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Team of this issue

Guest Editor
Dr. John Wallen
Department of English Language and Literature
University of Sharjah, United Arab Emirates

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Professor Dr. Taher Badinjki
Department of English, Faculty of Arts, Al-Zaytoonah University, Amman, Jordan

Dr. Hadeer Abo El Nagah
Department of English & Translation, College of Humanities
Prince Sultan University, Riyadh, Saudi Arabia

Dr. Gregory Stephens
Department of English, University of Puerto Rico-Mayagüez

Dr. Dallel SARNOU
Department of English studies, Faculty of foreign languages
University of Abdelhamid Ibn Badis, Mostaganem, Algeria

Prof. Dr. Misbah M.D. Alsulaimaan
College of Education and Languages, Lebanese French University, Erbil, Iraq
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Editorial

It has been a privilege for me to act as guest editor for this special literature edition of AWEJ and I would like to begin by expressing my full thanks to Dr. Khairi for his kindness in thinking of me in this context. In particular I am happy to act as guest editor for this special edition because I have been intellectually stimulated by the broad range of scholarly articles from around the Arabic and Asian world herein contained. The perspectives are many, from poststructuralism and new historicism to post-colonialism and even criminal psychology. The central theme which connects them all together, however, is the overarching need to find new voices and perspectives out of the conflicting realities that have so profoundly affected post second world war and post-colonial societies since around 1945. There is less certainty now than ever before about the “correct” critical models to follow, but the new plethora of insights and theories used to explicate literature in the twenty-first century is deeply liberating in many ways. We have finally gotten away from Leavis’s “Great Tradition” and Eliot’s “Tradition and the Individual Talent” which presented the social and class preferences for a few “Great” writers as an eternal standard for everyone in the academy to worship and adore forever (and forever) more. From the present mix of multifarious critical approaches, I expect, eventually, to see a more egalitarian consensus emerge concerning the future uses and interpretation of literature both in society and in the private study. Undoubtedly, the collection of scholarly articles contained in this special literature edition of AWEJ will contribute to an essential discovery and rediscovery of fresh definitions concerning what literature is and can be for a new generation of writers and readers in the twenty-first century.

Dr. John Wallen
University of Sharjah, United Arab Emirates
10/1/2016
British Anti-Suffrage and the Emancipation of Women in Iraq: The Case of Gertrude Bell

May Witwit
Hon. Research Fellow
Research Institute for Media Art and Performance
University of Bedfordshire
Luton Campus, Park Square
Luton, LU1 3JU, United Kingdom

Abstract
For Gertrude Bell being ‘as good as any man’ was an objective she tried to prove all her life, not only by climbing the Alps and roaming the Arabian Desert but in almost all aspects of life. This challenge remained with her till the end and may well have been one of the reasons behind her success. Bell was against female suffrage and had eagerly worked to prevent granting the vote to British women, yet she became the first British female officer and many times, exceeded the performance of her male colleagues. Bell enjoyed her role as the Oriental Secretary to Sir Percy Cox to the point of forgetting she was a woman. She insisted she was sexless and dismissed most women as uninteresting. However, her sex facilitated her mission among the Arabs who wondered what British men would be like if this was one of their women. After the vote was partially granted to British women in 1918, Bell embarked on emancipating Iraqi women. This paper highlights the contrast between Bell’s public and private personas, her anti-suffrage activities and her role in emancipating urban women in Iraq.

Keywords: Gertrude Bell, British Anti Suffrage, Iraqi Women, British Colonial policy
British Anti-Suffrage and the Emancipation of Women in Iraq: The Case of Gertrude Bell

‘I’m as good as any man.... and from what I see of the capacities of the ordinary mountaineer, I think I am.’ (Bell, to Florence, 12 August, 1900, Online Archive)

Introduction
For Gertrude Bell being ‘as good as any man’ was an objective she pursued not only by climbing the Alps but also by employing her ‘bewildering versatility of gifts’ and exceptional aptitude to various fields of her life and career (Saturday Review, 1927). Bell rose to a high position and exercised freedoms beyond the reach of other women. Despite her success she remained in a subordinate post serving under the Chief Political Officer in Iraq (Ridley, 1943, p. 129). While in England, Bell backed the conservative view against women’s Suffrage and her name remained on the Anti-Suffrage Review till it ceased publication in 1918. In private Bell exercised all the trends of the New Woman and resented the restrictions imposed on her sex, yet advocated the Victorian ideology of Separate Spheres. When the vote was partially granted to British women in 1918, Bell embarked on westernising and ‘emancipating’ urban Iraqi women. This paper argues that the contradiction between Bell’s public face and her private persona indicate that she was neither anti-suffrage nor an emancipator of women but an unhappy woman who, in the service of the British Empire, had found escape from her personal circumstances and the stifling conventions governing the lives of Victorian-Edwardian women.

Methodology
Apart from the several biographies recording Bell’s life and career, Bell wrote over one thousand and six hundred letters home and left many diary entries. This paper throws a fresh look on Gertrude Bell’s life by setting the biographical information, her letters and diary entries against factual events. A close reading of her letters and diaries clarifies many points ignored or overlooked by her biographers and enables the reader to relate her actions to the circumstances in her life. This method helps explain why Bell advocated the Anti-Suffrage argument, travelled extensively and alone to the colonies, took a post in Baghdad and refused to return home even when her role subsided after King Faisal’s ascension to the throne in 1921. The crossed sentences, the omitted names and paragraphs, imply the removal of sensitive information, yet what remains clearly highlight the circumstances that led her to become an iconic colonial figure.

Bell believed it unwise to show one’s feelings, yet, a close look at her childhood letters highlights the forcefulness of her character. Aged eight she wrote to her father: ‘I have not time to write another letter so this must do for you and Grandmama’ (Bell, to her father, 23 November, 1874, Online Archive). What attracts attention is the way this ‘high-spirited, not to say naughty child’ (Richmond, 1937, p. 5) readily accepted her step-mother, Florence Olliffe despite her strong attachment to her father. Unlike most children her age, Bell began to call Florence ‘Mother’ five days after the wedding (Bell, to Florence, 9 and 15 August, 1876, Online Archive). Lady Bell, on the other hand, acknowledged the difficult character of her stepdaughter, describing her as a child of ‘spirit and initiative’ who led her brother ‘into most perilous adventures’ and one who would ‘lead a climbing expedition on to the top of the greenhouse’ (Bell, F., 1927a, p. 1).
In her teens, Bell was sent to Queens College. Her letters from there depict a rather unhappy young woman. Apart from resenting the college’s rigid discipline, she acknowledged she was unpopular among her schoolmates whom she dismissed as ‘uninteresting.’ Although she tried to improve her relationship with them in the second year, the emotional strain caused by heavy family censorship did not help overcome her unpopularity as no invitation was to be accepted before her parents thoroughly checked the suitability of the homes she was to visit (Howell, 2007, p. 31). The barrier created between her and her classmates intensified her desire to escape into the world of literature, consequently widening the mental gap between herself and her female acquaintances. In later years, she apparently camouflaged this with a show of superiority and professionalism. Just as she had dismissed the girls at her school as uninteresting, she described the British women in Baghdad who called upon her as ‘idle women’ who ‘have nothing to do all day and expect me to call and be called in the one hour of the day when I can get out and think of nothing’ (4 February, 1920, Online Archive). She knew she was unpopular: ‘They can think what they like about me but I won’t bother anymore’ (Bell, to her mother, 4 February, 1920, Online Archive). Bell, who wanted to be liked by everybody (Tibble, 1958, p. 29), writing to ‘not bother anymore’ emphasises that Bell was aware of and concerned with her unpopularity: ‘I don’t want to antagonize the whole feminine world, with which I stand badly enough already’ (Bell, to her father, 1 November, 1921, Online Archive).

After Queens College, Bell was immediately sent to Lady Margaret’s Hall (1886) and not to the usual one-year finishing school for young ladies, a trend which persisted among the upper-middle classes until World War I. This may well be attributed to the strained relationship between Bell and her stepmother, which they both tried hard to cover. A diary entry by her half-sister Molly Trevelyan expects ‘another scene’ with Gertrude because she was contradicting ‘everything mother says’ and had gone ‘out of her way to be disobliging and snuppy’ (Howell, p. 27). This indicates that conflict was not an odd occurrence between Florence and Gertrude. Her other sister Elsa Richmond described Bell as a: ‘high-spirited, not to say naughty child’ (Richmond 1937, p. 5). A closer reading of some letters clearly demonstrate Bell’s provocative attitude to her stepmother; in response to a letter from Florence asking her not to use abbreviations, Bell wrote: I waded through [your letter] which I consider a great act of self-discipline- but I avenged myself by burning [it] promptly ... My life is not long enough to give everything its full title. (Howell, p. 30)

Aged twenty-one, she wrote to Florence, minimizing her importance to her own children: The children and I played the race game in the nursery… They have expressed no regrets as to your absence… I wonder if you are amused! (Bell, to Florence, 30 October, 1889, Online Archive)

Her provocative tone becomes clearer when she demands Florence’s attention: ‘Are you alive or are you dead, or is it that you can’t tear yourself away from Mrs. Green and Mrs. Richie’ (Richmond, 1937, p. 113). In an article for the Monthly Review, Lady Bell admits that: ‘smooth family intercourse can be attained only by incessant watchfulness, by deliberate and sustained effort’ (Bell, F., 1901, pp. 100-101).

