلها خاضعة أو مُتمردة على الأوضاع الاجتماعية المُختلفة المفروضة عليها بحكم جنسها.
- **تُعد قضية النساء المُضطهدات Persecution**، واحدة من القضايا التي أولتها التيارات النسوية المُختلفة أهمية قصوى مُنذ ظهور الحركة النسوية. وقد أرجعت هذه التيارات اضطهاد النساء إلى سيادة السلطة الأبوية على الرغم من وجود عدة محاولات لمنع التمييز بين الجنسين وُجِدت نساء مُضطهدات في الواقع مما انعكس في الأعمال الأدبية المُختلفة. وهذا ما دفع المرأة للتمرد على وضعها ومكانتها التقليدية التي رسّمت لها.

- **الاستغلال Exploitation**، هو نوع من أنواع القهر التي تتعرض لها المرأة من قبل الرجل من خلال سيطرة الرجل عليها بحكم وضعة الاجتماعي، وقد ميزت "ماريا ميز Maria Mies"، أساتذة الاجتماع الألمانية، بين ثلاثة معانٍ للاستغلال تتعرض لهم المرأة: الأول، هو استغلال الرجل للمرأة اقتصادياً، الثاني، استغلال الرجل للمرأة جسدياً، بينما الثالث، استغلال المرأة في عملها كأجيرة، وهذا الشكل يعده الراديكاليون أقل أشكال الاستغلال حدة ولكن أخطر أشكال الاستغلال التي يُمكن أن تتعرض لها المرأة هما الشكلان الأول والثاني اللذين يتضمنان استغلال المرأة اقتصادياً وجسدياً (Maria Mies, 1986: 36-37). وفي ضوء ما سبق حاولت الباحثة اختبار بعض مفاهيم وقضايا الاتجاه النسوي خاصة قضايا المرأة المقهورة التي تبحث عن ذاتها في ظل وجودها في مجتمع ذكوري.

خامساً- الإطار المنهجي للدراسة:

1. **نوع الدراسة ومنهجها:** تندرج هذه الدراسة تحت الدراسات التحليلية التفسيرية، التي تهتم بتحليل الظاهرة تحليلاً كميّاً. وسوف تقوم الباحثة بهذا التحليل في ضوء قضايا التيار النسوي الثلاث السابق الإشارة إليها، والمُتمثلة في: التنشئة الاجتماعية، والاستغلال، والمرأة المُضطهدة والتي تُعد القضايا المسؤولة عن قهر النساء والتي دعت إلى تمردهن عبر آليات عدة. هذا إلى جانب التطرق إلى بعض القضايا المسكوت عنها في المُجتمع، وكُلها مفاهيم وقضايا تُسهم في إلقاء الضوء على صور تمرد النساء على السلطة الأبوية وعلى الثقافة التقليدية التي عاشت فيها النساء.

2. **مصادر جمع البيانات:** اعتمدت الدراسة على مصدرين أساسيين من مصادر جمع البيانات، وهما:

- **مصادر أولية:** رواية "دارية" لسحر الموجي.
- **مصادر ثانوية:** تمثلت فيما كُتبت في التراث البحثي حول تمرد المرأة خاصة في الأعمال الأدبية، والذي أسهم بدوره في تحديد المفاهيم الأساسية للدراسة ومكن الباحثة من صياغة مفهومها الإجرائي، واختيار عينة الدراسة. هذا، بالإضافة إلى الإطلاع على الإسهامات النسوية في الفترة التاريخية التي كتبت فيها الرواية، والتي تعكس مدى وعي الكاتبة بقضايا المرأة المُختلفة.

3. **عينة الدراسة ومبررات اختيارها:** اعتمدت الدراسة على تحليل رواية "دارية" للكاتبة والأكاديمية المصرية سحر الموجي وهي رواية صادرة عن دار الشروق عام 2008. وقد وقع اختياري على هذه الرواية تحديداً لعدة مبررات أهمها: أنها تحمل قدرًا كبير من قضايا النسوية التي تُمثل فترة التسعينيات من القرن العشرين، كما أنها تُعد أول رواية اجتماعية للكاتبة حصلت من خلالها على جائزة أندية الفتيات بالشارقة عام 1998م، هذا بالإضافة إلى اختلاف صورة المرأة في تلك الرواية عن غيرها من الروايات؛ فالمرأة في روايتها فاعلاً وليس مفعول به كما صورتها بعض الأعمال خاضعة ضعيفة مُستكينة لسلطة الرجل. جاءت الرواية مُحملة بهوموم المرأة المُتقنة الطموحة، المرأة التي ما زالت تُعاني من ممارسات السلطة الأبوية.

4. **اعتمدت الدراسة على تحليل المضمون الكيفي،** كطريقة يمكن من خلالها تحليل النص الأدبي، وبهذا يتم التحليل الداخلي للنص. حيث يقوم التحليل الكيفي بثلاث مراحل وهي:

أ. **المرحلة الأولى:** قامت الباحثة بقراءة مضمون الرواية قراءة أولية للتعرف على الأطر العامة للرواية والمُتمثلة في معرفة الشخصيات والأزمنة والأماكن التي تُجرى فيها الأحداث هذا بالإضافة إلى التعرف على محتوى ومضمون الرواية. من ثم تحديد الفئات الأساسية والفرعية للتحليل والمُتمثلة في ثلاثة فئات رئيسية، تم تقسيمها كالتالي: **الفئة الأولى:** تُحدد الكيفية التي قدمت بها الكاتبة شخصيات روايتها، أما **الفئة الثانية:** فهي الفئة التحليلية التي اتضحت من خلال الكيفية التي تمردت بها المرأة على واقعها المعيش وكيف عبرت عن أزمته الشخصية والمجتمعية. كما اهتمت **الفئة الثالثة:** بتقديم أطر جديدة للخروج من الأزمة المُعاشة.

ب. **المرحلة الثانية في التحليل:** تهتم بإعادة قراءة النص مرة أخرى بهدف تفكيكه إلى أجزاء تكشف لنا القضايا المسكوت عنها داخل النص الروائي، لمعرفة المعاني الضمنية والصريحة التي يعينها هاجس التمرد عند المرأة.

ج. **المرحلة الثالثة والأخيرة في التحليل:** إعادة تركيب النص مرة أخرى بعد تفكيكه في ضوء قضايا النظرية النسوية بما يُتيح فرصة أخرى للتحليل ويكون التحليل على مستويين المستوى الأصغر المقصود به على مستوى النص الروائي الداخلي، والمستوى الأكبر المُتمثل في السياق الاجتماعي العام الذي كُتبت فيه الرواية.

- أما عن وحدات التحليل: فتمثلت في ثلاث وحدات أساسية وهي وحدة العبارة والفقرة والشخصية وتمت الاستعانة بهذه الوحدات لتناسبها مع طبيعة موضوع الدراسة؛ كما تمت الاستعانة بوحدي العبارة والفقرة للتدليل على بعض قضايا التمرد الشخصي والمجتمعي، وذلك من خلال أسلوب الاستشهاد، وتم ذلك عن طريق اختيار فقرات من النص لتحليل عدد من القضايا الاجتماعية الواردة في الرواية، ومحاولة ربط تلك القضايا بالسياق العام في المجتمع، ومدى تأثير المرأة بتلك السياق وانعكاسه في عملها الروائي. كما تمت الاستعانة أيضاً بوحدة الشخصية لتعبير عن رؤية المرأة كونها نصف المجتمع في تحليل الدور الذي تقوم به كشخصية محورية في العمل الروائي ولمعرفة إذا كانت تلك الشخصية خيالية أم تاريخية أم شخصية ذات طابع اجتماعي بالإضافة لمدى قدرتها على مقاومة الضغوط المفروضة عليها.

سادساً: المرأة وهاجس التمرد كما كشفت عنه نتائج التحليل السوسولوجي:

ذهبت النسوية بكافة تياراتها ومُنطلقاتها الفكرية، إلى أن تدني وضع المرأة في أي مجتمع يرجع إلى تقسيم العمل بين الرجال والنساء، فقد مُنح الرجل أعمالاً خارج المنزل، خاصة التي تتطلب قوة عضلية أكبر، بينما خصصت للمرأة الأعمال التي تتم داخل البيت كراعية الأطفال والطهي... وغيرها من الأعمال المنزلية. ولقد تم تكريس هذه الأدوار من خلال عملية التنشئة الاجتماعية، التي كرسست حالة اللامساواة هذه في مجال العمل ثم انسحبت على باقي مناحي الحياة مما أوجد فجوة نوعية بين الرجال والنساء. ومن هنا سعت النسويات إلى تجسير تلك الفجوة النوعية عبر آليات عدة عُرفت "بالنضال النسوي"؛ الذي يُشير إلى الخروج من الدوائر الضيقة التي وضعت فيها النساء عبر التاريخ. انتقلت قضية النضال النسوي إلى الأدب وذلك من أجل التصدي للبنى الفكرية والاجتماعية القائمة على قهر النساء باعتبارهن فئة أدنى من الرجال، ومن ثم سعى النضال النسوي إلى العمل على تعزيز وضع النساء الاجتماعي في كافة المجالات.

وفي إطار النضال النسوي عبر الأدب، كتبت سحر الموجي رواية "دارية" عام 1999م، وهي رواية اجتماعية تسرد فيها قصة فتاة مصرية تُدعى "دارية" تعيش الحلم وتعشق الحرية. جعلت الكاتبة من اسم البطلة عنواناً لروايتها ويعني اسم دارية، أن تكون على دراية ووعي بأحوالها؛ فالاسم يوحي برسم خط سير حياتها للمستقل وهو الخط الموازي لكونها زوجة وأم، الأمر الذي تمناه والدها أن تكون عليه مُنذ ولادتها، حيث منحها اسم "دارية" وقد أكدت دارية ذلك حينما سُئلت عن سبب تسميتها بهذا الاسم قائلة:

"أبوي كان نفسه يخلف بنت. مش أي بنت. لأ. بنت فاهمة ودارية. عندها مخ بتشغله. وأمي حامل سافر الهند في بعثة دراسية وقابل هناك بنات اسمهم داريا. يعني نهر. هنالقي في آسيا الوسطى نهرين "أمو داريا" و"سير داريا". حب الاسم بس قال ولو "دارية" بالعربي معناه أجمل. بس أنا برضة باحب أكون نهر" (الرواية، 2009: 101).

قسمت الكاتبة الرواية إلى أربعة فصول: جعلت العتبة النصية لكل فصل بمثابة مُفتاح لقراءته. جاء الفصل الأول يحمل عنواناً: "في محارة الروح"، تُشير محارة الروح إلى غرفة دارية التي شهدت ألامها ومُعاناتها من حياة زوجية تعيسة تُكبلها وتخنق طموحاتها. ففي هذا الفصل نتعرف على شخصيات الرواية المُتمثلة في: دارية الشخصية المحورية، وسيف زوجها، وطفليهما أمينة وجاسر، وشخصيات أخرى لعبت أدواراً ثانوية في الرواية إلا أن أدوارهم كان لها كبير الأثر في حياة دارية كشخصية الأب، وهناء وهادية صديقتيها، ومديرة المدرسة، ونور الفنان التشكيلي الذي تعرفت عليه بعد سفرها في بعثة إلى ألمانيا. ويعرض الفصل الشخصيات وعلاقتها ببعضها البعض، لذا كان الحديث على لسان الشخصية المحورية (دارية) والمُحيطين بها، وفي بعض الأحيان على لسان "الراوي العليم" وهو شخصية خارجية مُخبلة يعلم كل شيء مُتعلق بـ "دارية" وسلوكها وأفعالها وأقوالها، وحالتها النفسية والعاطفية. كما يعرض الفصل لتفاصيل حياة دارية الزوجية والدور التقليدي الذي تقوم به مع الزوج والأبناء، واهتماماتها الأدبية من قراءة وكتابة الشعر وأثر خطابات أبيها التي تحوي روح أمها المُتوفاه في نفسها وتشجيعه المُستمر لها على الإطلاع والمعرفة وتحقيب الذات.

وفي نهاية الفصل ترسل دارية خطاباً لأبيها تشكو له مُعاناتها اليومية مع زوجها وتشرح له كيف أصبحت الحياة بينهم شبه مُستحيلة، فيرد عليها في خطابه قائلاً: "اشمخي برأسك حتى عنان السماء. ولا تغفلي عن أن ربك القوي لا يحب الضعفاء. املئي صدرك بسر الحياة. وتيقني أنك في حضرة الله الذي سَوَّك حرة. وأن هذه الحرية أمانته التي حملتها بعد أن أبت السماوات والأرض والجبال أن يحملنها وأشفقن منها، وقولي لمن يعترض الطريق لا ولا ولا" (الرواية، 2009: 47). وهنا يظهر اختلاف السلطة الأبوية التي يُمارسها الزوج على زوجته عن الأب على ابنته فالأب دائماً يكون الداعم والمُساند لابنته يرشدها ويمنحها الإحساس بالأمان، والثقة والتوازن النفسي، وينتهي الفصل بترك دارية منزل الزوجية بعد حوار حاد مع زوجها، وقبل أن تغادر البيت أُبلغت ابنتها أنها بحاجة إلى قضاء بعض الوقت بمنزل جدها "والد دارية".

ونظراً لاهتمام الكاتبة بالفلسفة وقراءة الأساطير، جاء الفصل الثاني، بعنوان: "آلهة بيضاء" استحضرت فيه الكاتبة بعض الآلهة المصرية القديمة، فكلمنا حضرت "نفتيس"، إلهة الكتابة، تمكنت "دارية" من كتابة شعر

□- نفتيس، هي أحد الآلهة المصرية القديمة، وهي عضو في تاسوع هليوبولس أخت كل من أيزيس وأوزيريس وست، وابنة كل من نوت إلهة السماء وجب اله الأرض، ونفتيس تعني "سيدة المنزل" وتسمى أحياناً إلهة الكتابة. لمزيد من التفاصيل أنظر: أدولف أرمان،

جديد يُساعدها في الخروج من قوقعتها الخائفة. فقد كانت الكتابة هي السبيل الوحيد لانعتاق الروح واسترداد الذات والخروج من الحياة الزوجية المشحونة بالتوتر. فقد كان هذا الفصل يُشكل الخروج من القوقعة المُغلقة، حيث تترك دارية بيت زوجها وتعود مرة أخرى لبيت أبيها المكان الذي تجد فيه ما يمددها بالقوة، تبحث عن ذات أخرى تحثيها وتساعددها على تحقيق حلمها، تلقت مرة أخرى لمستقبلها واهتماماتها الأدبية.

أما الفصل الثالث، والذي يحمل عنوان: "مُهرة"، ويُشير العنوان إلى المرأة الحرة أو المرأة ذات القيمة العالية أو الشجاعة القادرة على إتخاذ قراراتها. وفي هذا الفصل تبدأ دارية في تحقيق ذاتها فتلتحق بدبلوم النقد الفني ويزداد اهتمامها بالشعر، وتتقدم لمنحة دراسية لألمانيا وتُسافر دون تحكيمات ومحاذير زوجها، وفي ألمانيا تتفتح على ثقافة جديدة تُحررها من سلطة التقاليد وتُشعرها بالحرية التي حُرمت منها وتُصبح طليقة مُبتسمة مُقبلة على الحياة. وهناك تتعرف على نور، الفنان التشكيلي، الذي عرض عليها أن يرسمها بعد أن ناقشته في الأعمال الفنية التي شاهدها بمعرضه. تكررت لقاءاته بها إلى أن نشأت علاقة بينهما خاصة بعد أن علم بمشكلاتها مع زوجها الأمر الذي مكنه من الاقتراب منها. حاول نور أن يعوضها عن حياتها السابقة مع زوجها. دفع نور دارية إلى مُمارسة السباحة، وإلى الكشف عن جسدها لكي يرسمها ويُراقب تفاصيل جسدها بحرية ليُخرج الأنثى من سجنها.

وأخيراً، يأتي الفصل الرابع، بعنوان: "سُخمت"، إلهة القوة والحرب، وهذا يدل على امتلاك دارية القوة والحرب ضد حياة يسودها القهر، وفي بداية الفصل تتلقى دارية إنذاراً بالطاعة بعد أن عادت من بعثتها، وهنا تقرر دارية أن تُنهي علاقتها بسيف وتسعى لطلب الطلاق. وفي هذه الأثناء تُسافر مع نور إلى المنيا، حيث يكون مرسمة الخاص الواقع في عُشة على نيل المنيا. وبعد قضاء فترة قصيرة من الوقت استمتعت فيها من الوجود معه ويقدر من الحرية التي لم تُتَح لها من قبل تكتشف بعدها أن علاقتها بنور لن يُكتب لها الاكتمال خاصة وأنه أعرب عن عدم رغبته في الزواج منها بعد أن تترك زوجها. عادت دارية من المنيا وقد شعرت بخيبة أمل وقررت أن تتخلص من كل مشاكلها ومن علاقتها مع الرجال بالعودة إلى تحقيق حلمها الذي عجزت عن تحقيقه مُسبقاً وهو أن تستكمل دراستها للنقد الفني الذي سُبَّعدها على تنمية مهاراتها في الكتابة. وتسعى للسفر إلى لبنان لحضور مؤتمر شعري ولكنها تجد نفسها ممنوعة من السفر بأمر من الزوج. تنتهي الرواية بحلم دارية وهي تُمسك بورقة وقلم لتبدأ في الكتابة.

وهكذا، تكشف الرواية من بدايتها عن تمرد امرأة عاشت حياة زوجية نمطية مُضطربة، تقوم بمهام تقليدية مفروضة عليها كزوجة، وأم لطفلين (أمينة وجاسر)، وامرأة عاملة تعمل مُدرسة في مدرسة. لم يُخرجها من هذه الحياة النمطية سوى كتابة الشعر. عاشت دارية حياة مليئة بالعواصف مع زوج يختلف عنها فكرياً وغير مُتفهم لقدراتها، لا يقيم لعملها ولا مواهبها وزناً، على الرغم من أنها اختارته بنفسها لكنها لم تستطع تحمل عواقب اختيارها. سعت كثيراً لحل مشاكلها لكن كل مُحاولاتها باءت بالفشل فقررت الخلاص من هذه الحياة والتعبير عن ذاتها وحضورها في مواجهة مُجتمع ذكوري يُمارس عليها القهر والظلم والحرمان من مواهبها. هذا؛ وقد حاولت الكاتبة أن تُبرز مظاهر التحرر عبر عدة تجليات من التمرد: التمرد على النظرة الدونية للمرأة التي وضعتها في قوالب جامدة من قِبَل رجل ديكتاتوري ظل يُمارس سلطته عليها، التمرد على سلطة التقاليد والأدوار النمطية للمرأة. التمرد على روتين الحياة اليومية الذي يحرّمها من مُمارسة الأنشطة التي تُحبها والأنشطة الأخرى التي تسعى إلى تعليمها. كما تُشير الرواية إلى مجموعة من القضايا التي تهم المرأة بصفة عامة.

1. مظاهر التمرد وآليات المواجهة كما جاءت في الرواية:

أ. التمرد على النموذج التقليدي للمرأة:

ركزت الرواية على تقديم الصورة التقليدية النمطية للمرأة من حيث كونها زوجة، وأم، وربة منزل، وهي الأدوار التي وضعها فيها المُجتمع وكرستها عملية التنشئة الاجتماعية. لذا حرصت الكاتبة على إدراج عدد من المناقشات الساخنة بين "دارية"، التي تُمثل المرأة المصرية، المُدججة على طاعة زوجها، وبين "سيف" الزوج الذي يُمثل الرجل الشرقي صاحب الآراء التقليدية المُتججرة الذي يعمل موظف حسابات بأحد الشركات ولا يتعامل معها إلا في صورة أرقام وهو ما يعبر عنه الراوي بقوله: "تأزمت علاقة "دارية" و"سيف". كان واضحاً منذ البداية أنه لا يوجد ما يربط بين هذا الرجل وتلك المرأة. هو يعمل مع الأرقام. ويعيش أيضاً بالأرقام. 1+ = 2، يستطيع إنسان عاقل إنكار هذه الحقيقة. لم يستطيع أن تواجهه برأيها. أن تقول بصوت عادي حال من الانفعال

(2019): ديانة مصر القديمة نشأتها وتطورها ونهايتها في أربعة آلاف سنة، ترجمة عبد المنعم أبو بكر ومحمد أنور شكري، مكتبة مندوبولي الصغير، ص75.

□ - سُخمت، هي إلهة القوة والحرب وإلهة النماء المصورة على شكل لبوة متعشقة الدماء، هي إحدى عناصر ثالوث منف، زوجة بتاح وأم نفرتم، فقد كونت سُخمت ثالوثاً معهم. إنها مقاتلة رهيبة. لمزيد من التفاصيل أنظر: منار مصطفى محمد، (2015): المعبودات أمهات الملك المتوفي في العالم الآخر بمتون الأهرام، أعمال المؤتمر الثامن عشر للإتحاد العام للآثار بين العرب: دراسات في آثار الوطن العربي، ص81.

إنها تعتقد أن $1=1+1$ (الرواية، 2009: 9). ظلت دارية على هذا الوضع مع زوجها فترة طويلة إلى أن أرادت أن تُعبر عن حريتها ورفضها لقبود التي يُحاصرها بها زوجها والتي تحد من حريتها وتقرر أن تختار لحياتها ما تراه الأفضل، وهنا تُحاول الكاتبة أن تُراعي في ذلك التطور الذي طرأ على وضع المرأة لتتسق المُناقشة مع الزمن الروائي للرواية بحيث لا يكون هناك أي مُفارقات تاريخية. فالمرأة في فترة التسعينيات، زمن كتابة الرواية، أصبحت أكثر يقظةً وفهمًا لمكانتها وأشد وعيًا بحقوقها، وأفضل اكتشافًا لذاتها، وأكثر تمردًا على أداء أدوارها التقليدية. وهنا اتخذت دارية من الفعل الكِتابي وسيلة لبناء ذاتها؛ فقد لجأت لكتابة الشعر والقراءة في القضايا الشائكة التي لم ينتهي لها قراءتها في أوقات سابقة. ويُعد ذلك إنسجامًا مع أيديولوجية الفكر النسوي المُتخذ من الإبداع وسيلة لتحقيق الوعي الذاتي وسبيل للانفصال عن الآخر؛ ولهذا تُعطي الكاتبة عدة صور لوضع المرأة فجعلت لكل صورة وظيفة ومهمة مُحددة ودور يجب عليها القيام به. طرحت سحر الموجي صورة لوضع المرأة التقليدي المُتوقعة حول ذاتها مسلوقة الإرادة التي تتعرض لسلسلة من الصراعات التي تجمع بين أمومتها ورعايتها لأبنائها والأعمال المنزلية المُلقاة على عاتقها، ويظهر ذلك في الرواية حينما وصف الراوي السارد لأحداث الرواية حياة دارية في سنوات زوجها الأولى، قائلًا:

"قضت السنوات الأولى من زواجها في حالة مصحوبة باعتذار دائم. تعتذر أنها لم تقم بإزالة التراب- الآتي من مصنع أسمنت حلوان والمحاجر- على الوجه الأكمل. أن الطعام كان زائد الملح. أنها ضحكت بتلقائية مع زملاء العمل. كان اعتذارها مصحوبًا بمحاولات دُوب أن تحسن من نفسها. بدأت تحاسب دارية بمنطق الأرقام. كانت النتيجة غالبًا بالسلب" (الرواية، 2009: 10). تكشف الرواية عن أدوار المرأة في الحياة اليومية، ومدى مُعاناتها والمسئوليات المُلقاه على عاتقها، واللوم والعتاب الذي تتعرض له دائمًا من زوجها على أبسط الأمور، هذا بالإضافة إلى عدم الاعتراف بالجهد المبذول منها اتجاه بيتها ومع أبنائها. وبالرغم من تلك المُعاناه والمُتاعب التي كانت تُعاني منها دارية إلا أنها كانت تتخطاها بالحرص في الحفاظ على بيتها ومدى حُبها لأبنائها ويتضح ذلك في قول الراوي: "تحرص دارية على تدريس الحصص الأولى حتى تعود من المدرسة قبل موعد "أمينة" و"جاسر" بوقت كافي لإنهاء المهمات اليومية. تزيح التراب من فوق خشب الكنب الأرابيسك البني الذي صممتها بنفسها. والفوانيس النحاسية المفرغة. تلقي ضوءًا مستنيرًا على لوحات مرسومة بالفحم لحي المغرلين وبوابة المتولي. هدية "هادية" لها بعد ولادة جاسر. تشعر بالسعادة عندما تستنشق رائحة الغسيل المعلق على الحبال الصفراء الطويلة" (الرواية، 2009: 13).

كما تُحاول الكاتبة أيضًا أن تكشف من خلال الرواية أحداث وأسرار تُخفيها دارية بظلة الرواية عن زوجها، فتُحاول أن تقوم بمهامها مهمًا واجهتها من صعاب وتحديات. يتضح ذلك حينما تصفها هناء، صديقتها، قائلة: "أنت عاملة زي المكوك يا دارية. خمسين شغلانة في وقت واحد" (الرواية، 2009: 14). علاوةً على ذلك، عبرت الكاتبة عن مشاعرها، ومدى الوعي الذي ينمو بداخلها: الوعي بأهمية الأدوار، والوعي بمدى القهر الواقع عليها من سيطرة الزوج، فأصبحت غير راضية عن وضعها، تعيش مُستسلمة لحياة مفروضة عليها، تشعر بالتمزق من حياة تُعاني فيها من الظلم والقهر، تعيش حياة تنعدم فيها البهجة وتفقد فيها لذة الشغف، وما ترتب على هذا القهر من مقاومة أدت إلى إقامة معارك خاضتها دارية ضد زوجها للحصول على حريتها واستقلالها فتمردت على العادات والتقاليد، والتمرد على روتين الحياة اليومية الذي يحرمها من ممارسة الأنشطة التي تُحبها والأنشطة الأخرى التي تسعى إلى تعليمها، والتمرد على الخوف الذي يعتربها، فيعبر عن ذلك الراوي بقوله:

"لم تكن تدرك أن بذرة وعيها كانت تنمو في اتجاه مختلف إلا عندما يحتد الجدل إن حاولت الدفاع عن رأي لها" (الرواية، 2009: 16). حاولت الكاتبة أن تُعالج بعض قضايا المرأة في ضوء المشاكل التي تواجه بظلة الرواية مع زوجها وخلافاتهم المُستمرة لسيطرة الرجل على زوجته بحُكم جنسه والتقليل من شأنها، ويتضح ذلك بقول الزوج: "داري. إنت محدودة القدرات يا حبيبي. مش عابزة تحسني من نفسك. يظهر إن أنا اللي لازم أقبل ضعفك وأتعايش معاه" (الرواية، 2009: 36)، وفي موضع آخر تقول: "لم تستطع دارية أن تكبح انفعالاتها في مثل هذه المواقف. أثناء هذه الحوارات المتكررة. كانت تُحاول إفهامه أشياء تحسها بصدق. تقشل لم تستطع يومًا أن تحدد مكان الفجوة الصحيح. هل هي غير قادرة على إفهام سيف ذاتها؟ هل ذاتها بهذا التعقيد؟ أم أنه لا يملك جهازًا يمكنه استقبال موجات إرسالها؟" (الرواية، 2009: 20).

كان التمرد الذي لجأت إليه دارية هو مُجرد محاولة فردية لتغيير الواقع الاجتماعي وتغيير نظرة الرجل عن المرأة، على الرغم من أن هذه المحاولة قد تكون فاشلة بسبب فرديتها لأن تغيير الواقع يحتاج إلى ثورة، ولكن دارية على الرغم من ما واجهته من تكرار للفشل غير أنها واصلت تمردًا دون أي توقف للدرجة التي أغضبت سيف "زوجها" منها.

وفي اللحظة التي شعر سيف بتمرد دارية أعلن فيها عن غضبه قائلاً: "هو مش بيتك أولى. يعني كل اللي وراك خُص خلاص؟" (الرواية، 2009: 16). وفي موقف آخر، ينصح سيف ابنته أمينة ذات السنوات الثماني بقوله: "أمينة قومي أفقي مع ماما في المطبخ. اتعلمي لك حاجة تنفعك" (الرواية، 2009: 20). لم تستطع دارية أن تكبح انفعالاتها في مثل هذه المواقف وأثناء تلك الحوارات المتكررة، كانت تُحاول إفهامه بأن هناك أشياء

تحسبها بصدق ولكنه لم يفهمها، فهو دائماً ما كان يُفسر الحياة من وجهة نظره الذكورية التي تربي عليها، النظرة للمرأة في إطار الأدوار الأسرية، فالأسرة هي المفهوم الأسمى والأشمل، والمرأة وجدت كي تحقق هذا المفهوم من خلال القيام بأعبائها المنزلية والأسرية.

هكذا كانت عيشة دارية، المرأة المقهورة مسلوقة الإرادة التي تحاول أن تخرق التقاليد بل وتكسرهما. لذلك رفضت أن تكون كالتطيع الذي يقوم برعايته وتوجيهه، فهو الراعي الذي ينتقص من قدراتها وحبها لمواهبها في الشعر والرغبة في العلم قائلاً:

"مشكلتك إنك منفصلة عن الواقع. ربنا يستر على الأولاد"، "مجرد كلام وأفكار نظرية بتشدك لعالم غير موجود. أنا شخصياً أحب أوصل للمعرفة بنفسى من غير وصاية ناس ما اعرفهمش. المعرفة العلمية أهم. تفكرى واحد من اللي أنت مبهوره بيهم دول بيهم فى أي مجال من مجالات الحياة العملية، غير المجال النظري الضيق اللي حاصره نفسك فيه؟" (الرواية، 2009: 28).

على الرغم من نجاح "دارية" في حياتها الزوجية؛ حيث كانت تقوم بمهامها كزوجة وأم وربة منزل، غير أن سيف دائماً ما كان يرفض كل ما تقوله؛ يرفض ميولها ورغبتها وتحقيق طموحها، يرفض حبها للشعر والموسيقى والفن ويسعى جاهداً لإحباطها والحط من قدراتها، وإن من يسعى لإفهامها غير ذلك فإنه يخدعها، لذا يعنفها قائلاً: "داري. إنت محدودة القدرات يا حبيبتي" (الرواية، 2009: 36). وفي موضع آخر: "مالكيش وجود خارج الأسرة. إنت بتكتبي الشعر تحت تأثير أزمة. علشان تهربي من الواقع (الرواية، 2009: 62). كما يرفض حتى علاقتها بصديقتها "هادية وهناء" اللتان كانتا تُشجعانها على تحقيق ذاتها وتطوير مهارات أبنائها من خلال دعوتهم لتعلم السباحة في فيلا هادية، واعتبر أن ذلك بمثابة ذريعة لتحقيق ما تصبو إليه لذلك كان يرفض ذلك قائلاً:

"إنت واخدة الأولاد تليكة. كل اللي يهيك هو إشباع الوحش اللي بيعربد فيك. الرغبة إنك تقري كل شيء وتقابلي اللي يوافقك في آرائك. ده إن ما كانوش هم اللي بيزرعوها في رأسك. بتحبي صاحبائك علشان بيدوك الإحساس إنك صح" (الرواية، 2009: 32).

تبدو النظرة السلبية متصلة في فكر سيف، زوج دارية، الذي يُحاول أن ينتقص من قدراتها ويحط من شأن الثقافة التي تدعو إلى تقدم المرأة وتطورها، فدائماً ما كان ينظر سيف في عينيها قائلاً:

"ماذا تخبين هذه المرة؟ كتبنا! أوراقي! أفكار! هذه الأشياء تأكل منك وأنت ملك لهذه الأسرة. لماذا لا تقرنين علم نفس الطفل مثلما تقرنين أشعاراً وروايات؟ لماذا تتركينى دوماً أحس بعدم الأمان؟ لم تكن أمي يوماً مصدرًا لقلق ما. لم يكن يزاحمني بها شيء آخر" (الرواية، 2009: 35).

وفي إطار اهتمام الكاتبة بقضايا المرأة، لمست العديد من القضايا التي تمس التقاليد التي تم تكريسها في المجتمع، ولا سيما تلك التي تؤسس لتبعية النساء للرجال ومن ثم انعدام المساواة بينهم. ويُعد هذا تأكيداً على الفكرة الجوهرية للتيارات النسوية، خاصة تلك المنادية بتحقيق المساواة بين الجنسين، من أجل أن تتمثل مكانة المرأة مع مكانة الرجل في كافة الحقوق والواجبات الاجتماعية والاقتصادية والسياسية في إطار مجتمع ينهض بينائه (Beast Chris, 1999: 26). وجدت الكاتبة أنه على الرغم من تغير وضع المرأة في المجتمع، إلا أن الفصل الصارم بين أدوار كل منهما ما زال قائماً، ولا سيما في المجال العام، حينما أرادت دارية أن تشارك في حفلة المدرسة بنص شعري اعترض سيف على الحفل واتهمها بحبها لنفسها قائلاً: "بتبتدي بنفسك كالعادة. أولوياتك مرتبة بشكل أناني. اليوم كام ساعة. تفكرى إزاي تكونى أم وزوجة ومدرسة وشاعرة عايزة تغير الكون في نفس اللحظة؟ صاحب بالين كذاب. وصاحب ثلاثة..". (الرواية، 2009: 50). وفي موضع آخر: "أخبرها سيف بنبرة غاضبة إنها لا تريد أن تتغير. بل إنها تزداد عناداً يوماً بعد يوم. كان يلوم نفسه على ما وصلت إليه. كان ليناً معها أكثر مما ينبغي. النتيجة أن عقلها يزداد انشغالاً بالكُتب وكتابة الشعر ولوحات هادية. صحيح أنها لا تُقصر في واجباتها. لكن عقلها لم يصبح ملكاً للأسرة. لا بد أن يصلح ما أفسدته يدها. "يعدل الحال المائل" كما وعد أمه. دارية لن تتشبه بلعبتها إن ذاقت مرارة الحياة بدون أولادها: أنا عايز زوجة ويس...". أنا كُنت فاكِر الموضوع مُجرد هواية. طلع أنك فاكِر نفسك نجيب محفوظ جديد الحياة ما تتسرعش لكل ده" (الرواية، 2009: 53).

لذلك، وعلى مدار الرواية، حاولت الكاتبة أن تجعل من تمرد دارية وسيلة لكسر التابوهات المُكرسة في الثقافة، ومن الكتابة الشعرية سلاحاً ناعماً لمُحاربتها؛ لأنها تؤمن أن الكتابة بمثابة سلاح لتحقيق ما تصبو إليه، واعتبرتها وسيلة للتعافي من الأزمات، وطريقة لإشباع حرمانها العاطفي الذي افتقدته. ورغم ذلك، لم يترك الزوج لها حرية استخدام هذا السلاح، رغم نعمته، فكان دائماً ما يوجه لها اللوم بقوله:

"أنا ما بحترمكش المثقفين دول. فاكِرين نفسهم يعرفوا كل حاجة. مجرد كلام في الأدب والسياسة وشوية أبيات بيرددوها زي البعغانات، وتلاقيهم في أمور الحياة العملية ما يعرفوش حاجة. اتفرجى على واحد من دول لما عربيتة تعطل. يضرب لخرة. لا هيعرف يصلحها. ولا الميكانيكي هيعمل له شغل مطبوع لأن شكله غشيم، الثقافة زي الدروشة. إنغلاق العقل على جانب واحد نظري. والباقي صفر" (الرواية، 2009: 29). عانت دراية من كل صور القهر المُتمثلة في: اللوم والعتاب، حرمانها من ممارسة مواهبها وتحقيق ذاتها، عدم الاعتراف بالجهد

الميدول منها، وفي مقطع آخر حينما وجدها تقرأ كتاب عن "السياسة الجنسية" لكيت ميليت سألتها: كتاب إيه ده؟ فترد عليه قائلة:

"مش كتاب فاضح. ده بيناقش تاريخ الحركة النسائية في الغرب في الستينيات. حرب المرأة للحصول على حق التعليم والتصويت... فيرد بقول: أنت مش مدركة تأثير الكتب دي عليك. تقري كتاب وتتحولي 180 درجة كأنه غير عقلك". (الرواية، 2009: 46).

كثيرًا ما كانت دارية تشعر بالإساءة، لذا كانت تُريد أن تعيد قراءة واقعها في ضوء ما كانت تتابعه عن الحركة النسوية، خاصة ما يتعلق بالعلاقة الجنسية وتحكم الرجل في هذه العلاقة. ففي قراءتها لكتاب الأدبية النسوية "كيت ميليت Kate Millett" عن السياسة الجنسية Sexual Politics الذي كان يُناهض الهيمنة الجنسية من قِبَل الرجال على النساء ويسعى لتفسير تصوير النساء في النصوص الأدبية بأسلوب يدعو إلى كراهيتهن وتصويرهن بصورة بها ازدواجية مُفرطة فهن في جميع الأحوال، إما عاهرات أو عذراوات، باردات أو مُفرطات في الشيق، عفيفات أو فاسقات. لذلك ترى ميللت أن لهذه الصور المزدوجة وظيفية؛ فهي تُبرر الهيمنة الجنسية للذكور من ناحية، والعنف والإكراه اللذين يستخدمونهما للحفاظ على تلك الهيمنة من ناحية أخرى (بام موريس، 2002: 48-49). ولعل قراءة دارية لكتاب ميليت هي التي جعلتها ترفض هذه الصورة النمطية التي تُصور بها المرأة؛ ترفض الصورة التي تُقلل من قيمة النساء وتحاول أن تخرج من عالمها الضيق، الذي لا يُقاس بمواهبها وطموحاتها وتطلعاتها المُختلفة.

وعلى الرغم من سعي دارية الدؤوب لتغيير وضعها، غير أنها مرارًا وتكرارًا ما تواجه بمقاومة زوجها ويظهر هذا في حوار سيف مع دارية التي تعجز عن مواجهته، فيأتي الكلام على لسان الراوي:

"لم تكن المواجهة من طبائع دارية. لا لشيء إلا لكونها لم تكن تعرف. لكن في سنوات زواجها الأولى من سيف لم تكن تعرف أنها لا تعرف. كانت فتاة طيبة وديعة تسعى للحصول على إعجاب الآخرين، على مباركتهم لمحاولاتها الدؤوب أن ترضيهم" (الرواية، 2009: 9).

جسدت الكاتبة حياة الكثير من النساء اللاتي يُعانين من مشاكل في الحياة الزوجية، حياة مقهورة تُعاني فيها المرأة من العديد من القيود المفروضة عليها تحاول بعضهن أن تحصلن على رضا الزوج والآخرين تُعاني من قيود تسلبها القدرة من إمكانية اكتشاف وضعها الحقيقي لذاتها، تُحاول دارية أن تُعبر عن نفسها وتتمي موهبتها الإبداعية في الشعر والقراءة، لكن زوجها كان يرفض ذلك رفضًا قاطعًا. بقوله عن الكتب: "مجرد كلام وأفكار نظرية بتشدك لعالم مش موجود" (الرواية، 2009: 28). وفي موضع آخر: "أنا كنت فاكِر الموضوع مجرد هواية. طلع أنك فاكِرة نفسك نجيب محفوظ جديد" (الرواية، 2009: 53).

وهكذا أصبح الزواج بالنسبة لها مثل القفص الحديدي وهي كالبطائر المُكبَل داخل هذا القفص، لا تنتقد دارية نظرة زوجها لها كامرأة وإنما تنتقد القيم الذكورية التقليدية لهذا المُجتمع، القيم التي جعلتها أسيرة لثقافة مُجتمع يمنح الرجل القوة والصرامة في التحكم، والمرأة ما هي إلا ملاذ للرجل. وبهذا تؤكد الكاتبة على أنه مازال الاهتمام بالحديث عن قهر المرأة من الموضوعات البارزة التي أولتها التيارات النسوية أهمية قصوى. وهي من أهم القضايا التي تناولتها العديد من الكاتبات النسويات، في إطار الحديث عن السلطة الأبوية. وبناءً عليه تمزقت الأوتار المشدودة بين دارية وسيف نتيجة للقيود التي فرضها عليها سيف لا أصدقاء. لا تليفونات. ولا قراءة ولا كتابة شعرت أنها تعيش حياة خالية من السعادة مع رجل يسعى دائمًا للاستحواذ عليها.

وفي مُقابل الخضوع، قد نجد التمرد يأخذ حيز مُهم في العلاقة بين طرفين، طرفًا منهما يُمارس قوةً وضغطًا وسيطرةً، والطرف الآخر ضعيف، خاضع، خانع؛ لأن الثقافة السائدة هي من وضعت كلا الطرفين في هذه العلاقة التي تجعل دائمًا الطرف الأضعف دائمًا ما يُعاني من الشعور بالعزلة والضياع في بعض الأحيان. هذا ما دفع دارية للتمرد على القيم والعادات والتقاليد فرفضت الواقع المُعاش؛ وحاولت أن تتمرد على قمع السلطة الأبوية المُتمثلة في الزوج والدور التقليدي المُوكل إليها فترفض سيطرة سيف عليها، وترفض أن تتعامل على أساس النوع، وإنكار ما لها من قدرات وإمكانات تُسهم بصورة إيجابية في المُجتمع. وتسعى في النهاية إلى التحرر من قبضة تلك السلطة.

ب. التحرر من قمع السلطة الأبوية

في مُقابل النموذج النمطي التقليدي للعلاقة بين الرجل والمرأة (الزوج والزوجة)، قدمت سحر الموجي نموذجًا آخر مُغايرًا عن الصورة التقليدية للمرأة مسلوبة الإرادة، وهي المرأة الطموحة المُبدعة الواعية لتغييرات مُجتمعها، أرادت أن تُقدم الكاتبة من المرأة نفسها نموذجًا آخر يتحرر من تقاليد وقمع السلطة الأبوية. صورة ثواكب تطورها العقلي والفكري، صورة تُحافظ فيها على مواهبها، وإبداعاتها، وتُمكنها من تحقيق كيانها كإنسان مُستقل. ويظهر ذلك بصورة جلية في ثورة دارية على زوجها الذي كان يقهرها نفسيًا وما ترتب على هذا القهر من مُقاومة أدت إلى إقامة معارك خاضتها دارية ضد زوجها للحصول على حريتها واستقلالها فتمردت على العادات والتقاليد، وتمردت على روتين الحياة اليومية الذي يجرمها من ممارسة الأنشطة التي تُحبها والأنشطة الأخرى التي تسعى إلى تعليمها، وتمردت أيضًا على الخوف الذي كان يعترِبها أثناء مناقشة زوجها حينما أراد أن

يجعلها تعدل عن قرار الانفصال وتعود لممارسة حياتها الطبيعية في بيتها ومع أبنائها إلا أنها رفضت بشدة طلب زوجها، قائلة:

"ما تأملش يا سيف. أنا بكلمك بأمانة. ما تأملش... أنا حاربت كل السنين الي فاتت علشان شوية هوا أكثر من اللي بتتنفسه واحدة ست عادية. زوجة وبس. جاي دلوقتي تحرمني حتى من الحد الأدنى ده. مش ممكن تقهر إنسان بالشكل ده يا سيف وتفضل فاكر إنه هيجبك" (الرواية، 2009: 54).

اتخذت دارية من التمرد موقفاً رافضاً لوضع المرأة، كما رفضت القيام بسلوكيات ممنوعة رغم كل الضغوط الاجتماعية المفروضة عليها في أن تظل امرأة مسلوقة الإرادة تقبل الإهانة من أجل أن تُحافظ على بيتها وتقوم برعاية أبنائها في ظل مجتمع شرقي ينظر للمرأة المطلقة نظرة سلبية، ويصفها بأنها غير حكيمة وأنانية، وكأنها ارتكبت جرماً أو فاحشة، نتيجة فهم خاطئ للعرف الاجتماعي، وعاشت حياة يملؤها الصراع، صراعاً مع زوجها الذي حرّمها من أولادها كما حرّمها من مواهبها وتحقيق حلمها، وصراعاً مع ذاتها الداخلية التي رغبت في أن تقضي على كل هذا العبث وتركز على تحقيق ذاتها بعيداً عن قهر وقمع السلطة المفروضة عليها. وقد جاء أيضاً الكلام على لسان الراوي:

"بدأت دارية تظن برأسها خارج محارة الروح. تستنشق فرحاً خفيفاً لمذاق حياة أخرى. تعلم أن الزمن سيخفف من قسوة الجرح. سيفسح مكاناً لحياة أرحب ستزور فيها أماكنها. وسترى من تحبهم دون لوم أو تقييد بسبب وبدون" (الرواية، 2009: 59). وتبدأ دارية إعادة النظر في حياتها مرة أخرى وتتحوّل الطاقة السلبية التي كانت تحاوطها إلى طاقة إيجابية تستعيد من خلالها توازنها النفسي والاجتماعي والحياتي، وتعيد التفكير بشكل جدي لتطوير مستقبلها.

فحين تركت دارية بيت زوجها وعادت لبيت أبيها مرة أخرى، وجدت الحرية التي طالما حلمت بها، لذلك رفعت راية العصيان وراحت تُقاوم ضعفها لكي تُصبح إنسانة لها الحق في تقرير مصيرها. ويُشير الراوي إلى ذلك بقوله: "دارية تقاوم ضعفها. تُكرر على نفسها بصوت مسموع أن حريتها لم تكن من أجل وجودها كشاعرة فحسب، بل كإنسانة لها الحق في اختيار ما تقرأ وما تكتب ومن تصادق" (الرواية، 2009: 63).

ومن الملاحظ أن الراوي يتحدث عوضاً عن دارية عندما تعجز عن الحديث. وانطلاقاً من النسوية، تُحاول الكاتبة أن تتبنى أكثر من وسيلة للتعبير عن التمرد؛ فتارة يأتي التمرد على لسان دارية نفسها، وتارة أخرى على لسان الراوي الخارجي ويتنق ذلك مع الآليات التي تنتهجها النسويات للتعبير عن التمرد. وتستحضر للقارئ عدة نصوص مشحونة بالاعتراض والرفض عن وضعها في مُجتمع يعلي من سلطة الرجل وهيمته على المرأة، وسلبها مكانتها وكيانها الاجتماعي. ولكن بعد تمرد دارية واعتراضها على معاملة زوجها لها، وجدت التشجيع من والدها وزميلاتها في العمل لتحقيق ذاتها والتأكيد على ما لها من مواهب وقدرات تُساعد على تحقيق حلمها. جهرت دارية بحقها عالياً دون تردد ولا خوف بدأ تمرداً برحليها من بيت زوجها غير عابئة بما سُئِل عنها، تجاوزت أوامره ورفضت الامتثال له، أرادت أن تبحث عن دارية الإنسانة القوية المُستقلة، تمردت دارية رغم الخوف الذي يعتريها نتيجة البُعد عن أبنائها وتحطيم بيتها الذي حُرمت فيه من السعادة الزوجية. عادت لبيت أبيها الذي لم يلق عليها آية أعباء ولا مسؤوليات والذي شعرت فيه بالدفء والطمأنينة التي حُرمت منها في بيت الزوجية:

"تتذكر أن الجدران في بيت أبيها هوا. أنه لا يلقي عليها بأي أعباء أو يطالبها بأية مسؤوليات. "عايزك تحافظي على دارية وبس" (الرواية، 2009: 60).