The tension between Florence and Bell is further reinforced if Florence’s conservative view on girls’ education is taken into consideration; as a typical, conservative woman, Florence
believed girls should not be overstrained with education, but trained to be good wives and mothers. Her daughters Elsa and Molly were sent to Queen’s College but not to university. Molly Trevelyan explains: “... the more serious side of education did not take any part in the plans my mother made for us. Science, Mathematics, political economy... there was no need for any of those”. (Howell, p. 25)

With this in mind, it is highly probable that Bell was sent away to Queens College in 1884–1886, then to Oxford University the same year and on a trip with the Lascelles. Immediately on graduation in 1888, efforts were made to keep her away from home. Although Florence recommended sending Bell on a holiday to get rid of her ‘Oxfordy manners’ (Howell, p. 43), it is more likely that it was the former because she received a different treatment than her half-sisters and most of the girls of her class. It is worth noting that home education remained typical for the wealthy middle classes during the 1880s and 1890s and was only modified by the turn of the century (Dyhouse, p. 41). Thus the different standard applied in Bell’s case highly suggest that Bell was more than Florence could handle; Bell continuously demanded her father’s attention, when home, and invalidated Florence’s dictates through persuading her father to take her side (Howell, p. 18). This indulgent father-daughter relationship remained till the end:

Dearest Father... But what I loved in you [sic] letter was your understanding of how much I had been troubled and your wish to comfort me whether I had been right or wrong. (Bell, to her father, 1 November, 1920, Online Archive)

In the almost exclusively male world of Oxford, Bell discovered that women needed to be chaperoned whenever they attended mixed classes, went to men’s colleges or mixed in male society; only thirty-three female students attended Lady Margaret’s Hall in 1886 (LMH Archive). In her letters from Lady Margaret’s Hall, Bell comes across as a daring New Woman rather than a conventional young lady. In those letters, she wished she was born a boy and resented the limitations and the restrictions imposed on her sex. She defied conventions and at times, to her stepmother’s disapproval, broke away from the chaperone to accompany a friend on her rounds in Whitechapel. She also practised most of the feminist trends of the time like cycling, smoking, rowing, engaging in debates and flirting ‘awfully’ (Howell, p.148). Her behaviour seemed to alarm the family and she was reproached for flirting on a couple of occasions (Howell, pp. 49–50).

Her second visit to the Lascelles, in Persia in 1992, may well be considered a major turning point in Bell’s life. In Persia, she fell in love with a British low-ranking diplomat of the English delegation, Henry Cadogan, but the family disapproved and she was summoned home. Bell exerted every effort and even wrote to friends to convince the family but all was in vain, however the story came to an end with Cadogan’s death from pneumonia nine months later. Although Bell was devastated and mourned him for years, her response to her family deserves some attention; though she grieved, she did not blame anyone and her outward reaction was as compliant as that of any Victorian daughter, which seems uncharacteristic of Bell’s nature.

To overcome her sorrow she followed Florence’s advice and wrote about her travels. Her book was anonymously published in July 1894 as Safar Nameh—Persian Pictures, A Book of Travel. This was immediately followed by her translation of Sufi poems from Divan of Hafez; her translation of the poems suggests Bell had used them as an outlet for her resentment.
poems not only reflect rebellion against Victorian conventions but bitterness and loss. A simple comparison between Bell’s translation and one by the Sufi bilingual Persian poet Shahriar Shahriari (Shahriari, 1995–2005) of the same verse shows the vast difference in meaning: Bell’s verse, for example, writes: ‘Where is my ruined life, and where the fame of noble deeds?’ (Bell, 1897 [1994], p.85). Shahriari’s translation, on the other hand, reads: ‘Where is sensible action and my insanity whence?’ The hidden agony reminds the reader of her belief in not showing one’s feelings and recalls to mind Georgina Howell’s comment that Bell strapped a pistol to her calf under the ‘Victorian lady’s silk petticoats and dresses of lace’ (Howell, p. X).

**Dutiful Anti-Suffrage**

Anti-suffrage required mobilising women to make a convincing argument. Women’s financial dependence and Victorian conventions of loyalty and compliance obliged most conservative wives and daughters to adopt the views held by their patriarchs. Women whose financial circumstances required them to work but were too ambitious to accept the position of governess, for example, were inclined to advocate the dominant ideology too, even if it contradicted their beliefs. Most aristocratic women, whose interests were entwined with the Empire, prioritised the interest of the State at the expense of the Woman Question: ‘If the interest of women were opposed to the interest of the State, then I say fearlessly the interest of the State must prevail’ (Curzon, 1912, pp. 18–19). Influenced by politicians in their families and social circles, these women reiterated this argument, dismissing any need for the vote; Lady Salisbury’s comment to Lady Frances Balfour: ‘What earthly good will it do to any woman to have a vote?’ (11 February, 1897, Online Archive) may serve to clarify the way many aristocratic and upper middle-class ladies reacted to suffrage (Pugh, 2000, p. 147). However women of the upper and middle-classes who sought change had to be of great courage and full financial independence to risk challenging the dominant ideology.

Bell definitely had courage but lacked financial independence. This is indicated by her letter to her friend Chirol (Sir Valentine Ignatius, 1852–1929), in which she remarked that marrying Cadogan meant her father would have to finance another household (Howell, p. 57). Apart from demonstrating that ‘… beyond love and sympathy he [Cadogan] could not give her what she wanted’ (Winstone, 1980, p. 36), it clarifies why she really had to succumb to family wishes. Similarly Bell’s father, Sir Hugh, advocated anti-suffrage and Bell, apart from adoring her father, was too clever to risk losing his support. The fact that her anti-suffrage vigour did not last for long – despite her appointment as first Secretary of the Women’s National Anti-Suffrage League in 1908, and membership of the executive committee of the National League for Opposing Women’s Suffrage (1910–1918) – reflects that she was not totally convinced. Her active involvement ended around 1912 but her financial contributions remained and were clearly financed by her father: ‘Tell Father I sent the Anti-Suffrage office £101 out of his cheque for their entertainment scheme…’ (Bell, to Florence, 8 January, 1915, Online Archive). This highlights that she maintained her financial contributions as a form of duty or for the sake of class politesse and her name remained on the front page of the Anti-Suffrage Review till both the League and the paper closed down in 1918.

Like many ‘Antis’, Bell’s public face contradicted her private persona; her close friend Janet Hogarth (née Courtney) comments that Bell was ‘surprisingly’ appointed the first Secretary of the Women’s National Anti-Suffrage League in 1908 and mentions that she enlisted both Lord
Curzon and Lord Cromer ‘who were ready to make common cause with anyone sharing their fear of allowing feminine influence to sway imperial policy’ (Courtney, 1931, p. 509). Howell argues that ‘Gertrude betrays lack of mission in the affair… that suggests she had taken the work largely to please Florence’ (Howell, p. 76), and Brian Harrison mentions that Bell had in 1912 prevented a meeting for the Church League for Women’s Suffrage by slipping a word to the Archbishop of York and preventing the suffrage question from coming up at the Middlesbrough Church Congress (Harrison, 1978, p. 184). However, Bell’s general attitude is best summed by H. V. F. Winstone, who comments that Bell ‘both acknowledged and breached the conventions of her age,’ and doubted the concept of equality, ‘but only a very brave man would dare to deny her right to an equal place in his midst’ (Winstone, 1980, p. 81).

Bell mostly reflected the New Woman; this makes it hard to believe that she would advocate anti-suffrage unless something influenced her to do so, such as pleasing her anti-suffrage father, which in turn gained her the admiration of his influential friends. Her description of an incident involving suffragettes reflects amusement rather than dismay or criticism:

Dearest Father … Asquith was interpolated by 3 suffragettes, one of whom shook him on the stairs, taking him by the shoulders. He was furious and Mrs Asquith was so angry that she hit one of them with her fan… Sir Meiklejoh was so raging about the suffragettes that he could scarcely speak! Everyone asked why you were not there. (Bell, to her father, (n.d.) June, 1912, Online Archive)

Although Bell’s anti-suffrage cannot be regarded as completely financially based, money played a significant role in shaping her life. Yet her compliance seems unusual for a woman of her character unless financial dependency is taken into consideration. Not willing to jeopardise family support or risk social gossip through open rebellion, Bell sought escape by being away most of the time. Following the publication of Divan in June 1897, Bell began a six-month round-the-world tour with her brother Maurice. From that year onward, she showed little tolerance for staying home for long. She went on several short trips with members of her family until she left England in 1899 on her first trip alone to Jerusalem. This was immediately followed by another to the Arabian Desert in 1900. However it is interesting to find that no one seemed to mind her travelling unaccompanied ‘by man or woman of her own race,’ even though this constituted a breach of Victorian conventions. To the contrary The Anti-Suffrage Review was proud of her: ‘Miss Bell is one of the most accomplished women of our day, and suffragists might do well to ask themselves why she is also one of the strongest Anti-Suffragists of our day.’ (Anti-Suffrage Review, February 1911, p. 23)

T. E. Lawrence’s comments that Bell ‘changed her direction like a weathercock’ and was a ‘slave of some momentary power’ and a ‘bad judge of men and situations’, though discriminatory, help explain how, as a woman, she had to manoeuvre and accommodate to get and maintain a position in a highly prejudiced environment (University of Newcastle, 1994).

Accommodation is a skill exercised by the intelligent and it seems that Bell had gained this skill early in life. Her acceptance of her father’s marriage, Cadogan’s death, and her strained relationship with Florence did not lead to open rebellion, thus it is viable to assume that she
sought her way out through travel. Being by her father’s side during anti-suffrage gatherings reflected her as the ideal conservative daughter which eased her travels and facilitated her later career; this would have been problematic had she openly been a New Woman or a suffrage activist. During her travels, Bell did not waste time but worked hard to acquire information valuable for the British Empire. With great precision, Bell identified the Oriental way of life, thinking, religious beliefs, habits and social hierarchy. Her superior knowledge of the Arab region gained her the recognition of the British government and colonial administrators, like Sir Winston Churchill, Sir Percy Cox, and many others.

Although she may not have been officially employed during her earlier travels, due to restrictions on women’s employment, her letters indicate an early connection with intelligence. Barbra Furst and others say Bell gained entry to the Foreign Office and the Indian Civil Service through her father’s connections after he passed on her letters to influential people in London (Furst, 2005).

Like many male graduates of Oxford who travelled as archaeologists, Bell obtained valuable information to realise two Empire objectives: organize the Arab Revolt against the Ottoman Turks and protect the oilfields near Basra and Shatt al Arab, which was the only source of oil for the Royal Navy. Bell also examined the economic potential of competing with the Germans in projects like the railways, and her intelligence was encouraged by the British establishment from as early as 1900. Even though she is not recorded to have formally joined the British Secret Service until 1916, the circumstances of her journeys suggest otherwise. Her visit to Jerusalem in November 1899, for example, came in response to an invitation by Nina Rosen, wife of the German Consul in Jerusalem, but a closer look suggests it was more like an undercover training expedition. Apart from coinciding with other secret-servicemen’s explorations in the region, in Italy Bell met, earlier in the year, David Hogarth, who later became her secret service mentor. In Jerusalem she did not stay with the Rosens, who had invited her, but in a hotel and began learning Arabic which she said was ‘a great rock in time of trouble’ (Bell, to her father, 25 January, 1900, Online Archive). This suggests more than mere tourism and weakens Winstone’s assumption that the German Consul’s house lacked space to accommodate Bell (Winstone, p. 53). Her comment that she ‘would rather get well hold of Arabic than anything in the world’ (Bell, to her father, 11 February, 1900, Online Archive), and her risky journey, on her own, to Petra and Jabel Druze, in south-western Syria, against the wishes of the Turkish authorities, arousing their suspicions, makes it very likely that she was involved in espionage in some way. A letter to her father in 1913 clearly indicates that there was a reason for her presence in the region: ‘things are working out much better than I expected they would.’ She also asked that the purpose of her travel must not to be disclosed to others at least for the time being: ‘but don’t talk about Nejd to outsiders in case it does not come off” (Bell, to her father, 29 November, 1913, Online Archive). Similarly, Lord Cromer’s ‘much concern’ to oblige her request to ‘to have a good talk with a learned [Arab] sheik’ in Cairo and the ‘immediate result’ of visiting Al-Azhar on the same day suggest great interest in her observations (Bell, to Florence, 1 January, 1907, Online Archive). Bell’s letters on more than one occasion mention her being given letters of introduction: ‘These last I shall certainly take... but I never tell anyone of the Nejd plans except [her guide] Muhammad al Bassam’ (Bell, to her father, 29 November, 1913, Online Archive).
Her letters, accurate reports and superior knowledge led to her appointment at the Cairo Bureau with the outbreak of WW1, three years before the 1919 Sex Disqualification (Removal) Act. She operated under the title of ‘Major Miss Bell,’ becoming the first British female Intelligence and Military officer. David Hogarth (1862–1927) credited Bell for much of the success of the Arab Revolt, stressing that her extensive travels in the Middle East provided a ‘mass of information’ crucial to British success, stressing that T. E. Lawrence’s ‘revolt in the desert’ would not have been possible without the intelligence provided by Bell: ‘It was this information’ Lawrence relied on in the ‘Arab campaigns of 1917 and 1918’ (Furst 2005). Bell established close relations with tribe members across the Middle East. Her sex made it easier to befriend Arab men and gave her access to the women’s chambers too, where she could find out critical information and study the social habits and culture. When the British replaced the Turks in the region, she was appointed Oriental Secretary to the High Commissioner in Mesopotamia, Sir Percy Cox, in 1916.

Al-Khatun: the unrivalled woman in Iraq

In Iraq, Bell enjoyed all the freedoms. She smoked in public, rode horses and ponies at dawn, dined with and manipulated men of the Iraqi government. She received male guests and attended exclusively male gatherings. With her colleagues, Bell considered herself an officer and therefore ‘sexless’ and her colleagues acted accordingly. However, the situation differed with Arabs who are conscious of sexual differences. Notwithstanding her fondness for ordering fashionable clothes from home when she was in the Middle East, whatever she wore was more revealing than any outfit worn by Arab women outside the home simply because she was unveiled. Her intelligence, aristocratic gentility, and her freedom to visit and receive men on her own impacted Iraqi men in two different ways: firstly, Iraqis generally admire and respect women with a masculine mind. Such women, usually elderly, are desexualised and are often called ‘sister.’ 10 Bell understood the implication in Hajji Na‘muk Bey’s statement and was undoubtedly proud to be considered a man rather than offended: I was writing letters when in came my friend Hajji Na‘muk Bey … he gave me back my rifle… He loves me more than a sister, he says, because I am a man - if you understand this confused statement. (Bell, to her father, 18 March, 1911, Online Archive)

However, her female influence not only charmed a strict Iraqi cleric to the point of losing his reserve (Bell, to her father, 18 May, 1917, Online Archive), but the King11 himself ‘kissed my hand at intervals, which is is [sic] very disconcerting’. The King’s ‘disconcerting’ kisses enabled a ‘terrific discussion’ on serious affairs of the kingdom (Bell, to her father, 4 June 1922, Online Archive). She amusingly acknowledged: ‘I was different and perhaps the King does hold my hand more though he embraces Mr Cornwallis oftener - we compare notes’ (Bell, to her father, 16 July, 1922, Online Archive). Her position as a colonial administrator serving the Empire –sometimes more efficiently than her male counterparts– gave her satisfaction and enabled her to prove her worth. She admitted not wanting to leave the freedom of the colony to the limitations of home: ‘I shall be sorry to leave this wonderful freedom and to be back within walls and gardens.’ Unlike the women of the country, Bell’s sex and colonial authority gave her an upper hand in managing affairs. She influenced, persuaded, hassled and controlled influential politicians and religious figures as part of her role within the British Empire. Bell’s existence in the colony made her feel a ‘somebody’ and a ‘person’, as she repeated on many occasions. It
granted her privileges; she was called Al-Khatun, a title equivalent to that of Lady, and was fussed over by the King and prominent officials:

Faisal [King of Iraq] has promised me a regiment of the Arab army - the Khatun’s … I shall presently ask you to have their colours embroidered. Nuri [the Prime Minister] proposes that I should have an army corps!

Oh Father, isn’t it wonderful. I sometimes think I must be in a dream. (Bell, to her father, 6 August, 1921, Online Archive)

Amidst the glory of her achievements, Bell sometimes forgot she was a woman but was sometimes reminded by the Arabs of her sex; she recounts how a sheikh reminded her of her womanhood and placed her, though temporarily, back in her ‘right place;’ the man amazed to see a woman handling affairs had wondered if ‘this is a woman - what must the [British] men be like!’ (1 June, 1917, Online Archive). Her absorption in her role convinced her that she could transcend gender differences and gave her hope that she may succeed Sir Percy Cox: ‘I’m second choice for High Commissioner here, so I’m told… It’s really just as much a female job’ but this was not encouraged by the British government even after the removal of the Sex Disqualification Act. However, Bell thought that she could fill that seat and signed her letter ‘Your very affectionate High Commissioner Gertrude’ (Bell, to Florence, 5 December, 1918, Online Archive).