وهنا تؤكد الرواية على أن السلطة الأبوية ليست دائماً سلطة قاهرة، خاصةً فيما يتعلق بعلاقة الأب بأبنائه، وأن نمط تنشئة الأب هو الذي يُحدد نمط الشخصية، خاصةً شخصية النساء، ولعل هذا ما جعل "دارية" تبحث عن نمط آخر من الرجال، نمط يشبه أبيها الذي منحها كل ما يتمتع به الذكور. لذلك رفضت الاستسلام لسلطة الزوج، رفضت أن تقبل شروطه في أن تحيا حياة تقليدية لمجرد أن تكون زوجة تُمارس أعبائها الأسرية وتلغي شخصيتها، رفضت ذلك بكل قوة أن تخضع لسيطرته كما كان يفعل من قبل، وقفت شامخة ثائرة في وجه من يحاول كسرها أو يسيطر عليها... إلخ، وقاومت كل مظاهرها حتى المُعلنة الواضحة كطريقة الكلام، لغة الجسد التي تنم عن التعالي والإحساس القوة والغطرسة. مزقت حاجز الخوف الذي كان يمتد بها، حققت ما كان مفقود لديها من قبل وأرادت أن تؤسس عالمًا جديدًا يتسم بالتفوق والإبداع، كما تأهبت للدفاع عن نفسها، قائلة:

"أنت هنا ليه يا سيف؟ سمعتك بتكرر للمرة المليون شكوتك مني، اللي لحد اللحظة دي مش فاهماها. شايف يا عمي. شايف بتكلمني إزاي. شايف نبرة صوتها والطريقة اللي قاعدة بيها حاطة رجل على رجل. طبعا أنت سعيد بيها.. كلمني أنا يا سيف. إنت هنا علشان تشتكيني والاصالحني. وإزاي عايز تصالحني وأنت شايف إني مقصرة، عقلي على قدي، مشغولة، باجري ورا النداهة... إلخ. أنت كائن ملتبس. إزاي تتوقع من إني أغفر مش بس غسل مخ السنين الطويلة وأنت بتحاول تقنعني إني غبية، محدود القدرات، ولكن كمان اللي عملته بعد ما سبت البيت من منع الأولاد عني" (الرواية، 2009: 80).

قدمت سحر الموجي في روايتها شخصية مُتمردة رافعة راية التمرد على السلطة الأبوية ومُدافعة عن حريتها وبقائها في أن تحيا المُتبقّي من حياتها كإنسان له الحق في التمتع بعدة حقوق قد يكون مُنع منها لفترة طويلة.

ج. التحرر من سلطة الجسد:

تُعد قضية تحرر الجسد واحدة من أهم القضايا التي أولتها التيارات النسوية اهتمامًا ملحوظًا منذ بدايتها، فقد تطورت الدراسات النسوية حول الجسد بتطور الأفكار النسوية ذاتها، فلم يُعد الاهتمام مُنصبًا في كيفية السيطرة على جسد المرأة في ظل النظام الأبوي، هو القضية الأساسية في الفكر النسوي، حيث تحول الاهتمام إلى فكرة "تحرير الجسد"؛ ذلك الجسد الذي له سلطة على نفسه لأنه تحرر من مُمارسة القهر المفروض عليه، سواء كان هذا القهر اجتماعيًا أم أخلاقيًا أم سلطة طبيب أم كاهن أم قاض وذلك تحت فكرة "جسدي ملكي"، أي أن كل فرد له حق التصرف في استعماله واستغلاله (سامية قدرى، 2020: 128).

ومن هذا المنطلق، قدمت الرواية صورة لشخصية المرأة المُتحررة، التي تُقاوم ضعفها وتكسر خوفها وتواصل مسيرتها بعزم وإرادة من خلال تحرير جسدها. بدأت مسيرة تحرر جسدها بالعودة إلى رقص البالية الذي كان دائمًا ما يشعرها بالحرية والخصوصية، فيصف الراوي ذلك قائلاً:

"يتحرك جسد دارية. ترقص مع الإيقاع. يمينًا ويسارًا. ترقص لأعلى. لأسفل. تقفز في الهواء. تفرد ساقها لأعلى. تثنيها إلى الجنب. ترقص. وتركل. تدفع أشباحًا تحاصرها. تشد ثقلها إلى الأرض. ترقص. تركل نفايات أفكار. تطرحها أرضاء. تهبط فوقها. تسحقها. ترقص وتقفز وتركل. فينسال نهر العرق الساخن على وجه دارية. وذراعيها، وساقها، إلى الأرض. يغسلها. يجرف معه الغضب وأشباح الأسي" (الرواية، 2009: 71).

استخدمت الكاتبة الرقص كونه لغة من لغات الفن التي تؤكد على الإنسانية التي تُحقق مُتعة الأشخاص وتشعرهم بذواتهم، واعتبرته وسيلة لمقاومة الألم فتؤكد دارية على ذلك، بقولها: "قدرتنا على المُتعة في ذاتها تُشير إلى الفعل الإلهي الحاضر الفعال في ذاتنا" (الرواية، 2009: 113).

فدائمًا ما يبحث الإنسان عن وسيلة غنية ليعبر بها عن مشاعره تجاه واقع ما، أو حدث ما قد يواجهه، هذه الوسائل تُعبر عن حالة إنسانية يتحدث بها كل إنسان بشكل مُطلق، ودون استثناء. ومن هذه الوسائل تأتي لغة الرقص فهو لغة يتفاعل معها الإنسان ويُعبر بها عن مشاعره نحو موقف مُعين قد يتأثر ببعض الوقائع والأحداث، يتضح في حالة ظاهرية تُعبر بقوة عما يدور بالداخل (عبد الباقي يوسف، 2015: 128). لذا حاولت دارية أن تطلن عن رفضها لواقعها الراهن، مُحتمية بعالمها الخاص الذي اخترته فلجأت إلى الفن والرقص ومُمارسة رياضة الأيروبيكس تعويضًا عن حرمانها وشعورها مُجددًا بأنها ما زالت تُحافظ على أنوثتها. ترجمت دارية كتبها من خلال جسدها في التعبير عن تمردها عن الواقع لتُمارس حريتها والخروج من السجن الذي شيدته العادات والتقاليد الاجتماعية، كما حاولت أن تكسر القوالب الجامدة التي رسخها فيها زوجها من خلال نمط تقليدي مُتعارف عليه للمرأة المصرية.

"عندما انتهت دارية من ساعة الإيروبيكس في الحادية عشرة والنصف صباحًا، غيرت ملابسها المُبتلة. أسرعت إلى دار النشر لتتسلم البروفة الأولى لديوانها. أمسكت بين يديها الأوراق وقد بدأت السطور المُخترنة في أدرج مكتبها أعوامًا تأخذ شكل كتاب" (الرواية، 2009: 72).

حدث التحول في حياة دارية حينما خرجت من القفص الحديدي الذي كبلها بقيوده خلال حياتها مع زوجها. فقد كانت الكتابة بمثابة فعلًا تحويليًا، فأخذت حياتها طابعًا إيجابيًا انتقلت من مرحلة الخوف والقمع والخضوع إلى مرحلة الفعل والثورة والتمرد، وجدت أرضًا صلبة تقف عليها وأب يحميها ويقوم بتشجيعها، فكانت كتابة الشعر والعودة إلى الدراسة بمثابة طوق نجاة، ويُعبر الراوي عن ذلك بقوله:

"مستمعة بكل المواد. من نظريات النقد الأدبي للموسيقي وعلم الجمال ولغة السينما وتاريخ الحضارات القديمة. ابتديت أفهم لغة الجسد وتعبيرات الوش في البالية. العلاقة بين عضلات جسم الراقص أو الراقصة ولون الملابس وتصميمها. بين تشكيل المجموعات وحركتها، وحدة نبرة الموسيقى أو نعومتها. أكثر شيء باستمتع بيه هو الجزء العملي. بالذات زيارة المعارض. فيه لوحات باقف قدامها وما افهمش أي حاجة" (الرواية، 2009: 77).

رفضت دارية الخضوع لضعفها كما كانت تفعل من قبل تُدرك القضية التي تُريدها، تعي معنى الحرية التي ترغب في الوصل إليها فتواصل الحديث بشكل تفصيلي مع سيف، وهي على أهب الاستعداد لمواجهة والإفصاح عما بداخلها عن كل ما عجزت في البوح به قبل سابق. رفضت الصورة النمطية التي رسمها لها زوجها، فزادت الخلافات وتمادت الصراعات بينهم إلى أن قررت دارية الانفصال في سبيل الحصول على حريتها في ظل مجتمع ذكوري، فعبّرت عن ذلك بقولها:

"لسه شايف الحياة قوالب ومعادلات يا سيف. أم بدون أولادها تساوي صفر. أنا هاقولها لك قدام أبويا. إنت أعصابك اتحملت إنك تاخذ جسمي بدون موافقتي. قبلت تنام مع جثة يا سيف" (الرواية، 2009: 80).
دائمًا ما تنتظر النسويات خاصة الراديكاليات مثل "كريستين ديلفي"، إلى الزواج باعتباره أحد أسس تكريس سيطرة الرجل على المرأة والتحكم في علاقتها الجنسية، وقوة عملها (سامية قدرى، 2016: 317). لذ أردت

دارية أن تعتق جسدها من أسر هذه السلطة التي تنظر للمرأة كونها نتاجاً للعائلة، فإذا استطاعت أن تعتق جسدها تكون قادرة على أن تعتق أفكارها وروحها، فخاضت معركة الحرية، وحاربت السلطة الأبوية -المتمثلة في الزوج- مُتسلحة بالقوة التي منحها لها أبيها وممارسة الهوايات والفنون صار هم الموجهين لها وجعل منها شخصية أكثر واعياً حتى وإن كان هذا مؤخرًا، واجهت سيف بكل ما يكمن داخلها.

رفضت دارية أن تعيش حياة يسودها فكرة الزواج الأحادي Monogamous الذي يُعد مصدرًا لقوة السلطة الذكورية التي تجعل المرأة مُستغلة جنسيًا وكان الكاتبة هنا تسعى إلى تأكيد مبدأ النسوية الراديكالية التي تعتبر أن الحياة الجنسية هي التي تدعم الرابطة البيولوجية بين الرجل والمرأة؛ لذلك فهي التي تجعل العداء بينهم فريدًا من نوعه. لذلك كان المطلب الأدنى للنساء المُنتميات لهذه المدرسة الفكرية هي أن تُحظى المرأة بالتحكم في حياتها الجنسية الخاصة؛ حيث يعتبرون أن الجنس استخدام لسيطرة الرجال على النساء (سامية قديري، 2020: 24)، واستطاعت أن تواجه سيف في رفضها للعلاقة الجنسية بينهما كونها تشعر بأنها امرأة مُغتصبة، فيبرر سيف بقوله:

"وهو فيه اغتصاب في الجواز. أنا سألت شيخ.. مين اللي نام معاك. الشيخ والا أنا؟ عايزة إيه يا دارية؟ حريتني وأولادي. ومش هتفكري ترجعي؟ هتديني حق العصمة؟" (الرواية، 2009: 81)

ومن هنا تمردت دارية على الموروث الثقافي والعنف الذكوري الموجه لها كونها امرأة ليس لها حق الرفض، كل هذه الأمور لها عظيم الأثر في خلق بيئة خصبة لازدهار التمرد واستخدامه كوسيلة ناجحة في الحصول على الحرية. لذا ترد عليه بقولها:

"أنا ذقت طعم القهر يا سيف. لو أنت شايف إنه قهر لك أنا مش هاخليك تعمل حاجة مناقضة لرجولتك. كنت عايزة أعرف قد إيه اتغيرت. اطلبي حاجة معقولة. اسمع أنت لعبت بي قمار. وخسرت. وأنا مش مسؤولة عن تعويضك الخسارة" (الرواية، 2009: 81).

وبهذا أوضحت الكاتبة كيف عزز الزواج من سلطة الرجل على المرأة، باعتبار أن الزواج شكل من أشكال الميل القهري للجنس الآخر. فالجنس ليس له علاقة بإمتاع المرأة ولكن له علاقة وثيقة بسيطرة الرجل على المرأة؛ لذا شكلت كل هذه الأسباب والدواعي وسيلة لضغط على دارية، مما ساعدها في التمرد على القيود المفروضة عليها وكسر التابوهات والحوجز المانعة التي فرضها عليها زوجها. تعرضت دارية للقمع والقهر والطاعة دون نقاش كلها عوامل ساعدت في خلق حالة التمرد حاولت من خلالها أن تخلع رداء الطاعة العمياء وتخرق التقاليد الأبوية التي فرضت عليها من قبل زوجها والتي عجزت كثيرًا عن تغييرها وما نتج عنها من استلاب حقها كأثني. بعدها قررت دارية أن تكسر حاجز الخوف وتتطلع لمستقبلها وتعمل على تطوير ذاتها بالتقدم لمنحة دراسية لألمانيا لإكمال مسيرتها العلمية بحثًا عن الحرية والفرح وتسترد ذاتها المفقودة وبالفعل تُسافر لأول مرة في حياتها بدون زوجها مُتحررة من قيوده ومحاذيره عليها بكل خوف، تبدأ دارية بالتنفس واستجلاء قيمة الذات من جديد.

سعت الكاتبة لرسم صورة مُغايرة للمرأة، عن تلك الصورة السائدة في المجتمع المصري، وغيره من المجتمعات العربية. وانطلاقًا من هذا المنظور، قامت الكاتبة بطرح المسألة النسائية في الرواية من خلال وصف أزياء النساء في المجتمعات الغربية؛ فهي ملابس بها نوع من التحرر تُعبر عن ثقافة مجتمعاتهن، توضح كيف عاشت دارية الحياة في تلك المجتمعات كما يحلو لها لا تأبه بأحد، تنطلق إلى عالم آخر جديد عليها بثقافة مُختلفة عنها، فتقابل "سابينا" المُشرفة على بحثها المُقدم لجامعة "ماينز" بترحاب شديد لكنها تنظر إليها في تعجب، قائلة: "ما تخيلتكيش بالشكل ده. فترد عليها دارية بقولها: كنت متوقعة عباية سودا خارجة من باب الخيمة" (الرواية، 2009: 85). ظلت نظرة الآخر الغربي لمظهر المرأة المصرية، بأنها المرأة التي تخضع لقيم وتقاليد المجتمع ذات الثقافة المُحدودة التي يجب ألا تخرج من سرداب الحريم، لكن دارية حاولت أن تكسر تلك الصورة النمطية عن المرأة المصرية، وتفعل كل ما حُرمت منه من قبل، فيوضح الراوي قائلاً:

"تستيقظ في السادسة. ترتدي شورتا وتي شيرت أبيض وحذاء الرياضة. تجري مع استدارة سور الحديقة الداخلي. خمس دورات. تنهل رنتاها من ندى الصباح الطازج ولون الأشجار الخضراء" (الرواية، 2009: 89).

رسمت الكاتبة صورة مُختلفة للمرأة المصرية في المجتمعات الغربية لكي توضح للقارئ تصورات جديدة بشأن المسألة النسائية المُرتبطة بحقوق المرأة لم تكن واردة في ثقافة المجتمع العربي؛ كونها مُستمددة من الثقافة التقليدية المُرتبطة بطبيعة المجتمع. ففي ألمانيا سعت دارية إلى الرحيل من محارة الروح إلى ديار الغربة بالسفر إلى ألمانيا حيث تكون هناك الحرية المطلقة والرقابة الغائبة. بعدها تعرفت دارية على أناس جُدد في غربتها وكونت صداقات جديدة وتوطدت علاقتها بمشرفتها "سابينا"، وكما تعرفت على أحمد نور الدين الرسام المصري الذي غير لها العديد من المفاهيم في التعبير عن الحب والحرية. سردت له قصتها كاملة حتى شعرت بأنه نصفها الآخر الذي كان يغيب عنها، شجعها على السباحة لتخرج الأنتى من سجنها، فيصف الراوي الموقف بقوله:

"يغوص لأسفل. يرفعها. فتشعر ببرودة النسفات الخريفية تُلغح جسدها. ويقذف بها إلى الخلف. تصرخ. وتضحك مع ارتطام جسدها بالماء. مرة. ينسرخ الجدار السفلي لمحارة الروح. ومرة. يزداد عمق الشرخ. يتسع.

ومرة. تتفتت المحارة. نغوص أجزاؤها بهدوء في اتجاه رمل القاع. والحصى. ودارية تضحك. وتغوص. تدور حول قدميه أسفل الماء. وجسدها يلتوي ويلتف حول نفسه مثل سمكة ضاحكة" (الرواية، 2009: 111).

2. بزوغ الوعي واكتمال النضج:

كُتبت الرواية، كما سبق وأن أشرت، خلال فترة التسعينيات من القرن العشرين، الحقبة التي صاحبها بزوغ وعي نسوي مصري بالحقوق، خاصة مع تنامي الدعوة العالمية بحقوق المرأة، وتصاعدت التيارات الفكرية المُنادية بالمساواة. وقد عكست الرواية هذه التحولات حيث تحولت دارية خلال الفصل الرابع من الرواية إلى امرأة أخرى أكثر تيقظاً وواعياً على الرغم من ما واجهته من عذابات في حياتها، غير أنها استطاعت في النهاية أن تطل خارج محارة الذات على الرغم من كل الصراعات التي واجهتها، وتهرب من واقعها إلى عالم الفن والشعر لتسرد أحداثاً واقعية في عالمها الخيالي.

ومع زيادة نُضج دارية واكتمال وعيها أدركت أنها ستكون مسلوقة الإرادة، تُحاول أن تواجه ضعفها وتدرك قوة عقلها وتكسر الصورة النمطية التي ارتسمت للمرأة على مدى قرون من الزمان. فتحت دارية الباب على مصراعيه لإظهار آليات التمرد ومظاهر دفاع المرأة عن نفسها من هيمنة وسيطرة الآخر عليها، واستلهمت الكاتبة العديد من قضايا النسوية المطروحة خاصة في الحديث عن حقوق المرأة ونظرة الرجل لها ولوضعها ومكانتها وأدوارها المجتمعية المختلفة، خاصة فيما يتعلق بدورها كزوجة في مؤسسة الأسرة، هذا بالإضافة إلى دورها كأمراة عاملة في مجال آخر خارج الأسرة تخرج إلى المجال العام لثُطالب بحريتها في التعبير عن شخصيتها وتحقيق كينونتها الخاصة.

عاشت دارية صراعاً داخلياً مع ذاتها وخارجياً مع الواقع الفعلي المُعاش. لكن الصراعات الداخلية التي واجهتها هي من دفعها لرفض واقعها وتمرداً عليه. فترفض وضعها التقليدي وتتحرك من حالة فقدان المعنى والصمت إلى حالة التمرد والسعي نحو الحرية، والتمرد على الثقافة التقليدية بكل مكوناتها. ومن هنا حاولت دارية أن تخرج بهما الأدبي إلى الحيز الاجتماعي بمُشاركتها في النادي الثقافي في المدرسة حيث يمنحها مساحة للإبداع وتمرد من خلاله على قيود المنهج والنظام تقرأ دارية في ذلك النادي الشعر والقصة ويعرض فيه لوحات فنية مُختلفة ويحللون كتابات في مجالات مُختلفة، وحينما قررت مديرة المدرسة إقامة حفل للمثقفين أرادت مشاركتها لكنها أعربت عن حساسية الموقف بالنسبة لها، فاندفعت مدام سميرة مديرة المدرسة بتلقائية قائلة:

"إزاي تستسلمي للوضع ده يا دارية. كثير منا بياخدوا قرارات من النوع ده غير الرجوع للأزواج في كل صغيرة وكبيرة" (الرواية، 2009: 49).

كانت هذه المرحلة هي مرحلة تحول في حياة دارية حاولت أن تعزل كل ما يؤذيها وكل ما يؤلمها نفسياً ومعنوياً أرادت أن تُجسد نموذجاً جديداً من حياتها تُحقق من خلاله إنسانيتها، فالذات في هذه المرحلة تعي دوافعها وتحدد أهدافها. قادت هذه المرحلة دارية للكتابة الأدبية وحضور الندوات، بالإضافة إلى الدراسة في دبلوم النقد الأدبي، الخُلم الذي سعت طويلاً له ولكنها عجزت عن تحقيقه أثناء وجودها مع سيف، وحينما ازداد الصراع بينهما تمردت على حياتها وهددها بحرمانها من أبنائها ومقابلة صديقتها (هناء وهادية)، لكن دارية تُقاوم ضعفها "تكرر على نفسها بصوت مسموع أن حربها لم تكن من أجل وجودها كشاعرة فحسب، بل كإنسانة لها الحق في اختيار ما تقرأ وما تكتب ومن تصادق" (الرواية، 2009: 62-63).

كان الهدف من المعركة الوصول إلى الحرية، والتحرر من قيود سيف المفروضة عليها، تترك دارية الحياة بكل ما فيها من تحكيمات وصراعات "لحظة خروجها من المنزل هي لحظة فرض هيمنته على الموقف. بيده أن يمنح أو يمنع. بيده أن يحجب عنها الحرية وطفليها. فكرت كثيراً أن تأخذها معها إلى شقة أبيها الصغيرة في الدور الأرضي لأحدى بنايات الزمالك القديمة. أقسم سيف ألا يمنحها ما يُمكنها من الاحتفاظ بهما. ومن أين لها بدخلها الصغير - الذي لا يعتمد مبدأ الدروس الخاصة - أن تكفل لهما الحياة التي تريدها لهما. كانت يدها مغلولتين" (الرواية، 2009: 67). وفي مقطع آخر: "هتندمي. والأولاد دول تنسي إنك ممكن تاخديهم. أنت عارف إنك ما تقدرش تعيشهم بمرتبك التعبان. وإن عرفت تاخديهم بأي شكل هاكون أنا وهما ثاني يوم بره مصر" (الرواية، 2009: 81).

ولأنها على وعي تام بأن قانون الأحوال الشخصية يمنحها حق تربية الأبناء كونا الأم أحرص على توجيههم ورعايتهم، فلم تنصاع لكلامه وتركت البيت. وعادت إلى بيت أبيها. ومن هناك تبدأ دارية في تحقيق حلمها بالتفكير في السفر إلى ألمانيا، وفي أثناء تواجدها بالمطار تخيلت أو توقعت أن تسمع ضابط الجوازات يقول لها: "سيدتك ممنوعة من السفر بأمر الزوج" (الرواية، 2009: 84). لكن حدث ما لم تكن تتوقعه، وسافرت بالفعل إلى ألمانيا، وهناك رأت ما حُرمت من رؤيته في مصر؛ حضارة جديدة مُنفتحة، مُناخ من الحرية غير معهود في بلدها. تُقابل في رحلتها رسام مصري يُدعى نور، تُحاول دارية أن تُمارس تجربة علاقة جديدة وتنمو العلاقة بين دارية ونور وتتحول من مجرد صداقة إلى علاقة عاطفية عندما قام برسمها في لوحة تعكس الحرية التي طالما حلمت بها، وهنا تتذكر الحلم الذي عاشته طويلاً وهي تتطلع لحياة الحرية. وعلى الرغم من أن هذه لم تكن المرة الأولى التي تسافر إلى خارج بلدها، إلا أنها المرة كانت مُختلفة: "دافئة، طيبة. محبة. مبتسمة لكل الوجوه. مفتوحة للعالم" (الرواية، 2009: 85).

حاولت في رحلتها أن تبحث عما يُشبهها فوجدت نفسها في لوحة في معرض رسومات بألمانيا لرسام مصري يدعى "أحمد نور الدين" رجلاً أسمر جنوبي الملامح، تتوطد علاقته به ويُصبح مصدر ثقته. يؤمن نور بأن الحيوان هو روح الحقيقة بكل دناءتها وسموها، هو الغريزة والمقدس؛ وتختلط في لوحاته صور الحيوانات بأجساد البشر، فكل حيوان في ذهنه يُمثل صورة لطبيعية بشرية منكناً على فكرة التحنيط عند الفراعنة، والأساطير في شرح الفلسفة. شجع هذا الرجل دارية على التحرر، بداية من إيقاظ وعيها باسمها الذي يشق منه الدراية والمعرفة، مروراً بدفعها إلى السباحة تمهيداً للكشف عن جسدها ومراقبة تفاصيله بحرية من أجل أن يُخرج الأنثى من سجنها. وهنا تتقابل عوالم الاختيارية، فيصير الفن درباً للتعبير عنهما هو في الرسم، وهي في الشعر (ليندا عبد الرحمن عيد، 2014: 782).

وتعود دارية بعد ذلك إلى مصر وتتلقى إنذاراً بالطاعة من سيف، تعلم جيداً أنه من الممكن أن يلجأ إلى هذه الحيلة القديمة. لكنها شعرت بخزن شديد قائلة: "ديننا دين سماحة وحب. ما فيهبوش حاجة اسمها "طاعة" دلوقت راجل في نهاية القرن العشرين هيسخدم الطاعة ليه؟ يا إما عايز مراته. ودي حاجة مش بالعافية. هبحس برجولته يعني لما البوليس يجيبها له من قفاها؟ يا إما بيهددها علشان تتنازل عن حقوق ماديه. (الرواية، 2009: 130).

لهذا تُقرر دارية الخلاص من سيف، فلا تتردد في طلب الطلاق، وقبل أن تفعل ذلك سافرت إلى المنيا لتلتقي بحبيبها نور وهناك، وفي رحلة نيلية، مالت على مياه النيل وأدركت أن رغم عشقها للنيل في المرة الأولى التي تتلامس مع مياهه التي شعرت أنه يُداعب قدميها بخفة، فأخذت بنثر المياه على وجهها وذراعيها وكذلك وجه نور وهي تتلو أسماء الآلهة الفرعونية القديمة قائلة: "أعمدك بالماء المقدس بقوة الحب الإلهي. بوجه أوزوريس ابن نوت وروح إيزيس وجوهر ماعت الكامن فيك" (الرواية، 2009: 136)، وفي هذه الأثناء تطلب دارية من نور رد سريع على طلبها في الارتباط بها والذي كررته أكثر من مرة، إلا أنه يرفض طلبها مُعللاً ذلك بأن لديه عقدة تجاه النساء، وأن المرأة بالنسبة له مجرد مصدر إلهام: "الست بالنسبة لي كانت دايماً مصدر إلهام في لوحة وألم في الحياة. أمي جرحنتي لما سابنتي لحد ثاني يربيني علشان تتجوز. وهيلين قتلتني لما خبت عني إنها خلفت مني بنت ورفضت تكتبها بإسمي علشان لما تكبر ألمانية وما حدش يضطهدنا بسبب أبوها الأسود. ويبقى لي بنت من صلبتي لا قادر أشوفها ولا أحضنها. باتريسيا دلوقت عندها واحد وعشرين سنة. وخلفت. يعني أنا جد لا قادر أشوف حفدي ولا عمري قابلتيني غير في الصورة وعندها سنتين" (الرواية، 2009: 139).

عادت دارية من رحلتها إلى المنيا روح مُتعبة وقلب مُتكسر يبحث عن الحب، ففكر مرة أخرى في السفر إلى لبنان لحضور مؤتمر شعري لعلها تجد ضالتها، ولكن في هذه المرة تواجه بأنها ممنوعة من السفر بأمر زوجها. فتشعر بالضلالة، والخذلان وخاصة بعد أن أخبرها ضابط الجوازات بأنه سيحضر لها حقائبها من على متن الطائرة فتقول لنفسها وهي تبكي: "ولو يا سيف. الألم اللي بيعصرني دلوقتٍ أرحم من الحياة معاك. على الأقل فاهمة" (الرواية، 2009: 148).

وهكذا، تباينت مظاهر التمرد عند دارية، فتجاوزت مطالبها الأساسية كأثني، وتمردت على زوجها وحياتها التي عاشتها معه، وأصبحت تواجه سلطته عليها وتنشر أول ديوان لها بعد أزمتها مع سيف ونور كما استطاعت أن تنقل مُعاناتها على الورق من خلال الكتابة التي جعلتها تتمرد على كل ما يُحيط بها. اعترضت دارية على تخلف الزوج الذي يرفض الوجود الصريح لها في عالم الكتابة؛ لذا حاولت أن تكسر كل المحاذير فتستمر في الكتابة وتحقق حلمها في الحصول على دبلوم النقد الفني. تشكلت حياة دارية في البعد عن الآخر الذي يُلجم حُريتها بقيود العادات والتقاليد التي يرتضيها، حتى وإن كان هذا الرجل هو زوجها الذي أحبته أو صديقها الذي فضلت الارتباط به. كل هذه الأمور حالت بينها وبين اكتمال قصة حبها لكن على الرغم من مُر هذه التجربة، إلا أنها قوت شخصيتها ولم تكسرهما فتقول لنور:

"بس قبل ما أمشي عايزه أقولك إني مش زعلانة منك قد ما أنا زعلانة عليك. عايزة أقول لك إني لسه مؤمنة برأي أبوي-ما فيش لقاء بالصدفة. إنت اديتني حاجة جميلة قوي. أجمل سبع أيام في حياتي. رجعت لي اكتمال إحساسي بأنوثتي. بإنسانيتي. تجربة رغم مُرها قوتني وما حدش يقدر يأخذ مني القوة دي دلوقت. حتى أنت" (الرواية، 2009: 155).

كما رفضت تكريس الحصار العقلي للمرأة، فالحصار العقلي للمرأة يُعد واحد من القضايا التي تستخدمها السلطة الذكورية في ممارستها لقمع النساء، حيث يُحرم هذا الحصار المرأة من حقها في التفكير والإبداع، ويظهر هذا حينما يتهم سيف دارية بأنها محدودة القدرات. تحولت دارية من شخصية مستكينّة وخاضعة لشخصية أخرى قادرة على تحقيق ذاتها قادرة على اتخاذ قرارها في أهم موقف من مواقف الحياة، وامتلكت القدرة على تكوين ذاتها وتحقيق حريتها كإنسانة لها الحق في اختيار ما تقرأ وما تكتب. فالمرأة المثقفة دائماً ما تُحاول إثبات ذاتها وتحقيق دورها في مُجتمعها، لذا كانت ترفض الحرية المشروطة بقيود وحدود. كانت تُخاطب نور في غربتها قائلة:

"الحرية يا نور إننا نعمل اللي في مزاجنا. ما أنت ممكن تكون حر في أفعالك في جسمك لكنك عبد لأفكار أو عقد قديمة مش عارف تتخطاها" (الرواية، 2009: 139).

حاولت دارية أن تُدافع عن حقها في ظل علاقتها المضطربة مع زوجها وأزمتها تجاه أولادها الذين حُرمت منهم وانتهى الأمر بتجربتها التي خاضتها مع نور الدين الرسام المصري الذي قابلته في ألمانيا وعبرت من خلال حريتها الزائدة واستقلالها التام غير المعهودين للمرأة في المجتمع المصري آنذاك. لم تكف بالتمرد على حياتها الزوجية ولكنها شنت هجوماً عنيفاً على واقعها كأنتى في مجتمع مُغلق يضع للمرأة قيوداً تحد من حريتها إلى أن تنحرف عن عاداتها وتقاليدها الاجتماعية فتسير وفقاً لأهوائها ومزاجها الشخصي. حاولت دارية أن تتجاوز أزمتها وتظهر بقوة في الوجود الفعلي محاولة التخلص من قيود الذات وكسر الحواجز والمحاذير التقليدية في المجتمع الغربي الذي منحها مساحة أكبر من الحرية.

تترك الكاتبة النهاية مفتوحة في الرواية لا تذكر إن كانت دارية انفصلت فعلياً عن سيف أم لا، تنهي الرواية بحلم دارية الذي ظلت تسعى إليه طوال حياتها وهو الكتابة وعلى الأرجح كتابة الشعر، قائلة: "أفتح عيني ورائحة زمن آخر تهدهدي. أفتح زجاج النافذة على نوت تنشر جناحين من زرقة خالصة. مشربة برائحة زهر الليمون. ينفص من فوقه رمال الخماسين الصفراء. وعبق الياسمين الهندي. يتشكل حروفاً وكلمات. أسحب من جانبي ورقة بيضاء. وقلماً وأكتب" (الرواية، 2009: 159).

سابعاً: نتائج الدراسة:

1. المرأة في هذه الرواية تُعد نتاجاً جديداً لما شهدته النساء من تحولات على الصعيد النفسي والفكري والاجتماعي، ظهر ذلك من خلال شخصية دارية التي اتسمت بالجرأة والوضوح. إذ إن الرواية كانت بمثابة خطاب نسوي عبرت من خلاله الكاتبة عن تطلعات وطموحات ووعي المرأة.
2. انت الكتابة بمثابة وسيلة مهمة لممارسة التمرد على الأوضاع التي تحياها المرأة في ظل علاقة زوجية قائمة على عدم التكافؤ الاجتماعي والثقافي بين الزوجين، كما كانت وسيلة للتمرد على الأوضاع الاجتماعية السائدة في المجتمع والتي تحد من إبداع وحرية النساء. كما عبرت الكاتبة عن وعي المرأة المثقفة وتمرداها على واقعها ومحاولتها لنيل حقوقها، وتحقيق ذاتها.
3. اولت دارية أن تتمرد على عالم القيود المفروض عليها، فعبرت عن تمرداها بكسرها لتلك القيود المفروضة عليها وتعرضت للصراع سواء الداخلي مع الذات، أو الخارجي مع الواقع الاجتماعي الذي تعيش فيه.
4. وضحت الكاتبة عدة صور للتمرد منها: التمرد على أفكار الرجال حول المرأة وأدوارها في المجالين العام والخاص، والتمرد على العادات والتقاليد التي تحكم النساء وتُمارس عليهن السلطة، التمرد على اللون التقليدي للكتابة، هذا بالإضافة إلى التمرد على الأنظمة الاجتماعية والثقافية التي سلبت المرأة حقها وجعلتها تحت وصاية الرجل.
5. دت الكاتبة بأدبها التمرد دوراً تنويرياً من خلال بطلنة روايتها "دارية" وإبداعها التي حاولت من خلاله أن توضح قضايا اجتماعية تؤكد على دونية نظرة الرجل للمرأة.
6. اء التمرد عبر الرواية ضمناً أحياناً وصريحاً في أحيان أخرى، ومن خلال عدة آليات وهي: استخدام اللغة الشعرية، والتناسل من القرآن الكريم من أجل أن تؤكد دارية لنفسها وللآخرين حقوقها.
7. علت الكاتبة من الحديث عن القضايا المسكوت عنها وسيلة للفكك من القيود والبوح بما تمثلى به العقول من ثقافة ماضوية لا ترى المرأة إلا جسداً، ولا تؤمن بها روح وإبداع.
8. ثارت فكرة التمرد استجابات متعددة، وعكست مضامين مختلفة جسدت من خلالها الكاتبة أزمة المرأة المصرية، ولعل ما تثيره الاستنتاجات حول المرأة وهاجس التمرد، وسبب التعامل الخلاق معها قد يتطلب الاهتمام من جانب الباحثين لدراسة العديد من القضايا.

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Section II

The Image of Orientalism in India's Most Beloved Epic Tales: A Semantic-Visual Study in Context of the *Ramayana*

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Abstract: Orientalism is a movement based on colonial political goals in the first place, through which language, literature, religions, philosophy, history, arts, and Asian social laws were studied, especially the ancient ones. In 1978, the cultural critic and theorist Edward Said contended in his innovative book *Orientalism* that a hegemonic European political ideology aimed at dominating the Orient. Manifestations of Orientalism appear in the most famous Indian epics, including the *Ramayana*. This epic tackles the story of Rama's coronation, exile, and continuous wars against Ravan. Through this epic, the researcher tries to reveal the magic of the East and its influence on Western thought. The *Ramayana* sheds light on the colonial period and the intermittent wars between the East and the West by presenting an image of the continuous conflicts between gods (kings) and demons. As an accurate understanding of meaning helps in communicating messages clearly, and since the semantic study tackles knowledge of word meaning, sentence structure, discourse, and context, the researcher adopts style features from the semantic perspective. She employs Geoffrey Leech's seven types of meaning presented in his 1981 book *The Study of Meaning* and developed in 2020 by Sandra Yunira and Siska Fradind to illustrate how the meaning of a word in language can be known with the foundation of semantic science and to show the value of these kinds of meaning in getting beyond dialogues and revealing the real context or the symbolic dimensions of any literary work. Kress & Van Leeuwen's (2006) theory of visual design will also be effective for the study since visual elements in animated films are vivid and prosperous in a way that can entice viewers to go beyond words and explore meanings beyond nonverbal clues. The researcher hopes to identify the main symbols behind the selected epic through integration between images and dialogues.

Key words: *Semantic analysis, Kinds of Meaning, Visual design, Orientalism, Indian epics, Ramayana.*

1. Introduction

The term "Orientalism" explains how European colonial powers constructed the Orient starting in the 19th century and continuing till now. Orientalism, according to Edward Said (1978), is a form of "thought" founded on an ontological and epistemological separation between the Orient and the Occident. It is a Western method of dominating and obtaining power over the Orient. Over the years, the East has been the focus of attention for the West. Western scientists thought of travelling to Eastern countries in order to control Eastern thought by understanding their way of

thinking, leading to the emergence of colonialism and the Orientalist movement. This intellectual movement has targeted the Arabic language and the study of the Eastern Islamic civilization with all its sciences. It has reached African countries, China, and India in the 17th and 18th centuries (Koefoed & Holdrup, 2020).

Throughout this study, the researcher sheds light on Orientalism by studying and analyzing one of the most famous Indian epics dating back to the second century AD, the *Ramayana*. The epic refers to the ongoing conflicts in India during the colonial period. India was subjected to a Western intellectual invasion as a result of the Orientalist movement. The selected Indian epic reflects these ongoing struggles and refers to the image of Orientalism in general since the epic narrates continuous struggles between good and evil. The researcher employs two linguistic theories: Geoffrey Leech's (1981) seven types of meaning and Kress & Van Leeuwen's (2006) theory of visual design. The first theory reveals the hidden meanings of dialogues between the characters of the epic, while the second works on analyzing certain frames taken from the animated movie itself. Through this integration, the researcher tries to draw a comprehensive image of the symbols of colonialism and Orientalism in the chosen epic.

1.1 The impact of Orientalism on the Doctrinal Approach in India

India was directly exposed to Western intellectual invasion since Britain was able to extend its complete political control over India from an early age. Mary Douglas (1972, p. 12; as cited in Jouhki, 2006) portrayed India as "a mirror image" of Europe, presenting it as a different world from the West. In addition, in contrast to the collectivist or holistic India, Louis Dumont (1972) envisioned a contemporary Western culture that sought for reasoning, being primarily individualist (as cited in Spencer, 2003, pp. 238-240). At the same time, Western civilization indirectly influenced other countries, and since the British invaded India in 1857 AD, Orientalists and Christian missionaries benefited from this political authority. One of their plans was to challenge the Islamic religion, which constituted the major obstacle to the spread of their principles and teachings. They found in Muslims' skepticism a way to reach their goals. Their trial to change the religious texts of Islam and its rulings achieved this skepticism. They raised suspicions against Islam with regard to the creed, which is the foundation of the entire religion. That is to say, Orientalists began first in India by trying to influence the doctrinal aspect with the aim of doubting, weakening, or denying faith. To weaken the tendency towards faith, they relied on replacing new approaches with existing ones among Muslims (Hendi, 2020/2023).

Before the emergence of the Orientalist movement, Indians were committed to the Sunni curriculum, adhering to the teachings of the Holy Qur'an and the Islamic Hadith. After the Orientalist scholars entered India and imposed their intellectual methods, some of them fought Islam, such as the American scientist Bevender, who was sent by the English Church to India, and there he fought Islam and wrote books against it such as *The Way of Life* and *The Key to Secrets*. Another one is Lord Micali, who travelled from Britain to India and became president of the Scientific Council of India at the time of colonialism. He developed a special curriculum to teach Muslim children European sciences. For him, Christianity and the nature of the West were reasons for progress, and he despised anything linked to the East. However, many other Orientalists, such as William Muir, Thomas Arnold, and Wilfred Smith, promoted the Western thought and studied the instructions of the Islamic religion. Both Thomas Arnold and Wilfred Smith interpreted the events of Islamic history.

They learned Arabic, established Islamic institutions in their countries, and called for applying religion to modern sciences (Hendi, 2020/2023).

1.2 Indian Epic Poetry

Indian epic poetry is one of the most creative classics in India. Among the most famous Indian epics are the *Mahabharata* and the *Ramayana*. The *Mahabharata* is distinguished by its narrative sequence, which combines possible truth with impossible, wild imagination. It summons mythical beings called “gods,” having a dominant presence in the dramatic context where wisdom, sermons, directives, and rules are implemented on their tongues. The epic includes the history of the Hindu Indians, their myths, and stories. It records a great civilization, dominating the Indian subcontinent and transcending it to the wider world. The *Ramayana* consists of 24 thousand lines of poetry. Like the *Mahabharata*, it is written in Sanskrit. It contains the signature of Maharishi Valmiki, the author of five sections of the whole epic. This signature may be correct and perhaps hypothetical. Researchers agree that sections from two to six are the only ones characterized by unity in style and poetic language, while the first and seventh sections appear to be additive, belonging to a more recent stage than the one in which the basic epic was formulated (MisirHiralall, 2017).

Upon the appearance of the *Ramayana*, Valmiki was revered in India due to the strength of his style and his use of symbols, metonymies, moral parables, popular proverbs, etc. His style in the epic is considered a kind of re-establishment of the Sanskrit language itself. The main plot of the epic involves palace politics and conflicts with demon tribes, but there are also sections that discuss philosophy, ethics, and responsibility. The ideal state of affairs is more prevalent in the *Ramayana*: Rama is the perfect son and ruler, Sita is the perfect wife, Hanuman is the perfect devotee, Lakshman and Bharat are the perfect brothers, and even Ravan, who represents the demon, is not completely despicable (Basu, 2016). The idea of idealism in the *Ramayana* sheds light on the fact that not all Orientalists had bad intentions; Orientalism was responsible for transmitting Islamic and Eastern knowledge in general to the West. Orientalists made an effort to rewrite the history of the Hindu epics in order to conform to Western expectations, fit into Western literary genres, and undermine the religious epistemological framework of Hindu or non-Hindu Indians. Some Orientalists also translated both basic texts in religions and scientific texts related to Muslims. These sciences were the basis of the scientific renaissance in the West (Zanati, 2013/2023).

The researcher employs the *Ramayana* in this study since this epic is full of exciting events that reflect the features of Orientalism in India; the epic represents the weakness to which man is exposed due to the struggle between good and evil. The ongoing conflicts between the hero of the story, Rama, and the unjust king who kidnapped his wife, Sita, represent the ongoing conflicts between the East and the West and the Orientalists' desire to control Eastern thought. The epic depicts the deep relationship between God and His followers and explains that human beings can surpass gods in their ability to destroy humans through virtue, righteousness, and God's help. This reflects the idea that most Eastern scholars have the ability and strength, with God's support, to overcome Western thoughts and beliefs. According to Jayaram (2019), the epic teaches us the tragedy and weakness of human beings on the one hand and indicates the power of good against evil on the other hand. It also clarifies the idea that knowledge and power are destroyed if they are contaminated with the impurities of ignorance, selfishness, and delusion. Likewise, throughout history, the superiority of the West over the East has not been proven except after the spread of both ignorance and injustice in the Eastern countries.

1.3 Semantic Analysis

Along with phonology, morphology, and syntax, semantics is considered one of the main branches of linguistics since it examines how meaning is conveyed via language. Emodi (2011) states that semantic analysis explores how sentences in a particular language are comprehended, processed, and connected to states, processes, and objects in the world. In numerous linguistic sciences, semantics expands the investigation of meaning in a broad sense of "all that is communicated by language." Semantic approaches vary widely. Meaning is the link between a word and the notion that it stands for, or between language and the outside world. Additionally, the speaker's emotional or psychological state of mind is conveyed through a variety of overtones. As a result, the different kinds of meaning are connected to semantic study.

By properly differentiating between distinct kinds of meaning, it becomes straightforward to describe how each one contributes to the overall composite impact of linguistic communication and to demonstrate how one approach of study that is suitable for one type may not be suitable for another (Prosad, 2009). In this study, Jeffrey Leech's seven kinds of meaning, which reveal the dimensions of any dialogue and discern the hidden intentions of the involved characters, will be employed to reveal the image of Orientalism in the *Ramayana* epic. They indicate the goals of any dialogue that go beyond the literal meaning of the chosen words, discovering their connotations and symbolism in a general way.

1.4 Modality

According to Kress and Van Leeuwen (2006), modality measures the veracity of signals or messages in which people, places, and things, represented in visual design, communicate, and it determines their level of dependability. Eight represented cues assess and indicate the value of truth. These cues are presented as "modality markers" that indicate the modality value of messages in the visual domain. They are depicted as illumination, depth, color modulation, color differentiation, color saturation, brightness, contextualization, and representation (Kress & Van Leeuwen, 2006, p. 160). In this study, non-linguistic visual items that can effectively deliver meanings will be examined, and certain frames of the chosen animated film will be analyzed with regard to Kress and Van Leeuwen's (2006) theory of visual design. The visual grammar framework will be applied to five frames that are rich in multimodal cues. The aim lies in discovering how visual items in Hindi epics can communicate meanings under Kress and Van Leeuwen's representational and interactive dimensions. Consequently, the study works by investigating in what way the main participants are represented and how they are associated with the viewer.

2. Objectives of the Study

The present study has both theoretical and practical benefits:

- 1) Showing the role of Jeffrey Leech's seven kinds of meaning in revealing the original meaning behind any dialogue. In this study, these meanings will be employed for depicting the symbolism of Orientalism, shedding light on the wars that spread in India, and illustrating the relationship between the most famous epics in India and the image of Orientalism.
- 2) Demonstrating the effectiveness of Kress & Van Leeuwen's (2006) theory of visual design in reading the visual; it allows multiple readings of the same visual text. The researcher attempts to handle all selected frames in an integrated manner through analyzing characters' gaze, gestures, smiles, stares, pouts, and finger pointing. Also, ideas and thoughts behind each scene will be more comprehensive through looking at social distance and social relations between characters, framings, angle, color

saturation, color differentiation, color modulation, contextualization, representation, depth, illumination, and brightness.

3) Investigating both verbal and visual modes that form the structure of the chosen frames and exploring their relations semantically and the way they interact.

4) Showing how the chosen epic encourages every life on earth to follow a righteous path; being truthful never fails, and the victory of good over bad is assured.

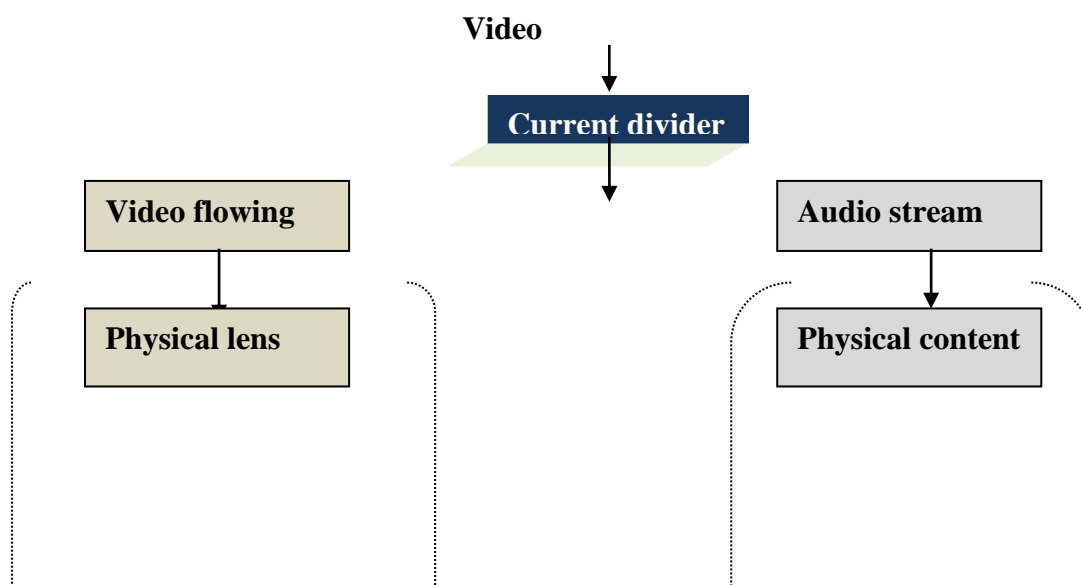
More specifically, the study aims to find answers to the following questions:

- 1) Why are both images and text employed for the analysis?
- 2) Do the three dimensions adopted by Kress and Van Leeuwen's (2006) theory of visual grammar differ from one frame to another?
- 3) How is the *Ramayana* considered a mirror of the social life in Ancient India?
- 4) What is the symbolism of Orientalism in Indian epics?