At home, her services abroad granted her the admiration of her people and diverted attention away from the rules she broke, for which otherwise she would have been considered a rebel. Bell considered herself to be an exception; this is evident in her harsh remarks against spouses of British officers’ in post-war Baghdad, of whom she said: ‘A collection of more tiresome women I never encountered.’ She further refers to them as: ‘the dreadful second rate little minxes of which Baghdad society has so far mostly been composed’ (Bell, [recipient unspecified], 5 January, 1922, Online Archive). Although she admits to being caustic and lonely – ‘I know I am inelastic’ – she could not force herself to befriend any of them: ‘I simply can’t bear that sort and I just stand out all the time wishing there were someone I liked to stand with’ (Bell, 5 January, 1922), however she enjoyed her privileged role in Iraq; ‘I’m currently described as a Kokusah12, i.e. a female Chosroes. Isn’t it delicious!’ (Bell, to her father, 8 June, 1917, Online Archive).

**Emancipator of Iraqi Women**

Bell’s interest in Iraqi women only becomes evident after the vote was partially granted to women over the age of thirty in 1918. Her letters noticeably begin to mention the emancipation of Iraqi women, marking a sharp turn from her anti-suffrage affiliation. Whether Bell’s role was part of the colonial administration’s scheme to emancipate women as part of the grafting process in the colonies, or a personal one, the fact that it coincided with the enfranchisement of women in Britain strongly suggests she voiced the metropolis’s point of view. The British Empire through its administrators worked on comprehending and reordering the foreign in parallel and analogous terms, thus the rest of the Empire was to be made part of Britain (Cannadine, 2002, pp. xvii, 1–5). Long before 1918, Lord Cromer, a prominent anti-suffrage, and British Consul-General in Egypt 1883–1907, stressed, as part of the colonial ‘grafting process’ to transplant its spirit in the colonies, that the Egyptians should be ‘persuaded or forced’ to become ‘civilized’ by disposing of the women’s veil. However, since the 1850s
there had already been a general movement of scientific and literary reinvigoration, including the question of women, in Egypt, the Levant, and Iraq, generated by increased contact with the Europeans (Hussein, 1935, pp. 30–31). Bell acknowledged Iraq’s tribal traditions and people’s opposition to the Western style of life, thus avoided direct intervention and supported setting up legal systems for Iraq; rural communities were subject to the Tribal Criminal and Civil Dispute Regulations which permitted the application of ‘tribal law’ in tribal communities while the urban population were governed by the civil and criminal laws (Efrati, 2012, pp. 21–85).

Bell backed British non-interference in tribal customs and laws, however the situation slightly differed in Baghdad and other major cities where efforts to educate women had already been introduced by the Ottomans in the late nineteenth century. Girls’ schools were mostly available to upper-class people who encouraged the education of their daughters (Mikhail, 2004, p. 1). Figures like Sati’ al-Husri13 and poets like Jamil Sidqi al-Zahawi, combined efforts, writing articles and poems calling Iraqi women to unveil. Poets like Ma’ruf al-Rusafi based their argument, in support of women’s education, on the principles of Islam that encouraged the education of both sexes, but these calls were met with fierce opposition; Al-Zahawi’s article, published in Egyptian Al-Mu’ayyad in 1910, triggered strong reactions in Baghdad, Egypt and other Arab capitals, accusing Al-Zahawi of atheism for which he was dismissed from law school (Al-Haydari, 2014). Bell avoided direct intervention in this delicate matter: ‘They must work out their own salvation and it wouldn’t help them to be backed by an infidel, even if the infidel were I who am permitted many things here’ (Bell, to her father, 15 May, 1921, Archive).

Indirect British support involved opening the Women’s Awakening Club in Baghdad on November 1924 and the encouragement of any tendencies to grant more freedom to women; Bell commented that British efforts were paying off: ‘… I went … to the opening of a Women’s club – yes, indeed. Aren’t we [the British] advancing Moslem women! There’s a quite considerable women’s movement going on’ (Bell, to her father, 26 November, 1924, Online Archive). Bell also encouraged Iraqi female vanguards to move forward and some even approached her to support their nationalist issues (Efrati, 2008, p. 451). She also encouraged younger generations: ‘afraid of all the prejudiced old tongues’ to rebel against the old traditions and welcomed visits from young Iraqi men who: ‘…bring their wives to see me which is an unexpected departure from Baghdad customs… I welcome everything which tends in this direction…’ (Bell, to her father, 15 May, 1921, Online Archive). Bell lectured and held social events, introducing the closed society of Baghdad to cinematography and modern life. Iraqi upper-class women welcomed the new horizons:

“On Monday I lectured... On Tuesday I had a terrific evening - the Ladies’ night at the Cinematograph. Not very many of the veiled women came, but those who came were all of great families, so I hope it will make a beginning... my part of explainer was not difficult”. (Bell, to her father, June 7, 1918, Online Archive)

Although her previous hostility to women, though still existent, became less apparent in her efforts to move in ‘that direction,’ her letters continued to express her dislike for keeping regular contacts with Iraqi women. Her business-like tone and complaint for having to see those women strongly suggest it was part of an obligation. Twice in less than a week she complained to her father about having ladies’ tea parties: ‘Today I’m waiting for a number of the ladies of
Baghdad- I’ve got one lot today (Monday) and another on Wed. One must get these things over before Ramadhan which begins May 8’ (Bell, to her father, 2 May, 1921, Online Archive). Six days later, she wrote again: ‘On Wed. I had second tea party [for Iraqi] ladies; about 25 came and it was very friendly and pleasant....’; however, her relief to see the parties stop is evident: ‘This week Ramadhan begins which will put an end to tea parties, a thing I shan’t regret’ (Bell, to her mother, Baghdad, May 8, 1921, Online Archive).

Her interest in the results of this British experiment in Iraq also confirms it as being part of British policy. In a letter to the political officer for the middle Euphrates, Captain Frank Balfour, Bell wrote:

Do you know the emancipation of the female sex is going forward? Women ... rebel against Baghdad standards of feminine behaviour... But think of it in Baghdad! I await developments. (Bell, to Frank [Balfour], 17 December, 1921, Online Archive)

Four years later, Bell seems to have understood the impact of British policy on society and the difficult position created for women seeking Western emancipation in a tribal-based Muslim social structure; undecided whether to continue or leave women to sort themselves out she wrote: ‘I am wholly in favour of it –it’s the first step in female emancipation here– and yet wholly against it’ (Bell, to her father, 22 January, 1924, Online Archive). Her mixed feelings towards emancipation, her indirect intervention and the timing of her emancipation efforts all help to consolidate the view that she undertook this task as part of her colonial role. It is also unlikely that Bell, who could not tolerate the ‘ordinary’ wives of the British officers, should dedicate time and effort for emancipating the women of Iraq. Her belief in the inferiority of the Arabs as part of her colonial identity is obvious in her surprise to find Iraqi women acting with decorum and ‘complete absence of self-consciousness’ better than ‘many of the greater ladies’ of Britain (Bell, to her father, 8 December, 1921, Online Archive). Bell’s comments on the freedom to sit on the balcony, enjoyed by the female members of the royal family, 14 clearly highlights her certainty that life in Iraq, facilitated by the British, was much better in comparison to their life in Saudi Arabia: ‘just think of the life they’ve all led, imprisoned in the Mecca palace with a pack of women and slaves! Just to sit on the balcony and see the Tigris flowing must be wonderful to them.’ (Bell, to her father, 23 December, 1924, Online Archive).

**Deep-seated Alienation**

Bell dreaded going back home and was encouraged by Florence to stay in Iraq for another year. She was conscious of the change in her personality: ‘the me they knew will not come back in the me that returns,’ she wrote to her friend Valentine Chirol. In the same letter, she further emphasised her estrangement with family and former milieu: ‘perhaps they will not find out’ (Burgoyne, 1958, p. 143). Bell also admitted to her friend Janet Courtney (née Hogarth), on her last visit to Britain in the summer of 1925, that she did not know what to do if she were to return home. Hogarth suggested she should stand for Parliament, but Bell dismissed the idea on the grounds that she was not suited for politics and was in view of slipping back to the ‘comfortable arena’ of archaeology and history (Bell, F., 1927 b, p. 222). This comes across as yet another occasion in which she did not reveal her thoughts. Apart from being a natural politician, she had, at that particular time, been diagnosed by doctors as suffering great nervous and physical fatigue, which makes archaeological work in the Middle East climate easier said than done. Bell also noted that, apart from it making her miserable, Parliament’s doors were closed before her: ‘I know that I could not enter the lists’ (Bell, F., 1927 b, p. 222). Not being
able to ‘enter the lists’ of electoral candidates meant that Bell was unable to take that route even if she wanted to. The absence of close family relationships and a suitable career meant that Bell had nothing to return to.