3. Tools and Procedures

The three dimensions of Kress and van Leeuwen's (2006) framework of visual grammar will be utilized to analyze particular frames taken from the *Ramayana* animated film. The first dimension will focus on the participants' representational meanings in two aspects. The narrative aspect will be effective for determining whether the selected participants are dynamic, indicating actions or reactions. In order to highlight their symbols, the conceptual aspect will look for hidden meanings behind the static states for both circumstances and the represented participants (Kress & Van Leeuwen, 2006). Second, the interactive dimension will also identify connections between involved characters and their viewers through points of view, modality markers, various gazes, framing with varied sizes, and angles (Kress & Van Leeuwen, 2006). Third, the compositional dimension will focus on participants from a new angle to demonstrate how participants contribute to the overall and integrated meaning of the visual design. The seven kinds of meaning presented by Leech in 1981 will also be a decisive tool for revealing the hidden intentions of the epic's chosen characters.

The Indian epic *Ramayana* has been chosen as a new domain for conducting the study. Xu Chen (2022) has been an inspiration for the researcher to conduct a multimodal semantic study out of concentrating on analyzing video flow, physical content, physical lens, grammatical lens, and grammatical content of any video, as is obvious in figure 1. His study has inspired the researcher to analyze both text and image with regard to the integration between leech's seven kinds of meaning and Kress and van Leeuwen's (2006) theory of visual grammar.



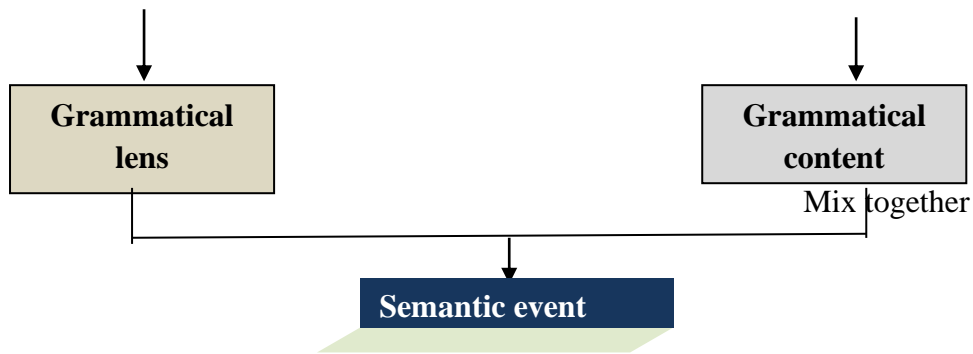


Fig (1): Multimodal Semantic Analysis Framework (Chen, 2022)

4. Literature Review

Different studies have been conducted with regard to either the two chosen theories or the chosen Indian epic used for the analysis. For example, within the field of semantics, in Ginting's (2017) study entitled "Semantic Analysis of Fast Food Advertisement Slogans," she has explained the ways of fast food advertisement slogans using a descriptive qualitative design. The researcher has employed Leech's (1981) seven types of meaning for the analysis. In Rohani & Arsyad's (2018) study entitled "Semantic Analysis of Figurative Language Expressions in Feature of the Jakarta Post," they have investigated the different kinds of figurative lexicon and their meanings discovered in "feature" of The Jakarta Post's December editions. Descriptive qualitative content analysis has been employed as the main approach to the study.

In Ni Wayan Swarniti's (2021) research paper entitled "The Analysis of Semantics Meaning Found in Comments of Instagram Account of Info Denpasar," he has asserted that most Instagram users prefer to employ connotative meaning while delivering their ideas in the Instagram comments box since they make implicit statements in expressing their opinions. In Amanah's (2022) research paper entitled "The Meaning of the Use Adidas Slogans: A Semantics Study," she has utilized semantic studies and Leech's kinds of meaning to investigate the numerous types of meaning and explain the meaning of Adidas product slogans. Using tables and an arrangement of

categories of meaning types, the researcher has employed a descriptive-qualitative approach to analyze the meaning of the slogan.

Also, with regard to Kress and Van Leeuwen's (2006) theory of visual grammar, similar studies have been initially conducted to move away from the established linguistic disciplines. Henceforth, meaning-making signs become the primary focus for searching for theories that can be applied in this field, involving types of modes that compose meaning among individuals in one society and in a certain culture. Since reading about different visual theories and finding a domain for application is necessary in this field of study, recent studies have already conducted visual design analysis. In Guijarro & Sanz's (2008) study entitled "Compositional, interpersonal, and representational meanings in a children's narrative: A multimodal discourse analysis," researchers have merged Kress and Van Leeuwen's (2006) theory in accordance with Halliday's (1978) SFA in order to demonstrate how both verbal and non-verbal aspects in a children's tale contribute to the integral meaning compositionally. They have contended that by combining the compositional, interpersonal, representational, and textual viewpoints, the plot of that children's story may be narrated simply and clearly. Also, in Ly and Jung's (2015) study on visual design, they have adopted Kress and Van Leeuwen's (2006) theory of visual design and applied it to two advertisements. This study has served as an inspiration for a large number of subsequent investigations that seek to adapt the same framework of visual grammar to a new domain not mentioned before with regard to visual analysis (Ali, 2023, p. 25).

In Friedman & Ron's (2017) study entitled "Unlocking the Power of Visual Grammar Theory: Analyzing Social Media Political Advertising Messages in the 2016 US Election," they have found that Kress and van Leeuwen's theory facilitates a more thorough examination of the visual messages present in two political advertisements from the 2016 U.S. presidential election by conducting a comparative analysis of two prominent theories of visual grammar: Kress and van Leeuwen's (2002) and Wilkinson's (1999). In Ping's (2018) study entitled "A Visual Grammar Analysis of Lesaffre's Website," he has referred to the vitality of Kress and van Leeuwen's theory of visual grammar in analyzing multimodal discourse. The text selected by him is based on visual grammar to examine the Lesaffre website. It has discovered the appealing aspects of the combination of language and images, offering advice on creating one's own website.

With regard to the Indian animated film chosen for the analysis, previous studies have demonstrated the effectiveness of *Ramayana* as an entertainment industry. It's an ancient literary work adapted early to appeal to today's visual readers. It is presented to be read anytime and everywhere. It has been selected for portraying the culmination of India's history of battles, attracting large numbers of spectators to witness the developed events. In Chaubey et al.'s (2015) study entitled "Genetic Affinity of the Bhil, Kol, and Gond Mentioned in

the Epic *Ramayana*," researchers have utilized a variety of statistical methodologies in order to determine the genetic architecture of the Kol and Gond tribes. In Joy's (2018) dissertation entitled "Revisioning Women's Voices from the Ramayana: A Feminist Analysis of Volga's *The Liberation of Sita* and Sarah Joseph's *Ramayana Stories*," she has examined two key feminist versions of the *Ramayana*: *The Liberation of Sita* by Volga and Sarah Joseph's *Ramayana Stories*. Both short story collections provide a crucial platform for the expression of unique women's perspectives, subverting the grand epic narrative.

Also, in Gupta & Singh's (2019) study entitled "A Comparative Study of the Strategies and Lessons of Two Great Indian Epics: *Mahabharata* and *Ramayana*," they have discovered that the *Ramayana* and the *Mahabharata*, along with the *Vedas* and *Puranas*, form the sturdy and long-lasting foundation of Indian culture and civilization's grand and age-long edifice. The persistent fascination with these treatises continues to have a significant impact on the cultural life and behaviour of millions of Indians. Moreover, different linguistic studies have been conducted upon the chosen epic with a concentration on the analysis of characters, as in Raji Ramaesh's (2022) critical analysis of "Sita," the main female character in the *Ramayana*. In this study, the researcher hopes to present something new by employing both semantics and multimodality for the analysis of one of the most famous Indian epics.

5. Theoretical Framework

5.1 Leech's Seven Kinds of Meaning

"Meaning as a concept is more difficult to define than you might think (Palmer, 1981, p. 3)." Yusuf (2010) asserts that studying meaning is the best approach to comprehending how words or phrases convey meaning in everyday speaking or writing situations. Knowledge of how language users comprehend and interpret words is crucial. This illustrates how words' meanings relate to one another and to conditions that go beyond language. According to Djajasudarma (1999, p. 5), the goal of investigating meaning is to improve communication and mutual understanding. This can be achieved by getting to know the real intentions of the involved participants. Geoffrey Leech (1981) has presented seven kinds of meaning; five of them have been classified under the associative meaning as it is presented in figure 2. Hence, the three major types of meaning are the conceptual meaning, the associative meaning, and the thematic meaning.

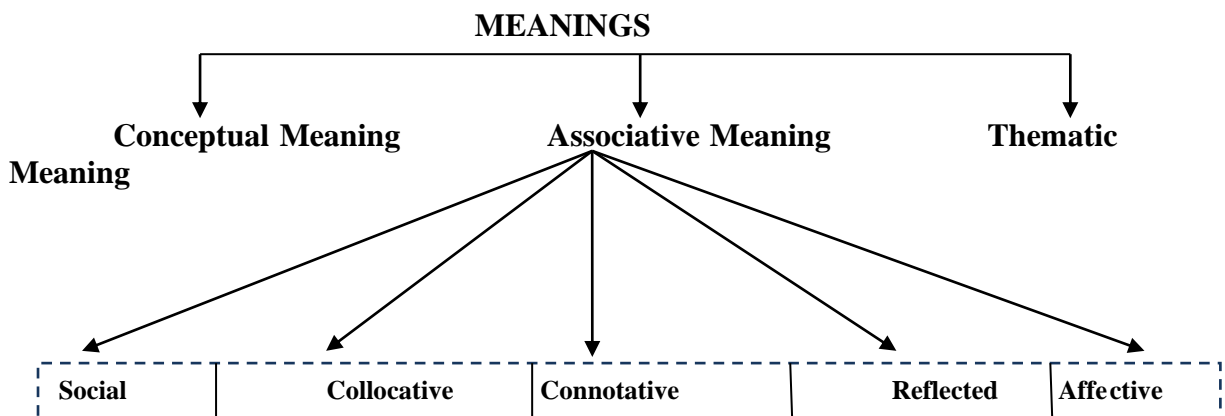


Fig (2): Leech's Kinds of Meaning (1981)

Politeness and indirectness are effectively related. One successful strategy for avoiding impoliteness is to adopt indirect speech acts or gestures. To avoid impoliteness means to avoid remarks that have the pragmatic force of an imperative. In order to be more courteous, it also becomes vital to employ metaphors and other figurative language. Since the speaker uses metaphors to illustrate a point without explicitly articulating it, metaphors and their functions play an essential role in the preservation of the politeness principle. Figurative language is employed as a tactful technique for persuading the viewer to think differently and enter a new realm (Bieling, 2009).

5.1.1 Denotative Meaning

Conceptual meaning is considered a fundamental aspect of grammatical competence; it is the cognitive meaning of any word or expression. It corresponds to the logical comprehension of speech during interaction. This is a fundamental or universal meaning that may be reflected in simple phrases or sentences as well as at the lexical level. The conceptual meaning is expressed as a series of numerous features at the lexical level (as cited in Yunira et al., 2019). It occasionally discusses the fundamental significance of any statement. Every sentence must be represented phonologically, syntactically, and semantically. By changing all these representations, the addresser becomes able to conceal the intended meaning of any expression. The meaning of one expression, however, may differ from its denotative meaning when these representations are altered (Pinker & Lee, 2008).

5.1.2 Connotative Meaning

The connotative meaning varies depending on culture, time, circumstances, and personal experience. Hence, it is unstable. It should be known only to the speaker, despite being known throughout the uttered words, as the intentions of the speaker are very difficult to be understood by others. Since our knowledge and beliefs are inherently subjective, the connotative meaning is also subjective. In other words, our intentions change depending on the circumstances or situations. "You are a snake" is one illustration of the connotative meaning. By saying this, the speaker refers to the addressee's negative traits (El-Zaghal, 2021). The connotative meaning presented by Leech (1981) is connected to the

actual events that are associated with the linguistic terms that people use or hear. Connotative meaning is also ambiguous and open-ended, as it depends on the speaker's knowledge and trustworthiness. It may be related to either actual or fictitious traits that the speaker identifies. However, just a limited number of closed features constitute the conceptual meaning (as cited in Yunira et al., 2019).

5.1.3 Social Meaning

According to Geoffrey Leech (1981, p. 14), social meaning is related to the social circumstances or the social context in which a piece of language is used. Through our understanding of many dimensions and levels of style within the same language, we can identify the social meaning of a text. Additionally, some linguistic characteristics reveal something about the social interaction between the speaker and the listener. In differentiating synonymous expressions, the style dimension of status is crucial. For instance, two sentences describing the same occurrence but using different terms may appear to be the same. The illocutionary force of an utterance, whether it should be taken as a request, an assertion, an apology, or a threat, is part of its social meaning.

5.1.4 Affective Meaning

The affective meaning of language relates to the speaker's own sentiments and attitudes towards either the listener or the topic. The connotative sense of the words employed can transmit this type of communication, as Leech (1981, p. 15) states. It's important to communicate the personal message politely. The speaker has to employ techniques like intonation and voice timbre to be more courteous. He/She can use an unfriendly tone to show disapproval or a casual tone to show friendship. According to Leech (1981, p. 16), some interjections such as "Aha!" and "yippee!" are used to communicate inner sentiments without using any other kind of semantic function. Leech (2003, pp. 27–28) states that the conceptual or connotative content of the words employed is frequently utilized to express affective meaning.

5.1.5 Reflected Meaning

The term "reflected meaning" describes what comes to our minds upon hearing a word or phrase other than its denotative meaning. According to Yusuf (2010, p. 55), it gives a new sense to the term. It is the result of creativity and imagination. It is the meaning that is deduced from the expression's relationship with another sense (Leech, 1981, p. 18). The reflected meaning is exploited either for praising or dispraising someone, since the simplest forms of reflected meaning arise when a single word has more than one connotation. For instance, when a speaker says "you are a lion," he/she uses the reflected meaning of the denotative word "lion" to compliment the listener.

5.1.6 Collocative Meaning

The word "collocation" originates from the verb "collocate," which means "to go with," as Finch (1998, p. 143) explains. According to Leech (1981, p. 19), the collocative meaning is determined by the connections it makes with the meanings of other words that frequently appear in their context, as in "pretty girl" or "handsome boy." It reveals the speaker's politeness in communication. For instance, in English, "pretty" and "handsome" both refer to attractiveness. Nevertheless, "pretty" is associated with "girl," whereas "handsome" is associated with "boy" or "man." Different collocational patterns are utilized in Arabic and English to represent the preferences of each society (Baker, 1992, p. 49).

5.1.7 Thematic Meaning

According to Leech (1981, p. 19), ordering, focus, and emphasis that the addresser employs to organize the message are what convey the thematic meaning. Two distinct sentences: an active sentence and a passive sentence make this clear. An example is:

- Egypt produced valuable products.
- Valuable products were produced by Egypt.

Although the two sentences carry the same meaning, their communicative values differ, suggesting different contexts. The active sentence seems to answer an implicit question, "What did Egypt produce?" while the passive sentence answers an implicit question, "Who produced valuable products?" The first sentence in the opposite of the second one indicates that we know the subject (Egypt). We can highlight information in one part of a sentence through stress and intonation rather than grammatical construction.

5.2 Kress & Van Leeuwen's (2006) Theory of Visual Design

Gunther Kress and Theo Van Leeuwen have developed the theory of visual grammar with three dimensions: representational meaning, interactive meaning, and compositional meaning, based on M.A.K. Halliday's notions of metafunction in systemic-functional grammar. The ways in which visual components and visual images such as photographs, drawings, pictures, maps, and diagrams are combined in visual statements to convey meaning are described by a general grammar of visual design (Savic, 2020). The rules of visual domains describe how their structures and components communicate messages through their visual representations (Kress & Van Leeuwen, 2006, as cited in Ali, 2021).

5.2.1 The Representational Dimension

This dimension is based on the ideational metafunction of language, which is concerned with how objects are represented and how they relate to one another in our environment (Halliday, 1978). Kress and Van Leeuwen (2006, pp. 47–48) claim that objects and elements in visual works and designs are presented as "participants." These participants are divided into two categories: "represented participants" and "interactive participants." "Represented participants" refer to people, things, objects, or places that are placed in visual domains, while "interactive participants" refer to those who produce these domains or viewers of works of art. Another type of participants presented by Kress and Van Leeuwen (2006) is known as "circumstances." It depicts the supporting characters that might be eliminated without

changing the central idea implied by the narrative structure, even if doing so will result in a loss of information (p. 72). Narrative and conceptual representations are two types of representational dimension.

I. Narrative representation

Narrative representation entails the dynamic processes in which participants interact with each other: mental processes, action, speech, and reactional processes. "Action" includes the actor who performs the "vector," the action that the "goal" receives. The goal is the receiver of the action (Kress & van Leeuwen, 2006, p. 59). There are two ways for the representation of the action process: in "transactional structure, "the goal is present, and in "non-transactional structure, the actor only exists. The representation of an action process in which the goal exists alone is referred to as an "event" since it conveys that something is occurring but does not specify the reason behind the action (Kress & Van Leeuwen, 2006, p. 64). "Vector" is portrayed as the "eyeline or direction of a glance by a represented participant" in the reactional process. The parties involved in this process are introduced by Kress and Van Leeuwen (2006, p. 67) as "reactor" and "phenomenon." The participant who casts a glance or an eye is "the reactor," and the participant who is the target of the gaze is "the phenomenon." Similar to the action process, the reactional process can occur in either a non-transactional form with the presence of only "the reactor" or in a transactional structure with the presence of "the phenomenon." Other processes introduced by Kress and Van Leeuwen (2006, p. 68) are "speech process" and "mental process," being compared to the transactional reactional process where the phenomenon has a vector reflected in "the content of the comic strips" (p. 68). The comic strip appears as a "thought bubble" associated with the viewer's mental activity. In the speech process, the viewer is related to the content of a "dialogue bubble."

II. Conceptual Representation

Conceptual representation is marked by the absence of a vector, which is a crucial component of narrative representation. It is a static image where participants are not engaged in some kind of action (Kress & Van Leeuwen, 2006, p. 59). These images depict participants in their condensed essence, and they have a timeless quality. The subcategories of it include classificatory, analytical, and symbolical. Actors in classificatory processes are frequently connected by a taxonomy that represents the world in terms of a hierarchical order. Its primary focus is the ordering of concepts in terms of a broad generalization. By a certain type of connection, they are categorized (Kress & Van Leeuwen, 2006, p. 81). Classification methods try to provide participants without context.

Symbolic processes focus on understanding the meaning of images rather than finding relationships between concrete, objective ones. There are two types of symbolic processes: symbolic attributive and symbolic suggestive (Kress & Van Leeuwen, 2006, p. 108). The carrier and the symbolic attribute are the two components that make up symbolic attributive images. The carrier is that which gets its meaning from the symbolic characteristic and its relationship to it. Salient representations put in the foreground, such as excessive size, exquisite details, severe focus, amazing color, and tone, are frequently used to express symbolic attributes. In the process of symbolization, they have symbolic values and seem odd among the other participants in the same frame; they are detected by a gesture (e.g., facial expressions). The carrier whose meaning is established in some other way is the only participant in symbolic suggestive. These additional means of meaning expression highlight the distinction between the analytical process and the symbolic one. The colors of a symbolic suggestive image, for instance, may be muted, merged, or

otherwise emphasized in order to create mood. In other words, these images don't depict a particular chronological period; rather, they seek to create a timeless feeling. Figure 3 presents the categorization of images as presented by Kress and Van Leeuwen (2006).

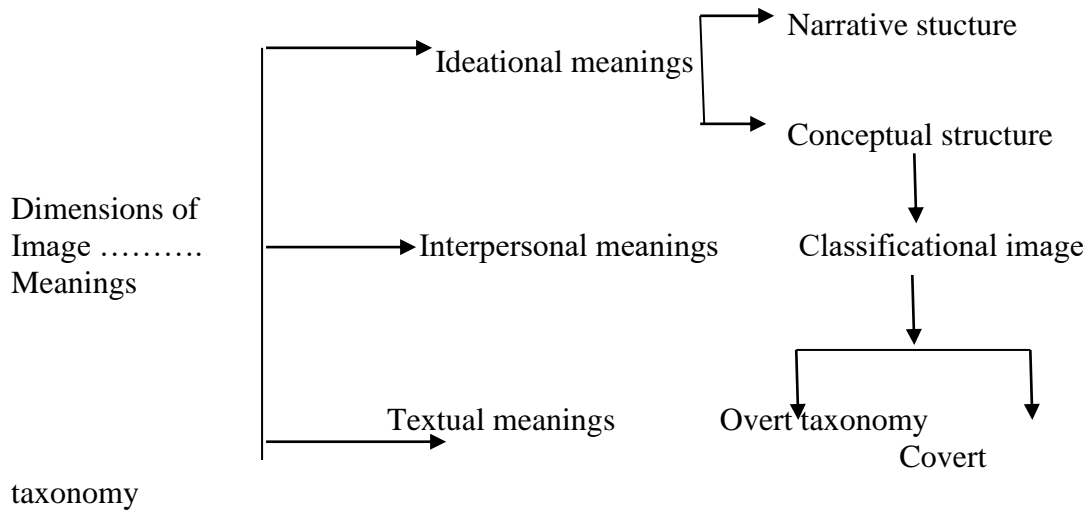


Fig (3): Categorization of images based on Kress and Van Leeuwen (2006) Theory of Visual Grammar

5.2.2 The Interactive Dimension

The second dimension is based on interaction. It involves relationships in which the represented participants gaze directly into the viewer's eyes. Demands are sometimes made by images because they establish an emotional connection between the spectator and the participant, while at other times the gaze of the participant is turned away from the viewer (Zhang, 2023). Represented participants may not be acquainted with viewers. They have "offer relations," in which the involved participants who are shown in a visual domain have a tendency to deliver information without establishing any sort of relationship with the viewer and to present key elements of the visual design. These relationships are vital for either drawing viewers closer to the represented participant or keeping them apart (Kress & Van Leeuwen, 2006, p. 119). Relationships between represented participants, relationships between interactive and represented participants, and relationships between interactive participants are the three types of relationships that are the focus of interaction. These relations are embedded within four main categories: gaze, social distance, angles, and modality.

I. Gaze

In human social interaction, eye gaze has two purposes: we may use it as a signal to others and to receive information from others. Simmel (1924) states that "eye cannot take unless, at the same time, it gives." Gaze establishes a fictitious link between the interactive participant, the viewer, and the represented participant, the gazer. Images with gaze are referred to as "images of an act" since the participants are asking the viewer to behave in a certain way in an anticipated interaction (Kress & Van Leeuwen, 2006, p. 116). According to the type of gesture used, demanding relations between represented and interactive participants differ, as shown in Table 1.

Gestures	Sign/ Representation
Smile	Social affinity relationship
Cold stare	Superiority and pride
Seductive pout	Desire
Finger pointed at the viewer.	Asking for attention
Defensive gesture	Having a distance.

Table 1: Gestures and their Types of Demanding Relations (Kress & Van Leeuwen, 2006, p. 118)

II. Social Distance and Framings

Within the investigation of the interactive meanings of the players depicted in visual designs, social distance is related to frame size. This category reflects social connections between viewers and the involved participants, and this can be depicted via the viewer's engagement or disengagement with participants as represented through different framings handled by Kress and Van Leeuwen (2006,p.124) in table 2. These framings denote different kinds of social distance.

Framings	Social Distances	Social Relations
Close-ups (the appearance of the head and the shoulder)	Close personal distance	Participants communicate physically and have intimate relations with each other.
Medium-close shots (the subject is cut off at the waist)	Far personal distance	Participants discuss personal interests without any physical contact.
Medium-long shots (the full subject is shown)	Close social distance	Participants discuss impersonal issues.
Long shots (the subject occupies half the height of the frame with space around it)	Far social distance	Participants discuss business in a more formal way than that of the close social distance.
Very long shots (anything wider than that of the "Long" one)	Public distance	Participants look like strangers.

Table 2: Framings, Social Distances, and Social Relations (Kress & Van Leeuwen, 2006, p.124)

III. Angle (point of view)

Angle is the perspective that establishes connections between the viewer and the represented participants. The vertical angle denotes relations of power between them, while the horizontal angle pertains to relations of engagement or disengagement

between them. The horizontal angle shows "the relation between the frontal level of the represented participants and the other of the image producer (Kress & Van Leeuwen, 2006, p. 134). The frontal levels of the creator and the portrayed participants are aligned in the horizontal frontal angle to show involvement relations. The frontal levels of the portrayed participants are not aligned in the oblique angle, resulting in detachment connections. The involved participants are seen from three distinct perspectives when viewed vertically. In order to portray them as inferiors, the represented participants are first seen from a high angle, while the viewer is superior, having control over them. Second, when represented participants are viewed from a low angle, they will be depicted as superiors, having power. Third, no power relation is involved when interactive participants are viewed at the same eye-level angle as the represented participants.

IV. Modality

According to Kress and Van Leeuwen (2006, p. 160), modality evaluates the reliability of messages in visual design. Eight cues represented in Table 3 are employed to evaluate their veracity. Additionally, a continuum is used to describe the level of reality of the depicted messages; full-saturated color representation denotes high modality, whereas the abstraction of the represented colors denotes lower modality. When colors provide sensual and emotive meanings and when every element of the image appeals to the sensory qualities or conveys sensations such as touching, tasting, smelling, and feeling, modality markers become more effective. One visual domain may have more than one type of coding orientation principle that influences how texts are coded by particular social groups or within particular institutional contexts. As a result, one visual domain may be 'sensory' in terms of one modality marker and 'abstract' in terms of another. As a result, the spectator is responsible for evaluating reality in the visual realm.

Modality Markers	High Modality	Low Modality
Color saturation	Full saturation (intensive colors)	Low saturation (black and white colors)
Color differentiation	A maximum diverse range of colors	Monochrome (displays only one color)
Color modulation	A shaded color	A plain color
Contextualization	A detailed background	A plain background
Representation	Detailed representation of foreground participants	Abstract representation of foreground participants
Depth	Deep perspectives of strong convergence of vertical lines e.g., fish-eye perspective	Absence of depth
Illumination	Full representation of bright and shade	Absence representation of bright and shade
Brightness	Maximum degrees of brightness	Two degrees of brightness of the same color e.g., dark grey and lighter grey

Table 3: Modality Markers with High and Low Modality (Kress & Van Leeuwen, 2006, pp.160-162)

5.2.3 The Compositional Dimension

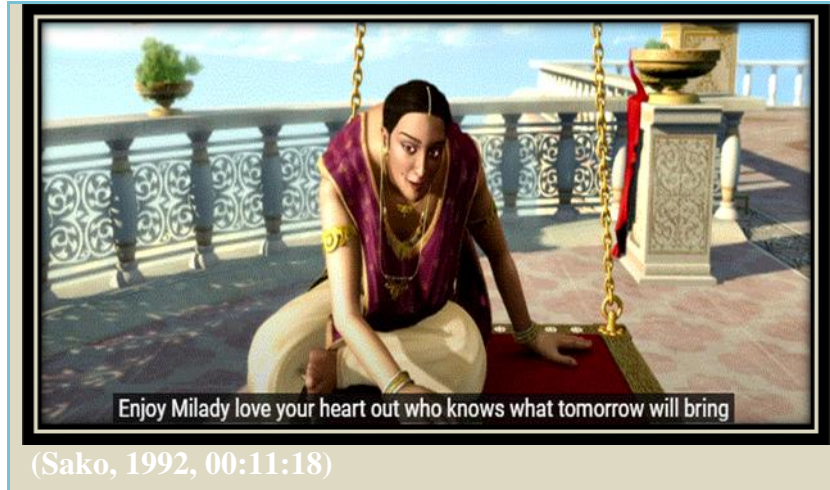
The way that the representational and interactive elements are combined to create a meaningful whole is referred to as compositional meaning. Information value, salience, and framing are three tactics that help in the creation of such a meaningful whole. The first tool permits the placement of items with certain information values associated with each of the image's numerous zones. The second uses features to draw the viewer's attention by using things like location in the forefront or background, contrasts in tonal value, variations in sharpness, and relative size. The third one divides or combines the image's components by showing or hiding dividing lines or real frame lines. The color of one element in an image may seem brighter than that of the background, giving the viewer the impression that the two elements are not related. A trend of color fusion or connection sometimes gains traction. Framing often reflects the development of cinematic technology and the transformation of the viewer's aesthetics, carrying an explicit time stamp and a new source of cultural transference (Kress and Van Leeuwen, 2006, p.177; as cited in Zhang, 2023).

6. Data Analysis

The history of Orientalist studies, especially those related to the Islamic East and its civilization, is ancient, but the opinions of scholars and researchers differ with regard to determining the historical beginnings of these studies. Most opinions tend to specify a period of time, not a specific year, for the beginning of Orientalism. There are those who say that the science of Orientalism appeared officially in the eighteenth century AD. This is because the term "Orientalism" appeared only in Western linguistic dictionaries during the second half of the eighteenth century. There are those who say that the beginning of Orientalism appeared in Europe in the sixteenth century AD. Orientalist institutions and Islamic studies appeared in European and American countries only four centuries ago. Since the fourteenth century AD, the West has been thinking about the necessity of abandoning the idea of war and resorting to learning about the culture of the East in order to find more realistic methods for dealing with the East, based on Eastern studies.

Although the history of the Indian epics ranges from 500 years to 100 years BC, these epics reflect the religious and social heritage of India, drawing a complete picture of the wars that broke out in India throughout history in particular and another picture of Orientalism in general. Therefore, the researcher in this study tries to draw a picture of Orientalism within the ancient Indian epics by analyzing the *Ramayana*. The animated film that was produced by Yugo Sako in 1992, called the *Ramayana*, is considered an imitation of the original historical epic. The producer has focused on drawing a realistic picture of wars in India in particular and a picture of Orientalism in general. The researcher employs this animated film for study and analysis. The analysis is therefore based on the principle of merging events on the one hand and imagination on the other hand. In other words, the researcher attempts to prove the greatness of the poet Valmiki in his ability to embody political, religious, and historical thought or portray future events. The researcher studies and analyzes the most important dialogues between the main characters of the *Ramayana*, trying to reflect the ambitions of the West during the Orientalist movement by applying Leech's seven kinds of meaning to them. She also analyzes the three dimensions of the five selected frames with regard to Kress & Van Leeuwen's (2006) theory of visual design to complete the picture of the relationship between Orientalism and the epics of ancient civilizations.

6.1 Frame 1



Analysis

Ramayana is an Indian poetic epic attributed to the *poet* Valmiki, who received a divine command from Brahma to compose an epic, narrating the biography of Rama. The events of the epic begin in the palace of Dasharatha, the king of Ayodhya, who, after a long wait, is blessed with four sons from his three wives. The eldest is Rama, who embodies the god Vishnu, one of the principal deities of Hinduism. Under the supervision of the sage Visvamitra, Rama, accompanied by his close brother Lakshmana, goes through various experiences and adventures. Upon reaching the palace of King Janaka in Videha, where princess Sita lives, Rama wins the challenge set up by Sita's father and becomes Sita's suitable husband.

The current dialogue is considered one of the substantial dialogues in the epic since many events in the epic are based on this dialogue. The dialogue also reflects mysterious symbols specific to the history of India and the relationship of Orientalism to the wars taking place there. It recounts the events that may dominate the rest of the epic. When the king announces his desire to appoint his firstborn, Rama, as his successor to the throne, his second wife intervenes out of the instigation of her maid and demands his fulfillment of the two deferred desires that he has promised after their marriage. The first desire is to banish Rama to the forest to practice asceticism for fourteen years, and the second is to install her son Bharata on the throne. "The story suggests that good and evil exist on a spectrum, and one's choices in life can move one's life closer to one pole or the other" (Narayan, 2000).

The dialogue between Kaikeyi, the second wife of King Dasharatha, and her slave woman, Montera, carries hidden meanings since it reveals all upcoming events in the epic. Certain symbols in their conversation go beyond the literal meaning of each chosen word. Hidden symbols can be revealed with regard to Leech's seven kinds of meaning. For example, in saying, "Enjoy my lady. Love your heart out....." the slave woman reveals various meanings, and some of these meanings are hidden. The logical comprehension of her speech is not obvious to Kaikeyi, who asks Montera to come to the point. She is not easily able to conceal Montera's intended meaning in her speech. The denotative meaning of her speech seems to be a direct request from Montera to Kaikeyi to enjoy and laugh since the future is enigmatic. With regard to the social meaning, the chosen words by Montera reveal something of both the social context

and the social interaction between her and Kaikeyi. Montera reflects the social background, which urges her to warn Kaikeyi against something that may happen in the future. This illustrates her deception and, at the same time, her strong effect on her lady, Kaikeyi. She successfully manages to convince her of her future views.

Montera plays with words, refusing to say, "Don't laugh. The future will bring sad events" to communicate the personal message politely. The two sentences describe the same occurrence, but Montera avoids direct warnings and requests, which are part of the social meaning. Ordering, focus, and emphasis that Montera employs in organizing her message are what convey the thematic meaning. She suggests a certain context by concentrating on the subject in the sentence, "Who knows what tomorrow will bring?" The viewer knows that there are upcoming events, but he/she ignores the end of the epic or the purpose behind it. Montera's speech also reflects the affective meaning of language; it reflects her own feelings and attitudes towards Kaikeyi. She appears sincere, warning Kaikeyi against Rama. She asks her to let the king fulfill the two deferred desires that he promised her upon their marriage. The first desire is to banish Rama to the forest to practice asceticism for fourteen years, and the second is to install her son Bharata on the throne. Not only does the affective meaning reflect Montera's sentiments in this dialogue, but it also reflects the feelings of the animated film's director towards the rest of the events in the epic. He carries his fears throughout this scene. He attracts the attention of the viewer to the upcoming events, which are full of surprises and excitement. These events are related to the history of the Indian epic in particular and the history of India in general. Montera also employs techniques like casual tone and voice timbre to appear more courteous and to show friendship.

Also, since the reflected meaning is the result of creativity or imagination, what comes to mind upon listening to Montera's words is the upcoming ambiguous events of the epic, such as the future of Rama within Dasaratha's palace, the upcoming wars that Rama will fight outside the kingdom, and the main characters' incarnation into Indian gods during the period of writing the main epic. In addition, since the connotative meaning varies depending on culture, time, circumstances, and personal experience, the uttered words refer to negative future events that may occur inside the king's palace and in the whole kingdom, making the queen cry. Both the reflected meaning and the connotative meaning unite to shed light on the future of India itself and the symbolism of the epic. The epic has a significant cultural influence on India's history. It highlights the major ideas of Hindu Dharma and urges readers to consider the value of morality and righteous behavior in maintaining the world's order. The epic and Rama's upcoming wars symbolize the fight between good and evil forces that may result from human faults and impurities. It illustrates the strength of devotion and the profound bond between God and his followers. It also implies that mortals can surpass gods in defeating evil through virtue, justice, and divine assistance (Jayaram, 2019).

Looking at the future events in the epic and Rama's ongoing wars to defend his wife, Sita, against the King of Lanka, we find a reference to the history of India, the wars that took place in it, and the desire of Orientalists to control it or affect the doctrinal approach within India. India was exposed to the Western intellectual invasion as Britain extended its complete political control over India at an early time when other countries were indirectly influenced by Western civilization. According to Hendi (2020/2023), when the British invaded India in 1857 AD, Orientalists took advantage of the languages, culture, and history of India. The studies they conducted in India contributed to the formation of ideology, which is the academic investigation

of Indian languages, cultures, and histories. They made a significant contribution by translating several Indian texts into European languages, which aided in the dissemination of information about Indian history and culture throughout Europe. From another dimension, they tried to influence the doctrinal approach with the aim of casting doubt or denying faith. In order to weaken the tendency towards faith, they devastated the unity of Muslims. As a result of the Orientalist movement, most thinkers became active in India, adopting intentionally and unintentionally the methods and opinions of Orientalists in the field of belief.

This frame is considered a visual design, and its elements and structures communicate intended messages through their representations. Each element within this frame has a representation in the surrounding world. For example, Montera appears as a juggler or an evil spirit who has knowledge of the future, and thus she arouses the viewer's interest from the beginning. It represents deception since she is the reason for Rama's exile for nearly fourteen years, resulting in the weakness of the kingdom for several years and the enemy's desire to seize it. She appears to be a cunning woman who can manipulate herself to get what she wants. Montera is considered a represented participant, while both the viewer and the director of the animated film are interactive participants. However, since the process of interpretation differs from one to another, Montera, for others, can be considered a secondary participant or "a circumstance" since she can be left out without affecting the basic proposition realized by the narrative pattern. Hence, for some viewers, Montera is one of the main characters, and her absence leads to a loss of information, while for others, she is a secondary one.

Montera's advice is a dynamic process since her role is restricted to unfolding upcoming events, and her choice of the verb "enjoy" is a satirical one. It reveals the risqué events that will happen to the hero of the epic; it attracts attention towards what comes next, including the conflict between evil and good. The verb further symbolizes the extent to which Orientalists enjoyed Asian and Oriental studies and the negative impact that arose as a consequence of this enjoyment. So, Montera indicates an unknown future. The prediction in itself is related to predicting the consequences of Orientalists' movements in India. With regard to Kress & Van Leeuwen's (2006) theory of visual design, Montera is "the actor," "the reactor" in terms of speech process, or "the senser" in terms of mental process. Her prediction or advice is "the vector," and Kaikeyi is "the goal." From another direction, the viewer is the goal since there is a message presented by the director to the viewer in this scene. The action process here is presented in a transactional structure since both Kaikeyi and the viewer are present. The content of the dialogue itself is linked to the viewer. The viewer seems always present when showing the events of the animated film to the director. What happens then, in the absence of Montera or any other actor, is an event. The act of gazing or the eye-line that comes from Montera's side towards Kaikeyi is another vector.

With regard to the symbolic conceptual process, Montera is "the carrier," and the symbolic attributes lie in the features given to her, such as the exaggerated size, the sharp focus on her face, the way she sits, and the intense colors used. The way she puts her big hand on the carpet represents dominance and control. According to Jung (2015), the dominant hand represents the future. So, Montera's hand here symbolizes the upcoming conflicts in the epic. Hand control in general with regard to the Orientalist movement refers to the dominance of British Orientalists since the nineteenth century, which witnessed the seizure of vast areas of the Islamic world by Western colonialists. In 1857 AD, the British invaded India, and thus India officially

became affiliated with the British crown. Also, at the beginning of the seventeenth century, the Netherlands occupied the East Indies (Green& Deasy, 1985).

Under the interactive dimension, there are four categories in which the type of relationship between the represented participant and the interactive participant (the viewer) can be examined. These four categories are modality, gaze, angle, and social distance and framing. Table 4 presents an analysis of the interactive dimension under the four categories.

Table 4: Categories of the Interactive Dimension in Frame 1

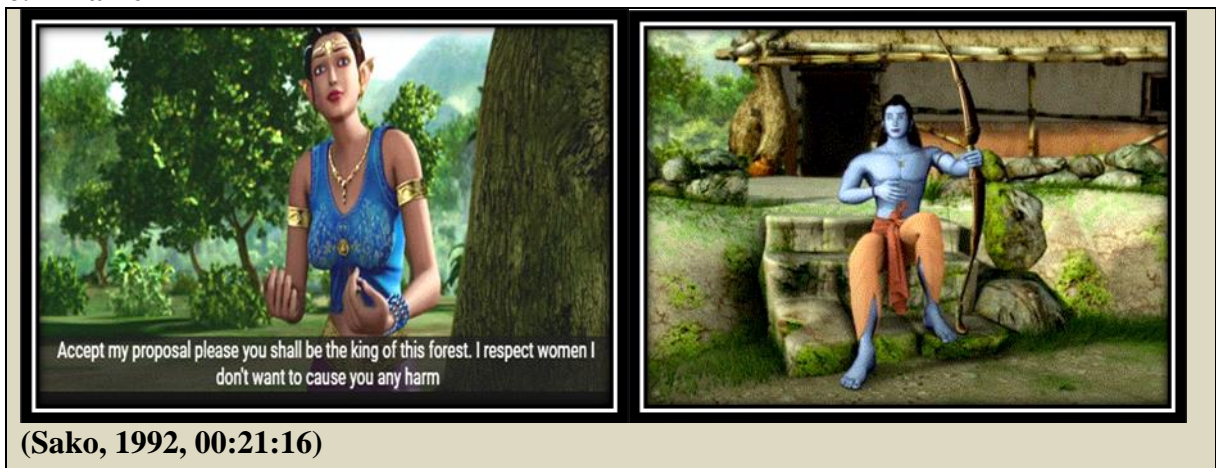
Categories of the Interactive Dimension	Frame 1
Gaze	Gaze implements an imaginary connection between Montera and the viewer. So, this frame or image is called the "image of an act." Montera, through her gaze presented to Kaikeyi, asks the viewer to be attentive to what will happen to Rama. Through her sharp look, the director of the animated film asks the viewer to wait for exciting events and recognize that something will happen to the protagonist, Rama. She looks with a seductive pout when talking to Kaikeyi, despite being inferior to her. Montera's look creates an interaction between her and the viewer.
Angle	The interactive relationship between Montera and the viewer is achieved by the horizontal frontal angle since there is a relationship of involvement between them.
Distance & Framing	The engagement relationship between Montera and the viewer is represented through a very long shot framing since Montera occupies more than half the height of the frame with a space around it. Returning to the film, Kaikeyi herself moves away from Montera after listening to her. Kaikeyi begins to talk to Montera as a stranger. The relationship between them ranges from close to formal and impersonal, and this reflects the same relationship between Montera and the viewer.
Modality	<ul style="list-style-type: none"> - Color saturation is not full (minimum degrees of brightness). - Color differentiation is not diverse (cool colors). - Image seems pure and real to the viewer. It denotes reliability for the existence and role of the

	<p>represented participant.</p> <ul style="list-style-type: none"> - Illumination is of low value (plain color). - A detailed representation of the foreground participant. - A detailed background, depicting high modality and achieving naturalism.
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Modality in the chosen frame has certain representations that are related to the upcoming events of the epic, wars in India, and the image of Orientalism. The choice of colors has cultural connotations in the epic. First, the chosen shot contains two basic colors: blue and red. Blue, the color of the plain background, is the color of nature; it represents purity and peace. Red, which is the dominant color in Montera’s clothes, suggests war, destruction, and blood. Thus, the matching between the two colors suggests the conflicting events that will occur in the epic and the struggle between good and evil. This is consistent with Montera's speech to Kaikeyi and her prophecy. Wars in the epic refer to the general wars in India and the desire of Orientalists to be influenced by civilizations of the East. The red color of Montera's clothes seems brighter than that of the background, giving the viewer the impression that the two elements are not related. Since the viewer looks at any image from an eye-level point of view, the process of interpretation may differ from one to another, but the choice of colors generally serves the atmosphere of the epic.

Montera's gestures and facial expressions play a significant role in conveying representational meanings, serving the plot of the epic. The selected visual design effectively conveys details for its foreground participant. As a result, representation obtains a high degree of credibility as a modality marker. Second, Montera's gaze creates an offer relationship with the viewer, presenting the image as an informative tool. Third, the spectator feels engaged with Montera, the represented participant, as a result of social distances and framings that draw him /her closer to the image's hidden meanings. Therefore, modality markers play a critical role in emphasizing the veracity of the information shared between the viewer and the involved participant. Color modulation, brightness, representation, high degrees of color saturation, color distinction, and brightness demonstrate the credibility of the target message.

6.2 Frame 2



Analysis

The second frame has been taken from two angles to show both involved participants: Surpanakha and Rama. It handles one of the epic's most significant scenes, which is the life of Rama in the Panchavati forest, where the events become legendary. A plethora of monsters, demons, gods, and ascetics with extraordinary abilities begin to surround Rama and his friends. Rama encounters Surpanakha one day, who is the arrow that initiates the series of events that culminate in Ravan's annihilation. Surpanakha is the malevolent mastermind responsible for the conflict in the epic. During her visit to Rama, she falls in love with him. She uses the power of Maya to disguise herself as a stunning lady in order to attract Rama. She approaches Rama and bends down to put her hand on his foot. When Rama asks Surpanakha about herself, she tells him that she is Kubera's sister and the daughter of a grandson of Brahma. She then begs Rama to marry her after praising his macho attractiveness. Rama begins to talk about his loyalty to his spouse, Sita. Rama asks her to talk to his brother Lakshman, who takes pleasure in making fun of her and claims that he is only his brother's servant. Upon seeing Sita, Surpanakha understands the reason behind Rama's refusal to accept her proposal. So, she becomes enraged, threatening to devour Sita. In a fit of anger, Lakshmana amputates Surpanakha's nose in support of Sita (Thakur, 2016).

The character of Surpanakha is not limited to being one of the pivotal characters of the epic that are the reason for vital upcoming events; rather, this character symbolizes the brute force that threatened the history of India over a period of time. Surpanakha appears in the epic as a deceiver who befriends the hero of the epic in order to seize his heart. Rama, the hero of the Indian epic, symbolizes India itself. His loyalty to his wife, Sita, and his rejection of Surpanakha's offer indicate India's independence with its wealth during the period of Orientalism and Britain's invasion of India in the mid-eighteenth century. The conversation between Surpanakha and Rama has different hidden meanings. The denotative meaning of Surpanakha's sentence "Accept my proposal, please, and you shall be the king of this forest" is restricted to Surpanakha's desire to be with Rama out of her strong love for him. She also offers him the kingdom of the forest.

Since the conceptual meaning can be studied in terms of semantic features, certain larger linguistic units built upon smaller ones are adopted by both Surpanakha and Rama; they choose certain words with certain connotations. For example, Surpanakha chooses the word "king" to capture Rama, and Rama chooses the word "respect" to show his refusal to her offer without violating the politeness principle. These semantic features constitute the designatum of lexical meaning presented by Zgusta (1971, P. 27). The conceptual meaning of Rama's chosen words denotes his desire not to harm Surpanakha out of his respect for women. However, there are many other meanings not included in the conceptual meaning. For the connotative meaning, it can be deduced with regard to the plot of the epic and the experience of the viewer in translating its events. This interpretation is unstable since it differs based on the differences in views, cultures, and historical periods. Generally, the connotative meaning or the real meaning denotes the conflict between good and evil since Surpanakha symbolizes evil and Rama symbolizes good. Surpanakha tries to deceive Rama by urging him to accept her proposal. She is not really in love with him, but she, as an evil spirit, is embodied to be able to capture Rama's heart. Rama's reply denotes his loyalty to his wife, Sita.

Moreover, since the connotative meaning is open-ended, it goes beyond the events of the epic and reaches the hidden symbols of Indian epics in general. The

confrontation between Rama and Surpanakha represents the war between Indian rulers and colonists. God, fearless warrior, ideal human being, disciples, perfect king, virtue, purity, righteous behavior, duty, loyalty, strength, perfection, leadership, strength, empathy, firmness, unified consciousness, and divine justice are all represented by Rama. Rama represents God, giving humanity a perfect example to follow in order to get liberation. Rama is a symbol of the Supreme Self. He enters the body, the mortal realm, to search for the individual self (Sita), from whom he was split off at the beginning of creation (Jayaram, 2019). Consequently, Rama's rejection of Surpanakha's offer represents the Divine Self with all its good symbols, which reject evil, injustice, destruction, and deception represented by the evil spirit Surpanakha that appears in front of him. The whole epic revolves around what lies behind this pivotal dialogue, which is good's rejection of evil.

Far from the epic and with regard to Orientalism, the following dialogue reflects the history of India in the colonial period and the ambitions of Orientalists towards the East. The colony of India was a part of the Indian subcontinent that was under the authority of European colonial powers during the Age of Discovery. European power found its way into India both through conquest and trade. The quest for India's wealth and prosperity led to the colonization of the Americas by Christopher Columbus in 1492. Only a few years later, towards the end of the 15th century, Portuguese sailor Vasco da Gama became the first European to restore direct trade links with India by being the first to arrive through the encirclement of Africa. The history of India is also full of many colonists, as the British began to colonize India and benefit from its wealth in 1600. They established the East India Company with the aim of monopolizing trade with countries in South Asia and Southeast Asia. It was clear to the East India Company during the time it was trading that the resources of the Indian subcontinent were dispersed among the regional rulers, so they began to mobilize and collect these resources (Hadeeb, 2023).