Unlike other Victorian women travellers who returned to settle among friends and family, Bell insisted on staying in Baghdad despite the fact that her role and power had significantly subsided (Birkett, 1991, p. 260). The issue of Bell’s return home cropped up once more in 1926 in a conversation with writer, novelist and traveller Vita Sackville West (1892–1962) while in Baghdad. Bell explained: ‘I can’t pick up the thread where I dropped it’ (Birkett, 1991, p. 260). She knew that life at home was not going to be easy: ‘I can’t. And it becomes more, not less difficult’ (Birkett, 1991, p. 260).

Her refusal to return home suggests she dreaded the revival of memories or unresolved matters: ‘Oh if I could look forward and see a time when thought should stop, and memory, and consciousness’ (Birkett, 1991, p. 260), but she knew she would have to return one day. Her long absence deprived her of the opportunity to be equally productive or prestigious at home. The change of stratum she would have had to face at the age of fifty-seven would place her in a position similar to that of the intellectual in exile who suffers the loss of his professional future and his former distinct position. The long years of separation from family inevitably meant that she had missed out on most developments, weddings, and births that had taken place: ‘this is the 8th Christmas that I’ve been away’ (Bell, to her father, 8 December, 1921, Online Archive). This in turn made it hard to slot herself back within the family. The glorious past, the privileges she enjoyed as the one ‘Khatun’ of Baghdad and the freedoms she had been allowed in that strict society, would make it hard for her to accept the idea of returning to the secondary position of a spinster aunt, that is if she still had any position, other than symbolic, in the family. Two months before Bell died, she wrote to her stepmother that she did not want to leave Iraq and find herself ‘really rather loose on the world’ (Bell, to Florence, 26 May, 1926, Online Archive).

However, Bell was unhappy with her life in Iraq too: ‘… I’m so tired of struggling on alone.’ She knew it was time to leave because she had become ‘not at all necessary in the office’ (Bell, to Florence, 26 May, 1926, Online Archive). This went hand-in-hand with her declining political reputation in Britain after the outbreak of the Great Iraqi Revolution in 1920 which materialised Iraqis’ discontent with the British Mandate. Bell had ignored the warning of the British Civil Commissioner in Baghdad, Sir Arnold Wilson 1918–1920, on the possible outbreak of trouble, and the revolution cost the British several hundred lives and forty million pounds and the end of direct colonial control. By 1926, her role as advisor to the Iraqi monarch had also subsided; now King of the unoccupied state of Iraq, Faisal was no longer tied to her advice. Bell also retreated from the expanding colonial community in Baghdad which emphasises that the British government was not as interested in her services. The fact that she wanted a permanent post in Iraq but could not ask the Iraqi government is a clear-cut indication that she was jobless and far less prominent than she had ever been:

“I would have liked to stay in the Dept of Antiquities … but I don’t feel justified in asking the Iraq Govt to give me anything like a permanent post.’ Despite that, it was hard to return home: ‘I don’t see at all clearly what I shall do but of course I can’t stay here forever” (Bell, to Florence, 26 May, 1926, Online Archive).
In conclusion, Bell was neither an emancipator of Iraqi women nor a genuine British anti-suffrage figure but an intelligent woman seeking a way out of unhappy circumstances. Both her attitudes were adopted in sheer strategic compliance with the policy-makers of the time. She changed her views accordingly when it became part of the Empire’s policy to anglicise the colony. Her successful career was triggered by her personal bereavements; her three attempts to find true love were doomed to failure. Apart from Cadogan, Bell later fell seriously in love the married Major Charles Doughty Wylie (1868–1915). The relationship also came to an end by his death, in Gallipoli. A one-sided love on Bell’s part for Kinahan Cornwallis (Howell, 2007, pp. 433–436) also seems to suggest that Bell’s femininity was mostly effective as part of her colonial role, where life not only provided a legitimate escape but helped Bell prove her worth as a colonial administrator in Iraq after WWI.

Despite the recognition and the British government’s dependence on the information she provided, she was never a decision-maker even in the affairs of the country she knew exceptionally well, and of which she drew its borders and recommended its King to the British government. Her role was restricted to giving advice to the people in charge. As a woman, Bell remained in a secondary position despite her important contributions to the British Empire. Her death, from an overdose of sleeping pills, came when she realised her services were no longer needed. Death put an end to her fears of an unhappy future and provided a lasting escape. Bell’s obituary, published by the Royal Geographical Society, curiously described her as escaping the desire to be advertised ‘thanks to lifelong indifference to what are called Feminist Movements… which some distinguished members of her sex have suffered’ (D.G.H., 1926, The Geographical Journal).

Notes
1Early Victorian gender prescriptions featured men as industrious breadwinners and women as their loyal helpmates. Reinforced by social philosophers like Herbert Spencer, Pierre-Joseph Proudhon and John Ruskin, this developed into a mid-century doctrine of ‘separate spheres’, whereby men were figured as competitors in the amoral, economic realm while women were positioned as decorative trophies and spiritual guardians of men and in charge of providing domestic bliss for the man when he comes back from the exhausting world outside. In the 1860s, the Darwinian theory of ‘survival of the fittest’ added a pseudo-scientific dimension which placed men higher on the evolutionary ladder.

2Queen’s College in Harley Street was an Anglican institution for the education of future governesses. It accepted girls and women from the age of twelve.

3Mary Emma Lascelles (née Olliffe), spouse of Sir Frank Lascelles, was the sister of Lady Florence Bell (née Olliffe). Sir Frank served as Consul-General in Egypt from 20 March to 10 October 1879, during the last years of the reign of Khedive Isma'il Pasha. In 1879, Lascelles became Consul-General in Bulgaria until 1887, then Romania from 1887 to 1891 and Persia from 1891 to 1894, where Gertrude Bell visited him. He served briefly as Ambassador to Russia 1894–1895, and in the latter year he succeeded Sir Edward Mallet as Ambassador to Germany.

4Fourteenth-century Sufi Persian poet.
Being a governess was one of the few legitimate ways by which an unmarried middle-class woman could support herself in Victorian society. Her position was often depicted as one to be pitied, and the only way out of it was to get married. They were usually in charge of girls. They also taught younger boys till they were old enough to attend school.

Lady Salisbury chaired the executive committee of the National League for Opposing Women’s Suffrage (1910–1918) and was the wife of Lord Salisbury, a British Conservative statesman, who served as prime minister three times for a total of over 13 years.

Lady Frances Balfour (née Campbell; 22 February 1858 – 25 February 1931) was one of the highest-ranking members of the British aristocracy to assume a leadership role in the women’s suffrage movement. In 1879, she married Eustace Balfour, elder brother of Arthur Balfour, Conservative British prime minister from 1902 to 1905.

A small Anglican suffragist organisation founded in 1909.

Herbert Henry Asquith (1852–1928) served as the Liberal Prime Minister of the United Kingdom from 1908 to 1916.

The term ‘sister’ is used by most Arabs and Muslim men to express respect for a woman void of sexual desire.

King Faisal I of Iraq (1921–1933).

The feminine of ‘Kokus’, the native Iraqi pronunciation of Sir Percy Cox’s surname.

A former Ottoman official and later the director-general of education in Iraq (1923–1927).

Iraq’s royal family were from Saudi Arabia. King Faisal I, former ruler of Syria, was nominated by Bell as the best man for the throne.

About the Author:
Dr. May Witwit is an honorary research fellow at the University of Bedfordshire and Associate Member of the Centre for Cultural, Literary and Postcolonial Studies (CCLPS). Her research interests include Victorian anti-suffrage and the policy of British Empire, the position of the Victorian women, Victorian travels and interest in Arab life and Arabic literature. Her current research includes the representation of Arab women in the British press 1850-1900, the emancipation of Arab women and the British Empire policy, the impressions recorded and published by British nineteenth century travellers and colonial administrators and their views of Arab life and the treatment of Arab women.