The British colonization of India, which began in the middle of the nineteenth century, continued for nearly a hundred years, but attempts to extend the influence of the British Empire over the country began much earlier. In 1858, the British government began to undertake the affairs of the Indian administration directly. In 1930, Mahatma Gandhi led mass civil disobedience, and his efforts culminated years later in his country. In 1947, British rule ended, and India finally gained its independence. Hundreds of thousands of Indians refused to pay tax on salt that was evaporated from the sea in a primitive way (" *The British Invasion to India*," 2019/2023). In this dialogue, Rama's rejection of Surpanakha's offer to stay with her represents the British offer to the Indian Empire to stay and control it. India resisted British control over the years and declared war against the British. Rama confronted Surpanakha and defeated her. In addition, he defeated Ravan at the end of the epic, recovering his wife, Sita. Hence, Rama represents India, both Surpanakha and Ravan represent the British, and Sita represents the occupied Indian lands.

In the dialogue between Surpanakha and Rama pronunciation variations, each word phrase and each sentence reflect the social circumstances of their use. The animated film was produced to reflect the environment of communication in India hundreds of years ago. Surpanakha adopts rising intonation and formal language to let Rama accept her proposal, but Rama, in return, adopts falling intonation and formal language in refusing this proposal politely. An offensive expression is substituted by an euphemistic one. Both Surpanakha and Rama organize their messages in an effective way. Since the social meaning includes the illocutionary force of utterances, the language of Surpanakha is interpreted as an offer, while that of Rama is

interpreted as either an apology or an indirect threat. So, the affective meaning reflects Surpanakha's admiration for Rama and her strong desire to stay with him, and it shows the loyalty of Rama towards his wife, Sita. The reflected meaning, or what comes to one's mind when listening to the dialogue between Surpanakha and Rama, far from the denotative meaning, is the triumph of good over evil and India's taking pride in its heritage and independence away from the whims of Orientalists.

With regard to Kress and Van Leeuwen's (2006) theory of visual grammar, elements in this visual work are introduced as "represented participants," such as Surpanakha, Rama, and the forest itself with all manifestations of nature, and "interactive participants," both the producer of this work of art and the viewer. Represented participants play a pivotal role in the plot of the film. The dynamic process is represented in Surpanakha's proposal and Rama's rejection to it. So, there are two processes: actional and reactional. Surpanakha's action is latent in her proposal, which is presented through the choice of the verb "accept," and the reactional process is presented by Rama through his rejection of this offer, which is presented through his choice of the verb "respect." Surpanakha is "the actor" who forms the vector that is received by Rama, "the goal." The action process is represented in a "transactional structure" since the goal is present (Rama). In a reactional process or by looking at Rama's reaction, Rama is called "the reactor," the vector is his disapproving gaze towards Surpanakha, and the phenomenon is Surpanakha. In the speech process itself, the content of the dialogue is connected to the viewer, and in the process of symbolization, symbolic attributes are marked by salient representations placed in the foreground, such as the delicate details represented in the beauty of nature, the sharp focus towards Rama, and the glaring colors.

With regard to the interactive dimension presented by Kress and Van Leeuwen (2006), both the director of the animated film and the viewer are involved in an interactive relationship, called "interactive participants." They are also involved in another relationship with the represented participants. Gaze implements an imaginary relationship between Surpanakha, the gazer, and Rama. Surpanakha looks at Rama with sympathy while she is standing. She is groveling to touch Rama's heart, while Rama faces this look steadily while he is sitting and holding his weapon in his hand. Historically, the unexchanged glances between them indicate India's unwillingness to submit to the control of other European countries. There is another relationship other than what appears between Surpanakha and Rama, which is the relationship between the film director and the viewer since the director invites the viewer to look at the relationship between Surpanakha, who represents European thought, and Rama, who represents India with regard to the symbolism of Orientalism in that historical epic. Hence, the taken image is called 'image of an act' in which the represented participants, through certain gazes, demand something from the viewer in an imaginary relationship. The two involved participants themselves represent the director of the film, who asks the viewer indirectly to realize what is behind the unexchanged glances between the characters of the film.

Demanding relations between represented and interactive participants differ depending on the type of gesture performed. Rama's cold stare and defensive gesture indicate his desire to take a distance far from Surpanakha, and from another direction, he asks the viewer to consider Surpanakha as inferior to him, where he becomes superior. Surpanakha's fingers pointed at Rama denote her subservience and deception. So, the represented participants introduce information and involve the viewer at the same time in this visual domain. Since social distance is associated with

the frame size in visual designs, the engagement and the detachment relations between involved participants are represented through various framings: Rama has been taken from a very long shot since he occupies more than half the height of the frame with space around him, and Surpanakha has been taken from a medium shot since she is cut off at knees. This indicates that they behave like strangers, discussing affairs in a more formal and impersonal way. This also denotes far social distance between them. This frame is represented at a frontal horizontal angle, reflecting the director's intention to interact with the viewer and engage him/ her with the represented participants. So, the viewer is involved in investigating the relationship between them and their evolution within the events. Modality markers also detect the degree of reliability and question the creditability of messages. Table 5 presents modality markers as portrayed in the second mage.

Table 5: Modality Markers in Frame 2

Modality Markers	Frame 2
Color saturation	Full saturation (Various and intensive colors)
Color modulation	A shaded color
Color differentiation	A maximum diverse range of colors
Representation	Detailed representation of foreground participants(Maximum)
Contextualization	A crowded and detailed background
Depth	Eye-level point of view
Illumination	Full representation of bright and shade (High value)
Brightness	Maximum degrees of brightness(Maximal value)

Frame 2 is represented in intense colors with full saturation to sound real and pure to the viewer. Also, the choice of differentiated warm color palettes (blue, orange, and green) arouses mixed feelings for the viewer, making him/her think of the upcoming events between good and evil. Saturated, differentiated, and modulated colors support the atmosphere of challenge between the two participants, emphasizing the reality of the theme of war in the context of this image. The way participants are dressed and their facial expressions contribute greatly to delivering the representational meanings. The frame itself presents details for its foreground participants, achieving a high value of creditability for the roles of involved participants. The representation of a dusty background depicts the conflict between the two characters. Frame 2 is represented with a fine-detailed wallpaper background to reflect how sophisticated the main theme is; the image in itself has connotations that go beyond the main themes of the epic. It depicts a whole conflict between eastern and western societies. The golden background behind Rama denotes his triumph at the end of the epic and his refusal to be controlled by anyone. Consequently, modality markers help in emphasizing the truth of the information interacted between the involved participants and the viewer.

6.3 Frame 3



Analysis

The third frame presents Ravan, king of Lanka, as one of the main characters in the epic. When Lakshmana attacks Surpanakha in the forest out of her desire to get rid of Sita, Surpanakha goes to her brother to ask him to take revenge on Rama. Ravan decides to play the game of illusion, deception, and conspiracy so that he can kidnap Sita. Ravan's brother, Vibhishana, intervenes to warn him against his love of women. However, he orders him to intervene because of his sister's insult. Indeed, Ravan begins to deceive Sita by disguising himself in the forest as a wise old man and asking her for help. She approaches him and gives him food, but suddenly he transforms into the devil Ravan, taking her away. The epic illustrates the strength of devotion and the profound bond between God and his devotees. It also implies that mortals, by being marked by virtue and righteousness, can defeat evil with God's assistance. Ravan talks about the conspiracy of gods since the whole epic is considered a conflict between good and evil, or God and Satan. Ravan here represents evil and Satan, and he determines to fight gods. This is the conceptual meaning of his speech. Ravan chooses certain words with certain connotations. For example, he chooses the word "illusion" to attract our attention to his intentions and bad deeds.

For the connotative meaning, it denotes the conflict between good and evil everywhere and over ages, and Ravan's chosen sentence illustrates the tricks played by evil temptations, evil powers, and all invaders throughout history. So, this scene summarizes the whole epic by referring to what will happen later. Ravan fights a long battle against Rama with cunning and deception. Ravan also represents selfishness, ego, and evil attributes. His demonic nature is his own weapon against good. Far from epic, this scene has other historic connotations. The deception of Satan Ravan and his desire to play the game of illusion represent the role of Orientalists and their game against the East, especially India. Many Orientalists thought of sending their armies to the East. They had an intellectual orientation towards studying Eastern civilization in all its sciences, and they actually reached various countries in Africa, China, and India. Ravan appears to Sita in the form of a sage. Likewise, European scholars entered Eastern countries as if they were angels, intending to benefit the East. Orientalists played the game of deception in that they showed their interest in benefiting and developing the East. Maxime Rodinson asserted that Orientalists within the East saw what they only wanted to see, but they had a desire not to see the East like Europe with all its achievements. Stefan Feld, a German professor of Oriental languages and Islamic studies at the German University of Bonn, confirmed that there were orientalists who studied Islam and its history only to combat Islam and

Muslims. There were Orientalists who wanted to distort the image of religions in the East. Many Orientalists pretended to work for Islamic civilizations through spreading their heritage and defending them, and many others reached the countries of the East and India to benefit the East with their sciences, such as the Austrian Orientalist Leopold Weiss, whose name became Muhammad Assad (Hendi, 2020/2023).

After the end of World War II, Orientalists demonstrated some of their colonial and religious goals, such as corrupting the image of religions and spreading doubts about the Qur'an and Sunnah. Many others divided Muslim countries and created sectarian and ideological conflicts to divide Islamic unity. Others went to the East and plundered its wealth in favor of building their civilizations on the skulls of the oppressed Eastern peoples. Indeed, Orientalists entered India in the form of scholars to benefit from Eastern sciences and steal the country's wealth. Another manifestation of the deception of Orientalists is that Britain allowed delegations of Muslim students to be sent to the West, and after that, they entered India carrying a message and calling for imitating the West. Some Orientalists held positions in India and then promoted Western thought among Muslims, writing books and encouraging non-Muslims. Many universities were established in India similar to Western ones, and many chairs were given to Orientalists there. Western sciences were taught to Muslim children, and unfortunately, many people followed the ideas of Orientalists (Hendi, 2020/2023).

Ravan's language reflects some norms, attitudes, and intricacies of the society in which he lives. In the dialogue between Ravan and his brother, Ravan adopts rising intonation and informal language to let his brother notice his strength and inform him about future plans that are related to wars and challenges. Ravan's brother, in return, adopts falling intonation to warn his brother and make him forget women and the deeds of illusion. Ravan organizes his messages in an effective way, making the viewer feel fearful for the future of Rama and Sita. Since the social meaning includes the illocutionary force of utterances, the language of Ravan is interpreted as a warning against Rama, who is not present during the dialogue, or a declaration of war. Language also reveals something about the social interaction between the two brothers. Ravan is so close to his brother that he can tell him about his hidden intentions, which may cause fatal problems. The affective meaning in this way reflects Ravan's strong desire to deceive Rama and find Sita. The reflected meaning, or what comes to one's mind when listening to the dialogue between Ravan and his brother, far from the denotative meaning, is the fact that evil doesn't stop harming people using weapons of deception and cunning. The West succeeded in occupying India for a period of time as a result of practicing illusion. For the collocative meaning, Ravan chooses words that go with each other, as in "play a game" and "conspiracy of the gods." Moreover, the thematic meaning appears through organizing messages. Ravan organizes his message with regard to ordering, focus, and emphasis. He uses the active voice, not the passive one, to concentrate on himself as the only character in the epic that is responsible for the upcoming fatal events. Hence, the director of the animated film is attentive to language structure; he attracts attention to the character of Ravan from this scene until the end of the film.

Frame 3 abounds with conspicuous multimodal characteristics, so it matches well with Kress and Van Leeuwen's visual grammar, ranging from representational meaning to compositional meaning and interactive meaning. This visual design, with its elements and structures, communicates intended messages through different representations. Each element within this frame is symbolic. For example, Ravan appears in the shape of a monster to represent evil, destruction, war, and deception.

Ravan is considered a represented participant, while the viewer is an interactive one. Ravan cannot be considered a secondary participant or "a circumstance" since he cannot be left out without affecting the basic proposition realized by the narrative pattern. Ravan's absence leads to a loss of information since his cupidity becomes the vehicle that moves all the events of the film.

Ravan's speech is a dynamic process with symbolic representations. With regard to Kress & Van Leeuwen's (2006) theory of visual design, Ravan is "the actor," "the reactor" in terms of speech process, or "the senser" in terms of mental process. His action of informing is "the vector," and the viewer is "the general goal." However, he is talking to his brother, who is the goal in this scene. Ravan's evil sideways glance is another vector. The action process here is presented in a transactional structure since both Ravan and his brother are present. What happens in the absence of actors becomes an event. With regard to the symbolic conceptual process, Ravan is "the carrier," and the symbolic attributes are given within the whole frame, such as the exaggerated size, the sharp focus on Ravan's face, and the intense colors used. The way he stares and opens his mouth represents evil, dominance, and greediness. Table 6 presents the type of relationship between the represented participant and the interactive one with regard to the categories of modality, gaze, and angle, in addition to social distance and framing.

Table 6: Categories of the Interactive Dimension in Frame 3

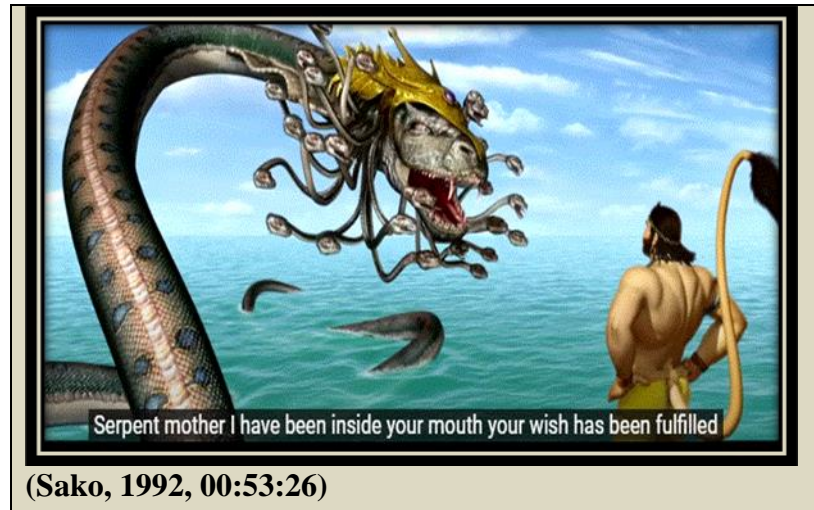
Categories of the Interactive Dimension	Frame 3
Gaze	Gaze implements an imaginary connection between Ravan and the viewer. So, this frame is called "image of an act." Ravan's sideways gaze creates an interaction between him and the viewer.
Angle	The interactive relationship between Ravan and the viewer is achieved by the horizontal frontal angle since there is a relationship of involvement between them.
Distance & Framing	The engagement relationship between Ravan and the viewer is represented through a medium-close shot since Ravan is cut off at the waist since there is a far personal distance between Ravan and the viewer. The scene itself presents Ravan discussing personal interests with his brother without any physical contact; they sit far from each other.
Modality	<ul style="list-style-type: none"> - Color saturation is full (maximum degrees of brightness). - Color differentiation is diverse (hot colors). - The image doesn't seem pure and real to the viewer. - Illumination is of high value. - A detailed representation of the foreground participant.

	<ul style="list-style-type: none"> - A detailed background, depicting high modality without achieving naturalism. The integration of hot colors such as black, red, and golden works against the purity of nature.
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The choice of colors has cultural connotations in the epic. First, the chosen frame contains three basic colors: red, black, and gold. Color meanings have a lot of symbolic force attached to them. Numerous civilizations have associated red with a variety of concepts such as love, life, health, religious fervor, vigor, war, courage, fury, and love. The thing that unites them all is the need for passion. In the context of this scene, blood here represents war and violence. Bright red oxygenated blood surges to the skin's surface in moments of fury, passion, or shame as a reaction of the nervous system. Many theories explain why this physiological trait has developed in both human and non-human species; most of them focus on the need to establish dominance or look more appealing. According to the Journal of International Color Association, black is frequently associated with negative connotations like death, terror, or melancholy. Black is seen by many ancient societies as the color of mystery, enigmatic ways, and the insights of God. This is due to the fact that darkness and the absence of light are perceived as being beyond human comprehension, like God's knowledge (Wolchover& Dutfield, 2022).

In frame three, the black color represents the atmosphere of sadness, darkness, wars, and destruction; since the king of Lanka wishes to declare war, the whole atmosphere will be turned into melancholy. For gold, it symbolizes triumph, achievement, and success. This color is associated with wealth and power. It is linked to fortune, extravagance, excellence, authority, refinement, and grace. Gold is linked to sunlight and masculine vitality. The integration between blood, sadness, and authority in this way symbolizes contradictory and mysterious upcoming events, and generally, this represents the conflicting life in India in light of the presence of Orientalists who were able to deceive the Indians by pretending to have good intentions until they seized power and shifted their desire from wars to dominance. Thus, the whole scene suggests the struggle between good and evil. Ravan's gestures and facial expressions create an offer relationship with the viewer, presenting the image as an informative tool. Ravan's fretful face represents evil. The viewer feels engaged with Ravan, the represented participant, as a result of social distances and framings that draw him /her closer to the image's hidden meanings.

6.4 Frame 4



The fourth frame reflects the dialogue that takes place between the mother serpent and the monkey, Hanuman. It is considered one of the imaginary dialogues in the epic, but it carries within it many symbolic meanings. After kidnapping Sita, Rama meets the monkey king, Sugriva. Rama helps him regain his kingdom and asks for help. Sugriva assigns him his advisor, Hanuman, who is able to change his appearance at any time. He is able to locate Sita with the help of the falcon, Sampati. In that scene, Hanuman begins his journey in search of Sita to help Rama. During his journey, he meets the mother serpent, which expresses its desire to swallow him. Hanuman is so intelligent that he swells, enters its mouth, and comes out again. The serpent admires his intelligence and lets him leave in peace and blessings.

Hanuman symbolizes unconditional love, strength, courage, purity, loyalty, immortal power, and intuition. Hanuman represents the divine soul that rescues Rama against evil forces. He is worshiped as a symbol of devotion, physical strength, and perseverance. Hanuman is considered a major character in the epic out of his supernatural abilities; he has the ability to jump between mountains. This is demonstrated in his jump between Lanka's Mount Trikuta and Mount Mahendra. The poet of the epic mentions his great talent in about two hundred verses, describing his jumps and unique powers. He can change his size to help him in his battles against enemies. Mahulikar (2003) explains that the Ramayana's values make it more valuable. Rama is associated with all masculine ideals: the perfect husband, father, son, and ruler. Sita is revered as the embodiment of all feminine virtues at the same time. Hanuman is a loyal servant.

Different meanings can be revealed through the dialogue between Hanuman and the serpent mother. The denotative meaning of Hanuman's speech denotes his desire to carry out the main wish of the mother serpent, which is entering its huge mouth; he enters its mouth and asks her to let him go peacefully. However, the connotative meaning implies a hidden meaning, which is the strong will of Hanuman to get rid of all difficulties and get to Ravan in his kingdom to find Sita. Far from the main theme of the epic, the dialogue between Hanuman and the mother serpent has historical connotations. It reminds us of the history of India and its independence in 1920. Hanuman here represents the force of goodness within India during its occupation by Britain and during the presence of Orientalists within it. He symbolizes Gandhi, who struggled to rescue India from the oppression of colonialism and Orientalist whims. It may also symbolize all the countries that supported India against its enemies until it gained independence. The snake mother represents Britain, which occupied India for many years, and also symbolizes the Orientalists who planned to enter India and

benefit from its wealth. Hanuman, after fulfilling the serpent's desire by entering its mouth, passes in peace and safety. This is a historical indication since Indians exploited intelligence and wisdom until they got rid of the dominance of Orientalists. India allowed Orientalists to enter the country for a period of time, and they actually benefited from the Eastern heritage until Ghandhi declared India's independence in 1920.

British colonialism crossed the Indian subcontinent in 1600 AD and then turned into a ruling political body in India in 1833 AD, until its activity was finally stopped by the order of the British Crown in 1858 AD. Whatever the reasons behind the British colonization of the Indian subcontinent or what is said about colonialism, whether positive or negative, Britain looked at the Indian subcontinent as the most precious and the brightest jewel in the British crown. British colonialism brought about a radical change in the Indian social system by dissolving it into the British social system. When the British entered the Indian subcontinent, they sought to eliminate Indian customs and social systems. In this way, Western ideas undermined the old social customs that were popular within the Indian subcontinent. For a period of time, the British changed India for the better, but they put another motive in front of their eyes, which was latent in benefiting from the Eastern civilization. In factories, the British and the Indians worked side by side without class distinction. Trains provided a place to sit or stand for everyone who paid the wage. Cooperative societies and political parties included all ranks on one level, and an unexpected fellowship arose between them. Social classes were replaced by more than three thousand classes: guilds, merchants, farmers, teachers, intellectuals, thinkers, engineers, doctors, industrialists, inventors, and discoverers. The absence of caste in the Indian subcontinent is one of the great moral achievements of the British (Al-Zazan, 2021/2023).

In 1920, Ghandi, a prominent Indian politician and spiritual leader during the Indian independence movement, showed disobedience by letting Britain grant India its independence. Gandhi used nonviolent civil disobedience while he was an expatriate lawyer in South Africa. He resisted tyranny through mass civil disobedience, which led to Indian independence and inspired many civil rights and freedom movements around the world. Gandhi is still officially honored in India as the Father of the Nation. His birthday is considered a national holiday and, internationally, the International Day of Non-Violence. After returning to India in 1915, he organized protests by peasants, farmers, and urban workers against excessive land taxes and discriminatory treatment. After assuming leadership of the Indian National Congress in 1921, Gandhi led national campaigns to alleviate poverty, call for women's rights, build religious and national harmony, and increase economic self-reliance. He aimed to achieve independence and fight foreign control. He later demonstrated against Britain's decision to leave India and encouraged peaceful resistance, which is a set of principles based on religious, political, and economic foundations (Samir, 2015/2023).

Like all previous frames, with regard to the social meaning, the chosen words by Hanuman reflect the social context and the social interaction between the two involved participants. Hanuman exploits his intelligence by pretending to carry out the wish of the serpent mother, but his desire goes far from obeying her. The social context shows his courage and loyalty. On the other hand, the social context refers to the upcoming conflicts in the epic. Hanuman plays with words, refusing to say "Let me pass since I have fulfilled your wish" to communicate the personal message politely. He avoids making requests when organizing his message. He suggests a

certain context by concentrating on the passive voice in his chosen sentence. He reminds her of her wish to capture her heart. Through sentence structure, the director of the animated film himself succeeds in organizing the message by concentrating on evil in this scene. Hanuman's speech also reflects the affective meaning of language, showing his attitudes towards the giant serpent. He overcomes his fear and challenges it for the sake of his friend Rama. Since the reflected meaning involves creativity and imagination, the historical value of this scene shows the firmness of the East in confronting the hidden intentions of the West during the period of occupation or Orientalism. The affective meaning also illustrates the feelings of the animated film's director towards historical events during the period of Orientalism. Hanuman also employs techniques like quiet tone and sharp voice timbre to show confidence and friendship, the two weapons exploited by Orientalists during the period of their presence within India. Generally, all kinds of meanings reflect the symbolism of the animated film.

Elements in this visual design are organized in a systematic way to give the viewer "a sense of unity, of cooperation, and of consistency" (Royce, p. 73). This visual design, with its elements and representations, communicates intended messages. Hanuman symbolizes good, and the serpent mother symbolizes evil. Both Hanuman and the mother serpent are "represented participants," while the viewer is the interactive one. The serpent mother is a secondary participant, or "a circumstance," since she can be left out without affecting the basic proposition realized by the narrative pattern. However, for some viewers, she is the main character, and her absence leads to a loss of information. This frame represents one of the pivotal scenes that reflect the power of evil and the hidden intentions of the enemy, which can hinder goodness from achieving its goals. The mother serpent fills the whole image, being compared to Hanuman, who occupies a small space, representing goodness. Hanuman's indirect request is a dynamic process where Hanuman is "the actor," "the reactor" in terms of speech process, or "the senser" in terms of mental process. His request, including his gestures and facial expressions, is "the vector," and the serpent mother is "the goal." From another direction, the viewer himself/herself is the goal since there is also a message presented by the director to the viewer through this scene. The action process here is presented in a transactional structure since both Hanuman and the serpent mother are present. The content of the dialogue itself seems present or expected by the viewer.

With regard to the symbolic conceptual process, Hanuman is "the carrier," and the symbolic attributes lie in the features given to him, such as his small size, the way he stands, and the way he talks to the mother serpent. His appearance generally shows confidence and control. The colors of his clothes seem muted; he seems naked, wearing only a yellow short. In the context of the interactive dimension, modality, gaze, angle, social distance, and framing are the four categories that show the relationship between the represented participant and the interactive one, as presented in Table 7.

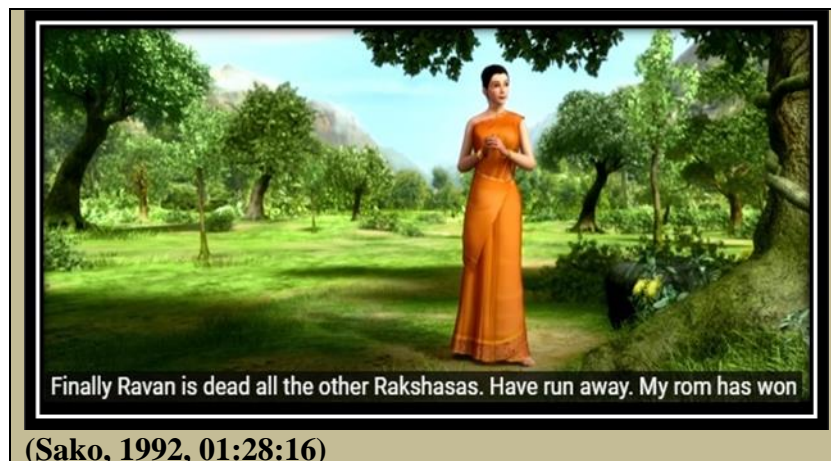
Table 7: Categories of the Interactive Dimension in Frame 4

Categories of the Interactive Dimension	Frame 4
Gaze	In this direct interaction between Hanuman and the mother serpent, they exchange a variety of social signals, including gaze, gestures, or facial

	<p>expressions, to communicate information. The eye gaze of the two involved participants works in achieving successful communication; they send signals that seem meaningful to the viewer. The mother serpent, for example, looks at Hanuman with an evil look to pretend anger. Despite not uttering one word in this dialogue by the mother serpent, her gaze has a dual function of sending and receiving information. Since her gaze implements an imaginary connection between her and the viewer, this frame is called "image of an act." The mother serpent, through her terrifying gaze presented to Hanuman, asks the viewer to wait for incredible events later. So, her look creates a demanding relationship between her and the viewer. Hanuman's gaze is not obvious, but it is expected that he looks with a defensive gesture, asking the mother serpent to keep his distance.</p>
<p>Angle</p>	<p>The interactive relationship is achieved by an oblique horizontal angle since the frontal planes are not faced with the ones of the represented participants, forming a detachment relationship. The terrifying shape of the serpent makes the viewer feel afraid, despite receiving a message from the director through this scene. The scene itself seems imaginary or unreal to the viewer. However, the illuminated, deep, and saturated colors of both Hanuman and the mother serpent attract the viewers' attention.</p>
<p>Distance & Framing</p>	<p>The engagement relationship between the two involved participants and the viewer is represented through a medium-shot framing since Hanuman is cut off at the knees and through a very long shot since the mother serpent occupies more than half the height of the frame with a space around it. There is no physical contact between the two participants. The serpent is a stranger to Hanuman. Likewise, the British Orientalists were strangers to Indians during the period of their presence within India.</p>

Modality	<ul style="list-style-type: none"> - Color saturation is not full (minimum degrees of brightness). - Color differentiation is not diverse (cool colors). The colors employed in this frame are the same ones employed in previous frames, especially in frame one. Blue, yellow, and black have historical representations, as explained in all previous frames. - Colors seem pure and real to the viewer. - Illumination is of low value (plain color). - A detailed representation of the foreground participant. - A detailed background, depicting high modality and achieving naturalism.
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6.5 Frame 5



The fifth frame embodies the happy ending of the epic with its historical connotations. The scene depicts the victory of good over evil and the restoration of rights. It portrays Sita's happiness through her conversation with herself and her overwhelming happiness after knowing about Rama's victory over Ravan. In Hanuman's trial to help Rama, he has made an extraordinary leap, reaching the Kingdom of Lanka, where he has disguised himself as a giant cat to search for the place where Sita has been imprisoned. Fortunately, he has found her and decided to go to Rama to tell him about her place. Rama's army has used various mythical weapons against Ravan with his seven heads, which have renewed one after the other. Rama successfully manages to stab Ravan directly in the heart. When Sita hears about

Rama's triumph, she stands in this scene wondering what will happen upon seeing him again. She feels happy that the evil has ended and that she has returned to her beloved and her homeland once again.

The conceptual meaning of the sentence uttered by Sita lies in her feeling of happiness over the victory achieved by Rama against Ravan and the end of all devils. Sita says "my Ram," not "Ram" to capture the heart of the viewer, making us feel that the victory achieved by Ram is ours. The triumph against evil at the end of the epic refers to the liberation of the countries of the East and their victory against the ambitions of the West and the thought of Orientalism, which continued for hundreds of years. The connotative meaning goes far beyond the literal meaning, and it reveals her strong desire to return to her beloved, Rama. With regard to its historical significance, the sentence uttered by Sita is a central sentence in the epic itself since it is related to the history of India in light of the presence of Orientalists. It refers to the end of the colonial period in India. The battle between Rama and Ravan refers historically to the Great Indian Revolution held in 1857 and the other revolutions held in India during the presence of the English in India. The contemporary and modern history of India is full of horrific human massacres carried out by the Hindus against the Muslims, especially during the period of the division of the country into Pakistan and India. Indians remained steadfast in resisting the English occupation with its malicious and harmful effects and in liberating their country from the brutal Crusader occupation.

They were also obliged to fight those who were more hostile to them than the English, those who took the opportunity to express their innermost feelings and unleash their anger and blind hatred towards Indians. It was necessary for Indians to resist the intellectual and cultural invasion of their Islamic identity and belief and to resist the trends of Westernisation, nationalism, and secularism that the British spread throughout their country. They had to resist the misguided sects and destructive doctrines that appeared in the country at the hands of the British. They had to confront the traitors and suspects who had caused many defeats and failures for the Indians. Despite the large number of enemies, the multiplicity of fronts, and the lack of capabilities, Indians continued their battles until they achieved their goal, became independent in their country, and established a great state like Pakistan (Al-Zohairy, 2017/2023).

The British rule ended on August 15, 1947, and India finally gained its independence. Indians were moving in a massive revolution, known as the revolution of 1857–1858, which was instigated and led by the old ruling classes—the Marathas and the Mongols—to get rid of the British presence, which had robbed them of their political privileges and powers. The English East India Company, which had created a huge empire in India, officially ceased to exist in 1858. In the same year, the British government took direct charge of Indian administration affairs when the revolution of 1857–1858 convinced the British government of the necessity of making radical changes in the method of British rule in India (Bayly, 1990, p. 248).

In the monologue presented by Sita, pronunciation variation, each word phrase, and each sentence reflect the social circumstances of their use. Sita adopts falling intonation and informal language when talking to herself. Sita also organizes her message in an effective way and talks on the tongue of the film's director, declaring the end of the film with the victory of good against evil. Since the social meaning includes the illocutionary force of utterances, the language of Sita is interpreted as a declaration or informing, and the affective meaning reflects her happiness upon the happy end and her strong wish to return to Rama. The reflected meaning, or what

comes to one's mind when listening to the dialogue between Sita and herself, far from the denotative meaning, is the triumph of good over evil and the end of Orientalism in India.

Different elements in this frame are introduced as “represented participants,” such as Sita and the forest itself with all its manifestations of nature, and “interactive participants,” both the director of this animated film and the viewer himself or herself. The dynamic process is represented in Sita's sense of happiness and her declaration of the end of the epic. So, Sita's action is latent in this declaration, which is presented through the choice of the adverb "finally" and the two verbs "won" and "run a way." The reactional process is not obvious since Sita talks to herself, presenting her speech to the viewer directly. Sita is "the actor" who forms the vector that is received by herself and the viewer, "the goal." In this case, Sita, or the viewer, is called "the reactor." The action process is represented in a "transactional structure" since the goal is present: Sita herself. In case of considering the viewer's only goal, the action process becomes represented in "a non-transactional structure." Symbolic attributes in the frame are marked by salient representations placed in the foreground, such as the delicate details represented in the beauty of nature, Sita's surprised look, and the glaring colors.

Both the director of the animated film and the viewer are called "interactive participants." They are involved in the sense that the director sends a message to the viewer on the tongue of the characters involved in the animated film. They are also involved in another relationship with the represented participants. Gaze implements an imaginary relationship between Sita, the gazer, and the viewer of the film. Sita's look of wonder touches the viewer's heart towards the happy ending of the epic, which represents India's independence historically. Hence, the taken frame is called ‘image of an act’ in which the represented participant, through her gaze, demands something from the viewer in an imaginary relationship.

Demanding relations between represented and interactive participants differ depending on the type of gesture performed. Sita's hot stare or surprised look indicates her desire to take a distance towards her beloved, Rama. She is afraid to be in a dream and looks forward to the moment when she can meet Rama. She feels ashamed, as if she were a new bride. Here, Sita's return to Rama represents India's return to freedom. Her clenched hands also denote modesty and happiness. Since social distance is associated with the frame size in visual designs, the engagement and detachment relations between involved participants are represented through various framings: Sita has been taken from a very long shot since she occupies more than half the height of the frame with space around her. The director is keen to show the beauty of nature with its stunning colors in the final scene, and this does not denote far social distance between Sita and the viewer.

This frame is represented at a frontal horizontal angle, reflecting the director's intention to interact with the viewer and engage him/ her with the represented participant. Modality markers also detect the degree of reliability and question the credibility of messages. Table 8 presents modality markers as portrayed in the fifth frame.

Table 8: Modality Markers in Frame 5

Modality Markers	Frame 5
Color saturation	Colors are presented in their purest version since colors of nature are fully involved in the

	frame (full saturation).
Color modulation	Color modulation gives any model greater depth and highlights the parts that the director believes are crucial to the viewer. Adding color variations to that frame helps in achieving this aim by giving it more depth.
Color differentiation	A highly diverse range of colors. Different colors of nature are involved: green and blue.
Representation	A detailed representation of foreground participants(maximum)
Contextualization	A crowded and detailed background
Depth	Eye-level point of view
Illumination	Illumination is of high value. It creates the illusion of a more spacious area.
Brightness	Maximum degrees of brightness(maximal value)

Like frame 2, frame 5 is depicted in rich, fully saturated colors to give the viewer the impression that it is authentic and unadulterated. Also, the viewer experiences conflicting emotions due to the use of distinct warm color palettes (blue, orange, and green). Saturated and differentiated colors reflect the purity of nature, making the viewer feel at ease upon the spread of peace at the end of the film. The blue color, as mentioned in frame 1, represents purity, while the green color symbolizes immortality, renewal, tranquil, freshness, luck, rebirth, health, and hope. It is associated with springtime. Olesen (2013) explains that the green color is most commonly associated with thick vegetation, lush greenery, and expansive views. This earthy color is peaceful and universal since it is frequently connected to Mother Earth. Green calms and offers rest with its soft, calming tones. Chaos is subdued by green, making it an overwhelming power. Generally, modality markers help in highlighting the veracity of information exchanged between the viewer and the involved participant.

7. Conclusion (Summary and Implication)

Through study and application, the research provides answers to the study's questions. The researcher has tried to employ two of the most important theories of linguistic studies in the fields of semantics and multimodality. In order to find answers to these questions, the researcher has merged text and image in the analysis since the value of the image lies in clarifying it, conveying its meanings, and translating texts. The image is always considered an alternative to words, as it expresses certain ideas and concepts quickly and effectively. The relationship between the image and the text is complementary since each of them explains, highlights, and confirms the authenticity of the other. The image confirms what is written in texts, and texts explain what is behind the image. When image and text are in harmony, meaning becomes strong, and the desired goal is achieved. Choosing the image is very important. If the image is not chosen appropriately, the strength of the topic may be diminished, and the writer may fail to clarify the message. Image

presents text more deeply because image has a strong impact on the senses and the emotional and sentimental aspects of individuals ("*Defining Image and Text*," 2023).

Therefore, Leech's seven kinds of meaning have been employed to reveal the main symbols behind the chosen words uttered by the heroes of the epic and then link this speech to the image itself by choosing the other theory. Also, through application, the study shows that the three dimensions of Kress and Van Leeuwen's theory of visual grammar differ from one frame to another according to the chosen dialogue, event, situation, and context, where symbolism controls all these differences. For example, the interactive dimension, including various elements such as gaze, social distance, framing, angle, and modality markers, varies from image to image, depending on the context of the scene. The third frame, which shows the demon Ravan, differs in terms of all these elements from the other frames that depict the beautiful colors of nature. The epic also represents an attractive reflection of the features of Orientalism. The study has attempted to draw a complete picture of the features of Orientalism within the *Ramayana*, depicting the civilizations of the East and the desire of Western thought to influence the Eastern one. In the *Ramayana*, Rama represents the entire East, Ravan represents the West, and the colonial wars that targeted the East embody the real wars that took place on the land of India and the desire to control it.

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Understanding the Dynamics and Complexities of Human and Sex Trafficking from South South Nigeria to Europe: A Critical Review of Victims Experiences through Returnees' Life Stories

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Abstract: Human and Sex trafficking is a contemporary social problem which is currently causing disquiet globally. Many victims suffer a wide range of human rights abuses including confinement, actual bondage, physical and sexual assaults. Through human and sex trafficking, a nation's active population is exploited especially as young people are unable to reach their full potential. This has critical impact on development challenges especially for developing origin countries notably in Sub Sahara Africa where a large number of young girls and women are trafficked from for sex work in Europe annually. This research thesis uses qualitative research methods, specifically life stories, to explore the relationship between sex trafficking and social and economic conditions in the South-south region of Nigeria, with a particular focus on poverty. In the process it also interrogates the adequacy of understandings and responses to, the problem and explores tensions between Western framings of the phenomena and the lived experience of people vulnerable to human trafficking South-south Nigeria.

Key words: Sex trafficking, sexual exploitation, poverty, young girls, understanding, Edo state, South-south Nigeria

Introduction

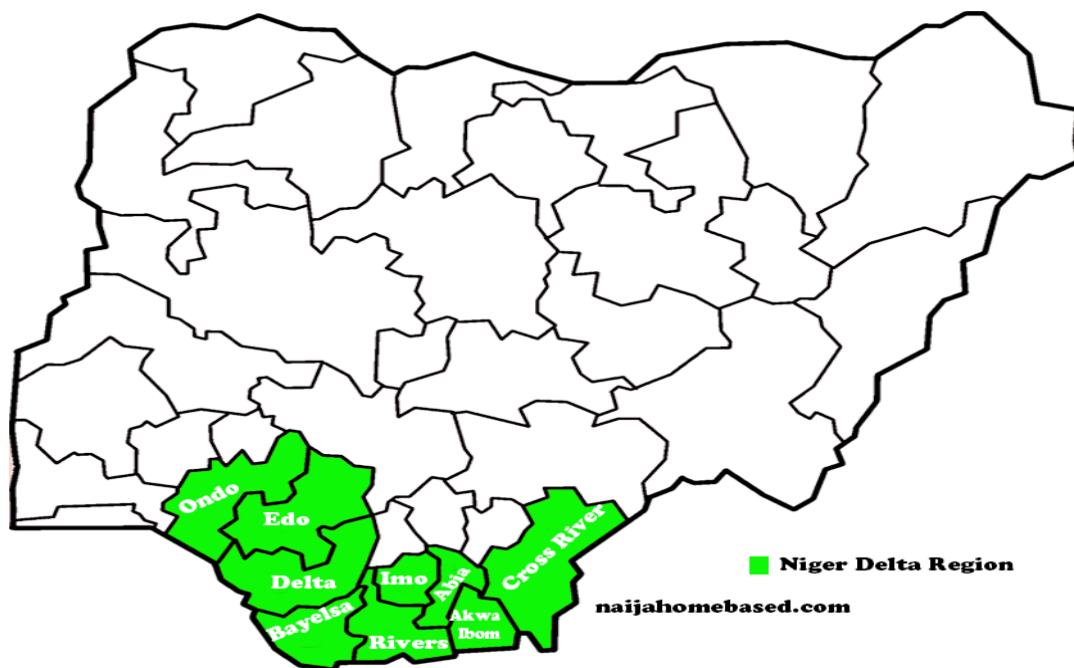
Human trafficking is ravaging the modern societies and is arguably prevalent in all nations of the world and rated as the third most lucrative illicit trade next to arms smuggling and drug trafficking. For example, thousands of people are trafficked from West Africa and Nigeria to European countries yearly (Aronowitz 2001; Attoh & Okeke 2012; European Commission Home Affairs, 2015; and Otoide, 2000). Nigeria in West Africa is a major source, and destination country for trafficked women and children who are subjected to slavery and sexual exploitation (United States Trafficking in Person Project [US TIP], 2018). Nigerian and Italian authorities estimated that more 10,000 Nigerian prostitutes work in Italy and that many of them are victims of trafficking (Fitzgibbon, 2003; Olujuwon, 2008). Estimations like this are sometimes often debatable due to the unsure methods of arriving at them (Kessler, 2015; Musto, 2009; and Weitzer, 2014).

Researchers have often undertaken a retrospection approach of the phenomenon while attempting a review of the problem in Nigeria. Following the late 70s devastating economic recession, the worst hit populations in rural areas commenced mass movement to the urban areas thereby swelling the urban population and children were

given to relatives for fostering in exchange for money and some of the girls worked on the streets as hawkers while many were trafficked abroad for prostitution (Achebe, 2004; Akor, 2011; Mohammed 2004).

Specifically, the historical profiling of sex trafficking from Nigeria to Europe connected the practice with the early arrivals of poor agricultural migrants from West Africa to Italy and other Mediterranean European nations in the 1980s (Carling, 2005). These early migrants were originally forced to migrate because of unemployment and poverty associated with the economic crises of the 1970s for better jobs abroad (ibid). Bringing Nigerian nationals over to Europe for the purpose of sex work was seen as more economically viable and replaced agricultural jobs (Carling, 2005), unlike many (especially the males) which were reported to work in farms in rural Italy where they were and are still exploited (see, Oddone 2018). In the light of this, other researchers argued that focus appears to have, overtime, been on demand and supply with poverty as the primary push factor resulting in the vulnerability of victims (Bales, 1999; Far, 2005). With more Nigerians getting poorer partly due to lack of coherent and comprehensive economic reforms, leadership failure and government failure to invest in human capital development (International Monetary Fund [IMF], 2018; Bill and Melinda Gates Foundation [BMGF], 2018) as well as create jobs the vulnerability of these poor has been sustained.

Figure 1. Map of Nigeria showing the states of the country with endemic South South States highlighted



Source: Map Reproduced from Google site <https://www.google.com/search?q=map+of+south+south+nigeria&oq=map+of+south+&aqs=chrome.0.69i59j0i51212j69i57j0i51216.12328j0j7&sourceid=chrome&ie=UTF-8#imgrc=-WULW1coSjHuJM>

Above is the political Map of Nigeria showing the 36 states of the country including Abuja - the Federal Capital Territory (FCT). The highlighted areas represent the South-South Region with the exception of Ondo, Imo and Abia states. The entire

states of the South-South Region are parts of the nine oil producing states of the country also called the Niger-Delta region of Nigeria. It is ironical that the region is supposed to be rich, yet its people are faced with serious endemic and abject poverty which some argue to be a critical factor responsible for the wide spread of human trafficking in the area.

Human Sex Trafficking in South-South Nigeria

The South-south region of Nigeria is notorious, for cross-border sex trafficking in Nigeria (World Bank, 2015), and Edo State seems to account for the majority of the young women and minors trafficked to European countries for commercial sex (Carling, 2005; United Nations Educational, Scientific and Cultural Organisation [UNESCO], 2006). Meanwhile, older women are also argued to be frequently trafficked from the area (Okojie, et al, 2003). People in Benin City where much of trafficking takes place in the region celebrate trafficked women and their material achievements (Smith, 2001). Italy is the most popular destination for those trafficked for prostitution from Edo State (Carling 2005; Okojie, et al, 2003). Trafficking to other nations of Europe like Spain, the Netherlands, and the United Kingdom has also been reported (see, Okonofua, et al, 2004; UK National Referral Mechanism, 2018). Although some scholars argue that diverse forms of trafficking are experienced in the South-South region of Nigeria, the general consensus is that sex trafficking is the main form of exploitation (see, Fitzgibbon, 2003; Okojie et al, 2004; Otoide, 2000).

Some Researchers argue that trafficking of women for commercial sex is common in the study area because traffickers who specialise in the trafficking of women into Europe for commercial sex dominate the business in the area (Nnadi, 2013). Also, sex trafficking from the region to Europe is sustained because traffickers in the region have contacts and influence dealing with the local kingpins and syndicate who are controlling the prostitution business in the European destination countries for the regular supply of women (Carling, 2005). Added to these factors is the liberalisation of the sex work industry in the European destination countries where traffickers *a priori* operating in the region are connected and easily incorporate newly trafficked women into the business (Oluwa-Baye, 2012).

It has been argued that the reason for the pattern of trafficking in many of the leading West African countries especially Nigeria is that women sex traffickers are mainly indigenes of Edo State in the South-South region of Nigeria (Carling. 2005). Additionally, the first set of successful people in the trade were from Edo State who returned home to help their friends and relatives relocate to Europe, thereby making the activity gain momentum in the area and remain unabated till date (Oyekanmi & Okunola 2017). There is also the argument that a sizeable population of Nigerians (mostly from South-South region) in Diaspora of almost 200,000 legal residents are in Europe who may be facilitating trafficking from their home states (Carling, 2005), and hence supporting the activity of trafficking syndicates. Okojie et al, (2003) argued that local prostitution which is a common practice among the people of the area may be another reason why sex trafficking is preferred, though this has been disputed and the claim vitiated. Aghatise (2002) for example disagreed with this assertion and argued that prostitution is culturally and traditionally unpopular among the Benin people of the South-South region Attor and Okeke (2012) further counter Aghatise's defense. According to them, how do you explain the fact that sending women and young girls abroad for the purpose of prostitution has become a family decision if the people culturally abhor the practice?

The factor of remittances that come generally from female indigenes of the area in the Diaspora is also considered as justification for trafficking in the area (Akor, 2011; Oyekanmi & Okunola, 2017). There is also the issue of a highly available population of

young girls not attending school (United Nations Children's Emergency Fund (UNICEF),

2018) combined with a high, demand for young girls in European sex markets (Ahatise,

2002; Oluwa-Baye 2012). With the preceding propositions and arguments regarding the reality of the wide spread practice of human trafficking in South-South Nigeria and suggestions of the contributing factors; this paper aimed at the understanding of the dynamics and complexities inherent in sex trafficking from the South-South region to Europe. It also highlights the critical role of socio-economic and general structural conditions in explaining the wide spread of the practice. Significantly, this paper anticipates an emerging outcome that may highlight the peculiarity of individual victim cases with respect to issues of contributing factors, circumstances surrounding trafficking, experiences and post trafficking conditions.

Methods

This was a qualitative enquiry hence the main instrument of data collection was life story or the voluntary narratives of returned migrants. Life stories and short interviews were conducted with returnee victims in Benin City - a notable endemic area in South-South Nigeria with a high rate of cases of returnee victims of human and sex trafficking from Europe (Carling, 2005; NAPTIP, 2016; Okonofua, 2004). In all, six interviews were conducted. Focus was more on two of the life stories as their accounts were more revealing. The selection of participants in the field work was through a purposive sampling method whereby consented returnees were contacted and engaged for the narrations of their experiences. In the presentation of the findings, the returnees' identity were not disclosed instead we used pseudo names. This is to protect the victims' identity and for confidentiality sake as ethically demanded regarding a sensitive topic as this. The interviews were conducted with the help of a female assistant interviewer (who works with National Agency for the Prohibition of Trafficking in Person (NAPTIP)) to avoid secondary victimization since the core researcher is a male. Also, the female staff of NAPTIP helped in the interview because she was used to interacting with returnees as part of her daily routines and understands the intricacies involved. The interview process was strictly supervised by the core researcher.