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A Postmodernist Reading of Anne Tyler’s *Breathing Lessons*, Jean Rhys’s *Wide Sargasso Sea* and Kurt Vonnegut’s *Breakfast of Champions*

Nazmi Tawfiq Al-Shalabi  
Department of English Language and Literature  
Faculty of Arts, the Hashemite University  
Zarqa, Jordan

Abstract  
This study offers a postmodernist reading of Tyler’s *Breathing Lessons*, Jean Rhys’s *Wide Sargasso Sea* and Kurt Vonnegut’s *Breakfast of Champions*. Using argumentation as a method, it comprises an original work devoted to demonstrating that these novels are postmodern. While Tyler’s novel exemplifies postmodernism, a twentieth-century movement in art and literature, in its indirect narrative method, focus on ordinary humans, highlighting family disintegration, and demonstrating that marriage is no longer a safe anchor in life, Rhys’s emphasizes Antoinette’s struggle for independence, uses irony, and is open-ended. Vonnegut’s novel, similarly, makes use of intertextuality, depicts characters lacking free will, employs collage, and selects a content and style that are both skeptical. Obviously, each one of these novels reflects postmodernism in its own way.  
*Key Words*: polar opposites, postmodernism, reaction, reference, self-reflexivity
A Postmodernist Reading of Anne Tyler’s *Breathing Lessons*, Jean Rhys’s *Wide Sargasso Sea* and Kurt Vonnegut’s *Breakfast of Champions*

The term postmodernism is hard to define as it is a concept that appears in a good number of disciplines, and as many authors and critics still disagree on its basic tenets. However, the easiest way to clarify it is to say that it is a reaction to modernism that is a twentieth-century movement in “visual arts, music, literature, and drama which rejected the old Victorian standards of how art should be made, consumed, and what it should mean” (Klages, 2012, p. 1). To Mary Klages (2006), postmodernism is the “critique of grand narratives.” She refers to Lyotard’s argument that “all aspects of modern societies, including science as primary form of knowledge, depend on these grand narratives” (169). Like Klages, Mathew Johnson (2010) has characterized it as “disillusionment with Enlightenment ideals.” Similarly, Jean-François Lyotard (1984) defines it in *The Postmodern Condition*, as an “incredulity toward metanarratives, which is, somewhat ironically, a product of scientific progress” (xxiv). In view of authors and critics’ disagreement on its basic characteristics, this term has been the subject of heated debates. It was first coined, Nicol contends, in the 1940s to describe a reaction against modernism in architecture. As regards its use, Nicol adds, it began to be widely used in the 1960s by American cultural critics and commentators, especially Susan Sontag and Leslie Fiedler who wanted to describe a new trend in literature that either rejected modernist techniques or adapted or extended them. In the following decades, the term postmodernism began to figure in academic disciplines besides literary criticism and architecture – such as social theory, cultural and media studies, visual arts, philosophy, and history (p. 1). As a social movement, postmodernism has originated in aesthetics, architecture, and philosophy (Bishop, 1996). Like Bishop, Callinicos (1990) maintains that postmodernism in art and architecture has originated in the reaction against abstraction in painting and the International Style in architecture (101). Like Bishop and Callinicos, Hassan (1982), an American critic, used this term to specify certain tendencies in literature in the 1960s. To take an example, in *The Dismemberment of Orpheus: Toward a Postmodern Literature*, Hassan argues that “the postmodern spirit … is not really a matter of chronology” (p. 139). Regarding the relationship between postmodernism and literary criticism, he claims that the postmodern is not simply a major cultural shift; it also involves a new relationship between humans and the milieu. This relationship seems to be brought about by the postmodern thinking which began in the nineteenth century with Nietzsche’s assertions about language, truth, and society that paved the way for all the succeeding modern and postmodern critiques about the foundations of knowledge (Kuznar, 2008, p. 78). According to Geyh (2005), Nietzsche has critiqued the Enlightenment ideals of “absolute truth, universal morality, and trans-historical values, which he [has replaced] with a radically multi-centered or, in his terms, perspectival understanding of human knowledge, morality, and culture” (1). Geyh adds that the “genealogy of postmodernist thinking is connected to post-structuralism, one of the most important conceptual revolutions of postmodernism” (1) through Nietzsche and other related figures, such as Sigmund Freud and Martin Heidegger. This connection occurs between postmodernists and the advocates of post-structural theory of literature who refuse to accept, Norris (1982) argues, “the natural link that common sense assumes to exist between word and thing “(4). Poststructuralists believe that signifiers have no definite signifieds, and that signifieds are legion, which is conducive to a multiplicity of meanings which cannot
be grasped because there is no fixed intellectual reference in the world where we live. This multiplicity of meanings connected with the myriad signifieds can be equated with indeterminacy which is a marker of any postmodern novel. Preventing a text from being narrowed down to a single interpretation, indeterminacy keeps the text open to these interpretations provided by readers whose experiences and preconceptions determine all that they say about a given text. Writers themselves may “utilize the types of linguistic ambiguity in order to create indeterminacy, but all cases of ambiguity are not indeterminacy proper”(Encyclopedia Britannica, p.1). Indeterminacy is similar to ambiguity “as described by the New Critics, but it is applied by its practitioners not only to literature but also to the interpretation of texts”(Encyclopedia Britannica,p.1). Indeterminacy is a term that has been given its literary meaning by deconstruction theorists headed by the French philosopher Jacques Derrida who is regarded to be the foremost proponent of postmodernism on account of his concept of deconstruction that involves, Rosenau (1993) argues, “demystifying a text to reveal internal arbitrary hierarchies and presuppositions.” Deconstruction does not resolve inconsistencies. Rather, it “exposes”, Rosenau adds, “hierarchies involved for the distillation of information.” Holding reason to be dominated by “a metaphysics of presence,” Derrida attacks Western philosophy’s understanding of reason, trying, Norris (1990) claims, “to problematize the grounds of reason, truth, and knowledge,” questioning the highest point by demanding reasoning for reasoning itself”(199). While Derrida agrees to the insight of structuralism that meaning is not inherent in signs, he proposes, Appignanesi (1995) claims, that “it is incorrect to infer that anything reasoned can be used as a stable and timeless model”(77). Not only does deconstruction unmask errors in a given text but also redefines that text by undoing and reversing polar opposites. Deconstruction is not confined to merely unmasking errors. Were it confined to doing that, it would assume that truth exists. Instead of this, it aims, Culler (1982) maintains, to “undo, reverse, displace, and resituate the hierarchies involved in polar opposites, such as object/subject, right/wrong, good/bad, pragmatic/principled” (150). In so doing, it attempts to undermine “logocentrism” which is concerned with “truth, rationality, logic, and the word” that are the “hallmarks of the Western philosophical tradition” (Jordan,2004). It is worth noting that Derrida’s theory of deconstruction is at the heart of postmodernist thought, and his argument that “[there] is nothing beyond the text” has become an “icon of postmodernism.” (Jordan,2004).

As far as the connection between the text and the world is concerned, the postmodern literary work does not reflect reality. In a post-modernist fiction, everything exists, Lewis (2001) maintains, “in such a radical state of distortion and aberration that there is no way of determining from which conditions in the real world they have been derived or from what standard of sanity they may be said to depart” (123). Commenting on the characteristics of this type of fiction, Lewis adds that the “conventions of verisimilitude and sanity [are nullified] “ and that “characters inhabit a dimension of structureless being in which their behavior becomes inexplicably arbitrary and unjudgeable because the fiction itself stands as a metaphor of a derangement that is seemingly without provocation and beyond measurement” (123). Lewis is saying that the postmodern novel does not hold up a mirror to reality, and that it is not a copy of the external world. Arguing in support of this contention, Waugh (1984) holds that postmodern fiction can” never imitate or ‘represent’ the world but always imitates or “represents” the discourses which in turn construct that
world” (100). Waugh (2006) adds that literary postmodernism is a “quest for fictionality” (10), one that is oriented towards uncertainty. Emphasizing the fictional world of postmodern fiction, Lodge (1992) holds that postmodern novel is “fiction about fiction: novels and stories that call attention to their fictional status and their own compositional procedures” (206).

The reason underlying postmodernists’ attitude towards the external world is that they believe that there is no reality to be reflected, no absolute truth, and that the universe itself has no center. For these reasons, meaning and coherence, to them, do not exist in the world or the text. In line with this contention, their literary works do not display much attention to plot, characterization, and reality. To take an example, Anne Tyler’s *Breathing Lessons* is a postmodern novel for several reasons. The first reason is that this novel gives us an extraordinary insight into the lives of ordinary middle-class people who are divided between their quest for identity and their obligations toward their families that are largely in decline. Fiona and Jesse, for instance, lead a sad and partitioned life (190) that is conducive to splitting up, which deeply affects children. Jesse and Fiona split up even before their daughter, Leroy, is a year old (190). Jesse suffers because he has trouble with seeing his own daughter that he has not laid his eyes on since splitting up. The result is that he has to introduce himself to Leroy who is his own flesh and blood. Fiona, his wife, is not much better off. Fed up with living with the Morans, she divorces him and goes back home to her mother accompanied by Leroy. It is worth noting that Fiona’s divorcing Jesse gives rise to the disintegration of her family. Thus, Fiona finds herself obligated to work to support herself, her daughter, and her mother. She works as a beautician to earn her living. She also realizes that she should care for her mother, daughter, and for the household. Moreover, she should shoulder the responsibility of both sending her daughter to school and socializing her. At the same time, she wants to assert her own identity and enjoy her rights as a human by competing with men who may not make it easy for her to achieve her objectives. A quick look at Fiona’s family reveals that it has disintegrated and has also become a single-parent family due to divorce that impacts not only women and husbands but also children and the society where they live. Commenting on divorce, Ian Robertson (1989) claims that the U.S.A. has the highest divorce rate in the world. This high rate of divorce constitutes the primary reason for rise in the percentage of female-headed families. Echoing Robertson, Mary Robertson (1985) comments on the disintegration of families, arguing that [Tyler’s] assault on the notion of what is a proper family makes her close in spirit to other postmodernists who regularly engage in what might be called category assassination, questioning just about every conventional distinction between one concept and another that we use to order our lives and thought (192).

Family disintegration is an important theme and a second reason for claiming that the novel is postmodern. In these disintegrating families, family members don’t seem to work as a cohesive unit. They stay isolated from one another. In *Breathing Lessons*, Though Ira has no friends (40), he isolates himself from people. “He was a closed-in, isolated man—_his most serious flaw_” (13). Ira’s sisters are equally isolated. They don’t talk to many people (109). Junie, Ira’s sister, is kept informed of the world’s important developments by the television set (17). Isolated from the external world, Ira’s father and sisters rely on Ira himself for the news of the outer world (166). Ira and Maggie are married, but they are unhappy. Maggie complains of her differing with Ira over the problem of Leroy, their grandchild, arguing: “I feel like we’re just flying apart! All my friends and relatives just flying off from me…we’ll never see that child, do
you realize that!” (11). Responding, Ira says: “We never see her anyhow.” Ira and Maggie don’t comprise a cohesive unit. Ira loves his wife, Maggie, but wishes she wouldn’t intervene in other people’s lives. She arranges for Jesse and Fiona to meet together, but she bungles this job by lying to Fiona to convince her that Jesse still loves her. She tells her that Jesse still keeps herb soapbox. Later on, Fiona sees Jesse and inquires of him about the soapbox, but discovers that he has no idea about it. Reckoning with this response, she understands that Maggie has lied to her. Therefore, she decides to be separated from him and goes back home with Leroy to live with her mother. Tyler seems to be exploring the theme of isolation and interweaving it with her characters. Like Fiona, Serena that is responsible for her family, the household, and her daughter Linda lives on her own. Like Fiona and Serena, Otis, a helpless old black man, lives alone because his marriage has failed. Fiona’s mother, similarly, used to live on her own. Ira, likewise, immerses himself in card games of solitaire while staying at home. Ira’s reason for doing that is that he wants to make himself unseeable. In a sense, he wants to isolate himself from others. By staying at home, others take him to be available there, but, in truth, he is unavailable because he is too preoccupied with the games of solitaire to be conscious of what is happening around him. Suffering from distraction, Ira upon entering Serena’s house to attend Max’s funeral, spreads his cards “across half the length of the pew…” The form of solitaire he played was so involved it could last for hours, but it started simply and he was rearranging the cards almost without hesitation “(51). Addressing Maggie, he says: “This is the part that’s dull” (51). The justification for this behavior is that Ira’s preoccupation with the card games blinds him to what is happening near to him. This preoccupation makes him focus only on card games and forget about the other things that he holds to be out of focus.

Just as games bring about distraction so do cars, radio-sets, television sets, phones, movies, and machines that the characters in the novel use, but they seem to be unable to keep them under control. This is the third reason for the contention that Tyler’s Breathing Lessons is a postmodern novel. Maggie and Ira, for instance, use the car to go from one place to another. Maggie and Ira’s car is at the body shop to be repaired. After its repair, Maggie picks it up. While driving, she runs into a truck and doesn’t stop. Listening to a radio talk show, she hears, a soft voice claiming: “Well, I’m about to remarry? The first time was purely for love? It was genuine, true love and it didn’t work at all. Next Saturday I’m marrying for security” (5). Maggie mistakes the radio caller for Fiona, her son’s wife. Distracted by that call on the radio, she takes the gasoline pedal to be the brake pedal. She “meant to brake, but accelerated instead and shot out of the garage and directly into the street” (5). The result is that she runs into the Pepsi truck, which impacts her fender that “was making a very upsetting noise, something like a piece of tin dragging over gravel, so as soon as she’d turned the corner and the two men…had disappeared from rearview mirror, she came to a stop” (5). Upon hearing that, Ira lays the blame on her wondering: “How could you mix up the brake with the gas pedal?” (8). Responding, she says: ”I just did it, Ira. All right? I just got startled and I did. So let’s drop it “(8). To attend Max’s funeral, they drive their car to go to Serena’s house. While driving, Maggie mentions the “directions Serena [has given] [her] over the phone” (12). When he heard that, he inquired: “Maggie. Do you honestly believe any directions of Serena’s could get us where we’d care to go? Ha! We’d find ourselves in Canada someplace. We’d be off in Arizona!” (12). En route to Serena’s house, Ira pulls up at a gas station, Maggie, feeling hungry, argues: “See if they have a snack machine, will you?” (22). Instead
of responding to her, they keep talking about Jesse, Fiona, Leroy, Serena, the old days, the traffic, the odometer, road-signs, the map, cutoffs, Pennsylvania, Deer Lick, and Maggie’s girl friends. Commenting on his behavior, Maggie maintains that [he] has always talked like that about her girlfriends. He acted downright jealous of them (27). After commenting on her girl friends, Maggie inquires once more of him about the snack machine, wondering: “Did that service station have a snack machine?” (27). Replying, he claims: “Just candy bars. Stuff you don’t like” (27). He adds: “I could have got you a candy bar, but I thought you wouldn’t eat it” (27). Afterwards, they get to the church to attend Max’s funeral before which Serena shows a movie of her wedding (89). It is interesting to note that Max, before dying, used to earn his living by “[selling] radio ads the same as always” (56). These ads are meant to promote the sales of a certain product, which necessitates brainwashing customers into buying it. This job of brainwashing customers occurs to convince them of buying the product whether it is good or not. To achieve this objective, advertisers use both technology and psychology. While technology serves as a tool, psychology composes the content employed to deceive the consumer. This deception happens by using a psychological strategy referred to as “the mere exposure effect” which means that consumers like a product for just being exposed to it, and that the more a certain advertisement is shown, the more customers like it. Showing the ad a number of times leads to its being stored in the unconscious, and when customers see the product advertised while shopping, they jump to buying it taking it to be something worth keeping. Without technology, it’s hard to fool customers. People who employ technology (media) this way do misuse it. This argument does not mean that technology is evil. It can be either a blessing or a curse. It’s all up to humans who use it. If it’s used well, it does humans good and vice versa. In Tyler’s novel, Maggie, Ira, Serena, and other characters use technology which has become an important part of their lives. Serena, for instance, uses technology well. She uses the phone to communicate with her friends and acquaintances. She also shows a film about her wedding. It should be stated that the other characters’ obsession with and addiction to technology does them harm, which is manifest in Maggie’s being detracted by the radio talk show caller’s argument about remarrying which she has taken to be about Fiona, her son’s wife. This distraction has led to her, in Ira’s opinion, slamming into the Pepsi truck and damaging the car fender.

The fourth reason for the claim that Tyler’s novel is postmodern is that marriage is no longer thought of as a positive anchor in life. To take an example, Jesse, Ira’s son, is a dreamer that dreams of becoming a rock star. He also takes himself to be in love with Fiona and marries her. The fruit of this marriage is Leroy that lives miserably due to her mother’s divorcing her father, Jesse, that proves to be a poor one. He is not as responsible as his father, Ira, is. He also proves to be an unfaithful husband to Fiona. Instead of caring for Fiona and Leroy, he starts going out with another woman, which negatively impacts his relationship with Fiona. Maggie, his mother, seems to be more worried about Fiona and Leroy than he is. The moment his mother tells him about going to Cartwheel where his wife and daughter both live, he claims: “So?” (17). When his mother adds, “I didn’t talk to her, but I could tell she misses you. She was walking all alone with Leroy. Nobody else” (18), he wonders: “Do you think I care about that?” “What do you think I care?” (18). It is clear that Jesse is careless and irresponsible. He is emphasizing his stand that he doesn’t care for Fiona as well as Leroy. Jesse’s argument shows that marriage is not a positive
anchor. The question that poses itself is: Whose responsibility is it to provide Leroy with life necessities? Another important question is: Will Leroy be a normal child? Fathers that are as foolish as Jesse is are to blame for their children’s living miserably, being denied the joys of life, being abnormal, lacking socialization, being frustrated, being denied schooling, etc. Just as Jesse and Fiona’s marriage has failed so also has Otis’s. Otis is an old black man who accidentally meets Maggie and Ira and tells them that his marriage has failed. Like the two preceding marriages, Maggie herself, on her way to Serena’s house, heard a woman whom she took to be Fiona who was saying that her first marriage was for love, but it failed. The woman added that she was remarrying for security. Tyler’s narrator argues: “A soft voice on the radio said,”Well, I’m about to remarry? The first time was purely for love? It was genuine, true love and it didn’t work at all. Next Saturday I’m remarrying for security”(5). Similar to these marriages that have failed is Ira and Maggie’s marriage that may collapse for two main reasons: The first reason is that Ira and Maggie frequently fight and differ over various matters. They are not just different; they are opposed and don’t form a cohesive unit. While driving to Serena’s house to attend Max’s funeral, Maggie addresses Ira, saying: “One thing about you that I really cannot stand is how you act so superior. We can’t have just a civilized back-and-forth discussion; oh, no. No, you have to make a point of how illogical I am, … I cannot bear your company another second”(35). The second reason is that Maggie still harbors love for Gabriel the patient at the nursing home. This love impinges upon her relationship with Ira whom she has already told about Gabriel. Referring to this relationship, Tyler’s narrator claims: “Like anyone in love, [Maggie] constantly found reasons to mention his name. She told Ira everything about [Gabriel] __ his suits and ties, his gallantry, his stoicism”(43). Missing the point entirely, Ira said: “I don’t know why you can’t act that keen about my father; he’s family”(43). Maggie’s mentioning Gabriel’s name provides the indication that she is not happy with her life with Ira. This unhappiness comprises a good reason for women to either divorce themselves or ask that they be divorced.