Field Finding and Discussions

The two life stories conducted with returnee victims are presented hereunder. Following the presentations of the life stories, certain findings are noted and subsequently discussed

as they relate to the focus of this paper.

Life Story: Mariam and Uyimmen

The two life stories that were conducted were Mariam's and Uyimwen's (not real names) accounts. These represent victims' experiences in the area. Much was revealed by their stories regarding their early life; their recruitment; their experiences as it relates to the nature of the journey through the Sahara Desert and the Mediterranean Sea to Europe. Data generated from these accounts helped in exploring the direct experiences of trafficking to more long-term life experiences and living conditions.

Mariam (not the real name): HTP01/01/02**Family and Social Background**

Mariam started by reliving her family background that indicated hopelessness and despair. She did not only emphasise her poor background, but was clear that this was largely contributory to her vulnerability before her trafficking experience. According to her:

I don't have parents... my parents were farmers before they died. They were both sick before they died especially my mother. So I grew up helping my parents doing farming in the village. I now came to Benin and stayed with one of my aunts, after their death. (Mariam, trafficking victim, trafficked aged 17, field work, 2020)

How Mariam Was Recruited

Mariam's account also showed the circumstances surrounding her recruitment and how she met the trafficking syndicates. According to her:

When I left my aunt's house because of ill treatment I stayed with a friend. Her name is Juliet. So, we met somebody that promised to take us to abroad. We were teenagers, my friend and I were staying together. I was 17 years then. So we used to follow one guy ... the guy puts us through, he didn't even tell us what we were about to do... he just told us that, when we get there, before one year you will pay up your money. Your money is not going to be much. So the guy promised to take us to the Europe... {Mariam, trafficking victim, trafficked aged 17, fieldwork, 2020}.

Her Journey through the Sahara Desert and the Mediterranean

Mariam's account also included her experience during the journey from Nigeria to Libya via the Sahara Desert which also involves other victims. She said:

...The guy promised to take us to Italy but he did not tell us it was through land that we were going to pass... He took us to enter bus. He said that there is a place we are going to stop and enter the flight... Because we don't have any idea about this, he deceived us. So we now follow the boy to a town by boundary of Niger. It took us more than three days to get to the first town in the Sahara desert... When we were about to get to a check point everybody will now hold her money. They will just tell us to come out... Everybody will line up and they will start searching everyone. 'Bringing out your money from your pocket', collect some other things they want to collect. . . may be if they see a fine phone they can collect. When it was late we went to one village.. After eating we waited for other buses then we now drove to Libya... {Mariam, trafficking victim, trafficked aged 17, field work, 2020}

Mariam continued her narration of what happened at their brief stop at what she called "connection house" in Libya.

When we got to Libya the guy took us to a connection house {a sort of stop over house also controlled by the syndicates where

victims put up first before crossing the Mediterranean Sea}. They told us that we were going to stay with the madam that is there {the first madam victims usually meet in Libya who is also another member of the cartel}. They said for staying in the woman's place we were to pay some money to her... But we now asked the boy this is not Italy... he said no we should not worry that from this place, after we pay the woman, the woman {ie the madam in Italy} will now come and send somebody, to come and pick us up... from there we will now be in Italy. So, we paid money to the woman in Libya. As at this time we have started prostitution work in Libya... The woman now say there is no way we can pay her rather we should prostitute and pay her so that we can go to Italy... {Mariam, trafficking victim, trafficked aged 17, fieldwork, 2020}.

Crossing the Mediterranean Sea to Europe

Mariam narrated her experiences and that of her friend as well as the other victims who were on board the dingy-boat they used in crossing the Mediterranean Sea. According to her:

...The very day we wanted to cross the Mediterranean Sea... we went there in the midnight... when it was day-break we saw ourselves on top the sea. We were very scared and cried. We used balloon, rubber boat to cross. That day we thought we were going to die... We were on the sea for two days. We went there around twelve in the night, we started our journey, the next morning we were there, till the other day... they now told us that we have lost our way... It was after two days in the sea that we were rescued by Italian government, It was an experience that we can never forget throughout our life. I held my friend, she held me, No food, no water... We were thinking how are we going to end it up... before rescue team now came {Mariam, trafficking victim, trafficked aged I field work, 2020}.

Experience while in Destination Europe

Mariam explained what she, her friend and others went through in Europe as sex workers under the control of the madam in Italy. According to her:

... While in Europe, they did not allow us to go out. We now leaved the camp to go and live with the woman. Some time when we go out the woman just position us, and command us 'do this... do that'. And when we are in the road side, we get customers. Some time we take them to her place... There was a time the woman didn't allow us to be going out with anybody. She will just invite them... tell the men to come and then tell us somebody wants to see you. Just like that... A day you will get some men... you know what I am talking about...that will come and see you there to make love. Even if they want to pay, they are going to pay the woman. At the end of the day, she will call you, she will tell you... today food we spend so-so money, or light bill, the house rent. Then she will minus it from the money

they paid her..., before she will now minus her own. We have note..., everybody has her own note where she calculates and record everything. So the girl {her friend} said she is not going to continue that she is going to leave That we have not sent any money back home... {Mariam, trafficking victim, trafficked aged 17, field work, 2020}.

Mariam continues with her story. She revealed the identity and character of the trafficker (madam) and her encounter with her especially as it has to do with the financial exploitation. According to her:

... The madam is a Nigerian, she is Bini (Bini is the dominant ethnic group in the area of study) woman, So there was a day my father complained that he is feeling sick..., that he needed money. She said ok... I will give you the money, it is going to be next week. Let's see how you are going to work it out, it is going to be next week. So I now called my father while talking with my father she will put it on loud speaker. I now said ok... don't worry I will give you next week. She said ehen... 'which money, which money? You have not balanced the amount you are talking about... money. Do you think this is how I will continue with you? And this one we were talking she said each of us will pay ten million {ten million in Nigeria currency - the naira, i.e about 15,000 pounds by the year 2020 value} ... How much have you paid that you are talking about sending money to your parents... And, we don't know anywhere to go. So my friend said ok, since this woman don't allow us to go out, we are going to meet a friend... {Mariam, trafficking victim, trafficked aged 17, field work, 2020}.

Victim's Freedom

Continuing the narrative, Mariam revealed how she and her friend managed to escape and returned to Nigeria. According to her:

... But when we now went one day we met police men who arrested us and now took us to NAPTIP agents... Before we know it they took us down to Benin. NAPTIP sue the woman to court. They sued the woman to court but she didn't come. They went to the family's house. It was through the guy we now locate the woman. The guy that took us to Libya... We now got information that both of them were working hand in hand. Sometimes, police used to come around there {in Europe} but they usually settle them {meaning bribe them}, but people always run away. There they live rough life. Not free life... {Mariam: trafficking victim, trafficked aged 17, field work, 2020}.

Uyimwen (not the real name): HTP01/02/02

Family and Social Background

Like Mariam above, Uyimwen also narrated her family background and described the conditions that epitomised poverty and vulnerability.

I am from a polygamous family...my father married four wives, my mother is the senior of the wives in the house. I am

the eldest daughter of the family and my father is late. My mother had nine children but only five are surviving which are two boys and three girls and I am the eldest. {Uyimwen, trafficking victim, trafficked aged 15, field work, 2020}.

Uyimwen Early life Experience

Uyimwen's early life was impacted by her family background, with her family life worsening as she grew up. According to her:

So when I was in secondary school, in Junior Secondary School 3 (JSS3) I became pregnant of my first son and I delivered the baby. My father said after I finish the JSS3 exam I will continue my education but when I finished the JSS3 exam which was in 1997, my father became sick... He was taken to different hospitals but he died. After his death, we were abandoned by our relatives, none of them ever showed concern about my welfare and that of my siblings. So, my younger brother wanted to continue his education but there was no source of fund for him. When my father's gratuity was paid I told my brother to let me travel out so that i can take care of him and other of our parents' children. I then used the money to travel to Italy in 2004. {Uyimwen, trafficking victim, trafficked aged 15, field work, 2020}.

The Point She became Vulnerable to Sex Traffickers

Uyimwen narrated how she has to contemplate migrating abroad for greener pasture.

I had no option but to go abroad after the death of my father in 2003 when things became very difficult. I went there on my own I was not taken by anybody. I decided to go to help my family... People travel because of poverty. When I got there and saw what they were doing and how people were enslaved I was scared... {Uyimwen, trafficking victim, trafficked aged 15, field work, 2020}.

Role by Relatives

Uyimwen's story indicates that it is not in all cases that 'the family' often directly play roles in the trafficking of their daughters or relatives. She stated:

I did not tell any member of my family anything... It was only my brother that knew. {Uyimwen, trafficking victim, trafficked aged 15, field work, 2020}.

Unlike the case of Mariam earlier presented, Uyimwen's life story account indicates that she was not deceived to go to Europe for commercial sex by anybody. This shows that it is not in all cases that victims are deceived to be trafficked abroad for sexual exploitation as often reported by State Agencies like US TIP and others. Uyimwen declared:

Nobody deceived me, me and my brother decided to do that because there was nobody to help. {Uyimwen, trafficking victim, trafficked aged 15, field work, 2020}

Uyimwen 's Expectations before Leaving for Europe

Uyimwen's story unraveled her expectation before travelling to Europe.

Before I travelled, I worked at Oko Prison yard (Oko Correctional Center is one of the Federal Correctional Service units in Edo State). There is one Restaurant {a bar} at the prison compound... where I worked. I said if I go abroad, I will do the same thing. But later when I went to abroad it was different experience {she had expected to make bigger money by working as sales girl in bars abroad} {Uyimwen, trafficking victim, trafficked aged 15, field work, 2020}.

Uyimwen 's Experience in Europe

Uyimwen's narrative revealed much about her personal experience while she was in Europe.

Before I travelled I promised I was not going to work on the street when I reach there. But when I arrived Italy I didn't know anybody and I was confused. The moment we reach there we waited for the sojourner {a sort of document often given to migrants to allow them temporary stay in some foreign countries} for six months. If you reach there... if you want to run away, you can run away. Because it is not compulsory that you must stay there in the camp but the place was somehow not too okay for me, I told myself that I am here to find money... My friends there at the Camp were also saying they need money... they said, Uyimwen if you are ready let us go. I said I don't know anybody here {ie. after a while at the migrant camp Uyimwen and her friends who travelled together with her became anxious and escaped to other cities in Italy in the desperation to start making money as soon as possible} {Uyimwen, trafficking victim, trafficked aged 15, field work, 2020}.

Getting Involved in Commercial Sex

Then one of my friends now took me to where her sister lives... in the night they all dressed and said let us go. I said haa... where are you going? They said it is hustling ooo... We used to hustle here in order to pay house rent, eat and survive... Then i said hustle... I said no ooo... I said let me follow my friend Pat to Verona... When we reached Verona, I now see that it is the same thing that they used to talk about there... in Verona. So, they said that if i am not ready to follow them out they will drive me away. Then i followed them out to hustle. {Uyimwen, trafficking victim, trafficked aged 15, field work, 2020}.

Rescue for Uyimwen in Europe and how she was Returned to Nigeria

Uyimwen narrated how she was brought back home. She said:

One day I stood by the road side... and an advanced man just came. He said follow me, because God sent me to you. He said what is the problem? Then I narrated everything to the man. The man now said ok, give me your phone number. I said that i don't have phone, i don't have money to buy phone. The man said ok tomorrow he will bring phone for me. The man brought

me one old phone and said i should go and buy sim... I put the sim. From there the man started calling me. The man asked if I liked the job, I said no. He then asked if I needed help. I said yes, he said okay, if i want to help you will you follow me? I said yes, help me. Then from there the man wrote a letter in Italia language. I was told that the man wants to help me. My friends said if the man comes, talk to the man fine... One day the man just called me. He said i should come and meet him at the train station. I went to the station. Then i followed the man, He took me to Caricas. We met the Head of Caricas and the woman now talked to me. From there the help now started {ie. the help that led to her return to Nigeria} {Uyimwen, trafficking victim, trafficked aged 15, field work, 2020}.

Communication with Family Back Home

Uyimwen tells in her story whether she was in contact with her family back home while at destination in Europe.

When i arrived Europe, I did not have any phone hence could not communicate with anybody there. My family members were worried and thinking I Uyimwen has died. So one day, when i got a phone i just called them. All of them where happy and said thank God. They say people are dying in Libya. Thank God you are alive, all of them were happy. {Uyimwen, trafficking victim, trafficked aged 15, field work, 2020}.

Financial Benefits to Family

Uyimwen's story also showed that her family and relatives had not benefitted financially whilst she was in Europe

My family did not benefit anything... there was nothing...no land, I could not build even a small house {which migrants sent abroad would normally want to do first}. I did not bring back any money. That is the reason for the quarrel in my family now as i am here. That is what is even bothering me now as I am here because they are quarrelling over their money which i used to travel. They have even summoned me. The first money they paid my father after death was 800,000 naira (about 1200 pounds), that was what I used in travelling, now everybody in my family is fighting me over it. My brother, my mother, my step mothers, my other sisters, and the entire family, they are all angry with me. They said only me used our father's gratuity money and did not bring anything from abroad... { Uyimwen, trafficking victim, trafficked aged 15, field work, 2020}.

Reintegration into the main stream society

She also talked about what it was like resettling after she was rescued and returned to Nigeria from where she was doing sex work in Italy.

I am not settled...it has been trouble for me since i came back., i have only gone home once. That was when i was summoned to

the meeting to come and explain the issue of the money i took to travel. Even though since i came back ... i have problem with my leg. The leg was swollen. As i came to Benin I fall sick and didn't know what was the problem. In the night i was not able to sleep.. We went to one church like that, and the pastor said that i have problem with my family because of money. He said that if i don't give them that money... I should pray hard so that they don't take my soul. I told the pastor that... is true that there is money problem with my family that I am from a polygamous home {...}. Even if I leave this country tomorrow, I don't have anything with my family again...if I can give them their money that will be all. {Uyimwen, trafficking victim, trafficked aged 15, field work, 2020}.

Support from Government and NGOs Upon Return

Uyimwen's story also showed the level of support from government and NGOs to a victim.

It was only when i was returning from Italy that I was assisted... but since I came to Nigeria, nothing. I have not received any support from anywhere. {Uyimwen, trafficking victim, trafficked aged 15, field work, 2020}.

Plans for the future

She talked about her future plans as a returnee.

What I am planning to do is that first i want to go back to Italy and collect my sojourner document... The police collected it... when i was coming. I have to travel back. We are suffering here in Nigeria...I married when I returned and my husband does not have money. He receives 15,000 naira (about 15 pounds) monthly. The two rooms that we stay, we pay 8,000 naira (about 8 pounds) monthly for each room. I know people there in Italy, once i get there they will give me a house to stay before i start making my own money {i.e. Uyimwen is still contemplating going back to Europe, meaning she could be a potential victim of re-trafficking}. {Uyimwen, trafficking victim, trafficked aged 15, fieldwork, 2020}.

Prior Knowledge of Prostitution and Sexual' Exploitation of Young Girls in Destination

Uyirnwen's narratives gives indication whether the girls often trafficked are aware of sex work and sexual exploitation in destination or not before travelling. According to her:

I was aware people go abroad for prostitution before I travel. {ie. she was aware of prostitution and maybe not too sure of

sexual exploitation in destination}. But they said that not all of them do prostitution. Some of them go there to do hair {make people's hair as source of income}, to sell for people {as sales girls in shops}...it is different...different ways. The common thing is that some of them, when they get there, they will go into prostitution. The traffickers don't go straight to the point. They will say...you will do this, you will do this but when you reach there you will see another thing. {Uyimwen, trafficking victim, trafficked aged 15, field work, 2020}.

Reason Girls get Trafficked from the Area in Uyimwen's Opinion

Her story also divulged some specific reasons while most young girls and women are often trafficked from the region.

Some, it is because they come from a poor or polygamous home. You know Nigeria men they used to marry many wives. If you come from a polygamous home and the other women's children are doing well, the other ones they are not doing well, they will still find solution na... If the other woman's daughter has travelled out, the other will also want her daughter to travel. Me as I am talking to you now, the daughters of my father's other wives have travelled out abroad. {Uyimwen, trafficking victim, trafficked aged 15, field work, 2020}.

Apart from Mariam and Uyimwen whose life stories accounts were presented above, other returnees were also interviewed during the field exploration. Ejiro, Cythia, Ene, and Osi (not their real names) also participated in the study as returnees. Their accounts also help to further highlight the dynamics and inherent complexities of cross border trafficking from south-south Nigeria to Europe. For example Ejiro said:
In Nigerian Pidgin English

Like me now... wetin make me commont be say..., I reason am say... I dey stay Nigeria, to even eat self na problem... me and my family dey suffer...so naim make me and my parent say make I travel out with my madam, naim I still go...{...}. {Ejiro, trafficking victim, trafficked age 18, field work, 2020}

In correct English ,

Like me now...what made me to travel is ...I thought about my living condition in Nigeria...to even eat is a problem, me and my family members are suffering...so ...that was what made me and my parent to agree I should travel out with my madam...then I travelled {...} {Ejiro, trafficking victim, trafficked age 18, field work, 202}

Findings/Discussion

As presented in the preceding findings, Mariam and Uyimwen's accounts represent typical cases of victims trafficked from South-South Nigeria to Europe. The findings from their stories also go to corroborate and in some cases contest or complicate the

characterisation of trafficking in existing academic and policy literatures (see, O'Connell Davidson, 2015; US TIP 2016). It particularly could be said to have made revelations indicating contrast to the often dominant claims by some global and Western authorities that the issue stems from criminal tendencies (United Nations Office on Drug and Crime [UNODC], 2006; US TIP 2016) a conclusion reached without taking a holistic view of the matter to the extent that local structural conditions are hardly considered. Though the stories also noted the role of syndicates aided by corrupt law enforcement agencies especially at destination countries which of course could be said to be criminal, but it is clear that local constraining socio-economic conditions could be more paramount and compelling as explanatory factors.

As to the typical processes involved in the trafficking of victims, both cases however presented a two-way argument. While in some cases victims are sponsored by syndicates to get to their destination where they are conscripted into commercial sex work by their sponsors (as seen in Mariam's case); others take the risk to move over to Europe on their own (of course not without the assistance of less vicious intermediary) and are lured into prostitutions either by their colleagues or madams' (traffickers) who usually assisted them with (temporary) accommodation and feeding upon arrival (as reflected in Uyimwen's case). With this, it was clear both cases in the stories typified the complexities and apparent interplay of individual distinct circumstances and structural conditions in the experiences of most victims from the area. The fact that some are moved to destination on their own accord and others lured or deceived to travel by syndicates before exploitation as indicated by the distinct individual experiences highlights complexities in the narration of trafficking processes in the region did not negate the truth. What is however clear in the cases seen above is that traffickers are argued to often enlist close friends and others around a potential victim to pressurise her into agreeing to travel abroad as noted with the case of the person that lured 'Mariam' to be trafficked to Italy.

The Syndicate as revealed will normally assure the girl that within a short while she would have paid off the cost of taking her abroad and she will become rich and help her family extricate out of poverty (also see Eghafona et al. 2016; Okojie et al, 2003). The role of peer group influence and deception are also highlighted. Most importantly, despite the distinction of the individual cases it was obvious that structural conditions (household poverty, poor economic condition, patriarchy, polygamy, economic inequality etc) play critical roles in orchestrating the trafficking of Mariam and Uyimwen into sexual exploitation abroad. Okonofua et el. (2004) also alluded fairly to the role of structural conditions but not in detail. In all of this suggestions are that victim blaming should be discouraged as many victims who moved voluntarily abroad and become trafficked for sex work may have just been victim of hash societal structural constraints. This further raised the seriousness of the critical issue of victim blaming, which is a major problem in policy and practice as well as in global responses.

All the same, as can be seen in Ejiro's case, further evidences from field interactions indicate that because poverty limits the people's life chances, indigent families are sometimes helpless as they personally arrange for their children's trafficking. Poor families, as found, have sometimes been complicit in the trafficking of their children and have encouraged them to leave Nigeria with the prospect of better lives abroad in

Europe. That is, the usual irrational decisions by victims and parents leading to sex trafficking could be a product of the humiliating impact of poverty.

Conclusion/Suggestions

This paper concludes that not all victims of human trafficking are forced out of their home by traffickers or smugglers though some are argued to be lured as one of the victims interviewed relived. Many moved abroad voluntarily and in the quest for immigration legitimacy and survival at destination cities they become trafficked. However, traffickers are argued to often enlist close friends and others around a potential victim to lure her into agreeing to travel abroad as seen with the case of the pimp 'trolley' (as they are called) that lured 'Mariam' away to Italy. Many traffickers also normally use their relatives as agents to persuade and get women and young girls from the area to be trafficked as indicated by interviewed returnees in previous studies like the one by Okonofua, et al (2004). A clear indication from the field outcome is the role that poverty plays in predisposing many young girls to becoming victims in Europe. As can be concluded from Ejiro's case, whether victims are lured away or decide to travel abroad on their own volition, the propelling force of poverty that they suffer at home cannot be exempted as a basic contributing factor.

Suggestions are that state actors need to as a matter of deliberate policy enactment commit to reducing poverty levels in the region. Serious efforts are needed from both government and critical stake holders to put in place administrative and legal frameworks to deter the spread of the practice. Re-trafficking, avoidance of victim blaming and proper reintegration of returnees are also very important needing attention, These can be done by adequately empowering agencies responsible for arresting the social problem to be effective. For example, re-trafficking of returnee victims is very likely once he or she is not properly reintegrated into the local community when returned to country of origin where poverty is still very visible and appear to be unbearable for him or her. The case of Uyimwen as reported in the finding indicates that many returnees suffer neglect by families and government agencies thereby making life more difficult for them and in the process become more vulnerable to re-trafficking.

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Aspectos Formales En *Joyeles Bizantinos*: Lenguaje Poético, Métrica, Ritmo Y Rima

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Abstract: This article eruditely documents the poetic work *Byzantine Jewels* by Antonio de Zayas, and if we are honest, it is not only studying the mentioned work by this author, but also carries out an exercise in literary dissection of this work, its author and the oriental environment in which his most brilliant poems take place. This article not only analyzes the work of Zayas, but also goes deeper by trying to carry out an exercise in personal style in the structuring of himself; The poetic work of Antonio de Zayas is ascribed, with the poems of 1902, *Byzantine Jewels*, with the literary renewal of Hispanic Modernism and produced a unique and essential case for the study of Orientalism and Parnassianism. The four variables of poetic language, metrics, rhythm and rhyme, which we have filtered, described and explained in this article, on the formal aspects of *Byzantine Jewels*, document Zayas work with ease and exquisiteness; although the book is less suggestive than its title, even the abandonment of the vagaries present in academicism is pleasant to us. The assessment of the orientalist poetic language used by Zayas is innovative, not only in its approach, middle and end, but also in that effort to bring us closer to those words that sound more strongly from the author's heart than from his throat.

Key words: Formal aspects, *Byzantine Jewels*, poetic language, metrics, rhythm and rhyme

Resumen: Este artículo documenta de forma erudita la obra lírica *Joyeles bizantinos* de Antonio de Zayas y, si somos más concretos, no solo se estudia en profundidad la obra mencionada, sino que se realiza un ejercicio de disección literaria de dicha obra, de su autor y del entorno oriental en el que transcurren sus poemas más notorios. Este artículo no solo analiza la obra de Zayas, sino que profundiza en el estilo personal y en la estructuración del mismo; la obra poética de Antonio de Zayas se adscribe, dentro de los poemarios de 1902, *Joyeles bizantinos*, junto con la renovación literaria del Modernismo hispánico y, resulta un caso único y esencial para el estudio del orientalismo y del parnasianismo. Las cuatro variables: lenguaje poético, métrica, ritmo y rima, que hemos escogido, serán descritas y analizadas en el presente artículo, asimismo los aspectos formales en *Joyeles bizantinos* que documenta con soltura y exquisitez la obra de Zayas. Aunque el libro sea menos sugerente que su título, nos pueden resultar agradables el abandono de las veleidades presentes en el academicismo. La valoración del lenguaje poético orientalista utilizado por Zayas es innovador, no solo en su planteamiento, nudo y desenlace sino igualmente, en ese esfuerzo por acercarnos a esas palabras que suenan con más fuerza desde el corazón del autor, que desde su garganta.

Palabras clave: Aspectos formales, *Joyeles bizantinos*, lenguaje poético, métrica, ritmo y rima

- Introducción

Antonio de Zayas era considerado como intermediario entre la poesía francesa y la española a finales del siglo XIX. Zayas, en su libro de poemas *Joyeles bizantinos* publicado en 1902, afirma que "el estudio de los poetas franceses de la segunda mitad

del siglo pasado me sirvió para emanciparme de la tutela de las artes poéticas", hasta su crítica de "la falange de poetastros" modernistas que basan su arte en la imitación de las traducciones hispanoamericanas de poetas franceses de la segunda mitad del siglo XIX."²

Tras haber analizado la obra poética de Antonio de Zayas *Joyeles bizantinos* en trabajos anteriores, hemos de tomar en cuenta el conjunto de su poemario mirando algunos aspectos formales que nos aportan datos reveladores que permiten afirmar que Zayas, en su poesía, demuestra tener una clara tendencia parnasiana, un dominio del arte poético ligado al clasicismo y un profundo conocimiento de la literatura francesa de su época y de los poetas clásicos españoles.

En las siguientes páginas abordaremos las dimensiones del lenguaje poético, la métrica, ritmo y rima en *Joyeles bizantinos* como instrumentos para la expresión poética. Encontraremos que en el lenguaje poético zayesco hay una mezcla de colorismo, orientalismo y elementos pintorescos derivados de un Romanticismo histórico.

En *Joyeles bizantinos* se nota un gusto exótico y una abundancia de palabras turcas que añaden color local al ambiente oriental en que se encuentra sumergido el poeta; asimismo observaremos la capacidad del poeta para captar las sensaciones utilizando palabras sonoras que dotan de un colorido cultural a la expresión poética.

Se abordará una serie de tópicos y recursos poéticos para añadir belleza estético-modernista, una mezcla de brillantez y exotismo. La ideología del poeta es estrictamente estética y no religiosa, étnica, o política.

Veremos que el poeta hace que lo retórico y lo metafórico estén en función del lenguaje poético en algunos poemas. La estética del lenguaje de Zayas consiste en lo misterioso, lo inexplicable y lo triste. La estética de Zayas se resume en unas consideraciones entre lo étnico y lo filosófico, porque se suponen llenas de elementos estéticos, pero que tienen el inconveniente de la repetición y de la excesiva universalidad. Vamos a ver que en *Joyeles bizantinos* se perciben tres elementos del lenguaje: uno de riqueza, otro de magia y un tercero de admiración.

En este trabajo también se hablará sobre la métrica en *Joyeles bizantinos*, ya que la mayor parte son versos alejandrinos, con algunos heptasílabos o endecasílabos. Los versos de *Joyeles bizantinos* son rítmicos y musicales, y los efectos se consiguen mediante la utilización correcta de las técnicas del soneto, aprovechando las innovaciones que en este introdujeron los románticos y los modernistas.

Se abordará también al ritmo y la rima: los acentos nos resultan agradables por su musicalidad, soltura y corrección, ya que se ajustan a la composición rítmica de algunas obras modernistas de tendencia romántico-oriental, para lograr la buscada sonoridad poética. Los versos de Zayas oscilan entre la innovación y el tradicionalismo.

- **El lenguaje poético en *Joyeles bizantinos***

Joyeles bizantinos Antonio de Zayas nos ofrece una serie de cuadros orientales, así los resumió Lily Litvak diciendo que representan "el poder integrarse a una vida fuera de categorías limitadoras, un esfuerzo de recuperación de los lazos con lo sobrenatural, y el volver a calar en los estratos más secretos del alma humana"³. De

² Miguel Gallego Roca, *Poesía importada. Traducción poética y renovación literaria en España (1909-1936)*, Universidad de Almería, Almería, Servicio de Publicaciones, 1996, pp.25-26.

³ Lily Litvak, *El jardín de Aláh. Temas del exotismo musulmán en España 1880-1913*, Granada, Publicado por Ed. Don Quijote, 1985, p. 23.

hecho, el Oriente aparece como “lo otro”, es decir, se ve como algo contrario a los valores europeos de todo tipo. Es así como también las imágenes que se trazan del Oriente en los poemas modernistas que no son meramente pintorescos, sino presentan la constante superposición y “fusión entre lo visual, lo descriptivo, lo pintoresco, por una parte, y lo mental, lo imaginado, lo soñado, por otra”.⁴

En *Joyeles bizantinos* encontramos que el “yo” del poeta se queda cuidadosamente oculto detrás de sus descripciones que son más bien el tejido en que se entrecruzan y armonizan tanto las líneas y los colores impresionistas como los elementos acústicos y evocadores de lo emocional. Lo cierto es que existe una clara diferencia entre el lenguaje poético “premodernista” y el lenguaje poético modernista en lo que se relaciona con la temática oriental, y excepcionalmente encontramos que:

Zayas dedicó casi todos los poemas incluidos en su libro *Joyeles bizantinos* a la descripción y evocación del Oriente próximo. Y, mientras los poemas “premodernistas” de semejante temática se mantienen fieles al orientalismo romántico-zorriyesco inofensivo y se proponen nada más que la descripción y/o narración mimética-verosímil, pintoresca y entretenida, estos poemas de Zayas y de otros modernistas se integran claramente en el orientalismo finisecular.⁵

Antonio de Zayas nunca fue un poeta famoso, pero su figura sigue brillando entre los modernistas: no llega a crear algo nuevo a partir de lo que ya existe, se queda muy lejos de crear un lenguaje poético como el de los Machado, Villaespesa y Juan Ramón Jiménez, pero sí ha podido ganarle terreno al inmenso océano que es la lengua poética, sobre todo en lo parnasiano. Demuestra mucha audacia en el uso del lenguaje clásico y romántico, y hasta una cierta delicadeza —muy hermosa— en poemas como “Hora de siesta”, “Medio día”, “Silencio” y “Harén”. La visión de Zayas es totalmente estética, sus paisajes y sus descripciones son coloristas; es de igual forma un moralista. En su lenguaje poético es capaz de cifrar la emoción que quiere expresar y exaltar las virtudes del alma. Beatriz Hernanz Angulo señala lo siguiente acerca del carácter y los elementos compositivos de *Joyeles bizantinos*:

Elementos de ensoñación, de misterio y de vaguedad están presentes en la mayoría de los poemas del libro de Antonio de Zayas. Los puntos suspensivos, la supresión de la anécdota en el poema, la aparición escasa del poeta, o la presentación impersonal de lo personal, recursos estudiados por Carlos Bousoño en su teoría de la expresión poética, son utilizados para expresar ese carácter velado tras el que se esconde la personalidad del poeta. A Antonio de Zayas se le había acusado por sus anteriores libros de poeta parnasiano, objetivo, despersonalizado, de perfección y esmero en el trabajo de la belleza.⁶

El lenguaje poético utilizado en *Joyeles bizantinos* es la más pura expresión de la poesía parnasiano-modernista. Es un lenguaje en el que Zayas mezcla el colorismo y el orientalismo. El colorismo tiene la función de introducir elementos

⁴ *Ibidem*, p. 27.

⁵ Katharina Niemeyer, *La poesía de premodernismo español*, Madrid, CSIC, 1992, p. 333.

⁶ Beatriz Hernanz Angulo, “1903: *Soledades* de Antonio Machado y *Paisajes* de Antonio de Zayas: dos visiones andaluzas del Modernismo hispánico”, en *Antonio Machado hoy (1939-1989): actas del Congreso Internacional conmemorativo del cincuentenario de la muerte de Antonio Machado*, Tomo III, Sevilla, Alfar, 1990, p. 68.

llamativamente pintorescos, y el orientalismo, a base de palabras derivadas del árabe, incide en un romanticismo histórico. Este exotismo es casi una caricatura, porque los modernistas eran aficionados al orientalismo y exageraron los rasgos del relato con objeto de conservar la expresión.

El exotismo deliberado de la poesía modernista nos hace sentir un poco viajeros y un poco exploradores, no solamente del espacio sino también del tiempo, y acabamos siendo arrastrados por ficciones; es como si de pronto Zayas nos hubiera llevado de la mano a un enorme salón con palmeras y pirámides en el que el poeta, haciendo de maestro de ceremonias, nos da la señal que nos permite participar en un luminoso baile de máscaras, superficial, convencional y un poco ficticio. Antonio de Zayas realiza un verdadero viaje al mundo oriental, porque los rasgos fundamentales de sus versos son el paisajismo, el sensualismo, la sangre, el amor, el anhelo, la venganza amorosa y la fatalidad irreversible, que procedían de la poesía árabe.

El lenguaje es posromántico, modernista y sentimental, lleno de alusiones estéticas a dos o a tres tópicos de la época: se exaltan valores como la juventud, la generosidad, la despreocupación, la negación del futuro y de la propia vida, donde se vive solamente el presente y se niega el futuro.

Las lecturas de Zayas de la literatura francesa y, sobre todo, lo parnasiano de Heredia le afectó muchísimo y esta influencia se nota perfectamente en su lenguaje poético. Quizás a esto se refiere Roberto Monsberger Amorós con las siguientes frases:

Esta segunda lectura constituyó para el joven poeta una verdadera revelación en que “aquel soberano escultor de la palabra” lo deslumbró por la riqueza de su lenguaje y por la serenidad pagana de sus estrofas, que califica de “íntachables”. El texto se va convirtiendo por la vía de sus experiencias lectoras en una defensa e ilustración de la poesía de Heredia y de la escuela parnasiana frente a aquella crítica que calificaba de fría la acabada labor del poeta: Los que así juzgan al cantor ilustre —declara— que ostenta en Los Trofeos su temperamento exquisito, parece como que quieren acusarle de insensibilidad y concederle, por lo tanto escaso valor en concepto de poeta, ya que la poesía debe ser y es ante todo compendiada y vibrante manifestación del íntimo sentimiento. Nada, sin embargo, más superficial que juicio semejante y nada más inadmisible que negar a los apóstoles de la escuela parnasiana el calor de vida que caracteriza las obras de los grandes poetas.”⁷

En definitiva, Zayas ha imaginado, o más bien ha descrito, un mundo oriental e islámico-turco, sin importarle si es real o es una simple visión suya, en cuyo caso toda la brillantez de su creación revierte en él mismo. Respecto a la innovación modernista en el lenguaje poético y literario Ricardo Gullón recordó que:

Ninguna revolución intelectual puede hacerse sin renovar en alguna forma el lenguaje literario”, reconociendo que fue Rubén Darío quien trajo a España la “lengua literaria novísima”, muy pronto aceptada por los jóvenes.⁸

⁷ Roberto Mansberger Amorós, “Un parnasiano español bajo el signo de Heredia: Antonio de Zayas y Beaumont, Duque de Amalfi”, en *Revista de Literatura*, Tomo LIV, núm. 107-108, enero- junio 1992, pp. 633- 634.

⁸ Ricardo Gullón, *El Modernismo visto por los modernistas*, Barcelona, Labor, 1980, p. 21.

Y continúa Gullón, al referirse al lenguaje poético modernista:

El Modernismo es un lenguaje y un estilo. Cuanto se escriba en la época se relacionará con él, aun en los casos de quienes tratan de diferenciarse y de oponerse; al opositor le caracteriza su esfuerzo de antagonista, pero también, y antes, su modo de escribir.⁹

Antonio de Zayas utiliza, con frecuencia palabras turcas para añadir matices locales. A esto alude Luis Antonio de Villena comentando que:

Zayas se deja tentar, a menudo, por un romántico gusto exótico, y no teme usar palabras turcas para incrementar el sabor local, explicándolas luego en un vocabulario que cierra el volumen, y que, por cierto, faltaba en el primer ejemplar que yo he manejado.¹⁰

También Allen W. Phillips comenta que:

Zayas explica el uso frecuente de palabras turcas en los poemas: no utilizarlas sería quitar colorido y plasticidad a sus versos. Hasta se añade al final un glosario de vocablos y términos de sabor local.¹¹

Ricardo Gullón habla de que: “El estilo de los modernistas, generalizando, como es obligado hacerlo, es el estilo del paso adelante, de la aventura intelectual.”¹² Se percibe con claridad la estética parnasiana en todos los sonetos de *Joyeles bizantinos*. En la mayor parte de los poemas están presentes elementos de ensoñación, de misterio y de vaguedad. Para Zayas, la fantasía y la evocación son las formas de evasión del poeta modernista. Zayas es un poeta tradicional y sus raíces están profundamente arraigadas: canta las glorias de su patria, y su visión castiza y su esencia española le hacen refugiarse en un clasicismo lleno de misterio, de vaguedad y de ensueño. Su arte poético está lleno de elementos decorativos. Los focos de la irradiación parnasiana se reflejan con abundancia en su lenguaje poético: es un hábil pintor de cuadros con las palabras sonoras.

Es indiscutible que el autor de *Joyeles bizantinos* utilizó esta índole especial del lenguaje turco para añadir color local a sus versos orientales, y esto consiste en intentar encontrar cierta armonía a través de mezclar entre el vocabulario español, la aislada belleza de los vocablos turcos, los cuales aportan un gran valor folklórico, fonético y exóticamente oriental.

Al respecto Ricardo Gullón recordó que:

[...] la escritura modernista responde a una voluntad de estilo acomodada, a su vez, a la exigencia vital de identificar ser y parecer, o dicho más crudamente, de utilizar la obra literaria para engendrar una verdad en que el escritor pueda reconocerse y reconocer a los escurridizos peces en las aguas oscuras de una realidad entrañable, intuida más que pensada.¹³

Antonio de Zayas, en uno de sus poemas, “Noche”, utiliza un tipo de lenguaje pictórico basado principalmente en el elemento paisajístico. Por eso empieza hablándonos del Bósforo claro, contrastándolo con la luz púrpura del Faro. En esta

⁹ *Ibidem*, p. 21.

Luis Antonio de Villena, “Un parnasiano español, Antonio de Zayas, entre el modernismo y la reacción”, en *Ínsula* núm. 410, Enero 1981, p. 3.

¹¹ Allen W. Phillips, “Parnasianismo, modernismo y tradicionalismo (a propósito de Antonio de Zayas)”, en *La Torre*, núm. 10, abril-junio, 1989, p. 269.

¹² Ricardo Gullón, *El Modernismo visto por los modernistas, ob. cit.*, p. 22.

¹³ *Ibidem*, p. 24.

expresión relativa al paisaje, Zayas parece sugerirnos una nota que, siendo paisajística, es al mismo tiempo arquitectónica, arqueológica e histórica: el Faro de Alejandría que, aunque no esté en el Bósforo, conlleva una evocación indudablemente oriental y, en cierto modo, igualmente turca. Otra nota paisajística en este poema es la luna, que aparece “de estrellas escoltada”: aquí también encontramos un símbolo que es al mismo tiempo nacional, religioso y poético.

Ya sabemos cuál es el valor expresivo de la luna en los estandartes y banderas del Islam. Asimismo, entre los cristianos la luna ha sido una motivación religiosa y poética al ser considerada durante toda la Edad media como el más próximo de todos los cuerpos celestes.

En la fantasía referida a Oriente, el olfato tiene un lugar predominante. En la poesía orientalista menudean el azahar y el incienso. Aquí el elemento olfativo oriental está a cargo del ambiente que perfuma el bosque.

Nuestro poeta utiliza un lenguaje homogéneo en el que destacan valores que corresponden a la poesía convencional decimonónica, entre romántica y modernista. El poeta recurre a palabras especialmente expresivas, como “indolente”, muy acorde para expresar la inactividad y la carencia de esfuerzo; tal es el tipo del lenguaje utilizado en el soneto “El Cuerno de Oro”.

De tal guisa, el poeta recurre a palabras que a veces son una simple imagen y otras veces son complejas metáforas; todas ellas tienen una función expresiva de prestigio, de lujo, de brillo y de esplendor. En esta serie de palabras encontramos los términos *faros, alminares, cortejo, tesoro, oro, espejo, luna*. A veces, el poeta recurre al espacio topográfico, y entonces nos habla de *ondas, espacio, cumbre, solares, kioscos*. Cuando se trata de sugerirnos estados de ánimo y de espíritu, utiliza expresiones como *serena, decrepito, finge, vivos, besos, imágenes, evoca, elegía, subyugas, toscos, caricias*. Y cuando se trata de vida animal o vegetal, el poeta nos habla de *frondas* y del *alma*. Es curioso advertir hasta qué punto “Cuerno de oro” (toponimia) tiene un sentido poético pleno y doble en cuanto a que sugiere al mismo tiempo la cultura clásica y la riqueza. La palabra “cuerno” tiene que evocarnos necesariamente a Zeus convertido en toro para raptar a Europa. En cuanto a “oro”, desde la más remota antigüedad se ha identificado con la riqueza y al esplendor por su coloración solar y su brillo.

El lenguaje de Zayas otras veces es excesivo y nos resulta ficticio, incluso trucado, como si quisiera ocultar con él una cierta vaciedad, como es el caso del soneto “Las siete torres”. En “Las Murallas” y en “La Cisterna Constantina” es tópico desde la perspectiva del siglo XX. La habilidad poética de Antonio de Zayas consiste principalmente en añadir adjetivos magnificadores a los sustantivos: *gloriosos, lúgubre, extraños, negros, solitarias, bermejo, tardo, sangrientas*.

En fin, es un lenguaje puramente modernista que procede del romanticismo ante todo y con claras influencias del parnasianismo y del simbolismo de la poesía francesa del siglo XIX. El poeta insiste en la sonoridad de las palabras esdrújulas; por ejemplo: *diáfano, bóvedas, hórridas*.

Antonio de Zayas, en sonetos como “La Puerta de Salud”, se acerca a una ficción poco realista. Pero esta invención no es exclusiva de él. Su éxito no consiste en la originalidad, sino en los valores literarios y culturales propios de su país y de su época. Zayas es un español interesado en el islam y transmite este interés a su inspiración poética, de manera que no es religioso ni filosófico. El islamismo de Zayas se limita a dotar de cierto colorido cultural a la expresión poética.

En su lenguaje es aficionado a utilizar tópicos y recursos poéticos que aportan una función ornamental, como es la utilización de palabras brillantes y llamativas:

guirnaldas, esmeraldas, armaduras radiantes, constelaciones de plata, serrallos y alminares. Todo esto añade la belleza estética previsible en una poesía modernista: en el fondo es una mezcla de brillantez y exotismo, y en la forma, sonoridad y musicalidad insistentemente buscadas.

Antonio de Zayas, otras veces, utiliza los recursos del arcaísmo, el cultismo y la expresión noble. Recurre a dos procedimientos: lo arcaico y lo simplemente sonoro. De modo que el poeta nos habla de “pentélico”, “lauros”, “alfanjes bárbaros”, “entusiasmo bélico”, “contiendas púnicas” en sonetos como “El Sepulcro de Alejandro”, “El sarcófago de las lloronas” y “La puerta de felicidad”. El poeta quiere deslumbrar al lector a fuerza de palabras sonoras, esdrújulas si es posible, y mejor todavía si estas palabras se refieren a la toponimia (Pórtico, Mármara). Así que en “El Sepulcro de Alejandro” hay una recurrencia constante a términos que podemos llamar arqueológicos, una serie de palabras griegas con las que el autor se propone dar a sus versos “un color local histórico”: *pentélicos, sistros*, por no hablar de otros términos más conocidos: *mármoles, paladines, clarines, acordes*. La intención de nuestro poeta en “El sarcófago de las lloras” consiste en subrayar lo tremendo con adjetivos impresionantes: *bárbaros, bélico, sanguinario, gigante, sublimes*. Es como si el poeta quisiera exagerar la dimensión de los sentimientos y de las vidas. Además, hay algunas figuras retóricas que buscan el efecto estéticamente sonoro: la expresión “marmóreo y mausoleo” tiene las dos notas retóricas de la aliteración y casi del anagrama.

Antonio de Zayas del mismo modo, hace que lo retórico y lo metafórico estén en función del lenguaje poético; en poemas como en “Hora de siesta”, donde el colorismo es usado como una de las características del lenguaje, el hablante lírico insiste en la “luz azul y amarilla” y llega a la combinación de los dos colores más orientales y más estivales que se pueda imaginar. El sol, un astro amarillo que sale por Oriente y el Mediterráneo oriental, es imaginado como el mar idealmente azul; luego insiste el poeta en ese “ya no es el amarillo” de la segunda estrofa. El colorismo poético de Zayas no se agota, ni tampoco su paleta de artista que pinta con la palabra. Así, encontramos que en la mención del poeta a un “Vapor escarlata” nos hace pensar en la sangre de alguna hipotética Guerra Santa y en los temibles estandartes almorávides. El poeta insiste en la retórica colorista, roja, que resulta inquietante, pero ya con un matiz levemente lujoso; con estilo oriental, este lujo se convierte en el esplendor de una “purpúrea inmensa gota”. El desfile retórico clausura con el prestigio eminentemente romántico de los negros y lúcidos pensamientos, que se reflejan en los ojos del creyente que lee el Corán.

Las expresiones poético-orientales generalmente están hechas de sustantivos acompañados de adjetivos: *olorosas frondas, rientes palacios, cobarde mirada, cabellos lacios, codicioso judío*. En el momento en que el poeta siente que se le agota la paleta poética camina rápido hacia el ocaso, con el verde bosque, con el mar azul... El color azul es uno de los típicos de Zayas, pero al mismo tiempo es el más típico del modernismo.

Zayas demostró que es un maestro a la hora de inventar un lenguaje poético de tipo orquestal. Lo notamos en “La puesta del sol” y “La tarde cae”. En estos sonetos Zayas compone una discordante orquesta apagada: por “los ecos que del monte descienden, / el compás de los remos que las espumas hienden”.

Nuestro poeta exagera en sus notas visuales, como en “La mole de la torre”: *el torreón inmenso*. A veces aparecen adjetivos ampulosos: *eternos, impasibles*. O alguna aparición abstracta y esfumada: las paganas rapsodias, el cotidiano incendio. Esto se nota claramente en “La torre de Galata”. Así que lo retórico del lenguaje

consiste en la aparición de adjetivos de una intensidad doble: por una parte, su significado, y por otra, su intensidad sonora y acentual, con predominio de los adjetivos esdrújulos: *melancólico, fatídica, frenético*.

Nuestro poeta también hace alarde de sentimientos trágicos, sin que la tragedia esté basada en hechos reales, sino en fantasmagorías y ensoñaciones fantásticas; por ejemplo: “los fieros fantasmas y las tradiciones siniestras”, “las perfidias horribles y las apoteosis vanas”. En estos poemas podemos decir que la estética del lenguaje de Zayas consiste en lo misterioso, lo inexplicable y lo triste: “La cisterna Constantina”.

En “La Puerta del Serrallo”, lo poético del lenguaje consiste en atribuir a cada realidad sustantiva un adjetivo cuya finalidad es más la expresión de una emoción poética que la determinación de una cualidad real. Así, de una manera absolutamente retórica el Serrallo resulta pintoresco al utilizar expresiones como *la gasa tersa, la fantasía persa, el cincel arabesco, el pueblo reverente, los altos primates, el umbral sagrado, los vasallos míseros, el verdugo dócil, el vestíbulo imperial, la mirada torva, la cimitarra corva*. A Zayas mucho más que la realidad de los sustantivos le importa la idealidad de los adjetivos, con su carácter siempre incierto y aleatorio, como conviene a las incertidumbres del ideal.

La nota esencial en la vistosidad del lenguaje de Zayas es lo que a lo largo de la historia literaria pudiéramos llamar “la exaltación estética de lo precedero”. De esta forma llegamos a la conclusión de que Zayas es capaz de conseguir el inevitable efecto retórico de los contrastes, tan queridos por el romanticismo y por su heredero, el modernismo. Los puntos estéticos del lenguaje de Zayas consisten en una serie de paisajes orientales: el Bósforo y el Mar de Mármara; el serrallo, el azul infinito, los vuelos de las gaviotas, las secas ramas, las armas mutiladas; con todo esto el poeta nos hace vivir la plenitud del espíritu romántico. Ricardo Gullón se refiere a los propósitos de los modernistas: “Levantar oficialmente la bandera de la peregrinación estética, que hoy hace con visible esfuerzo la juventud de la América latina, a los Santos Lugares del Arte y a los desconocidos Orientales del ensueño”.¹⁴

Lo estético en Zayas está condensado en la afirmación voluntaria y forzosamente modernista que tienen sus versos. Esto no nos sorprende, sabiendo ya que el fondo estético del poeta es puramente parnasiano. Lo estético de Zayas se resume en unas consideraciones entre lo étnico y lo filosófico, con el resultado final de un predominio estético y poético que resulta más meritorio por su voluntariedad que por su acierto. La estética consiste en divagar por las alturas (por algo un soneto se titula “Las Murallas”, unas alturas indeterminadas que se supone llenas de elementos estéticos, pero que tienen el inconveniente de la repetición y de la excesiva universalidad).

Hemos visto en *Joyeles bizantinos* tres elementos del lenguaje: uno de riqueza, otro de magia y un tercero de admiración. El carácter del lenguaje es de un rebuscamiento y de un lujo semántico y filológico que lo hace casi incomprensible, aunque el autor de *Joyeles bizantinos* tiene una voz poética muy oriental y colorista, con aciertos de expresión fácil y brillante.

- **La métrica en *Joyeles bizantinos***

Zayas fue uno de los primeros modernistas en utilizar los versos alejandrinos, y a eso se refiere José María Aguirre al decir que: “quizá, fue él el primer modernista español en utilizar el verso alejandrino, liberado de la rigidez con que lo emplearon

¹⁴ Ricardo Gullón, *ob. cit.*, p. 47.

los parnasianos”¹⁵ *Joyeles bizantinos* no ofrece una gran variedad forma. La mayor parte de sus versos son alejandrinos, con algunos versos. Allen W. Phillips nos llama la atención acerca de que:

En su carta-prólogo Zayas se queja de algunos comentaristas que encontraron en sus poesías orientales un espíritu docente y moralista en pugna con su verdadero concepto de la poesía. Explica también el uso en “Joyeles” del alejandrino, de libérrima acentuación, porque era un verso de mayor amplitud y así apto para dar al lector la sensación del abandono lánguido, que había invadido su espíritu durante la estancia en Constantinopla.¹⁶

Los versos alejandrinos ocupan la mayor parte, del libro: un noventa por ciento aproximadamente del mismo y, entre tantos, escogemos como ejemplos de esta primera sección métrica “La Alhambra” y “El Generalife”. El soneto “La Alhambra” es un fiel ejemplo de la tónica de la mayor parte de los versos de *Joyeles bizantinos* (donde el primer verso rima con el cuarto y el segundo con el tercero. El primer verso del primer terceto rima con el segundo del mismo, sucediendo lo mismo con el segundo terceto. El tercer verso del primer terceto rima con el tercero del segundo terceto.¹⁷ Mientras el otro soneto, “El Generalife”, es la única excepción, por su estructura de versos alejandrinos y sus cuartetos de rimas alternantes: primeros versos con terceros y segundos con cuartos: sonetos románticos. Los tercetos forman un pareado con los dos primeros versos y los cuatro restantes forman un cuarteto:

Ya del Alcázar moro no turban los Cenetes
el augusto silencio con voces estentóreas,
ni engalanan azahares sus columnas marmóreas
ni perfuman jazmines sus airosos templetes.

Madrigales no riman ya sus fuentes de piedra
ni cual antes deslumbran sus áureos azulejos,
y en las torres austeras y en los muros bermejos
atrevidas se arrastran las serpientes de hiedra.

Y cuando al dulce aliento del dadivoso Mayo,
de la Luna desciende melancólico el rayo
a descubrir secretos de las sombras nocturnas,

en el Alcázar moro las hurís se dan cita
y divierten unánimes al Genio Nazarita
que á los siglos dirige miradas taciturnas.”

¹⁵ José María Aguirre, *Antonio de Zayas: Antología poética*, Exeter, University of Exeter, 1980, p. XII.

¹⁶ Allen W. Phillips, *Art. cit.*, p. 270.

¹⁷ La excepción de lo cotidiano descrito en el soneto de “La Alhambra” y sus iguales la encontramos en el soneto “Sevilla”: el primer verso del primer terceto rima con el tercer verso del mismo terceto e igual pasa con el segundo terceto:

“A las caricias cándidas de la risueña aurora
y a los adioses tristes del ocaso indolente,
con blanquecinos tules vela sus gracias Flora;
y en la callada noche y en el parlero día,
embalsama los campos y acaricia la frente,
con invisibles alas, la eterna Poesía.”

El poema “La Alhambra”, p. 21.

Pero en “El Danubio” encontramos una nota, no insólita, aunque sí escasa y original: los dos cuartetos tienen rimas diferentes entre sí, de manera que la totalidad de los dos comprenden cuatro rimas y no dos como es habitual. ¿Por qué Antonio de Zayas utilizó el verso alejandrino en la mayor parte de su libro *Joyeles bizantinos*? Una posible respuesta la encontramos en Roberto Monsberger Amorós:

Las explicaciones que siguen a lo anterior son una reflexión sobre las posibilidades del alejandrino, sus diferentes modalidades y las razones de su utilización por él: “Fue la primera necesidad de buscar un verso que, por su mayor amplitud, ofreciese sobre el endecasílabo la ventaja de poder desarrollar más fácilmente, dentro de sus límites, impresiones que, por ser varias en matices o por provenir de países y de civilizaciones para nosotros un tanto exóticas, necesitaban darse con ciertos detalles, tan esenciales muchas veces y de tanto valor estético como ellas mismas.”¹⁸

Podemos resaltar la originalidad y el acierto de la rima escasísima que hace coincidir las palabras “Ilirias” y “Walkyrias”: dos exotismos apreciados por los románticos y los modernistas. Las costas ilirias del Mar Adriático son un tema prerromántico y romántico, que está presente en Shakespeare, y las Walkyrias son personajes de “El anillo de los Nibelungos”, de Wagner.

Leemos en el libro unos versos estructuralmente bien logrados, cuyas rimas y acentuación nos resultan agradables por su énfasis y musicalidad. Los de *Joyeles bizantinos* son rítmicos y musicales, y estos efectos los consigue aprovechando las innovaciones que en el soneto introdujeron los románticos y los modernistas. Los versos permiten una melodía rítmica que pudiéramos considerar redoblados al servirse el autor de las cesuras que dividen en dos hemistiquios los versos compuestos de catorce sílabas. Así el motivo musical y rítmico resulta fecundo en efectos por las pausas internas y externas de los versos. Hay en este ritmo y en esta musicalidad un efecto de variación, al tener los segundos cuartetos rimas diferentes a las de los primeros.

José María Aguirre afirma:

Ahora bien: entre el verso clásico, uniforme y monótono, y el verso rítmico, armonioso y musical, maravillosamente realizado en español por Rubén Darío y en francés por algunos poetas, existe un verso que, logrando apartarse del primero, no llega a ser el segundo. Es un gran esfuerzo hacia el ideal de la métrica moderna. Este verso, que pudiéramos llamar intermedio en la transformación del ritmo poético, es el verso de los “Joyeles bizantinos”. Ya no machaca el poeta una sílaba, con la inocente pretensión de halagar el oído por tan simple medio. Sabe que el ritmo en poesía se consigue por medio de acentos, pero tampoco ignora que, tanto en poesía como en música, el ritmo pretende copiar los varios y complejos ritmos de la naturaleza. En el camino de la armonía, Zayas rompe las viejas pautas y el compás arbitrario impuestos por el hábito y las malas retóricas.¹⁹

¹⁸ Roberto Mansberger Amorós, *Art. cit.*, p. 629.

¹⁹ José María Aguirre, *Art. cit.*, pp. 268-270. Se equivoca, pues, Brotherston (p. 24, nota) al afirmar que “Zayas made no formal innovations (...), a fact for which Benot was grateful in his review in *Los Lunes del Imparcial*, 21 and 28 July, 1902”. De hecho Benot, a quien Zayas dedicó sus *Joyeles bizantinos*, en carta abierta al poeta agradeciéndole su dedicatoria, sí se queja de las novedades

En *Joyeles bizantinos* hay algunos poemas que tienen una particularidad métrica: en “La Calle de Pera” los versos segundo y tercero del primer cuarteto son proparoxítonos (acento en la antepenúltima sílaba) y el número de sílabas métricas es inferior en una unidad al número de sílabas fonológicas. Por lo demás, todo es normal en la serie de los sonetos que nos ocupa.

En “Entierro ortodoxo” hay encabalgamiento en el segundo cuarteto. Y en los versos de este las pausas versales (al final de cada verso) desaparecen casi, por la continuidad de cada fin de verso en el comienzo del siguiente: “*tres melencolios Popes, que al vulgo indiferente / angustian con la triste cadencia de sus cantos / y los ojos deslumbran con los solemnes mantos*”.

En “La Puerta del Serrallo” los versos son alejandrinos, con cuartetos de rimas desiguales. Por lo demás el poeta tiene en cuenta las diéresis, la sinéresis y las sinalefas.

Fernando Ollé nos invita a contemplar la obra de Zayas, sobre todo *Joyeles bizantinos* y *Retratos antiguos*, con estas palabras:

Para la vuelta al empleo del endecasílabo (tras la experimentación o innovación métrica en “*Joyeles bizantinos*”) encuentra esta razón: “Como los lienzos, tema de mis poesías, son también obras clásicas consagradas por el universal asentimiento, he encontrado una gran armonía entre las pinceladas magistrales de estos hermosos retratos y el verso endecasílabo, considerados como medios de expresión. La forma estaba ya impuesta por el pintor, y la misión del poeta era acomodar al clasicismo del pincel el clasicismo de la pluma”.²⁰

Como sabemos, en la mayoría de los sonetos del libro los versos son alejandrinos, salvo en dos secciones, que son “Fondos” y “Cortejos”: heptasílabos, exceptuando tres poemas de la sección “Cortejos”, en endecasílabos.

Roberto Mansberger Amorós se refiere a que:

El verso endecasílabo no le satisface por “cierta excesiva sonoridad” inadecuada para “reflejar la laxitud”, es decir, la sensualidad que quiere transmitir el poeta, y, por otra parte, el alejandrino, con los requisitos exigidos por la preceptiva tradicional, también le parece poco servible “porque —y he aquí la aparición de este sentido de lo plástico tan típico del parnasianismo— el isócrono y pronunciado compás que le caracteriza es incapaz de despertar las sensaciones ópticas que despierta la contemplación del vasto teatro de la naturaleza. La poesía, en mi humilde opinión, lejos de tener por objeto impresionar exclusivamente el tímpano, debe tender a impresionar con mayor viveza el más noble de todos los sentidos, que es el de la vista, y a producir sensaciones en todos los demás del cuerpo humano con la misma intensidad por lo menos que en el del oído.”²¹

técnicas de Zayas: “*A mi entender, sin usted quererlo ni pensarlo, ese afán de novedades en la forma que hace algún tiempo atormenta a los que han dado en llamarse sólo por eso modernistas, hubo de sugerir a usted la idea de escribir en versos de catorce sílabas, sin sujeción a ningún sistema de acentos interiores*”. [El Imparcial, se cita de la reproducción de la carta en el cuarto libro de Zayas, *Paisajes* (Madrid, 1903)]. Zayas, a su vez, se queja del juicio de Benot en su dedicatoria de *Retratos antiguos* a Don Juan Valera, p. 7.

²⁰ Fernando González Ollé, “Antonio de Zayas, principal poeta del parnasianismo español”, en *Cuadernos para la Investigación de la Literatura Hispánica*, núm. 4, 1982, p.136.

²¹ Roberto Mansberger Amorós, *Art. cit.*, p. 629.

La sección “Cortejos” la componen poemas de versos endecasílabos: “Selamilk”, “La fiesta de los persas” y “Caravana a la Meca”. Todos estos poemas son poliestróficos, están formados por cuartetos, es decir, la misma estrofa utilizada en los sonetos clásicos. Como, por ejemplo, los versos heptasílabos de la sección “Fondos”, de la cual escogemos el poema “Amanecer”, de trece estrofas. Lo más característico de este poema es el estar dividido en múltiples estrofas: cuartetos de arte menor. Tienen rimas consonantes, alternando las del primer verso con las del tercero y las del segundo con las del cuarto.

La primera estrofa nos ofrece motivo para una indicación curiosa y quizá poco frecuente, como es la división que a veces se hace entre rimas fonéticas y rimas gráficas. Las primeras son aquellas en que coinciden los sonidos de las letras y su ortografía; las segundas son aquellas otras en que coinciden los sonidos pero la ortografía no. En esta primera estrofa los versos segundo y cuarto tienen rima fonética pero no gráfica, puesto que la palabra “salva” se escribe con “v” y la palabra “alba” se escribe con “b”.

Es bien sabido que en español la mayoría de las palabras son paroxítonas; por esta razón la mayor parte de los versos son paroxítonos, es decir que llevan el acento tónico en la penúltima sílaba, y por eso en ellos el número de sílabas métricas coincide con el número de las sílabas gramaticales. Esto es lo que ocurre en este poema, en el que solamente hay dos versos oxítonos que son el último de todos y el que rima con él dos más arriba.

Ejemplo:

“Ó alégranlo los sones
que arrancan al clarín
los turcos batallones
del cuartel de Selim.”

El poema “Fondos”, p. 629.

En los versos mencionados arriba encontramos que el número de sílabas gramaticales son seis, pero su condición de versos oxítonos añade una sílaba métrica con lo que se completan las siete sílabas de cada verso que son reglamentarias en nuestro poema. Es notable llamar la atención sobre la pequeña irregularidad que el poeta se permite en esta estrofa, que consiste en hacer que la rima no sea absolutamente aconsonantada puesto que las letras “n” y “m” finales, al encontrarse en palabras derivadas de idiomas diferentes (concretamente del español y del turco), tienen sonido parecido pero no idéntico.

En otro poema poliestrífico, “Hora de siesta”, sus cuartetos son de arte menor. En la primera estrofa encontramos un primer verso de seis sílabas fonológicas. No obstante, al tratarse de un verso oxítono y, por consiguiente, al no haber coincidencia entre su número de sílabas fonológicas y su número de sílabas métricas, nos encontramos ante un verso heptasílabo. El segundo verso es oxítono igualmente (acento tónico en la última sílaba) y por consiguiente con un número de sílabas métricas que es superior en una unidad a su número de sílabas fonológicas (análogamente al caso anterior). Por lo que se refiere a la acentuación versal, los dos versos siguientes tienen las mismas características.

Al comienzo de la segunda estrofa hay una sinalefa “con reducción” de dos sílabas fonéticas a una sola sílaba métrica. Así, este verso que tiene ocho sílabas fonológicas se reduce a siete sílabas métricas. Este fenómeno lo podemos encontrar

fácilmente en el resto del poema. Y citamos como ejemplo el primer verso de la segunda estrofa: “Y bajo un sol pesado.” (...).

- **Ritmo y rima en *Joyeles bizantinos***

Zayas, pues, en cuanto a sus rimas y a la oportunidad de su acentuación se desenvuelve con soltura y corrección. Beatriz Hernanz Angulo nos dice:

Si el poeta ha de ser sincero en la elección de los asuntos de sus composiciones, sincero ha de ser también en el empleo de las imágenes que han de hacer resaltar sus pensamientos (...), debe acomodarse a los ritmos internos que se producen en el misterioso laborar de la fantasía. (...) Sincero en la elección de asunto, también me he esforzado en el modo de tratarlo.²²

José María Aguirre se refiere a la métrica de *Joyeles bizantinos* de la siguiente forma:

Zayas despoja el verso alejandrino de los acentos fijos en la segunda sílaba de cada hemistiquio, es decir, de los martillazos isócronos a que los rancios rimadores llaman todavía ritmo. Desaparece así aquel golpear insoportable que no nos deja oír las poesías y que, impresionando el tímpano de un modo violento y monótono, nos perturba todas las sensaciones, y muy especialmente las de sonido. Esto es un adelanto: antes de realizar la música en el verso, fuerza es que en él desaparezcan los ruidos molestos. No escucharía yo el violín de Sarasate en el taller de un herrador.”²³

Allen W. Phillips habla de la siguiente manera de la composición métrica y rítmica de las obras poéticas de algunos poetas del Modernismo y, en especial, sobre *Joyeles bizantinos*:

[...] para Antonio Machado constituye un paso hacia la nueva armonía quitar el acento fijo en la segunda sílaba de cada hemistiquio del alejandrino, evitando así “los martillazos isócronos” y haciendo desaparecer “aquel golpear insoportable que no nos deja oír las poesías... nos perturba todas las sensaciones, y muy especialmente las del sonido”. Machado se refiere también al verso rítmico, armonioso y musical de Darío; éste es el verso de *Joyeles*, un verso calificado de intermedio en la transformación rítmica. Machado clasifica el libro como parnasiano y apunta impersonalidad.²⁴

Así que el ritmo en *Joyeles bizantinos* está constituido por dos hemistiquios en cada verso, separados por la correspondiente cesura. En poemas como “El Fanar” el ritmo es el propio de los sonetos románticos y está conseguido mediante el recurso frecuente a las palabras esdrújulas, con lo que logra la buscada sonoridad:

Al calor luminoso/ de sus nobles hogares;
y supieron sus hijos/ engendrar hospedares.
El poema “El Fanar”, p. 119.

²² Beatriz Hernanz Angulo, *Art. cit.* p. 74.

²³ Allen W. Phillips, *Art. cit.*, pp. 268-269.

²⁴ *Ibidem*, p. 269.

El ritmo en “La Puerta del Serrallo” y “Santa Irene” está constituido por dos hemistiquios en cada verso separados por la correspondiente cesura. A veces los versos del primer hemistiquio, gramaticalmente octosílabos, son poéticamente heptasílabos, por ser la última palabra esdrújula o proparoxítona:

En su torno apiñábase / el pueblo reverente.
De los vasallos míseros / que al Tirano le plugo.

El poema “La puerta del Serrallo”, p.

123.

Á desposarse el Bósforo / con el Mármara viene.
Oye arrullos de tórtolas / y vuelos de gaviotas.
y del tropel genízaro / sintieron las alarmas.

El poema “Santa Irene”, p. 124.

Allen W. Phillips escribe:

Así, lo que más molesta a Antonio de Zayas es la importación de meras habilidades rítmicas y de elementos poéticos en pugna con la tradición literaria del país, maculando de este modo la pureza de la lengua de Cervantes. Resumiendo: si por un lado el modernismo de Zayas se da en los primeros libros, parnasianos desde luego, esa saludable renovación que produce excelentes frutos cede el paso a un tradicionalismo que a mi juicio no le acarrea ningún crédito artístico. Por tanto, habría que ubicar a Antonio de Zayas, poeta secundario, aunque tal vez único en la península, en una zona intermedia entre la innovación y el tradicionalismo.²⁵

En cuanto a la rima, los versos del poema “Hora de siesta” son cuartetos, cuyos versos riman dos a dos: primero con tercero, y segundo con cuarto, con rimas, como siempre en este poeta, totales, consonantes o aconsonantadas.

“La Puerta del Serrallo” es un soneto romántico, sus versos son alejandrinos y los cuartetos son de rimas desiguales. Por lo demás, el poeta tiene en cuenta las diéresis, la sinéresis y las sinalefas:

Delante del antiguo Serrallo pintoresco,
del azul se recorta sobre la gasa tersa
el pórtico que ilustra la fantasía persa
con los primeros vívidos del cincel arabesco.

En su torno apiñábase el pueblo reverente
mil veces por los altos primates convocado
y él contemplaba erguido por el umbral sagrado
desfilar comitivas de Monarcas de Oriente.

El poema “La puerta del Serrallo”, p. 123.

Al poeta le gustan mucho las palabras proparoxítonas y las utiliza muy a menudo. Por ejemplo, en “La Propóntida”: en los dos tercetos hace rimar los versos tercero y sexto, “monólogo” con “Paleólogo”. Esta última palabra es un exotismo, porque es el nombre de una dinastía de Emperadores bizantinos:

Y cuando en la Propóntida la luna ya riela

²⁵ *Ibidem*, p. 279.

y una nave se anuncia con su cándida vela,
el silencio murmura del recuerdo el monólogo;

Y, en los lomos diáfanos del caballo del viento,
por las aguas arrastra el armiño sangriento
la no vengada sombra del postrer Paleólogo.”
El poema de “La Propóntida, p.35.

- Edición consultada

La edición que hemos consultado para el presente trabajo es la primera y la única que existe. Dicha edición data del año 1902, publicada por la Imprenta de A. Marzo, de Madrid; el ejemplar consultado forma parte de la colección de la Biblioteca Nacional de España. La obra literaria completa de Antonio de Zayas no ha sido reeditada; tampoco *Joyeles bizantinos*. A eso se refiere José María Aguirre cuando dice que:

Hasta el presente, Zayas es poco más que un poeta de nota de pie de página. Su obra no ha sido reeditada y, lo que es inexplicable, brilla por su ausencia en la mayoría de las antologías que pretenden recoger la obra poética española del primer tercio del siglo XX.²⁶

Antonio de Zayas ha dividido sus *Joyeles bizantinos* en once secciones poéticas; asimismo ha dedicado un apartado a la fe de erratas. Al final del libro, Zayas, en un glosario, ha explicado los vocabularios exótico-turcos y los términos musulmanes.

Muchos años después, concretamente en noviembre del año 1980, apareció una breve antología de la obra literaria de Antonio de Zayas, titulada *Antología poética*, editada por Exeter University.

- Conclusiones

Una vez analizado el lenguaje poético utilizado en *Joyeles bizantinos*, hemos llegado a la conclusión de que esta obra es una pura expresión poética parnasiano-modernista. El poeta mezcla el colorismo y el orientalismo e introduce elementos llamativamente pintorescos; su orientalismo se deriva de palabras que provienen de un romanticismo histórico.

En *Joyeles bizantinos* nuestro poeta lleva a cabo un viaje al mundo oriental, con un lenguaje poético modernista y culturalmente exótico, en el que se exaltan valores como la juventud, la generosidad, la despreocupación, la negación del futuro.

Se concluye de este análisis que el Modernismo es, entre otras cosas, un lenguaje, un estilo y un modo de expresión exótico-orientalista, así que Antonio de Zayas utiliza con frecuencia en sus poemas palabras turcas para añadir color local y se inclinaba a un romántico de gusto exótico. Nuestro escritor ha contribuido a enriquecer el idioma español con nuevas palabras arábigo-turcas, incorporando así vocablos armoniosos al léxico español, mezclados con vocablos turcos, que tienen un gran valor fonético y folklórico.

En *Joyeles bizantinos* está presente una clarísima estética parnasiana, en la que se perciben elementos de ensoñación, de misterio y de vaguedad, que el poeta utiliza con frecuencia. Toda la poesía de zayesca está plagada de una fantasía oriental, como

²⁶ José María Aguirre, *Art. cit.*, p. V.

forma de evasión del poeta, representada con lenguaje poético de regodeado esteticismo.

En definitiva, nuestro poeta es un hábil pintor de cuadros con palabras, construye una poética decorativa y demuestra que es capaz de dar color y luz a las ideas, con un extraordinario dominio del castellano, utilizando palabras sonoras y olfativas. Es un lenguaje homogéneo en el que se destacan valores que corresponden a la poesía convencional decimonónica, entre romántica, modernista y orientalista.

A veces encontramos ese lenguaje excesivo, ficticio e, incluso, trucado, como si quisiera ocultar su sentimiento de vacío; sin embargo, la habilidad de Antonio de Zayas consiste principalmente en añadir adjetivos magnificadores a los sustantivos. En definitiva, es un lenguaje puramente modernista que procede del romanticismo, ante todo, y con claras influencias del parnasianismo y del simbolismo de la poesía francesa del siglo XIX, en el que nuestro poeta insiste en la sonoridad de las palabras esdrújulas.

Los tópicos y recursos poéticos utilizados en *Joyeles bizantinos* llevan las características esenciales de la poesía de Antonio de Zayas en cuanto a la utilización de palabras brillantes y llamativas en las que se nota una mezcla de brillantez y exotismo, sonoridad y musicalidad.

En fin, hemos visto en *Joyeles bizantinos*, tres elementos del lenguaje poético: uno de riqueza verbal, otro de magia y un tercero de admiración. El carácter del lenguaje es de un rebuscamiento y de un lujo semántico y filológico que lo hace casi incomprensible, quedando a la altura del exotismo ya comentado.

En relación con la métrica en *Joyeles bizantinos* hemos visto el uso de versos alejandrinos, no existen elementos métricos renovadores, ni una gran variedad de formas métricas, pues la mayor parte de los versos son alejandrinos, combinados con algunos versos heptasílabos o endecasílabos.

Finalmente, el ritmo y la rima en *Joyeles bizantinos* nos resultan agradables por su énfasis, su rítmica y su musicalidad, que Antonio de Zayas heredó de los poetas románticos y modernistas.

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论文话题

简论艾青《我爱这个土地》与艾哈迈德·邵基《尼罗河》两首诗中的爱国主义

Patriotism in the two poems Ai Qing's "I Love This Land" and Ahmed Shawky's "Nile River"

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Abstract: The importance of the motherland is that it is a symbol of identity, history, civilization and pride. Poetry is also a literary genre that highly summarizes and reflects social life. Therefore, many writers use patriotism as the theme to praise the love of the motherland. "I Love This Land" was written in the early days of the Anti-Japanese War, showing Ai Qing's deep love for the land, his yearning and passionate pursuit of ideals and a better life. The poem "Nile River" was written by Ahmed Shawky during his exile. He used the theme of praising the Nile River to express the poet's feelings for the motherland and express his good wishes for the future of the nation. This article briefly discusses the patriotism in Ai Qing's "I Love This Land" and Ahmed Shawky's "The Nile" by appreciating the themes of the two works and the similarities and differences in the poetry art of the two poets Ai Qing and Ahmed Shawky. From then on, taking into account the dominant images of Ai Qing's "land" and Shao Ji's "Nile River" in the two authors' poems, and showing how "land" and "Nile River" symbolize the troubled motherland that gave birth to them, explain that these two images embody the two authors' deepest love for the motherland and the people, as well as their profound and profound patriotic feelings of worry and indignation about the national crisis and the people's suffering. Finally, this article aims to explain the artistic characteristics of their poetry by taking into account the use of language, Ai Qing's artistic methods of Western symbolism and impressionism, and Shao Ji's influence on poetry creation from the Renaissance School, and extract the two poets' poetic artistic creation. The similarities and differences confirm that they both occupy an important position in the literary world, and emphasize that they have made great contributions to the revival and development of Sino-Arab poetry, especially in the creation of patriotic poetry.

Keywords: patriotism, land, Nile, symbolism, similarities and differences.

摘要:

爱国是一种隐藏的感觉。祖国的重要性在于它是身份、历史、文明和自豪感的象征，是公民的尊严。诗歌也是高度集中地概括反映社会生活的一种文学体裁，由此许多作家以爱国主义为主题来歌颂祖国之爱。《我爱这土地》写于抗战初期，展现了艾青对土地的深沉之爱，对理想和美好生活的向往与热烈的追求。《尼罗河》诗篇是艾哈迈德·邵基在流亡期间也写下来的，他以歌颂尼罗河为主题来表达诗人对祖国的情怀，表达了他对民族未来的美好愿望。本文通过研

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的主题思想来简论两首诗中的爱国主义精神，并展现两个诗人在诗歌艺术上的异同。从此考虑到艾青“土地”和艾哈迈德·邵基“尼罗河”在两个作者诗中的主导意象，展现“土地”和“尼罗河”象征着生他养他们而又多灾多难的祖国的这些象征手法，解释这两个意象凝聚了两个作者对祖国和人民最深沉之爱，对民族危难和人民疾苦的深广忧愤的爱国主义感情。最后，本文旨在于通过考虑到语言运用以及艾青受到西方象征主义与印象派的艺术手段以及邵基受复兴学派对诗歌创作的影响，就解释他们诗歌的艺术特色，提取两个诗人在诗歌艺术创作当中的异同点，确定他们俩在文坛中占有重要地位，强调他们为中阿诗歌的复兴和发展做出了巨大的贡献，尤其是爱国主义诗歌创作方面。

关键词：爱国主义、土地、尼罗河、象征主义、异同点

简论艾青《我爱这个土地》与艾哈迈德·邵基《尼罗河》两首诗中的爱国主义

“爱国主义是指个人或集体对自己祖国的一种积极和支持的态度。它包含了对自己祖国的成就和文化感到自豪；对自己祖国其他同胞的认同感。”

²⁷。艾青和艾哈迈德·邵基两个诗人是中埃现代文学的重要代表，他们的诗歌作品独树一帜，深受广大读者的喜爱，富有爱国主义精神。其中，艾青《我爱这土地》和艾哈迈德·邵基《尼罗河》两首诗以其朴实的语言和深情的表达，两首诗都成为了中埃诗歌创作最为经典的诗篇之一。下面本人首先来研究两首诗的爱国主义主题，其次考虑到艾青和邵基诗歌在艺术创作上的主要异同点。

一、《我爱这个土地》中的爱国主义

1. 艾青介绍

“艾青(1910---1996)，原名蒋海澄,浙江金华人,现代著名诗人。”

²⁸他本来“生长在农村，自幼为贫苦农妇哺养，对我们民族的主体---农民有着儿子般的深情。长大后的曲折经历，坎坷遭遇，使之很快成为一个革命者。1929年赴法国留学,并开始诗歌创作。1932年回国,在狱中写成诗作《大堰---我的保姆》,奠定了他在诗坛的地位。他是继郭沫若、闻一多之后又一位推动·代诗风,并产生过重大影响的诗人。前期诗作，诅咒黑暗，风格浑厚质朴，调子沉重忧郁，但对生活充满希望与憧憬。他的抗战时期的诗作，为觉醒了的民族而歌唱，格调高昂。”

²⁹作品有《北方》、《向太阳》、《火把》《黎明的通知》等。主要诗作还有抒情长诗《光的赞歌》、《古罗马的大斗技场》等。

2. 《我爱这个土地》诗篇创作背景

²⁷ 赵树海：《浅谈专业课上如何强化对学生的爱国主义教育》，《明日》，2018年第27期。

²⁸ 方芳，王老实：生命的歌唱——《我爱这土地》赏析，《辅导员中旬刊》，2011年6期。

²⁹ 教育部组织编写，温儒敏总主编：《语文九年级上册》，《人民教育出版社》2018年7月，第5页。

《我爱这土地》一诗写于“抗日战争开始后的1938年”

³⁰，当时日本侵略军连续攻占了华北、华东、华南的广大地区。日本侵略者的铁蹄猖狂地践踏中国大地。1938年10月武汉失守。中国人民奋起抵抗，进行了不屈不挠的斗争。艾青和当时文艺界许多人士一同撤出武汉，汇集于桂林。1938年11月，他满怀对祖国的挚爱和对侵略者的仇恨就写下了这首诗。《我爱这土地》是艾青的代表作。在20世纪50年代，这首歌传唱到全国每一个角落，作为中国革命斗争健壮力量的鼓舞人心的巨大力量，鼓舞着中国人民不畏强暴、凝聚无穷勇气，保十勇敢抗争，最终取得胜利。

假如我是一只鸟，
我也应该用嘶哑的喉咙歌唱：
这被暴风雨所打击着的土地，
这永远汹涌着我们的悲愤的河流，
这无止息地吹刮着的激怒的风，
和那来自林间的无比温柔的黎明……
——然后我死了，
连羽毛也腐烂在土地里面。
为什么我的眼里常含泪水？
因为我对这土地爱得深沉……³¹

3. 《我爱这个土地》以爱国主义为主题

爱国主义是《我爱这个土地》的主题。土地是最能概括艾青诗歌特色的概念。诗人对于光明、理想和美好生活的热烈追求，常常使用“土地歌颂”来传达诗人对祖国深厚浓烈的情感，他曾说过：“这个无限广阔的国家 and 无限丰富的农村生活—无论旧的还是新的一都要求在新诗上有它的重要篇幅。”

³²艾青对土地的关注，就是对农民、民族、祖国的挚爱。写于抗战爆发后1938年的《我爱这土地》就是艾青这种特有的土地为主题的代表作。

① 以歌颂“土地”为主题内容

《我爱这土地》全诗本来是“以‘假如’领起，用‘嘶哑’形容鸟儿的歌喉，接着续写出歌唱的内容，并由生前的歌唱，转写鸟儿死后魂归大地，最后转由鸟的形象代之以诗人的自身形象，直抒胸臆，托出了诗人那颗真挚、炽热的爱国之心。先分析起始两句：“假如我是一只鸟，我也应该用嘶哑的喉咙歌唱。”诗人对土地的酷爱，已到了不知道如何倾诉的地步。于是，他只能舍弃人的思维语言而借用鸟的简单朴素的语言倾泻他的爱情，在诗人看来，这简单朴素的往往是最真诚热烈的。形容词“嘶哑”，已不能再唱出美丽悦耳清亮动听的情歌，但这“嘶哑”的歌声正能抒发对土地的义无反顾的真诚和执著。”

³³于是土地主题的激越歌声由此响起。

整篇诗歌用“我爱这土地”作为主题和核心，通过对土地的描述，表现了作者对祖国的热爱之情。“我爱这土地”，“直白地表达了艾青对土地的强烈感情。这与其它民族文化中常常被视为“圣洁”的自然神明不同，艾青没有赋予土地超自然的意义，而是将其置于人的视角下，将祖国的大好河山与人民

³⁰ 邹创：《我爱这土地》赏析，《新课程·中旬》2014年第09期。

³¹ 马玲：艾青《我爱这土地》意象赏析，《魅力中国》2013年17期，第64页。

³² 艾青：《艾青论创作》，《上海文艺出版社》，1985年版，第47页。

³³ 吴礼明：《例谈阅读现代诗歌的难度》，《语文教学通讯：高中刊》，年(卷)期2004年，第30页。

的命运联系在一起，充分表现了作者的爱国情怀以及人民的日常生活，展现了中国大好河山，和各个民族和睦相处的和谐局面。与此同时，作者借由对朝霞、霓虹等自然景观的描绘，勾连出汉字、文化、历史等元素，实现了自然景观与历史文化的融合。作者用“珍珠帘子”来形容可以凝聚民族团结意识的万里长城，充分彰显出民族团结和对祖国热爱的主题。”

³⁴从此，诗篇“表现了革命思想和独立自主的进步精神，以及对祖国未来美好前景的展望。用“走向未来”的大气论调把全篇推向高潮，无论是诗歌结构还是语言气势”

³⁵都成功地表现出艾青对祖国的深挚的感情以及对未来前景的美好愿望。

作者通过描写自己生活在祖国这块土地上所遇到的痛苦和悲愤、“无止息地吹刮着的激怒的风”；然而，这是生他养他的土地，如果为中国土地遇到痛苦到死，也不愿意离开自己祖国“死了”以后连“羽毛”也要“腐烂在土地里面”，真诚地表达了艾青最深沉的爱国主义感情。“然后我死了，连羽毛也腐烂在土地里面。”鸟儿就这样结束了自己的生命，自己的身体被埋在了这块土地里，就连羽毛也在土地里腐烂了。可见，它一生为祖国服务，为祖国牺牲。“为什么我的眼里常含泪水？因为我对这土地爱得深沉”这一诗句，使读者情感不断“深沉”，不断地从我们心底涌出一股一股对祖国的深沉的爱。全诗的感情是强烈而内在的，基调是深沉而忧郁的。可以说，时代的投影与真实的感受相结合，使得这首诗的感情显得极为真诚，更有感染力，更能拨动读者的心弦。

艾青运用了“一只鸟儿生死眷恋土地作比喻，表达诗人对祖国的挚爱。诗中用“嘶哑”来形容鸟儿鸣唱的歌喉，并运用一系列意象来表达歌唱的丰富的内涵。”

³⁶他把“土地”“河流”“风”“黎明”排比得成一组诗句，来描写了祖国遭受的苦难、人民的悲愤和激怒，以及对光明的希望。“然后我死了，连羽毛也腐烂在土地里面”的这两句诗形象也充分地表现了艾青对土地的情怀。在对歌唱者进行一系列动态的描述后，第二节两句诗，转而对“我”进行了一个近镜头的特写，并以设问的方式，而把全诗成功地推向高潮。这一问一答的方式，艾青由上面借用鸟抒情突然转人直抒胸臆：“为什么我的眼里常含泪水？…因为我对这土地爱得深……”真正的、强烈的土地之爱，无疑使艾青难以诉诸语言，只能凝成晶莹的泪水。“深沉”一词也许达不到实际的感情强度，于是，其后又紧跟省略号——

六个沉重的点，似乎涌动着地火般的激情，而更沉重地打击着我们的心房，激起我们持续的共鸣。这首诗这样达到高潮，那炽热、深挚的爱国情怀真震撼人心。

② 以“土地”为祖国命运的象征

土地是个博大的意象。艾青诗歌中的“土地”具有多重象征意义。他被称为“土地的歌者”，“土地”构成了他诗歌的中心意象。“土地”这一意象是中国民族精神的象征，中国文明的象征，也是中国命运的象征，其中聚集着作者对祖国深深的爱。作者用象征手法描绘了一组鲜明的形象，表达出他对祖国深挚的感情，“土地”可以看作中华民族的祖国大地的象征，“河流”、“

³⁴ 曹津源：《我爱这土地》导读，《教育常识》2012-01-02

³⁵ 曹津源：《我爱这土地》导读，《教育常识》2012-01-02

³⁶ 王宜振：谈《我爱这土地》，《少年文艺》2008年4期。

风”可以看作中国人民不屈不挠的反抗精神的象征，“黎明”可以看作充满生机与希望的解放区的象征。

“在古今中外诗歌中“鸟”的意象往往象征着“自由”，在生物界中鸟也往往因自由在大难临头之际有更多选择的余地，而艾青《我爱这土地》中的鸟却选择了“抛弃自由”，在祖国危难之际选择与祖国共存亡。但这“抛弃自由”的行为却并不意味着“不自由”，与其躲避战乱，成为无根浮萍，为国牺牲反而得到了精神上的“自由”；而这种牺牲，是为了整个民族未来的光明与自由。因此诗中的“鸟”抛弃自由，却达到了“最高的自由”，传达了诗人对祖国深厚浓烈的情感。”

³⁷这首诗本来写于抗战初期，它集中展现了艾青对土地的深沉之爱，对理想和美好生活的向往与热烈的追求，对黑暗的憎恶，对光明的讴歌和向往，对物质贫困然而精神富有的依恋，歌颂人民，礼赞光明，思考人生。“诗人选用了鸟这一具有特殊寓意的意象。首先，鸟在现代诗歌中常常作为向往光明、追求自由的象征意象出现。在抗日战争的历史背景下，这一意象所寄寓的深意就不言而喻了；其次，鸟是中国古典诗词中的典型意象，诗人常以鸟自况以表明自身的处境。”

³⁸在个体生命的渺小、短暂与大地生命的博大、永恒之间，“作者用一只鸟的形象开头，表达自己对土地最真挚深沉的爱。把自己想象成是一只鸟，永远不知疲倦地围绕着祖国大地飞翔，永远不停歇地为祖国大地而歌唱”

³⁹，既唱出大地的苦难与悲愤，也唱出大地的欢乐与希望；即使死了，也要将整个身躯融进祖国的土地中，以表示自己对土地的深沉之爱。

“通读全诗，从“土地”“河流”“风”

“黎明”这些意象中，我们可以看出诗人对祖国对人民那份深深的浓浓的爱。“土地”是艾青所钟爱的一个独特的意象，在这里，凝聚着诗人对祖国——大地母亲最深沉的爱，对祖国的爱是艾青永远表达不尽的情愫。”

⁴⁰比如诗篇中“这被暴风雨所打击着的土地，这永远汹涌着我们的悲愤的河流”。“暴风雨”、“悲愤的河流”这些意象不仅表现人民苦难的意象，而且又表现出艾青深爱的土地是一片充满痛苦的土地，是体内有太多强烈流动悲伤的土地。当时日本侵略者占领了华北、华东、华南等广大地区，所到之处都造成严重破坏。这两诗句都表现出艾青对人民苦难在这一时期的深情关注。“这无止息地吹刮着的激怒的风”的这一句象征着祖国不屈不挠的中国人民反抗精神，神州土地养育了中华民族，也养育了一种坚韧不屈的爱国主义民族精神。“那来自林间的无比温柔的黎明”这一句可以看作是斗争前景的象征，看作是充满生机的解放区的象征，伟大的民族解放战争的象征。“——然后我死了，连羽毛也腐烂在土地里面。”

这些诗句象征着诗人为这片土地牺牲了自己的生命，因为他希望死后能埋在这片土地里。这种牺牲精神可以作这样的诠释：诗人来自土地而最终归于土地，这样，爱才得以升华，得以永恒。这是一种悲壮高尚的土地意象。

³⁷ 陈馨最高的自由：《我爱这土地》中“鸟”意象之解构，《作文成功之路：中考冲刺》2017年第7期。

³⁸ 张徐：艾青《我爱这土地》赏析，《新诗赏析》，2016-10-17。

³⁹ 王江波：《艾青诗选》感受爱国情怀，《商洛日报》，2021年01月21日。

⁴⁰ 马玲：艾青《我爱这土地》意象赏析，《魅力中国》2013年17期，第64页。

总之,《我爱这土地》作为一篇具有较高美感和思想性的诗歌佳作,表现了艾青诗歌中深厚的人民情感,是中国诗歌史上的珍品。通过对这首诗歌的深入分析,在把握了它的结构、意境、文化内涵等多方面的特点后,我们对艾青诗歌的审美品质和文化价值有了更深入的认识。

4. 艾青诗歌的艺术特色

① 主题和意象融为一体

艾青诗歌中的主要主题是“爱国主义”,主要意象是“土地”和“太阳”。“以“土地”为核心的意象群“土地”意象,凝聚着诗人对祖国——大地母亲最深沉的爱,爱国主义是艾青作品中永远也唱不尽的主题。“土地”意象也凝聚着诗人对劳动人民最真挚的爱,对他们命运的关注与探索,艾青将他最真切的情都献给了中国农村和农民。在“土地”这一意象周围,作者苦心构造了一个属于自己的爱的世界,这里有真实的土地,这里有自己最可敬可爱的生活困苦的劳动人民,这里有祖国广袤土地上悲哀而凄凉的风物地貌,这里有土地上生长的同样受苦受难的动物和植物。所有这一切都围绕着“土地”而展开,所有这一切都寄托着作者深深的爱。”⁴¹比如他的

《我爱这土地》:“为什么我的眼里常含泪水?因为我对这土地爱得深沉……”,诗中所表达的是一种刻骨铭心,至死不渝的最伟大、最深沉的爱国主义感情。这两句*真实而朴素的诗*,唱出了来自诗人内心深处,来自民族生命深处最真的爱国主义感情”

⁴²,艾青是一个深受农民忧郁症困扰的人,而这种土地农民造成的忧郁,更增加了艾青对土地永恒的焦虑感。

在后来的诗歌中,他总是关注与土地融为一体的普通农民的命运。如《复活的土地》写出了土地农民的复活;《春雨》写出了土地农民的翻身和解放。通过这样的描写,诗人艾青的诗真实而生动地描述了中国农村现实的精神和土地上普通农民的生活和奋斗。在“土地”的意象中可以感受到诗人对祖国的深爱,对人民的深爱,浓烈的爱国主义情感,以及对普通人民命运的深情关注。

艾青诗歌中“大地与太阳的意象具有双重内涵,它们既是艾青现实生活中情感缺陷的弥补,也是艾青理性追求的体现。”

⁴³太阳的意象在艾青诗中表达了他灵魂与感觉的另一面,体现了对于光明和美好生活的这些理想性追求。艾青是一个追求理想世界的倡导者,可以说,“没有对光明的追求,便没有艾青的诗。他说过:‘凡是能够促使人类向上发展的,都是美的,都是善的,也都是诗的。’这说明诗人不倦的追求,既出于内心的渴望,又表现着自觉的意识。”

⁴⁴从此可以说,如火把、火焰、号角、春天、曙光、黎明、太阳等意象都是艾青诗歌的“永恒主题”,其中可以看到诗人如何真诚地歌颂民族的爱国主义情感。艾青诗美风格着力对光明事物的歌颂,而成为诗歌创作主题的,是表达他对民族解放、民主自由的追求,比如如《向太阳》和《黎明的通知》。

② “忧郁”感觉的抒写

⁴¹ 刘如鹏:《太阳下,泪水浸透的土地》,《西江月》2011年第29期。

⁴² 孔汝煌:《中华诗教与人文素养》,浙江大学出版社,2004年1月1第195页。

⁴³

申洁玲:《亲情及其超越——论艾青诗歌中大地与太阳意象的双重内涵》,《江苏社会科学》| 1999年第2期。

⁴⁴ 张炯等主编:《中华文学通史》,《华艺出版社》1997,第226页。

“忧郁”是渗透了艾青诗歌的灵魂，“艾青的诗歌的风格是带有由于和悲剧的色彩的，而在她的诗歌中这种摆脱不掉的忧郁也是构成艾青诗歌的艺术个性的基本要素。这也被称为‘艾青式’的苦难。然而艾青的诗歌中为何充满了这种悲剧精神。”

⁴⁵《我爱这土地》表现出了一种“忧郁”的感觉。这种“忧郁”是内心深处热爱自己苦难祖国的一种自然流露。由此，这种悲伤表现在两点：

“其一，强烈的抒情色彩。这首诗可以说是作者的自白。作者采用了“直接”的抒情方式，来表达自己的对土地的感情。它像‘誓词’一样严肃，又像‘血’一样庄严，十分强烈，震撼人心。诗人用了四行象征性的诗句，来概括“我”的使命。这四句诗并没有具体所指，但它们以更形象、更广泛的泛指性，扩大加深了这使命的内涵。作者所深深爱着的这土地，正在经历着一场历史的大搏斗，大变革。人民在奋起，民族在觉醒，“无比温柔的黎明”已经可望了……作者作为一只鸟，就要为这一伟大的时代歌唱。其二，写实和象征交织。作者用写实和象征的手法，描绘了一组鲜明的诗歌意象，分别赋予“大地”、“河流”、“风”、“黎明”等意象不同的象征和暗示意味。但作者对祖国的“黎明”也抱有乐观的信念，作了美妙的抒写。”⁴⁶

艾青的忧郁感觉气息是由留学法国时期所感受到的西方象征派、印象派文学思潮的影响就构成的；另外在抗日战争中，艾青在北方地区，亲眼看到了北方农民的现实苦难情况，这与中华民族忧国忧民的古老传统在精神上是一致的。因此，这种“忧郁”不仅浸透了艾青对祖国、人民的深厚热烈，而且又体现了诗人对生活的忠诚和深刻的思考，表现出的是艾青对美好生活的热烈追求和乐观的信念。

③ 口语的美和形式的自由开放

艾青提倡“自由体诗”和诗的“散文美”。

创造了诗歌的自由体形式本来是艾青突出成就之一。“艾青提倡诗的‘散文美’，这主要由两个层面构成：一是新诗形式的自由性；一是新诗语言的口语美。

⁴⁷“艾青‘诗的散文美’理论是形式上的口语化和内容上的形象化相统一的完美结合体，而这二者又都是为充分表现诗人的主体情思服务的”

⁴⁸，表现为口语的美和形式的自由开放。他不仅重新倡导自由体诗的，而且更追求更能表现动荡万变时代的诗的形式，以及新鲜、单纯和富于人间味的散文美。“在艾青的笔下，作为语言艺术的诗，是以“最散文的”口语为基础的；但是，他以这种“最散文的”口语写诗，又并非只是把口语分行排列；而是要能从中显示丰富的形象。所以艾青更精辟地指出：以如何最能表达形象的语言，就是诗的语言。称为“诗”的那文学样式，脚韵不能作为决定的因素，最主要的是在它是否有丰富的形象。”⁴⁹

艾青诗歌语言朴素生动而意味深远，如《煤的对话》；他追求诗歌形式的自由性，写诗注重诗的内在旋律和节奏以及变化多样的形式，不受外形的束缚，任

⁴⁵ 陈城：《艾青诗歌文学中的悲剧精神浅析》，《北方文学·下旬刊》2012年12期。

⁴⁶ 济南市：《中国现当代诗歌选读》教学参考书，山东人民出版社，2006年，第6页。

⁴⁷ 黄科安：《散文美：艾青诗歌形式的自由性探寻》，《洛阳大学学报》2004年第1期。

⁴⁸

刘萍，吕进：《艾青“诗的散文美”理论的再思考》，《重庆大学学报(社会科学版)》，2005年第6期。

⁴⁹ 艾青：《艾青选集》，四川文艺出版社，1986，第三卷，第45页

由内在情感的抒发，诗人情感的起伏自然形成韵律和节奏，使人感到自然流畅，如《手推车》。

④ 艾青借鉴了西方象征主义与印象派的艺术手段

艾青有着自己独特的审美眼光。“艾青的诗歌不仅继承和发展了中国古代文化，同时也明显的留有西方象征主义、印象派诗歌的艺术痕迹。”

⁵⁰艾青写诗就像印象派画家一样，特别重视捕捉瞬间印象与感觉，然后融进自己的思想情感，并引发多层次的联想，从而创造出既明晰又有象征意蕴的形象。艾青的诗很自然地借鉴了西方象征主义与印象派的艺术手段，却又能与中国古代诗歌常用的“意象”方式沟通，这是他诗艺通达的重要方面。“艾青诗歌中具有一种独特的忧郁气质，这与他在法国的留学经历以及他的诗歌创作受到法国象征主义文学传统的影响是分不开的。”⁵¹

那么，艾青曾受印象派绘画的影响，特别注重感觉的表现，所以，他的诗歌本来是由情感与光色复合而成的意象；他重视形式与内容、光色与意蕴之间的对应依存关系。因此感觉与表现世界的是艾青的独特创作方式。

总的来说，艾青诗作中强调捕捉即时的感觉、印象，不仅体现了艾青诗艺与西方印象主义绘画的联系，而且也注重感觉印象，强调主观情感的渗入，这也是西方象征主义诗歌和中国古代诗歌美学原则共通之处。

以西方印象主义绘画为中间环节，艾青的诗作一方面与西方象征主义诗歌相联结，另一方面与中国古典诗歌传统取得内在联系，具有中西诗歌的特点。

二、《尼罗河》中的爱国主义

1. 艾哈迈德·邵基介绍

艾哈迈德·邵基（1868-

1932），“是近代埃及和阿拉伯国家中影响最广泛的一位诗人，被誉为‘阿拉伯诗王’。”

⁵²他于“1868年出生在埃及的一个贵族家庭，年幼时的邵基聪慧好学，在少年时期，他便展现了诗歌创作才华。1886年从开罗法律学院毕业，次年他被政府公费选派法国留学，学习文学和法律。在法国留学期间，他到各地游览，接触到了欧洲的文学和艺术流派，这对他日后的创作产生了积极影响。诗歌含有诗人丰富的思想情感，诗歌的创作与诗人所处的时代背景有直接或间接的联系。邵基是埃及近现代时期的诗人。一战爆发后，埃及成为了英国的保护国，邵基得知此消息后愤然辞官，随后被英国人流放至西班牙。”⁵³

他于1919年第一战结束后，才回国了，“代表作有《狮身人面像》（1921）、《金字塔下》（1923）等，1927年阿拉伯各国诗人在一次隆重的集会上一致通过给邵基戴上“诗王”的桂冠。邵基是阿拉伯现代诗歌史上最杰出的人物，拥有很高的阿拉伯古典文学造诣的同时，也全面受西方文化的熏陶。权威的观点认为，音韵和谐完美、想象丰富美妙和感情细腻敏锐是邵基诗歌艺术的三大特点，其诗歌无论于内容抑或技巧都是同时代人的翘楚。邵基还是现代阿拉伯第一个写诗剧的诗人。”

⁵⁰ 白亚光：《浅谈艾青诗歌的特色》，《青春岁月》2014年第四期。

⁵¹ 李娅颖：《艾青诗歌的忧郁气质与法国象征主义文学传统》，《长安学刊》|2015年第1期|

⁵² 许霄玮：《埃及诗人艾哈迈德·邵基的儿童诗歌特点研究》，《掌桥科研》2014。

⁵³ 赵冲：《艾哈迈德·邵基诗歌体现的爱国主义情结探析》，《鸭绿江》2020年21期。

⁵⁴下面本人打算以艾哈迈德·邵基的《尼罗河》诗首为例，来展现邵基诗歌中的爱国主义情怀。

2. 《尼罗河》诗篇的创作背景

从1891年至一战爆发前，邵基一直在宫中做官，在这一时期，他创作了许多宫廷颂扬诗，是得国王宠幸的“宫廷御用诗人”。一战爆发后，埃及沦为英国的保护国，胸怀爱国主义的邵基愤然辞官，随后被英国殖民者流放至西班牙。邵基在流亡期间（1914-

1918）也写下不少著名诗篇，他歌唱尼罗河，尤其是《尼罗河》这一首诗。“他创作了这首美妙的诗，歌颂尼罗河。他描绘了山谷及其人民的生活，并创造性地描述了它的辉煌、美丽和威严。然后他转向了古埃及人和他们的荣耀，乌姆·库尔苏姆(Umm Kulthum)唱着一首诗”⁵⁵，增添了它的辉煌和美丽：

بعض أبيات قصيدة "النيل" لأحمد شوقي
 من أي عهد في القرى تندفق وبأي كف في المدائن تُغدقُ
 ومن السماء نزلت أم فُجرت من عليا الجنان جداولاً تترققُ
 وبأي عين أم بأية مزنة أم أي طوفان تفيض وتفهقُ
 وبأي نولٍ أنت ناسج بُردة للصفين جديدها لا يخلقُ
 تسودُ ديباجاً إذا فارقتها فإذا حضرت اخضوضر الإستبرقُ
 أنت الدهور عليك مهدك مُترعٌ وحياضك الشُّرق الشهية دُفقُ
 تسقي وتطعم لا إناؤك ضائق بالواردين ولا جوانك ينفقُ⁵⁶

它象大海一样奔流，
 用潮水
 哺育人们
 和人们栽培的庄稼。
 它是食用的麦粒，
 又是作衣裳的棉花。
 它是我们欢乐和希望的
 永不枯竭的源泉！
 为人民造福——
 是它的生活准则。⁵⁷

“邵基的诗歌创作分为流放前和流放后两大阶段。流放前他在宫中做官，思想和行动受到限制，诗歌的创作成就不大；流放后，他身离宦海，更多地接触到人民，受到日益高涨的民族主义运动的影响。流放前，邵基在宫中做官，创作了不少的颂扬埃及国王的优秀诗篇。这一时期邵基的诗歌，清新明丽、朴实自然，具有韵律美，富含强烈的艺术感染力。流放后，邵基看到自己深爱的家国沦落到英帝国主义手中，于是他拿起诗歌作为武器，去控诉殖民者的残暴行径。”

⁵⁸这一时期邵基的诗歌，铿锵有力、雄浑大气，表达了对祖国大好河山的热爱和对祖国及人民的深深思念之情，他始终可怜祖国。在他欢迎开斋节的诗中，他怜悯埃及，并表示在其目标实现之前不会有开斋节：

⁵⁴ 郭黎译：《阿拉伯现代诗选》，《湖南文艺出版社》，2000年版，第10-11页。

⁵⁵ عبد الرحمن الراجعي: شعراء الوطنية، مؤسسة هنداوي، 2020، صفحة 51.

⁵⁶ د. زكي مبارك : احمد شوقي، مطبعة دار الجبل، بيروت، 1988، صفحة 53.

⁵⁷ 郭黎译：《阿拉伯现代诗选》，湖南文艺出版社（2000）。

⁵⁸ 赵冲：《艾哈迈德·邵基诗歌体现的爱国主义情结探析》，《鸭绿江》2020年21期。

وطني أسفتُ عليك في عيد الملا وبكيث من وجد ومن إشفاق⁵⁹

我的祖国，在开斋节我为你感到难过，我因喜悦和同情而哭泣。

3. 《尼罗河》以爱国主义为主题

邵基《尼罗河诗》似乎是一部文学史诗，歌颂了对尼罗河的热忱、对尼罗河的描述、对尼罗河本质的描述，讲述了尼罗河的一些历史，并传承了当时的文明。

① 以歌颂“尼罗河”为主题内容

诗人以歌颂尼罗河为主题的主线来表达诗人对祖国大好河山的热爱和对祖国及人民的深深思念之情。“一战后，邵基回到祖国，这时正值埃及民族独立解放时期，邵基关注当时的社会状况和人民生活。他真实地记录下了埃及当时的社会状况，反映了埃及人民大众的共同心声，体现了他的爱国情怀，表达了他对民族未来的美好愿望。”

⁶⁰他在诗中尽情讴歌礼赞自古以来哺育着埃及人民的神圣的尼罗河，倾注了对饱经蹂躏的伟大祖国的无限深情，表达了对英国殖民者的痛恨、对祖国和人民的遭遇深深的同情：

在这首诗中，诗人邵基使用一种以感叹为目的的疑问句风格，他站在伟大的尼罗河前面，与他交谈，询问他的一些想法：“尼罗河源自天堂，而不是非洲高原的湖泊”。诗人继续对这条河的惊叹，它是雨水从天而降的，或者它是由溢流形成尼罗河的湖泊之一形成的？，之后诗人完成了他的诗篇。赞美河岸披着绿草的衣裳，它的原地总是固定的，但是河岸却时时变化。

这样，第一节诗将尼罗河想象成一个人，并问他多久以前它开始流动，以及它的善良和给予的源泉是什么，他用向他所经过的许多城市伸出的手来象征这一切。这里有一个比喻，诗人想象尼罗河是一个向他询问的人，正如他想象他是一个有手掌的人一样。

在第二节诗中，诗人想知道它的源头：它是来自天堂的礼物，还是一条河流，从天堂的高处以溪流的形式流淌，直到下降到地上……在这节诗中，指埃及人包围这条河的神圣性。这是尼罗河的纯净和甘甜及其流动速度的隐喻。后来诗人不仅把尼罗河的水比作纯金，形容尼罗河的泥很香，为了说明它对埃及人的用处，而且赞扬尼罗河力量的稳定，诗人将尼罗河比作一位受人崇拜之神。

在邵基看来，尼罗河不仅仅是诗人塑造的形象，它是他对自然的观察和对细节的品味的混合体，更是埃及历史中流淌的生活。

尼罗河是埃及个性的体现，邵基以诗歌中最好的方式和摄影中最美丽的方式描绘和展示了这一个性。邵基的诗意形象将尼罗河的美丽与埃及的历史时刻以及人与祖国之间的辫子结合在一起，能够以独特的方式向尼罗河歌唱。

② 以“尼罗河”为祖国命运的象征

邵基继续赞扬尼罗河，以尼罗河为祖国命运的象征。他说：“自古以来，有一位伟大的伟人用尼罗河的水浇灌人们，并且不会感到无聊或疲倦，因此尼罗河的水比黄金更珍贵。灵魂和思想得到淬炼，无论你从人们那里浇灌什么人，无论他们是谁，无论你经过多少个劫，你深处和岸上的黑泥仍然表明你的伟大”。

⁵⁹ عبد الرحمن الرفاعي: شعراء الوطنية، مؤسسة هنداوي 2020، صفحة 51.

⁶⁰ 赵冲：《艾哈迈德·邵基诗歌体现的爱国主义情结探析》，《鸭绿江》2020年21期。

这样，对于埃及人来说，“尼罗河，孕育了古埃及的文明与辉煌……有了水，才有人类文明；有了水，才有社会的进步和发展。水是生命之源，珍惜水，就是珍惜生命”。

⁶¹尼罗河水流汹涌，激起巨浪，穿透两岸，甚至延伸至两岸土地，形成良善发展的状态。

当人们的挫败感消失时，他们就会感到振奋并开始在地里种植庄稼。

生命重新回到了埃及大地，大地很快变得生机勃勃，绿意盎然，宣告了生命战胜死亡的奇迹。

毫无疑问，邵基把尼罗河描述为最好的代言人，并通过他展示了埃及动荡的民主运动和最终胜利的信心。

直到他提到尼罗河以及它是埃及生命和文明的源泉时说道：

أصل الحضارة في صعيدك ثابت ونباتها حسنٌ عليك مُخلَقٌ⁶²

它是文明、稳定和美丽的起源

另外，邵基常常对发生的重大事件感兴趣。他于 1907 年创作纪念登沙瓦伊的诗，也是关于丁沙瓦伊事故一年后的记忆，目的是为她的囚犯请求赦免，其中对这场悲剧进行了令人心酸的描述。邵基在《依依长忆淡水洼》中这样写道：

نُوجي حمائمَ دنشوايَ ورَوّعي شعبًا بوادي النيل ليس ينامُ
إن نامت الأحياء حالت بينه سحرًا وبين فراشه الأحلامُ
مُتَوَجِّعٌ يتمثل اليوم الذي ضجّت لشدة هوله الأقدامُ
السوط يعمل والمَشَانِقُ أربع مُتَوَجِّداتُ والجنود قيامُ
والمستشار إلى الفظائع ناظرٌ تدمى جلودٌ حوله وعظامُ⁶³

尼罗河畔众乡亲，
创巨痛深今更甚，
阴霾沉沉脚步紧，
四座绞架当众立，
大兵凶残挥鞭急，
骨碎身裂鲜血溅，
“顾问”欣赏好美景。⁶⁴

1906年的“登沙瓦伊事件”中，几名英军士兵在潭水村猎鸽子，践踏农民的田地，在与村民的冲突中，一名士兵在逃跑时中暑身亡。但英国殖民者却以因为士兵的死是村民造成的为由，村民被绞死或奴役。

尼罗河畔的大众同胞遭受了巨大的伤痛，表达出作者对人们不幸遭遇的同情。“阴霾”二字更烘托了一种悲凉的气氛，“绞架”“凶残”“鲜血”这些词语则体现了英国殖民者用暴力手段让无辜百姓身碎骨裂。面对同胞的不幸遭遇，邵基以笔墨代利剑，不屈不挠地痛斥入侵者的行为。邵基对国家重大事件的关注，将自己的命运同家国的命运紧紧连在一起，体现出他的爱国情怀。

⁶¹ 陈勇毅：《遥望与重塑》，《绿叶》2000年，第二期。

⁶² عبد الرحمن الراجعي: شعراء الوطنية، مؤسسة هنداوي، 2020، صفحة 51.

⁶³ أحمد شوقي: الشوقيات، مطبعة مؤسسة هنداوي، القاهرة، 2012، صفحة 295.

⁶⁴ 赵冲：《艾哈迈德·邵基诗歌体现的爱国主义情结探析》，《鸭绿江》2020年21期。

事实上，邵基在这首诗中对尼罗河的伟大、雄伟、过去、现在和永恒的描述并不比邵基更有创意《尼罗河国歌》。他创作了一首优美的国歌供青年和公民演唱，他说：

النيل العذب هو الكوثرُ والجنة شاطئه الأخضر⁶⁵

甜蜜的尼罗河是天堂的绿色河岸

自然环境对埃及的文学创作以最大的程度上产生了重要的影响。一篇古代埃及铭文曾写道：“天上的尼罗河，你命令它服务于外国人以及生活在山地的所有能够行走的动物，而真正的尼罗河，它来自低洼之地，只服务于埃及人。”

⁶⁶邵基成功地借鉴古代文学遗产为利用埃及丰富的地理文化遗产抒发了祖国之情。“我们无比珍贵。象龙涎香一样，她的两岸碧波荡漾，四际芬芳。尽管她泥沙浑浊，却使世界上最美丽的江河黯然失色，神圣、浩瀚的尼罗河啊，是我们永恒的母亲”⁶⁷。

简单地说，邵基继续歌颂爱国主义，为全体公民唱响自由的旋律，让大家听到人性的最高意义，直到1932年去世。在他去世后，他的诗歌仍然并将永远是智慧、自由和不朽的象征。邵基享受清新自然与感情丰富的诗境，邵基的诗歌清新自然，感情丰富，是那个时期“给阿拉伯诗歌重新带来力量、恬静和地位”的人。他的许多诗篇不仅表达了这样的启蒙主张，而且用诗歌积极反映埃及人民的社会生活，如建立埃及银行和成立埃及大学等。他写的许多诗有些成了爱国主义的歌曲，在青年中广泛流传。

4. 邵基诗歌的艺术特色

① 主题和意象融为一体

邵基诗歌中的主要主题是“爱国主义”，主要意象是“尼罗河”和“金字塔”。在他的诗歌中总是以“尼罗河”为核心的意象，凝聚着诗人对埃及大地母亲最深沉的爱，爱国主义是邵基作品中永远也唱不尽的主题。邵基的大部分诗作都体现了他对祖国的热爱，你可以在他的诗集中看到，我们也引用了其中的一些，而且他的诗句中对祖国的热爱已经达到了神圣和崇拜的程度，使之沿着智慧和谚语的道路，历经岁月、代代相传，在公民的灵魂深处激发出对祖国的忠诚和奉献的精神。正如他在1920年流亡返回埃及后所说：

ويا وطني لقيتُك بعد بأسٍ كأنِّي قد لقيتُ بك الشبابا
ولو أني دُعيتُ لكنتُ ديني عليه أقابلُ الحتم المُجابا
أديرُ إليك قبل البيت وجهي إذا فُهِتُ الشهادة والمَتَاب⁶⁸

哦我的祖国，绝望后遇见了你，就像年轻时遇见了你

如果我被召唤，你就会成为我的信仰，满足不可避免的答案

当我死时，我在天房面前转向你

在这些诗句中，邵基把他的祖国置于宗教之上，当他见到他的主时，他将脸在神圣的天房前就转向他的祖国。

他在流亡期间说道：

⁶⁵ عبد الرحمن الراجعي: شعراء الوطنية، مؤسسة هنداوي 2020، صفحة 51.

⁶⁶ 郭丹彤：《论自然环境对古代埃及文化的影响》，《东北师大学报》，2000年第四期。

⁶⁷ 梁立基，陶德臻：《外国文学简编：亚非部分》，《北京：中国人民大学出版社》，1983年，第403页。

⁶⁸ عبد الرحمن الراجعي: شعراء الوطنية، مؤسسة هنداوي 2020، صفحة 51.

"وطني لو شغلتُ بالخلد عنه نازعتني إليه في الخلد نفسي"⁶⁹

我的祖国，如果我忙与天堂的生活，我的灵魂就会挑战我自己而趋向生活在其中。

也就是说，如果他远离了故乡，定居在永恒的乐园里，他的灵魂仍然会思念故乡，趋向故乡。他又说：

" لا تلوهاها أليست حرة وهوى الأوطان للأحرار دين؟"⁷⁰

别怪她，她不是自由的吗，对祖国的情是自由人民的宗教吗？

而在思念祖国的诗篇中，邵基在安达卢西亚的流亡期间，对祖国的热爱和依恋与日俱增。1915年第一次世界大战期间，他被英国军事当局下令流放，他离开祖国的流亡时间只有短短大约一年。五年了，分离的悲痛与日俱增，流亡激发了他内心深处的爱国之情，流亡助长了他的火焰，他开始唱起思乡之歌。他的《安达卢西亚的汉主义》对你来说就足够了，他在1919年创作的那首不朽的诗，他在诗中反对布赫图里的汉主义。他在开头说：

اختلاف النهار والليل يُنسي اذكرا لي الصبَا وأيام أنسي
وسلا «مصر» هل سلا القلب عنها أو أسا جرحه الزمان المؤسِّي⁷¹

白天和黑夜的区别让我忘记。提醒我早晨和我会忘记的日子

问“埃及”，心是否因此而得到安慰，或者是否因悲惨的时光而受到伤害？

邵基总是以尼罗河、金字塔等意象来赞美埃及的伟大，他非常善于把爱国主义主题与尼罗河、金字塔等意象团结在一起，他对埃及的热爱主导了他的感情，他常常歌颂埃及的伟大，歌颂它的辉煌，他的诗歌中也洋溢着这种崇高的意义。他在

1914

年创作的一首诗中，在向埃及、尼罗河和金字塔致意时说道：

"يا ركب الريح حيّ النيل والهرا وعظم السفح من سيناء والحرما"⁷²

乘风而行的人们啊，赞美尼罗河和金字塔，赞美西奈山脚和圣所的伟大

为了继续他伟大的国家角色，邵基赞扬了女权主义的复兴。他是妇女复兴的支持者和捍卫者，1924年，他在阿兹巴凯亚公园剧院向一大群埃及妇女朗诵了这首诗，并给这首诗取了个诗集的标题：“埃及以其更新的女性为重新复兴荣耀”，他说：

فم حيّ هذي النيرات حيّ الحسان الخيرات
مصر تجدد مجدها بنسائها المتجدات⁷³

起来赞美这些最美丽、最善良的杰出女人

埃及以其更新的女性为重新复兴荣耀

② 邵基诗歌的语言感和熟练的音乐本能

艾哈迈德·邵基有着敏锐的语言感和熟练的音乐本能，善于选择词语相互结合，产生令人愉悦、吸引耳朵的旋律。他的诗歌旋律纯净，音调优美，阿拉伯语只有少数人知道。最有影响力的诗人之一。“诗歌以其雄浑的语言、绚丽的诗乐、广阔的视野以及对古今历史事件的深刻理解而著称。

他模仿过去的伟大诗人，在许多诗歌中超越了他们，并通过引用西方诗人和欧洲文化，给阿拉伯诗歌带来了一些创新，他在创新方面走了很长一段路，特别

69. عبد الرحمن الراجعي: شعراء الوطنية، مؤسسة هنداوي 2020، صفحة 51.

70. عبد الرحمن الراجعي: شعراء الوطنية، مؤسسة هنداوي 2020، صفحة 51.

71. عبد الرحمن الراجعي: شعراء الوطنية، مؤسسة هنداوي 2020، صفحة 51.

72. عبد الرحمن الراجعي: شعراء الوطنية، مؤسسة هنداوي 2020، صفحة 51.

73. عبد الرحمن الراجعي: شعراء الوطنية، مؤسسة هنداوي 2020، صفحة 51.

是在他流放归来后。”⁷⁴

他创作了多部充满艺术、音乐和美感的诗剧，如《克利奥帕特拉之死》、《莱拉王》、《安塔拉》等。

邵基被称为“诗人王子”。他无疑是他那个时代最有能力的诗人，在诗歌的领导地位上，他的同侪和同时代人都无法与他相媲美，所以他被称为“诗人大师”或者“诗人领袖”。1927年，在埃及为他举办的节日上，阿拉伯世界的杰出诗人齐聚一堂，他们为他举起了领导旗帜，宣誓效忠他。诗人哈菲兹·易卜拉欣对他说：

أَمِيرَ القَوَافِي قَدْ أَتَيْتُ مُبَايَعًا وَهَذِي وَفُودَ الشَّعْرِ قَدْ بَايَعْتَ مَعِي⁷⁵

诗歌王子啊，我来宣誓，而且这些诗歌代表团也跟我宣誓了

然而，“诗人领袖”这个称号还不足以介绍他和突现他的地位，对他来说最好的称号是“最伟大的阿拉伯诗人”，并称他为“最伟大的爱国主义诗人”。

邵琪诗歌中的爱国主义是本能和灵感的流溢，而不是环境或虚假造作的产物。因此他的爱国诗篇才显得雄浑、博大、深邃、精彩。

③ 复兴学派对邵基诗歌创作影响

“艾哈迈德·邵基属于复兴学派，该学派由诗人马哈茂德·萨米·巴鲁迪创立，其基础是复兴沉睡已久的阿拉伯语。巴鲁迪和他之后的学生艾哈迈德·肖奇和哈菲兹·易卜拉欣用许多永恒的珍珠丰富了阿拉伯诗歌。”

⁷⁶他坚定了阿拉伯文学基础，成功地用阿拉伯中古时期大诗人艾布·努瓦斯，布赫图里、艾布·泰马姆和穆太奈比等的优秀作品为借鉴，不仅掌握近代诗人巴鲁迪等诗作的精髓，而且又汲取西方优秀作家的艺术风格和表现手法，形成了自己的诗歌独特风格。“艾哈迈德·邵基的诗歌之路与穆塔纳比等黄金时代的诗人相似，他的诗歌包含了普遍智慧，同时也保留了阿拉伯语的健全起源。在他的诗歌中，他将阿拉伯生活与其伊斯兰文明和西方生活结合起来，包括适合埃及阿拉伯环境的细节。”

⁷⁷他的诗歌带有某种古风，但同时又体现出诗人的个性和时代的精神。

三、艾青和邵基诗歌艺术创作当中的异同点

1) 从主题内容和意象对象方面

① 主题和意象融为一体

两个诗人以爱国主义为主题，艾青以土地为意象对象，邵基以尼罗河为意象对象。艾青诗歌中的主要主题是“爱国主义”，主要意象是“土地”和“太阳”。以“土地”为核心的意象群“土地”意象，凝聚着诗人对祖国——

大地母亲最深沉的爱，爱国主义是艾青作品中永远也唱不尽的主题。

“土地”意象也凝聚着诗人对劳动人民最真挚的爱，对他们命运的关注与探索，艾青将他最真切诗情都献给了中国农村和农民。艾青通过描述自己生活在祖国的这块土地上，痛苦多于欢乐，心中郁结着过多的“悲愤”、“无止息地吹刮着的激怒的风”；然而，这毕竟是生他养他的祖国，即使为她痛苦到死，也不愿意离开这土地——

⁷⁴ عبد الرحمن الراجعي: شعراء الوطنية، مؤسسة هنداوي 2020، صفحة 51.

⁷⁵ عبد الرحمن الراجعي: شعراء الوطنية، مؤسسة هنداوي 2020، صفحة 51.

⁷⁶ ضحى حمادة: تعريف مدرسة البعث والإحياء ونشأتها، المرسال، ١٣ ديسمبر ٢٠٢٢.

⁷⁷ محمد أمين: محطات من حياة أمير الشعراء أحمد شوقي، شبابيك، 15 أغسطس ٢٠٢3.

“死了”以后连“羽毛”也要“腐烂在土地里面”。表达了作者一种刻骨铭心、至死不渝的最伟大、最深沉的爱国主义感情。另外，邵基以歌颂尼罗河为主题的主线来表达诗人对祖国大好河山的热爱和对祖国及人民的深深思念之情。他诗歌中的尼罗河赞扬以及尼罗河在作者诗中具有多重象征意义。作者堪称“尼罗河的歌者”，尼罗河构成了作者诗歌的中心意象。这一意象本来是埃及民族精神的象征，埃及文明的象征，也是祖国命运的象征，其中聚集着作者对祖国深深的爱。

② 两个诗人诗中具有强烈朴实的意象

艾青“土地”和邵基“尼罗河”是两个作者诗中的主导意象，“土地”和“尼罗河”象征着生他养他们而又多灾多难的祖国，因此这两个意象凝聚了两个作者对祖国和人民最深沉的爱，对民族危难和人民疾苦的深广忧愤。两首诗的题目和诗句都是直抒胸臆，这真实朴素的诗句，道出了诗人内心深处永恒的爱国情怀情结。由此可见，艾青和邵基的诗具有独特的审美意象世界。

③ 两个诗人诗中具有“忧郁”感觉气息

“忧郁”是渗透了两个诗人的灵魂，他们俩的诗歌的风格是带有由于和悲剧的色彩的，而在诗中的忧郁也是构成他们诗歌的艺术个性的基本要素。两首诗中包含着“忧郁”的调子，享受着深深的忧伤。艾青诗歌中具有一种独特的忧郁气质，这与他在法国的留学经历以及他的诗歌创作受到法国象征主义文学传统的影响是分不开的。《我爱这个土地》中“用嘶哑的喉咙歌唱”“被暴风雨打击着”“然后我死了，连羽毛也腐烂在土地里面”“为什么我的眼里常含泪水”。这也被称为‘艾青式’的苦难，然而艾青的诗歌中为何充满了这种悲剧精神。另外还有《尼罗河》中“它是我们欢乐和希望的，永不枯竭的源泉！”等这些诗句具有忧郁悲怆的感情。两首诗表现出了一种“忧郁”的感觉。这种“忧郁”不仅是内心深处热爱自己苦难祖国的一种自然流露，而且也是两个诗人敏感的心灵对民族的现实苦难和人民悲苦生活的反映以最大的程度上包含着他们俩热切的爱国情怀。

2) 从语言和形式方面

① 艾青提倡“自由体诗”和诗的“散文美”。邵基有着敏锐的语言感和熟练的音乐本能

艾青提倡诗的“散文美”，这主要由两个层面构成：一是新诗形式的自由性；一是新诗语言的口语美。

“艾青‘诗的散文美’理论是形式上的口语化和内容上的形象化相统一的完美结合体，而这二者又都是为充分表现诗人的主体情思服务的，表现为口语的美和形式的自由开放。他不仅重新倡导自由体诗的，而且更追求更能表现动荡万变时代的诗的形式。

邵基有着敏锐的语言感和熟练的音乐本能，善于选择词语相互结合，产生令人愉悦、吸引耳朵的旋律。他的诗歌旋律纯净，音调优美。他是最有影响力的诗人之一。“诗歌以其雄浑的语言、绚丽的诗乐、广阔的视野以及对古今历史事件的深刻理解而著称。

他模仿过去的伟大诗人，在许多诗歌中超越了他们，并通过引用西方诗人和欧洲文化，给阿拉伯诗歌带来了一些创新，他在创新方面走了很长一段路，创作了多部充满艺术、音乐和美感的诗剧，如《克利奥

帕特拉之死》、《莱拉王》、《安塔拉》等。他无疑是他那个时代最有能力的诗人，所以他被称为“诗人大师”或者“诗人领袖”

② 艾青的诗歌也继承了“五四”新文学的优良传统，邵基继承了阿拉伯古典诗歌的优良传统。

艾青的诗歌以它紧密结合现实的、富于战斗精神的特点继承了“五四”新文学的优良传统，又以精美创新的艺术风格成为新诗发展的重要收获。这里既反映了作者的艺术才能，又铭记下他严肃的、艰苦的艺术实践。在他的诗歌中，饱满的进取精神和丰富的生活经验带来鲜明。艾青的诗歌具有鲜明深刻的形象，随着诗歌结束，形象也就完成。形象，不仅指人，也包括物，以及思想等的形象化。

邵基不仅继承了阿拉伯古典诗歌的优良传统，同时也吸取了欧美文学的精华，形成了独特的艺术风格和表现手法。他的诗歌在埃及文艺复兴中起到了承前启后的积极作用。他一生致力于诗歌文学创作，创作了大量诗歌，将诗歌引入了阿拉伯诗歌世界，从而丰富了阿拉伯文学。具有强烈的艺术表现力，他以原始的诗歌形式享受时代气息，推动诗歌走向阿拉伯世界进步和发展的新高峰。1927年，《邵基诗选》重版时，艾哈迈德·绍基被誉为阿拉伯“诗王”。他在阿拉伯文学中占有重要地位，无人能否认他在阿拉伯诗歌的复兴和发展中所发挥的突出作用

③ 艾青借鉴了西方象征主义与印象派的艺术手段，邵基受复兴学派对邵基诗歌创作影响

艾青的诗歌不仅继承和发展了中国古代文化，同时也明显的留有西方象征主义、印象派诗歌的艺术痕迹。艾青的诗很自然地借鉴了西方象征主义与印象派的艺术手段，却又能与中国古典诗歌常用的“意象”方式沟通。艾青曾受印象派绘画的影响，特别注重感觉的表现，所以，他的诗歌本来是由情感与光色复合而成的意象；他重视形式与内容、光色与意蕴之间的对应依存关系。艾青的诗作一方面与西方象征主义诗歌相联结，另一方面与中国古典诗歌传统取得内在联系，具有中西诗歌的特点。

“艾哈迈德·邵基属于复兴学派，该学派由诗人马哈茂德·萨米·巴鲁迪创立，其基础是复兴沉睡已久的阿拉伯语。他坚定了阿拉伯文学基础，成功地用阿拉伯中古时期大诗人艾布·努瓦斯，布赫图里、艾布·泰马姆和穆太奈比等的优秀作品为借鉴。他不仅掌握近代诗人巴鲁迪等诗作的精髓，而且又汲取西方优秀作家的艺术风格和表现手法，形成了自己的诗歌独特风格。艾哈迈德·邵基的诗歌之路与穆塔纳比等黄金时代的诗人相似，他的诗歌包含了普遍智慧，同时也保留了阿拉伯语的健全起源。在他的诗歌中，他将阿拉伯生活与其伊斯兰文明和西方生活结合起来，包括适合埃及阿拉伯环境的细节。他的诗歌带有某种古风，但同时又体现出诗人的个性和时代的精神。

总的来说，艾青和邵基诗歌中的相同之处都是以爱国主义为诗歌主题，用土地和尼罗河的意象表达对祖国的深沉热爱。另两位诗人诗歌中的不同之处都表现在语言和形式方面，一、艾青提倡“自由体诗”和诗的“散文美”，但是邵基有着敏锐的语言感和熟练的音乐本能。二、艾青继承了“五四”新文学

的优良传统，但是邵基继承了阿拉伯古典诗歌的优良传统。三、艾青借鉴了西方象征主义与印象派的艺术手段，但是邵基受复兴学派对邵基诗歌创作影响。

四、结论

艾青和邵基作为决定以实际行动为手段、以文字为载体、以诗歌为手段的两名诗人，将自己对祖国的爱表达出来。两个诗人以爱国主义为主题，艾青以土地为意象对象，邵基以尼罗河为意象对象。艾青《我爱这土地》这一首诗具有曲调舒缓与歌词简洁，承载了艾青对中国的深厚的爱意与对民族和自由的追求，激发了中国人民的爱国情感，也为后来的一代又一代作家带来了巨大的鼓舞。邵基也是埃及近现代爱国主义诗人，他的富有爱国主义的《尼罗河》诗篇，让我们感受到他的诗歌中洋溢的家国意识与民族观念，增强了民族自尊心和自豪感。可以说邵基成功地代表了埃及现代文学的最高成就，体现了埃及民族文化的精髓，他的诗歌真实地反映了当时的社会状况，形象生动地表达了丰富的情感。

从主题和意象方面可以说，爱国主义无疑是艾青和邵基作品中永远唱不尽的主题，《我爱这土地》全诗采用象征手法，歌颂了中国人民面对日寇入侵不屈不挠的斗争精神，抒发诗人对祖国炽烈而深沉的爱和对侵略者的切齿痛恨。《尼罗河》也运用了真实而朴素的诗句，说出了他内心深处永恒的土地情结和尼罗河为埃及人善良与给予的象征价值，这里表达的是一种刻骨铭心、至死不渝的深沉的爱国主义感情。另外，艾青土地的意象和邵基尼罗河的意象运用凝聚了两个诗人对祖国和人民的最深沉之爱。土地与尼罗河不仅是祖国命运的象征，而且也体现了对祖国大地的热爱，也代表了两个诗人对其上朴素劳动者和农民的关注。

从艺术方面可以说，艾青借鉴了西方象征主义与印象派的艺术手段以及邵基受复兴学派对土地诗歌创作的影响都促进了中阿诗歌创作，给中阿文学重新带来力量、恬静和地位。艾青的“散文美”表现为口语的美和形式的自由开放，邵基也有着敏锐的语言感和熟练的音乐本能，善于选择词语相互结合。两位是个深深感染了忧郁感觉的诗人，这种来自土地耕植者的忧郁又强化了他们对祖国怀有永恒的忧患感。最后，艾青和邵基具有独特的意象与主题团结的能力，其中土地意象、尼罗河象征与爱国主义之主题融合为一体。在“土地”、“尼罗河”的意象中可以感受到两位诗人对祖国的深爱，对人民的深爱，浓烈的爱国主义情感，以及对普通人民命运的深情关注。

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ABSTRACT: The research examines Anadiplosis, a commonly used rhetorical style in the Chinese language known as "顶真"(ding zhen) where the last part of the first sentence becomes the beginning of the second sentence. This graceful and beautiful style governs the coherence of sentences, leaving a pleasant and profound impact on the recipient. Examples from various sources, including folk songs and the Quran, were provided to demonstrate the existence of this rhetorical style in the Arabic language. The paper acknowledges prior attempts to categorize anadiplosis in Arabic. Some scholars have labeled it "التكرار الموصول" (al-takrar al-mawsol), meaning "sequential repetition," while others have identified it as a type of homophony, "جمال الدوران" (jamal al-dawaran). However, these terms fail to capture the unique characteristic of anadiplosis – the intentional repetition at the beginning of a new clause or sentence. The research also addressed the Arabic rhetorical style corresponding to the Chinese style "تشابه الأطراف" discussed and provided examples from prose and poetry. The research concludes that "ding zhen" in Chinese has a counterpart in Arabic, adding another dimension to the similarities between Chinese and Arabic rhetoric.

Keywords: Anadiplosis, Rhetoric, Repetition, Rotation

摘要:

本论文探讨一种称为“顶真”的中国修辞手法，并研究了它是否存在于阿拉伯语中。本论文举出了能够证明阿拉伯语中也存在这种修辞手法的例子，无论是在口语中还是在《古兰经》中，就其含义、结构和修辞功能而言，阿语的顶真都有。该论文还驳斥了一些试图给这种修辞手法命名的尝试。最后，本论介绍阿拉伯语中与顶真相应的修辞风格，即首尾相似"تشابه الأطراف"。

关键词：顶真，修辞，反复，旋转

前言

中国修辞学和阿拉伯修辞学在很大程度上相似，两种语言的修辞方式几乎可以在另一种语言中找到相同的表现形式。在本论文中，本人介绍了一种存在于中文中的修辞方式，就是顶真，然后我在阿拉伯语中进行搜索，看看阿拉伯语中是否存在这种修辞格。

其实阿拉伯修辞确实有顶真这种修辞格。本论文引用了民间传统、《古兰经》等来源的例子证明这一点，又指出了两种语言中的这种修辞方式的相似之处，至于不相同的地方，本人几乎没找到值得提出的差异。

随后,我研究了人们对这种手法的命名,并介绍了阿赫梅德·阿敏先生等研究人员的观点。我对他们的研究结果进行了评论,特别对一些学者提出的顶真是连续反复的这种想法本人进行了深入的探讨,然后介绍了与“中文顶真”相对应的阿语修辞方式,即“تشابه الأَطراف”(首尾相似),并举例说明了它在散文和诗歌中的应用。

研究中国修辞学和阿拉伯修辞学表明两者之间存在着密切的相似之处,使阿拉伯研究者更容易理解中国修辞学,同样地,中国研究者也能够理解阿拉伯修辞学。

中文顶真是什么

顶真是用前一句的结尾的单词来做下一句的开头,史前后邻接句子头尾蝉联,上递下接,像接力赛一样地一一接下去的一种修辞方式,又叫“联珠”、“连环”、“蝉联”格。(刘焕辉,1997,p.363)用符号表示顶真就是“ABC,CDE”。运用顶真的时候,要注意,毋需限制上下句的字数或平仄,但上下句交接点一定要使用相同的字或词。如:

- ①- 严志和一见土地,土地上的河流,河流两岸阴湿湿的涯田,涯田上表枝绿叶的芦苇,心上就漾着喜气。(梁斌《红旗谱》)文中的顶真,抒发了主人公严志和对土地的一片深情。而这片深情是通
过顶真所造成的急促语气表达的。((一)多次直接顶真,2019)
- ②- 堂妹认为,敢情站着说话不腰疼,
脱离了实际的空话高调有什么用?轻视
徐姐就是不尊重传统,不尊重传统也就
站不住脚,站不住脚一切变革的方案,
便都成了云端的幻想。而云端的改革也
就是拒不改革。(王蒙《坚硬的稀粥》)
多次顶真用于说理,比单次顶真更严密,更有条理,尽管“堂妹”的认
为,并不一定有理,但是振振有辞,理直气壮的神态却是栩栩如生的。
((一)多次直接顶真,2019)
- ③- 他,他,他,伤心辞汉主;我,我,我,携手上河梁。他部从入穷荒;我銮
舆,返咸阳;返咸阳,过宫墙;过宫墙,绕回廊;绕回廊,近椒房;
近椒房,日昏黄;夜生凉,泣寒螿;泣寒螿,绿纱窗;
绿纱窗,不思量。呀!不思量,除
是铁心肠;铁心肠,也愁泪滴千行。(马致远《汉宫秋》第三折)
这是非常整齐而又别致的顶真形式。特点有二:
一是通篇顶真,二是句子顶接。一连串相顶真的三字短句,
抑扬顿挫,声调铿锵,很合乎演唱的需要。((一)多次直接顶真,
2019)
- ④- 耳闻之不如目见之,目见之不如足践之,足践之不如手辨之。(刘向《说
苑·政理》)“耳、目”与“足、手”的关系,
实际上是观察和实践的关系。“不如
……”等三个相排比的句子与连续顶真相结合,使说理更加透彻。
((一)多次直接顶真,2019)

- ⑤- 四化需要人才,人才需要教育,教育需要教师。(陈云1985年为北京优秀教师座谈会题词) 简洁的语言,深刻地阐明了人才与教师之间的辩证关系,给人诸多启迪。((一)多次直接顶真, 2019)

1. 阿语顶真是什么

根据中文顶真的概念,阿语确实同样也有顶真修辞格。先看下面的例句然后再说阿拉伯语到底有没有顶真这一修辞格:

- ①-الفار جرى بسرعه وراح للفلاح وقاله: يا عم يا فلاح القطة أكلت ذيلي، والقطة عايزة لبن، واللبن عند البقرة، والبقرة عايزة برسيم والبرسيم عندك ممكن تديني؟ الفلاح قاله: ممكن طبعا، بس هاتلي حمة لحمة اتغدى واقوم اجيلك برسيم الفار جرى تاني وراح للجزار وقاله: يا عم يا جزار، القطة أكلت ديلي والقطة عايزة لبن واللبن عند البقرة والبقرة عايزة برسيم البرسيم عند الفلاح والفلاح عايز لحمة واللحمه عندك ممكن تديني؟
الجزار قاله طبعا طبعا بس هاتلي عيش وتعالى.
- جرى الفار للخباز قاله: يا عم يا خباز القطة أكلت ديلي والقطة عايزة لبن واللبن عند البقرة والبقرة عايزة برسيم والبرسيم عند الفلاح والفلاح عايز لحمة واللحمه عند الجزار والجزار عايز عيش والعيش عندك ممكن تديني؟..... (Kids, 2012)
- ②- الأطفال عايزين لبن واللبن عند البقرة والبقرة عايزه القش والقش عايز مطر يالله جيب المطر. (nerinegroup, 2020)
- ③- سأل المعلم التلميذ:
ما هو سبب ضعف الدول العربية؟
قال التلميذ:
لأنها لا تشرب من حليب البقرة يا أستاذ.
نظر المعلم في عيني التلميذ، راوده الشك في الإجابة، صرخ في وجه التلميذ: ماذا تقصد بالحليب؟
ومن هي البقرة يا شقي يا ابن الشقي؟
ثم حول موضوع التلميذ إلى المشرف.
المشرف حول الموضوع إلى الوكيل.
الوكيل حول الموضوع إلى الناظر.
الناظر حول الموضوع إلى المنطقة التعليمية.
المنطقة حولت الموضوع إلى الوزير.
الوزير حوله إلى الشرطة. (قصة التلميذ والبقرة الحلوب، 2017)
- ④- ح احكى لكم حدوتة فى الزيت ملتوتة يا لالا يا (فلان) احكى لنا لما يبجي صاحبها.
وصاحبها ع السطوح
والسطوح عاوز سلم
والسلم عند النجار
والنجار عاوز مسمار
والمسمار عند الحداد
والحداد عاوز بيضة
والبيضة ف بطن الفرخة
والفرخة عاوزة قمحة
والقمحة فى الطاحونة
والطاحونة عاوزة لمونة
والمونة فى الجنينة
والجنينة عاوزة مية
..... (من أغاني الأطفال، 2014)

上述的三个例句不是都用前一句的结尾的单词来做下一句的开头吗? 这证明阿语也有顶真。这些例子大多来自民间遗产中, 因此有人会以为这种修辞

方法止于民间故事和口头表达的极限，但事实并不是这样，因为神圣的《古兰经》本身也有顶真这种修辞手段。如：

⑤- وَيُطَافُ عَلَيْهِمْ بِأَيِّهِ مِنْ فِضَّةٍ وَأَكْوَابٍ كَانَتْ قَوَارِيرًا، قَوَارِيرٍ مِنْ فِضَّةٍ قَدَرُوا تَقْدِيرًا.

(古兰经 76: 15-16)

⑥- اللَّهُ نُورُ السَّمَاوَاتِ وَالْأَرْضِ مِثْلُ نُورِهِ كَمِشْكَاةٍ فِيهَا مِصْبَاحٌ الْمِصْبَاحُ فِي زُجَاجَةٍ الزُّجَاجَةُ

كَأَنَّهَا كَوْكَبٌ دُرِّيٌّ يُوقَدُ مِنْ شَجَرَةٍ مُبَارَكَةٍ زَيْتُونَةٍ لَا شَرْقِيَّةٍ وَلَا غَرْبِيَّةٍ يَكَادُ زَيْتُهَا يُضِيءُ وَلَوْ لَمْ تَمْسَسْهُ نَارٌ نُورٌ عَلَى نُورٍ يَهْدِي اللَّهُ لِنُورِهِ مَنْ يَشَاءُ وَيَضْرِبُ اللَّهُ الْأَمْثَالَ لِلنَّاسِ وَاللَّهُ بِكُلِّ شَيْءٍ عَلِيمٌ

(古兰经 24: 35)

⑦- اقرأ باسم ربك الذي خلق، خلق الإنسان من علق. (古兰经 96: 1-2)

2. 汉语顶真的种类

根据结构特征，汉语顶真可以分成单次顶真和多次顶真两类(高更生, 2003, p. 151)。

3.1. 单词顶真，即顶接的次数只有一次的。例如：

- ①- 看一遍不如背一遍,背一遍不如写一遍,人的四肢,人的头脑越用越灵。(茅以升《科学家的脚前》)
- ②- 那草滩的绿,绿得娇嫩,那菜花的黄,黄的蓬勃,而那湖水的蓝,又是蓝得多么醉人啊!
- ③- 出门看火伴,火伴皆惊忙。——选自《木兰诗》
- ④- 归来见天子,天子坐明堂。——选自《木兰诗》
- ⑤- 冰泉冷涩弦凝绝,凝绝不通声暂歇。(琵琶行--白居易)

3.2. 多次顶真。即顶接的次数为两次或两次以上。例如：

- ①- 指挥员的正确的部署来源于正确的决心,正确的决心来源于正确的判断,正确的判断来源于周到的和必要的侦察,和对于各种侦察材料的联贯起来的思索。毛泽东《中国革命战争的战略问题》
- ②- 蓝蓝的天空上飘着那白云,
白云的下面盖着雪白的羊群。
羊群好像是斑斑的白银,
撒在草原上多么爱煞人。(《牧歌》)
- ③- 他赢了又赢,铜钱变成角洋,角洋
变成大洋,大洋又成了叠。(鲁迅《阿Q正传》)

3. 阿语“顶真”的种类

从上述的阿语“顶真”句来看，阿语“顶真”也可以分成单次顶真和多次顶真两类。例如：以上说的第5和第7例句都是单次顶真其他例句都是多次顶真。这证明汉语和阿语的顶真无论在定义上还是种类上多是一致的，

4. 阿拉伯语的顶真叫什么？

上述的例句充分地证明阿拉伯修辞中也有跟中文的一摸一样的顶真，但它到底叫什么名字？

阿赫梅德·阿敏在《Al-Risala》杂志上对歌曲《我的马在橱柜里，橱柜需要梯子，梯子在木匠那里...等等》发表了评论。这是一首非常可爱的歌曲，我们的孩子们至今仍然以他们可爱的签名和悲伤的声音唱着它，当他们歌唱时，他们并不知道他们在歌颂一种

高尚的哲学和崇高的思想。这首歌之所以美丽，部分原因在于这种独特的风格，我称之为“旋转之美”或者“序列之美”。(1936، أمين)

阿赫梅德·阿敏将这种修辞风格称为“旋转之美”或者“序列之美”，这个名称并不是被广泛接受的，而是阿赫梅德·阿敏自己创造的，没有人在他之前使用过这个名称。

但需要注意的是，“旋转之美”或者“序列之美”这两说法在多次顶真是可以说的，因为单词顶真既没有旋转也没有序列；这意味着这个由艾哈迈德·阿明先生所创造的名字是部分翻译，不包括顶真的两种。可以说每一个旋转都是顶真，但并非所有顶真都是旋转。

另外还有一种观点认为，顶真是连续反复。有人在对《古兰经》中的反复进行解释时，出现了这段话：

学者们将《古兰经》中的反复分为两种类型：词义和语义的反复。词义重复是指在意思不变的情况下重复使用相同的词语。这种反复又分为连续反复和间隔反复有两种形式。连续反复有多种形式：一种是在同一句子中重复使用单词，例如：

(古兰经 23: 36) (هَيْهَاتَ هَيْهَاتَ لِمَا تُوعَدُونَ)

另一种是前一节的开头是后一节的结尾（就是顶真的意思），例如：

(古兰经 76: (وَيُطَافُ عَلَيْهِمْ بِآيَةٍ مِّنْ فِضَّةٍ وَأَكْوَابٍ كَانَتْ فَوَارِيرًا. فَوَارِيرَ مِنْ فِضَّةٍ قَدَرُوهَا تَقْدِيرًا)

15-16)

还有一种是在句子的结尾重复使用，例如

(古兰经 89: 21) (كَلَّا إِذَا دُكَّتِ الْأَرْضُ نَكَاً دَكَاً)

还有一种联系反复是在一节话后面紧接着重复使用同样的一节，例如：

(古兰经 94: 5-6) (فَإِنَّ مَعَ الْعُسْرِ يُسْرًا. إِنَّ مَعَ الْعُسْرِ يُسْرًا)

至于间隔反复呢，..... (التكرار في القرآن الكريم أنواعه وفوائده، 2010)

在提出这种划分的例子中，他引用了《古兰经》中的这一句经文：就是

(وَيُطَافُ عَلَيْهِمْ بِآيَةٍ مِّنْ فِضَّةٍ وَأَكْوَابٍ كَانَتْ فَوَارِيرًا. فَوَارِيرَ مِنْ فِضَّةٍ قَدَرُوهَا تَقْدِيرًا)

那么，顶真真的是连续反复吗？

如果我们说顶真是一种反复，那它是一种特殊类型的反复。在顶真中，一个词语、短语或句子会重复出现，但它就不是连续反复，更不是间隔反复。本人将顶真与连续反复之间的区别总结如下：

1. 运用顶真修辞手法,不但能使句子结构整齐,语气贯通,而且能突出事物之间环环相扣的有机联系。顶真用于议事说理,能收到谨严、周密的效果;用于状物叙事,可把复杂得事物讲得条理清晰;用于抒情写意,格调清新。顶真便于揭示事物间严密透彻的本质;便于抒发气势贯通的感情。运用顶真修辞手法,不但能使句子结构整齐,语气贯通,而且能酣畅淋漓地突出事物之间相互依存的有机联系,使说理

环环相扣；反复的作用，无论是连续反复还是间隔反复，就是“强调”（崔芮淇，

2019）。反复的修辞作用主要是突出，强调。反复，是根据表达需要，有意让句子或词语重复出现的修辞方法，反复就是为了强调某种意思，突出某种情感，特意重复使用某些词语、句子或者段落等。（谭学纯，2010）

2. 两者都有词语形式上的重复,区别是:
顶真是两个短语或句子(含复句)的接续、套合,其在语句中的位置要求较严格;反复是重复使用相同的词语或句子,重复使用的语言单位在语句中的位置不限。从两者的联系看,顶真必定含有反复,而反复大多不构成顶真。（谭学纯，2010）
3. 反复可以两次以上重复使用同一个词语、词组、句子，如
我不爱你，我不爱你，我不爱你！
但运用顶真时，只能重复一次。如：蓝蓝的天空上飘着那白云，白云的下面盖着雪白的羊群。“白云”只能重复一次。
4. 还有，之所以顶真不可能是连续反复，是原因中文修辞学中存在着两种类型的反复，即连续反复和间隔反复。

根据语言单位重复重复使用的方式，可以分为两类：

- 1) **连续反复**:连续使用同一语言单位,中间没有其他语言单位间隔。又称“连接的反复”(陈望道《修辞学发凡》)、“叠用重言”(郑远汉《现代汉语修辞知识》)。

例:

- ①- 矿主们早把矿工们的生命和安全抛到脑后,在他们眼里只有钱,钱,钱。
- ②- 如果有人问我愿不愿为她献出自己的一切,我的回答是:我愿意,我愿意,我愿意

例1中连续地重复使用同一个词“钱”,是词的连续反复,突出了矿主们的贪婪和说话者对矿主的憎恶。例2中连续重复使用同一个句子“我愿意”,表达出“我”对她的爱之深。

- 2) **间隔反复**:重复使用同一语言单位,中间有其他语言单位间隔开。又称“隔离的反复”(陈望道《修辞学发凡》)、“隔离重言”(郑远汉《现代汉语修辞知识》)。

例:

- ①- 她是有丁香一样的颜色 丁香一样的芬芳
丁香一样的忧伤 在雨中哀怨哀怨哀怨 哀怨又彷徨
她彷徨在这寂寥的雨巷 撑着油纸伞 像我一样 像我一样
默默彳亍着 冷漠 凄清 又惆怅 她静默地走近
投出太息般... (戴望舒《雨巷》)。
- ②- 房地产商们串联护市,继续拼命抬高房价,我不生气。电力行业的管理者站出来对全国人民说,他们的高收入是合理合法的,我不生气。有人倒卖青藏有人倒卖青藏铁路火车票牟取暴利,让那些急着要去游览世界屋脊景色的人无法如愿,我不生气。可是,当听到报道说福建漳州竟然规定老板的孩子中考可以直接加20分,我怒不可遏!

例

1 诗人重复使用了词语“丁香一样”,分别修饰“颜色”、“芬芳”和“忧愁”,描绘出雨巷中“丁香一样地结着愁怨的姑娘”这一具有象征意蕴的艺术形象,创造出一种朦胧的意境,从而形象地表达了诗人浓重的迷茫赶上,、惆怅彷徨而又心怀期待,追求理想的情思。例

2的一段话中,重复使用同一个句子“我不生气”,中间有其他语句隔开,是句子的间隔反复。通过重复使用“我不生气”,突出表达对几种消极社会现象的不满但又习以为常,同时为最后一句对教育不公正现象的强烈愤慨作了铺垫。(谭学纯, 2010)

实际上,阿拉伯语中也有一种修辞手法与中文中的“顶真”相应,那就是“تشابه الأَطْرَاف” (首尾相似)。这里的“أَطْرَاف”指的是句子的开头和结尾。
 的意思就是,话开头和话结尾在语音上或意义上相似。根据这个定义,我们可以看出阿语的“أَطْرَاف”有两种类型:语音相似的和意义相似的。汉语的顶真,就是语音相似的这种。

在阿拉伯语中,首尾相似在散文和诗歌中都存在。在散文中,它指的是说话的人或写作的人用前一句的结尾的单词来做下一句的开头。如:

قوله تعالى: وَعَدَّ اللَّهُ لَا يُخْلِفُ اللَّهُ وَعْدَهُ وَلَكِنَّ أَكْثَرَ النَّاسِ لَا يَعْلَمُونَ * يَعْلَمُونَ
 ظَاهِرًا مِنَ الْحَيَاةِ الدُّنْيَا وَهُمْ عَنِ الْآخِرَةِ هُمْ غَافِلُونَ
 (古兰经 30: 6-7)

在诗歌中,首尾相似指的是诗人在下一句的开头重新使用前一句的押韵(1997, الشيرازي)。如纳西卜·本·拉巴 (Nasib bin Rabah) 诗人所说的:

رَمَتْني وَسِئْرُ اللَّهِ بَيْنِي وَبَيْنَهَا ... عَشِيَّةَ أَرَامِ الْكِنَاسِ رَمِيمُ
 (رباح، بلا تاريخ) رَمِيمُ الَّتِي قَالَتْ لِحَارَاتِ بَيْتِهَا ... ضَمِنْتُ لَكُمْ أَلَّا يَزَالَ بِهَيْمُ
 再如: 伊本·阿比·阿萨巴 (Ibn Abi Al-Asaba) 诗人说:

خَلِيلِي إِنْ لَمْ تَعْذِرَانِي فِي الْهَوَى ... وَلَمْ تَحْمَلَا عَنِي إِذْ هَبَا وَدَعَانِي
 دَعَانِي إِلَيْهِ الْحُبُّ فَالْحُبُّ أَنْفَأُ دَعَانِي قَلْبِي إِذْ دَعَا جَنَانِي
 جَنَانِي فِي سَكْرِ فَلَا رَعَى عِنْدَهُ بَكَاسٍ بِهَا سَاقِي الْغَرَامِ سَقَانِي
 سَقَانِي مَنْ لَمْ يَعْهِنْهُ مَنْ صَبَابَتِي وَوَجَدِي بِهِ مَا شَقَّنِي وَعَنَانِي
 عَنَانِي مِنْهُ مَا بَرَانِي وَلَمْ يَكُنْ لِيَرِثِي لِمَا قَدْ حَلَّ بِي وَدَهَانِي
 دَهَانِي الْهَوَى مِنْ حَيْثُ لَمْ أَدْرِ عِنْدَمَا .. رَأَى مَا شَجَى قَلْبِي الْكُنَيْبَ عِيَانِي
 عِيَانِي عَلَى قَلْبِي تَعَدَّى بِنَظْرَةٍ إِلَى نَاطِرٍ بِاللَّحْظِ مِنْهُ رِمَانِي
 (الأصبع، 2016) رِمَانِي بِسَهْمٍ مِنْ كِنَانَةٍ لِحِظِهِ أَصَابَ فَوَادِي شَجْوَهُ فَشَجَانِي
 指的注意的是,汉语的顶真在定义上并不区分诗歌和散文,只要第一句的结尾是第二句的开头就行。

以上“顶真”的例子均取自中文散文,以下的却是取自一些著名的诗歌中:

- 1、出门看火伴,火伴皆惊忙。——选自《木兰诗》
- 2、归来见天子,天子坐明堂。——选自《木兰诗》

- 3、军书十二卷，卷卷有爷名。——选自《木兰诗》
- 6、冰泉冷涩弦凝绝，凝绝不通声暂歇。(琵琶行--白居易)
- 7、“忽闻海上有仙山，山在虚无缥缈间。”(出自《长恨歌》)

5. 总之

以下是本论文结果的总结：

- 1- 中国修辞学和阿拉伯修辞学都具有“顶真”的这种修辞格。
- 2- 在这两种语言中，“顶真”在意义、结构和语言功能上都一摸一样。
- 4- “顶真”既不是连续反复，更不是间隔反复。
- 5-阿拉伯语的顶真名字叫“تشابه الأطراف”（首尾相似）。

后记

本论文强调汉语和阿拉伯语修辞之间的相似性。同时，也支持研究那些在中文中有明确定义名称而在阿拉伯语中则没有明确对应的修辞手段。

对这两种语言修辞的研究有助于更好地理解每种语言的修辞，使学习者更好地领略对方的文化和更深入地理解。此外，研究还在很大程度上有助于解决与修辞风格相关的翻译问题。

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略论林纾游记散文的艺术成就

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Abstract: Lin Shu's travelogues on landscapes occupy an important place in his ancient writings, which are diverse in content and extensively learnt from the travelogue styles of his predecessors, especially those of Liu Zongyuan and Ouyang Xiu. Lin Shu's landscape travelogue prose is unique, and deserves careful consideration, both in terms of landscape description techniques and innovative literary theories. This paper analyses Lin Shu's travelogue works in the light of his theory of mood, and argues that this kind of prose embodies a leisurely and elegant literati temperament and a thick cultural atmosphere based on Lin Shu's personal sentiment, and that the artistic presentation of the work is also highly accomplished.

Keywords: Lin Shu; prose; landscape travelogue; mood

摘要: 林纾的山水游记在他的古文创作中占有重要地位,内容多元,广泛地学习了前人的游记风格,尤其是柳宗元、欧阳修两人的文章风格。林纾的山水游记散文独出机杼,无论是风景描写的手法技巧还是创新独到的文学理论,都值得仔细推敲斟酌。本文结合林纾的意境论对其游记作品进行分析,认为这类散文体现出基于林纾个人情志的闲雅的文人气度与厚重的文化气息,且艺术呈现上也成就斐然。

关键词: 晚清; 林纾; 散文; 山水游记; 意境

林纾(1852-1924),福建闽县(今福州)人,原名群玉,表字琴南,自号畏庐,其中的“畏”不仅是勉励自身牢记祖训“畏天循分”的缘故,更是有“深知所畏而几于无畏,事不在变而在常,用不在气而在志”⁷⁸的深层内蕴,以“畏”命庐提醒自己时刻反省自身、制约自己。

林译小说在清末民初大放异彩,对当时的民众思想产生了重要的启蒙作用。而林纾的古文成就也极为突出。根据内容,他的古文可以分为人物传记、诗文集序跋、墓志铭和山水游记等。目前关于林纾山水游记的研究成果极少,偶有论及者,也往往一笔带过,或是仅做数语之概述,或是流于单篇之鉴赏,并没有相对专门化的研究。

本文以《畏庐文集》《畏庐续集》和《畏庐三集》所收录的二十三篇游记为研究对象,系统地探析林纾游记散文的艺术特征与艺术成就,以便更为深入地认识作为古文家的林纾。

一、林纾游记散文的多元内容

林纾一生中并未入仕,因此更多的时候他能以闲适自如的心境去看待自然,用笔墨呈现出自然、真实的山水景物。林纾的足迹踏遍福建、浙江西溪、山

⁷⁸ 林纾:《畏庐记》,《林纾集》第一册,福州:福建人民出版社,2020年,第72页。

东泰山孔林、北京宫苑等地，他的游记内容也呈现出多样化的特征，既有才华横溢的游记单篇，也有凝聚孤忠的系列组曲与详记实迹的山水日录。

（一）才华横溢的游记单篇

林纾的游记，对山水景物并不是简单的介绍描述，而是常常赋予山水泉石以人的情感灵性，林纾于1890年游览福建方广岩并留下佳作《游方广岩记》，方广岩纯出自然，没有人工雕琢的痕迹，“珠帘适当檐际，随风飘洒，下坠深绿可二十馀丈。奇石偃蹇，泉传罅而过……阁之右壁状如削，窈小窍于石腹”奇石凌空舒展；“岩上石华、钟乳之属，岁久凝结，斑驳咸有所肖”，溶洞内的钟乳石自然形成“入水蛟龙”“出山猛虎”等灵动的姿态。“前泄泉处势微洼，因风洒析，散而为珠帘也”一句很是清新灵动，仿佛看到泉水随风洒析，散在空着仿佛晶莹剔透的珠帘。语言文雅，字斟句酌，这样钟灵毓秀的山水，让人感到轻柔梦幻，可见林纾描写山水的功力之深。又如《净业湖秋泛记》，林琴南在南方多见江河湖海，到了北方后却没有泛舟湖上的机会，而净业湖让“苦北来不可得水”的林纾意兴盎然，因此特意记录此次的出游，“湖上败荷，但遗枯茎，触舟底有声”，秋天的荷叶已逐渐变黄衰败，只留下干枯的荷花杆子和莲蓬头，当游船从残荷间驶过，碰到舟壁发出轻微声响，仿佛回到了在杭州西湖的悠闲秋日。

（二）凝聚孤忠的系列组曲

之所以称作组曲，是因为与之相关的三篇特殊游记都是谒光绪崇陵而作，具备情感与风格的一致性。清朝灭亡后，林纾共拜谒崇陵11次，因此创作了不少诗歌和散文，其中就包括收录在《畏庐续集》中的《谒陵图记》《三谒崇陵记》和《畏庐三集》中的《九谒崇陵记》三篇作品。这三篇作品在记录谒游过程的同时，也表达了对光绪的无限怀念和惋惜。

1913年的清明刚过，林纾独自前往河北拜谒光绪的陵墓，作诗歌《癸丑上巳后三日谒崇陵》，中云：“孤臣痛哭拜墀下，农春触眼如秋凉。”此时正是四月，景色清新蓬勃，春色正浓，然而在林纾的眼中却是如秋般的悲凉，同年十一月，光绪崇陵正式竣工，林纾即刻前去拜谒，回去后写下《谒陵图记》，记载了此次见闻。

“大雪兼天，千里一白”，天气恶劣，林纾手指冰冷几乎僵硬，旷野之中举目无人，他却毫无知觉。“万木槎枒如列戟，红墙浓桧杂立万白之中”，崇陵前旁逸斜出、参差不齐的树木，好似守陵的仪仗。红墙、浓桧与苍茫雪地之间形成了鲜明的对比，此情此境，让人悲凉之情油然而生。林纾刚到宫门，望着光绪寝陵就已痛苦哽咽、不能自持，在九次顿首的大礼后，伏地失声痛哭曰：“沧海孤臣犯雪来叩”，守门的侍卫皆为之动容。溥仪被林纾的真心所感动，亲自书写“四季平安”的春条赠与林纾。林纾拜皇陵时已是年近古稀，但仍不远千里谒拜共十一次，他在《御书记》中慨然表示“一日不死，一日不忘大清”。清朝灭亡后，林纾拜谒清帝皇陵的行为被时人声讨，不少人评价他“沽名钓誉、标新立异”。他曾写到“仆生平弗仕，不算满洲遗民。将来仍自食其力，扶杖为共和制老民足矣”⁷⁹，可见他对于维新共和的未来充满期待，并没有为清王朝的腐朽黑暗着意辩白，只是怀念当年奋力变法的光绪帝，“惟所恋恋者，故君耳”⁸⁰。然而民国成立后，运动起义接连不断，内忧外患的矛盾也不断升级，无望的现实世界并没有得到改变，因此他又开始批判共和制度，认为甚至不如并未成功

⁷⁹ 林纾：《寄吴敬宸（一）》，《林纾诗文选》，北京：商务印书馆，1993年，第319页。

⁸⁰ 林纾：《畏庐诗存·自序》，《林纾集》第二册，福州：福建人民出版社，2020年，第3页。

的维新立宪，因此，林纾开始怀念具有励精图治、救亡图存精神的光绪帝，并通过谒陵的方式表达对国无宁日的不满。

（三）详记实迹的山水日记

林纾的山水日记主要指他一些具有日记性质的游记作品，多是在杭州、山东、北京等地游览时所作的散文。他的每一组山水日记，其中作品既能独立成篇，又具备按日记录的性质，因此又可以视为一个整体。这类作品共有三组，分别是杭州西溪日记（包括收录于《畏庐文集》中的《游西溪记》《记花坞》）、山东游记日记（指收录于《畏庐续集》中的《登泰山记》《谒孔林记》）和北京游记日记（指收录于《畏庐续集》的《记戒坛》《记潭柘》）。此外，独立成篇的《记雁宕三绝》，虽是单篇游记，但此文也是按日记录游踪、游感，文中，有“辛酉五月三日”“初四日，自灵峰向灵岩”“明日为端午节”这一条明确的逐日记游的时间线，他在雁宕山中连续游玩三日，并写下了这篇具有游记性质的山水佳篇。试简述如下。

1. 杭州西溪游记日记

光绪二十五年(1899年)，林纾受杭州制度林启的邀请，到杭州进行讲授，并在其幕府中担任文职，便告别了家乡福建，移家于杭州。在杭州生活的三年中，林纾踏遍了杭州的名山胜水，常以西湖的景色作为素材写诗绘画，并创作有《游栖霞紫云洞记》《记云栖》《记九溪十八涧》《记超山梅花》《游西溪记》《记花坞》《湖心泛月记》《记水乐洞》等游记作品，这些作品被夏晓虹称为“杭州八记”。由文中“己亥九日”，可知《游西溪记》写于1899年的重阳节，而《记花坞》的文末交代的游历时间为“己亥九月十日”，可知林纾在游玩西溪后的第二天，又顺道前往花坞游览。因此这两篇游记在“杭州八记”中显得十分特殊，可以视为“杭州八记”中的西溪游记日记。日记的文字天然成趣、闲适淡雅。

2. 山东游记日记

1914年，林纾前往山东游历，登泰山、谒孔林、在雨中泛游大明湖，每次游历，他都作有相关游记。其中，《登泰山记》与《谒孔林记》这两篇作品，具备山东之行游记日记的性质，可以合而观之。在《登泰山记》的开篇，“余以甲寅四月六日发天津，抵暮至泰安”，清晰记录他于四月六日的晚上抵达泰山脚下，夜宿友人官斋，第二日（即四月七日）便与友人出发上山，同游泰山，一起期待着日出的来临，文中又记“甲寅四月八日……下自泰顶。是夕，斋于泰安。晨起，以车朝孔林，至曲阜”，谒孔林是在四月九日，因此，《登泰山记》与《谒孔林记》是按照日期顺序的推进所记录的游记日记。

3. 北京游记日记

自1910年冬接受金台书院聘任入京后，林纾便长住北京，游历足迹遍布北京城内外。《记戒坛》《记潭柘》这两篇游记是林纾1915年城西之游的一组作品。《记戒坛》的文末，林纾记载曰：“是日雾甚，远瞭莫见浑河。留僧舍一宿，明日至潭柘”，《记潭柘》便是次日之游后的作品，文末云“乙卯四月二十五日记”，可知这是此年仲春之游的日记。

二、林纾游记文体的转益多师

林纾曾云：“游记有二体。一为柳州之写山状水，一为庐陵之凭今吊古”⁸¹。此处“体”并不是指文章的体裁样式，而是指文章的风格特征，柳州体指柳宗

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林纾：《文微·明体第二》，《林纾集》第五册，福州：福建人民出版社，2020年，第29页。

元的游记风格，庐陵体指欧阳修的游记风格。林纾不仅盛赞二人山水之文，而且在自己的游记散文中，也努力呈现出“柳州体”和“庐陵体”并存的艺术面貌。

（一）林纾游记之“柳州体”

林纾十分推崇柳宗元，在《春觉斋论文》中就赞扬道：“记山水则子厚为专家”，“子厚记山水，色古响亮为千古独步”。夏晓虹评价林纾的“杭州八记”，说它们摆脱不了“永州八记”的影子。林纾虽然自谦“奇情异采，匪特不能易学，而亦不能学”⁸²，但从他的一些游记中，却不难看到取法柳宗元的影子。例如，林纾游记中常用的四字句法就受到了柳宗元的影响。在《记九溪十八涧》中，林纾就很好地贯彻了“写景拼字最好以四字为句”的理念，清澈的水底是“水石冲激，蒲藻交舞”；

“春箬始解，攒动岩顶，如老人晞发”，一幅生机盎然的春景图跃然纸上；“怪石折叠，隐起山腹，若榭，若几，若函书状”，给人以极强的画面感。此文着重描写了山形水势和春天的物候，仅用几个四字短句就抓住了九溪十八涧的景物特征，无论动静都各具神态。

除此之外，林纾对色彩的描写也有追求。他提出“辞简凝而又色浓、调高、象现，斯为美已”⁸³。在《记花坞》中，“溪次有微径两三道，咸阴沉上沮白日，细草翠润，香气蓊勃。稍南多杉，霜皮半作深紫之色，杂立竹中，紫翠荡漾，如垂湘帘”，“深绿间出红叶”，纤细的小草青翠湿润，紫色的杉树外皮与翠竹相互照映……状物肖貌生动传神，加以对颜色的描写，使读者眼前仿佛看到了了花坞秋天清丽的景色。这样的写法与意境，使人想起柳宗元《小石潭记》用游鱼衬托清澈潭水的技法，“皆若空游无所依”。林纾的《柳文研究法》评价道：“水石合一，一种幽僻冷艳之状，颇似浙西花坞之藕香桥。”林纾在观赏花坞美景时，内心也与花坞的水石美景产生了共鸣，诗情画意尽在景中。

（二）林纾游记之“庐陵体”

除了师法柳宗元“物我合一”的艺术风格，林纾同样也取则欧阳修游记中“凭今吊古”的风格特征。《畏庐续集》中收录的游记，大多是林纾在北京时期的作品，此体尤多。

1914年林纾同友人参观颐和园后，怀着沉重的心情写下了《游颐和园记》。二十多年前，他曾随寿富、高凤歧等朋友参观过颐和园，但文昌阁的大门紧闭。而如今园内开放，任游人登高远眺“至于今日售券，游人听其登陟”。对于此番情景，“使寿富及高凤歧在者，其悲慨为何如也”。林纾同样心中有着难抒的郁结，故地重游又勾起了对友人的思念。此外，林纾也提到了此园建造的沉重背景“方光绪中叶，罄全国海军之资，悉资此园”，从而导致甲午战争时北洋舰队全军覆没，使得本就日暮西山的清王朝更加衰败。林纾在瞻仰游览颐和园时，并没有一味沉溺于亭台楼阁的景色之中，而是意识到颐和园是搜刮民脂民膏、以国防军备为代价建造而成的。他本人虽然以清朝遗老自居，但是并没有否定清王朝的腐朽黑暗，他将颐和园与北宋的艮岳相比，继而提出深切的思考、批判。艮岳是北宋的著名宫苑，布局精当合宜、疏密错落，将自然写意的山水作为主体，突破了之前“一池三山”的传统格局

⁸² 林纾：《春觉斋论文》，《林纾集》第五册，福州：福建人民出版社，2020年，第29页。

⁸³

林纾：《文微·明体第二》，《林纾集》第五册，福州：福建人民出版社2020年版，第158页。

84。“括天下之美，藏古今之盛”的艮岳耗费大量人力物力，南宋周密在《癸辛杂识》中写道“前世叠石为山，未见显著，宣和艮岳，始兴大役”，可见运石的规模之大，如此浩大的工程让百姓苦不堪言，深受其害的江浙地区更是爆发了方腊起义，北方的金人也是虎视眈眈。因此，即使颐和园的守者向他介绍“景福阁可至含新亭，有奇石”，林纾不仅不感兴趣，更是“恶其石，或即至艮狱也，遂不往”。

代有其人，故代有其文，对柳州体、庐陵体的意会神融，让林纾的游记散文精彩纷呈。生当清末民初的时代大变局中，新旧观念的冲突，中西文化的交融，也成就着那个时代的每一个作家。站在新旧文化交替的漩涡中，林纾立定心性，力延古文之一线生机，将自身情志与时代“风景”融入山水，他的游记也因此呈现出并不限于柳州体、庐陵体的艺术成就。

三、林纾游记的独特意境

（一）林纾意境论简述

今人鉴赏诗词文章时，对于“意境”的理解和看法，大多是受到王国维的影响。王国维“意境”论的核心在于“意境必须使情景交融的意象以审美空间的形式呈现出来，借此寄托人生理想”⁸⁵，当诗人的主观感情与客观的物境界相交融时，才会有所谓“意境”的产生。

林纾的意境论与王国维的意境论略有不同。林纾在《春觉斋论文·应知八则》中强调了意境的地位“意境者，文之母也”。此处林纾提出的“意境”与王国维的注重意境内质的倾向不同，林纾更偏重“意”，而王国维则更是偏重为“境”。林纾认为“意境”应是体现在作品中作家的情志与气度，他客观地指出先天条件是影响作家创作的重要因素之一。但是个人的主观能动性和后天的教育阅历也发挥了重要的作用，如

“书本、仁义、阅历”等多重因素。他以欧阳修为例，指出宋初的文章风格严重老成，但到了欧阳修时却有佳作现出，虽然欧阳修有些文章仍免不了有笨拙浅显的毛病，但是却难掩其“平正和气”之貌，正是因为欧阳修写文章关注现实生活，顺从本心，始终有感而发、有为而作，这就是所谓的先“意境”、后“文采”的说法。

林纾十分重视作家的品格、性情，对作家提出了这样的要求“须先把灵府中淘涤干净，泽之以《诗》《书》，本之于仁义，深之以阅历，驯习久之，则意境自然远去俗气，成独造之景”⁸⁶。学识渊博、学养醇厚是作家的基础，但作品若一味地附和理学的门面，始终不能算是好文章。作家须浸润于四书五经等经典的儒家作品，有仁义的本心，再辅之广博充实的人生阅历，才能使意境远离俗气，自成一家。

在中国古代文学中，文学的理论批评常常与实际创作彼此关怀、相得益彰，因此林纾的山水游记也记也十分注重营造意境。他将自己的情志感怀寓于山水景色之中，营造出闲雅诚谨的独特意境与浓郁厚重的人文气息。

（二）林纾游记散文的意境

1. 从容闲雅的文人气度

⁸⁴ 陈植、张公弛选注：《中国历代名园记选注》，合肥：安徽科学技术出版社，1983年，第56-64页。

⁸⁵ 王兴华：《中国美学“意境论”新探》，《南开学报》1996年第5期，第40-48页。

⁸⁶

林纾：《应知八则·意境》，《林纾集》第五册，福州：福建人民出版社，2020年，第32页。

《湖心泛月记》清新灵动，意境新颖，在泛舟赏月中凸显出林纾清雅脱俗的审美情趣，也闪烁着文人墨客对于自然与人生哲理思考的火花。文章开头并没有直接点题写泛舟赏月之景，反而描述了杭州百姓为贺佛诞，在夜晚进香于三竺诸寺的盛大景况“阖城士女皆夜出，进香于三竺诸寺。有司不能禁，留涌金门待之。”⁸⁷同样是月夜之下，杭州百姓迷信佛教，热衷上香拜佛，而林纾却与两位友人泛舟湖上、欣赏月色。在“佞佛”的世俗氛围中，林纾并没有随俗沉浮，反而颇有雅致地选择月夜游湖，这雅俗对比之间更显此次夜游的诗情画意。

林纾从湖景写起，“月上吴山，雾霭溟濛，截然划湖之半。幽火明灭相间，约丈许者六七处，画船也”，雾气弥漫在湖泊上，笼罩着半个湖面，在烟雾中依稀看到几点灯火是几艘画舫。忽明忽暗之间，营造出如梦如幻般的朦胧氛围。继而箫声登场，“洞箫于中流发声，声微细，受风若咽，而凄悄哀怨，湖山触之，仿佛若中秋气”，同游的友人陈霞轩在月下吹箫，声音幽咽细微，再加上风的阻碍，声音断断续续更显凄凉哀怨。不久后，雾气消散，“月中湖水纯碧”明亮朗润的月光将湖面映照得如同一块纯净的碧玉，景色从朦胧幽暗转为明亮澄澈，令人心境开阔。然后笔锋一转，“入柳阴中，堤柳蓊郁为黑影”茂密的柳树又将月色遮挡，画面又进入了阴暗。随即又接一句“柳断处乃见月”，月色又重新显露，给人豁然开朗之感。之后笔墨又回到箫声“凉蝉触箫，警而群噪”，借蝉鸣和箫声凸显出月夜的宁静。“夜景澄澈，画船经堤下者，咸止而听，有歌而和者”，在游览的最后，其他画舫也纷纷被箫声所吸引，停船听箫和歌，足见夜游西湖之人的情趣雅致，在游山玩水时保持着一份从容。

林纾在撰写此文时，还借鉴了苏轼《赤壁赋》的写法，对“听箫”这一场景进行描写。不同于苏轼对箫声的集中描写，林纾将箫声贯穿于整个游览过程，在描写月色、柳影、蝉鸣时，都有箫声的出现，有自己独特的创意。

《游栖霞紫云洞记》中则呈现出一种更广泛的意境，“坐炊许，出洞。饮茶僧寮。余方闭目凝想其胜，将图而藏之”⁸⁸，当他闭上眼睛回想洞中奇特风景时，可以通过凝想这一行为，在脑海中再现风景，将他观赏过的风景重新排列组合，形成一幅优美的画卷“将图而藏之”。可见林纾与一般的游览赏景之人不同，作为作家，他有着丰富的阅历，能用简练的语言记录下洞中景物的特征，同时，当他身处于和画一样美好的场景时，会用属于画家的独到眼光、审美去欣赏眼前的风景，自觉地站在画家的位置上记录风景，侧面体现出林纾的阅历和情致。无论是在游览山水之时，还是在创作游记之时，林纾都保持着画家的敏感洞察，自觉地站在画家的立场上去描绘风景。因此，奇山异石的传神写照不仅是林纾作为一名作家的功力所在，更是因为他画家身份的帮助，两者共同成就了林纾山水游记中独特深远的意境。

2. 厚重自然的文化气息

(1) 游山玩水，不忘考证

与大多数游览者一样，林纾在醉心人文胜迹的同时，也不忘访古溯源，以助游兴。潭柘寺是佛教传入北京后最早兴建的寺院，始建于西晋永嘉元年，在游览潭柘寺时，林纾也不忘考证寺庙名称的历史变迁：“潭柘之岫云寺，晋之嘉福寺，唐曰龙泉寺，金皇年间为大万寿寺，明正统间仍为嘉福寺，康熙时始

⁸⁷ 林纾：《湖心泛月记》，《林纾集》第一册，福州：福建人民出版社，2020年，第79页。

⁸⁸

林纾：《游栖霞紫云洞记》，《林纾集》第一册，福州：福建人民出版社，2020年，第75页。

赐今名”⁸⁹。文中还记录了寺内妙严公主拜砖的历史遗迹，“佛殿陈元妙严公主拜砖双跣隐然几透砖背”⁹⁰，妙严公主是元世祖忽必烈的女儿，在潭柘寺出家代替父亲忏悔赎罪，因每日跪在观音殿内诵经祈福，天长日久后她膝下的砖石竟已被跪出了印记，这块“拜砖”已成为潭柘寺的一件非常具有历史价值的文物。

（2）品山鉴水，时发议论

林纾的游记散文不仅有对山水风物的品评，身为山水画家，他也时常将绘画知识自然融入眼前风景，将自然之美与人文气息融为一体。他这样形容方广岩的石貌特征：“阁之右壁状如削”

“石皴绝类北苑，而珠帘泉脉乃出其上。其左壁高大如之，石纹圆劲，似王耕烟临黄子久”⁹¹，大自然鬼斧神工，天然形成的石头的姿态、纹理，不免让精于绘画、鉴画的林纾想起前人画作。北苑，指的是曾任北苑副使的南唐画家董源，此人善以状如麻皮的皴法写山画石；王耕烟即清初著名画家王翬，其画作亦工皴擦渲染之法，构图多变，画风较为明快，且王翬论画主张以元人之笔墨，运宋人之丘壑，而泽以唐人之气韵，因此林纾才会说“似王耕烟临黄子久”，黄子久是以《富春山居图》名世的元代画家黄公望，其画作人称“峰峦浑厚，草木华滋”，王翬画法亦受其影响，故曰“临黄子久”。方广岩之游，画家林纾的眼光尤其聚焦于山中石貌，并在赏景、撰文之时，自然而然将三位画家艺术风格间的内在联系外化为眼前的风景，游记中，林纾目光从右壁转向左壁的过程，在某种意义上也是皴法从唐至清的承传变化的过程，时空仿佛在此时此刻快速流转。

《登泰山记》一文，也自然流露出由林纾个人学养智识支撑起来的人文厚重感。下山“过傲来峰下，觉夜来突兀吾舆外者是也。律以皴法，类黄鹤山樵。细纹麻起，回复窅窿。发其秘者黄鹤，嗣其传者石谷、墨井也”⁹²。板块挤压而成的泰山，石貌褶皱隆起，林纾细观傲来峰，越发觉得前人画作形态逼真，技法精细。“黄鹤山樵”是元四家之一的王蒙，王蒙画石，善以修长流畅的“牛毛皴”和“解索皴”描绘山水，用墨果断厚重，构图繁密充实，行笔有屈曲密集之态，他画中的山石树木，其上往往布以细碎苔点。傲来峰下回看此山，如观王蒙山水画轴，王蒙画作的浑厚、舒展，颇与眼前山峰的壮美雄奇、深邃开阔相类似。不仅想象、类比精致工巧，林纾又一次展示出深厚的学养，这一次，他明确梳理出王蒙所创皴法，为后世石谷、墨井所承的线索。石谷，即前文所述清初画家王翬，墨井，是清中叶画家吴历的号，他对王蒙皴法的精髓颇有领悟，勾勒皴擦渲染颇为得法，构图高远，山水画风浑朴厚重，山石立体感极强。

除了艺术品评，林纾的山水游记也时有独特的见解与走心的议论。林纾身处清末民初，这是一个具有重要意义的历史和文化的时代，因此他的文章也不可避免地沾染上了时代色彩，将探寻古代文学的道路与拯救中国传统文化的危机联系在一起。他在山东的游记《谒孔林记》抒发了自己时事热点的评论。此篇游记中，并没有对孔林的景色多加赘述，仅仅简单交代了孔林树木的壮观景色。孔庙是中国传统文化的象征之一，其中的参天古木也极具历史价值，因此蒙古入侵中原时，即使挖掘了赵宋诸帝的陵墓，却没有动孔子的陵墓。而今天，竟有部分官员想砍伐孔林中的树木换取钱财，幸而都督张勋派遣士兵看守孔

⁸⁹ 林纾：《记潭柘》，《林纾集》第一册，福州：福建人民出版社，2020年，第175页。

⁹⁰ 同上注。

⁹¹ 林纾：《游方广岩记》，《林纾集》第一册，福州：福建人民出版社，2020年，第75页。

⁹² 林纾：《登泰山记》，《林纾集》第一册，福州：福建人民出版社，2020年，第168页。

林，并发出了：“我但知为叛圣者，不审其为新学。敢动圣林一木札者死”的警示。林纾引征西方宗教圣战史为例：“然西人争雅露撒冷盈尺之地，十字军死如邱山，何也？今去圣人之居，如此其近，而贪焰炽于圣林，吾于斯人，又何诛耶？”⁹³林纾此语，意在告诫世人，我们学习的西方尚且有自己的文化信仰，尊重文化、尊重历史，但现在的国人却为了些许银钱背叛自己的信仰，抛弃传统的仁义道德，实在令人痛心疾首，所以，林纾借孔庙中的松柏呼吁世人不必将以儒家思想为代表的传统国学与西方新鲜的学说相对立，继承并弘扬传统的伦常道义同样是学者文人需要扛起的重担。

四、林纾游记文的艺术呈现

（一）善状物态，画意盎然

林纾游记善摹物态，画意诗情，引人入胜。如《游栖霞紫云洞记》，林纾在文章的首尾简略交代了游览、写作的经过，是从洞外深入洞内，在洞口处就已感受到了紫云洞的奇特幽深“据栏下瞩，洞然而深”“自下仰视，洞壁穹窿斜上”。进入洞穴“石级濡滑，盘散乃可下”，石阶又湿又滑，行走时步履不稳，身体摇晃，蹒跚摇晃着才下去。寥寥几句，已从视觉、触觉、感觉的角度出发，让读者领略到紫云洞幽深危险的特点。接着林纾将笔墨集中于紫云洞内的奇观中，细写洞中的景物：洞壁是“壁苔阴滑，若被重锦”“壁纹丝丝像云缕”；洞泉是“蓄黛积绿，澌然无声”；杂树是“附根石窍。微风徐振，掩苒摇颺”；怪石是“奇诡万态，俯仰百状”。虽然只是对洞中的景物进行简短的描写，但却十分生动具体，无声流淌的泉水、随风轻摇的杂树、千姿百态的怪石，语言意趣盎然，抓住了各个景物的特点，更是将动静相结合，使其形具神生。在下到紫云洞的过程中，林纾描写了洞中的石壁、泉穴、杂树、怪石等各种奇观，突出了紫云洞内的深（洞然而深）、险（幽窈莫竟）、奇（奇诡万态）、窄（蝙蝠掠人而过）的特点，语言简练生动，使人耳目一新。

（二）章法灵活，不拘格套

林纾作文，反对因袭重复，讲究灵动。“杭州八记”中，记游章法就各不相同。《游西溪记》创作于林纾深秋时节游览西溪后。游船沿着西溪经过了秦亭山、交芦庵、蜗水等景点，对每处都有细致从容的描写，用“犹见”“回望”“复见”的动词进行串联，将诸多景色融成了一幅完整图画，各处景物相互绾联而始终没有离开西溪

⁹⁴。其中的各色景物摇曳生姿，有自己独特的姿态魅力，用动态的笔墨代替简单的景致，意境清淡朴雅却不失灵动生机。再譬如《游栖霞紫云洞记》，虽然也是按照游览顺序而写，却是集中描写洞内奇特的景色，与《游西溪记》的沿途记胜的写作手法不同，做到了重点突出，详略得当。

在游览时间、人物等游记基本要素的处理上，林纾也注重避而不犯。王安石的经典游记《游褒禅山记》在结尾处向读者交代了同游之人，这一细节处理成为后世游记的惯有格式。游览时间、同游之人，是游记的常规内容，林琴南在游记中也没有落下这一要素，如《游西溪记》文末的“同游者为林迪臣先生，高啸桐，陈吉士父子，郭海容及余也”、《游方广岩记》文末的“同游者，为郑舜皋，曹于南、陈林二小生也”。但此种经典手法之外，林纾也有自己的不

⁹³ 林纾：《谒孔林记》，《林纾集》第一册，福州：福建人民出版社，2020年，第169页。

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胡晓明、沈喜阳：《江南文化丛书：江南文》，上海：上海科学技术文献出版社，2019年，第203页。

拘格套的处理方法。如《谒孔林记》，“同陈君懋鼎、陈君篆、林君志钧，下自泰顶”，这与《登泰山记》一文写到等泰山日出时交代的信息“同游者陈任先、林宰平健步登日观；余与陈徽宇坐乾坤亭外”遥相呼应。《明湖泛雨记》的处理也略有变化，此文首段先写明湖美景，第二段开头才介绍了同游的朋友和起因：“时中州冯申甫至济南，为东道主，招余及陈征宇、林宰平、陈任先为湖游”。可见林纾并没有拘泥于古人游记写作的格套，力求游记固有要素的灵活呈现。不拘格套的创作自觉，让林纾游记的章法更为灵动。

（三）语言雅丽，声调优美

晚清民初的古文创作，桐城余风仍在。桐城派主张语言质朴、简略。林纾虽然认为自己并不属于桐城一派，但是也不可避免地受到桐城派的影响。以《游西溪记》的一段风景描写为例：“溪上之山，多幽蒨，而秦亭特高峙，为西溪之镇山。溪行数转，犹见秦亭也。溪水澌然而清深，窄者不能容舟。野柳无次，被丽水上，或突起溪心，停篙攀条，船侧转乃过”。山貌“幽蒨”，可知山上树木葱茏茂盛；秦亭山“高峙”，可见其作为西溪地区主山的高耸耸立；溪水“澌然清深”；野柳“无次”，蓬勃恣意在溪边地生长。也许是受了绘画中留白技巧的启发，林纾运用精练概括、干净雅丽的二字词语，将西溪树茂、山高、水清的幽美景色如画般铺展开来，也给读者留下自由想象的空间。

林纾不仅关注古文的语言，也重视声调在文章中的重要性，这里的“声调”是与桐城派中的“因声求气”的“声”颇为相类的，指文字音律优美，读之节奏铿锵。韵律优美的文字不仅可以助益文情、文境的表达，也可以加深读者对文字之美的理解。声调韵律通过音节高低起伏的变化得到展现，文章在交叉使用不同的语调后，可以形成抑扬顿挫、跌宕起伏的语言音韵之美，读者阅读后会有一种唇齿留香、回味无穷的感觉。林纾就大力称赞了杜牧《阿房宫赋》“独夫之心，日益骄固。戍卒叫，函谷举，楚人一炬，可怜焦土”⁹⁵这几句的声调，他认为这段文字虽不如《诗经》中“山隰榛苓”的声调激越，却令人感到幽咽悲壮，极富音韵之美。林纾在《应知八则》中强调“盖天下之最动人者，声也”，此文中也提到当他有不如意时，就会关起门朗读《诗经》中《变风》和《变雅》的章节，虽然家人并不理解文字背后的意思，但是也会肃然起敬，为之动容感慨，可见大声地朗读是一种非常好的方法，能帮助读者更好地体会音律的平仄、押韵。

“古文中亦不能无声调”⁹⁶，因此林纾在自己的散文中，也有意识地对音律声调加以关注。如《游玉泉山记》中的几个四字句，采用了平仄交错的格式：平平仄仄——“荒青老绿”“明漪绝底”；仄仄平平——“远瞭青冥”。平仄的韵律在作品中出现重复，读者就能在朗诵之间感受到高低起伏、抑扬顿挫的语言美。林纾的用词也十分符合音韵学中“四呼”的规律，赋声以形。如“泉眼伏丛石下，虽盛沸而沉沉无声”，此处的“沉沉”既是平声，又是开口呼，发音时唇较放松，让读者仿佛看到石头下汨汨冒出的泉水，好像煮沸的热水，却不激烈也不停息，一直在向外绽放。而“细泉出石罅，泐泐而流”

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丁帆、杨九俊编：《普通高中课程标准实验教科书·语文（必修二）》，南京：江苏教育出版社，2008年，第71-73页。

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林纾：《应知八则·声调》，《林纾集》第五册，福州：福建人民出版社，2020年，第35页。

中的“灑灑”既是平声，又是合口呼，发音时轻慢柔滑，细长的泉水从石缝中缓缓流出，发出微弱的水流声。两处叠词虽都为平声，却各有特色，展现出两处泉水不同的特征，仅用两个字就达到了艺术效果，可见林纾在运用音韵声调的高妙之处。声调优美的作品可以帮助散文家更好地表达文章的意境，读者也可以通过读山水游记的这个过程，与文本进一步沟通，体会音律之美，得到别样的审美体验。

同时，林纾也不忘指出：“讲声调者，断不能取古人之声调揣摩而摹仿之，在乎情性厚，道理足，书味深”⁹⁷，告诫作者们在追求文章的声调音律时，不必过度拘泥于前人重视声调的意见，过度追逐文字的音韵之美，否则容易因声害意，犯下遗神取貌的错误，只要在作品中注入真挚的情感，一样会产生特别的声情之美。

结论

林纾的散文质朴清淡，呈现出多样化的体式特征，无论是游记单篇还是系列组曲，亦或是山水日录，都蕴聚了独特的情调韵味。

对于柳宗元和欧阳修两位游记大家，林纾不仅推许二人的游记风格，也有意识地模仿借鉴，力求将“柳州体”与“庐陵体”与自己的游记融会贯通，使每篇各自有体，言之有物。

在文学理论方面，林纾别出机杼，提出了与王国维不同的“意境”论观点，鼓励文人作家积极发挥主观能动性，努力参透书本、丰富人生阅历，从而形成高尚的品格性情，继而在作品中呈现出高洁雅致的精神境界。林纾在醉心人文胜迹的同时，也不忘访古溯源，在考证研究中增添游玩的情致。身处清末民初的变乱中，忧心时局，坚持传统文化不可废、古文不宜废的林纾也不忘将此意志坚定地熔铸于他的游记作品。

而在游记的艺术呈现方面，林纾能从书画家的视角出发，描绘山水景物，从而文章格高意远、意味深长。其散文家和画家的双重修养的帮助，使看似平淡的游记散文逸趣横生，体现出浓厚的人文气息和从容恬淡的文人气度。在写作中，他不仅注意模山范水、随物赋形，在书写游记的传统要素时也做到了不拘格套、灵活多变。在语言和声调方面，积极汲取桐城派的精粹切要部分，使得文章声色相融、读之欲醉。

在学习前人理论的同时，林纾亦没有停止自己的思考，做到了“作文时不可专摹古人，须使有个我在”，为后世留下了极具个人风格的山水游记。

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