The fifth reason for the claim that Tyler’s novel is postmodern is the narrative method. Tyler uses the indirect narrative method in which time sequences are mixed up, which means that there is no linearity, no sequence, and no logical succession. There are digressions and flashbacks. An example of what I am saying is that while Ira and Maggie are on their way to Serena’s house to attend Max’s funeral, Ira pulls up at a gas station and Maggie wants to know if there is a snack machine there or not(22). It takes Ira a long time to respond because they wander off stream and talk about Jesse, Fiona, Leroy, Serena, the old days, traffic, Pennsylvania, cutoffs, traffic, odometer, road-signs, Deer Lick, and Maggie’s girlfriends(27). Tyler uses the third person omniscient narrator to narrate this novel that is divided into three parts of which the first and second sections are told from Maggie’s perspective while the third section is told from Ira’s perspective. This means that readers are confined to Maggie’s interpretation of events in sections one and two and to Ira’s in the third part. Taking the preceding reasons into account, it can be safely argued that Anne Tyler’s Breathing Lessons is a postmodern novel. Similar to this novel is Jean Rhys’s Wide Sargasso Sea that is also postmodern for other reasons. The first reason is that this novel focuses on Antoinette’s struggle for independence. This woman who is the central character is lacking independence; she is married to a man called Rochester who
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Al-Shalabi

dominates her, changes her name into Bertha, and stops her from being equal to him. As a feminist, Rhys empowers Antoinette by giving her a voice to express her mind and to create an independent self, which is something she is denied in a patriarchy in which women face great difficulties in constructing their identities (Ireland, 1993). Ireland also adds that “[f]riendship is one vehicle of adult development in which, through a selective process of identification and complimentarity, a woman expands the meaning and texture of her female adult life” (12). Like Ireland, Chen (2014) also emphasizes the theme of identity in the novel and shows how Antoinette, being a white Creole, is marginalized and oppressed by both Blacks and Whites because neither does she belong to the black Jamaicans nor does she belong to the white Europeans. Accordingly, she is neither treated as a member of the black community nor accepted as a European (21). She seems to be between the white people and the black people who describe her and her family as being “white cockroaches” because of their mixed race (Rhys, 9). By the way, Antoinette and her family represent a fading colonial order and they have lost both their wealth and their social status. Following Ireland and Chen steps, Al-Deek (2016) explores the relationship between Antoinette and her husband, Rochester, who is both a colonizer and a representative of the patriarchal society. He finds out that this relationship is one of domination as manifest in Rochester’s changing her name and calling her Bertha. Like Al-Deek, Nurminen (2012) elaborates on the relationship between Antoinette as a colonized weak object and her husband, Rochester, as a colonizer representing the colonial strength. Being a white Creole, Antoinette is oppressed by her husband. Nurminen mentions three types of oppression that are linked together: colonial, patriarchal, and capitalistic. She also clarifies two types of feminism: liberal feminism exemplified by Antoinette’s struggling for rights equal to her husband’s and social feminism represented by the loss of her wealth, which is a marker of their being oppressed by the capitalistic society. Depending on the preceding arguments, it can said that Antoinette’s identity is fragmented. Arguing in support of this claim, El-Quardi (2013) contends that Antoinette has a fragmentary identity that is constructed by various constituents: her race and ethnicity (Creole), her gender (a woman), being formerly colonized, and shifting class and status (23). This fragmentation bears upon Antoinette and makes her feel alienated in her own society.

The second reason for the claim that Rhys’s novel is postmodern is that there are no heroes in postmodern novels that focus on ordinary people and give us insight into their lives. Antoinette and Rochester are ordinary humans and Antoinette’s struggle for identity is true of women’s struggle for independence in patriarchies. Women married to men that are Rochester-like do suffer because these men deny them their rights and don’t let them assert their identities. These women also suffer because they find themselves divided between the struggle for identity and their own obligations toward their families. As regards Rochester’s behavior, it’s typical of many men who are still opposed to women’s being equal to them. He never cares about his wife’s feelings and marginalizes her by having an affair with one of the servants: “For I had not one moment of remorse. Nor was I anxious to know what was happening behind the thin partition which divided us from my wife’s bedroom” (89). Similar to Antoinette are Christophine, Tia, Aunt Cora, and Sandi that are also ordinary women. Whereas Tia behaves in an offensive manner and throws a rock at Antoinette, Christophine provides Antoinette with support and comfort and enables her to construct her identity. She also tells her about men in general and says: “If
you love them they treat you bad ,if you don’t love them they after you night and day bothering your soul case out “(69). When Christophine is absent, Antoinette feels afraid and insecure about everything around her for she needs the maternal care that all girls of her age do: I left a light on the chair by my bed and waited for Christophine, for I liked to see her last thing. But she didn’t come, and as the candle burned down, the safe peaceful feeling left me. I wished I had a big Cuban dog to lie by my bed and protect me.(Rhys,19)

Concerning men, Rochester, Antoinette’s husband, seems to be as bad as Mason, Antoinette’s mother’s husband. Mason takes advantage of Antoinette and her mother. Neither does he love Antoinette’s mother nor does he love Antoinette herself. He controls both of them and never listens to their fears. Rhys’s narrator claims that Mason “[hasn’t come] to the West Indies to dance- he [has come] to make money as they all do”(13).

The third reason for the claim that Rhys’s novel is postmodern is that the notion of place seems to be flexible in postmodern texts. The size of place changes and places themselves can be either rural or urban. Places are also markers of identity and social status, and at the same time containers for memories. In Wide Sargasso Sea, Antoinette is not confined to a fixed place that defines her. Being on a quest for her own identity, she goes to many places and stays at them. At first, Antoinette recalls the house she used to live in before it was burned and compares it to the Garden of Eden. She argues: “our garden was large and beautiful as that garden in the Bible- the tree of life grew there”(Rhys,6). Then she goes to parts of Coulibri that she had not seen: “where there was no road, no path, no track. And if the razor grass cut [her] legs and arms [she] would think ‘it’s better than people’(Rhys, 12). Afterwards, she moves to the convent school where she feels safe. She realizes that this school represents a shelter against corruption, Lacking economic independence, she cannot find a peaceful place for herself. The only place she finds is a dark attic where she is doomed to live supported by her husband, Rochester, who probably wants to eliminate her from existence; therefore, he keeps her locked up there. As long as the attic is dark, she finds it difficult to recognize herself. For this reason, she starts looking for anything to identify herself and her independent being, such as her home in the West Indies, her friend Tia, and Christophine as a mother. Regarding the issue of identifying herself, Dibelkova(2013) demonstrates that “the question of belonging to a particular place is very important in the novel because Antoinette cannot identify with people and cannot trust them. Hence, she identifies with the estate and other physical things which surround her”(26). Despite the number of places she stays at she is still lacking identity. These places are not advantageous. Antoinette’s staying for a short period of time at each one of them makes her more akin to a tourist or wanderer than a resident, and Rochester’s locking her up in the dark attic leads to her being separated from others and the land. It is worth noting that Antoinette’s separation from the land and others represents a challenge to her identity.

The fourth reason for the contention that Rhys’s novel is postmodern is that it is open-ended. At the end of the novel, Antoinette burns down the house. This act is open to interpretations. While some interpreters hold this act to be a withdrawal of her identity, others hold it to be a construction of this identity. Looked at from a feminist perspective, Antoinette’s choosing to end her life this way can be considered to be a moment of triumph. The justification for his behavior is that Antoinette’s failure to achieve her goal of having an independent identity due to numerous factors.
conspiring against her awakens her to the realization that by ending her life this way she can do whatever she wants. By setting Thornfield house on fire, she puts an end to a story of long suffering. El-Quardi(2013) believes that the freedom that she [Antoinette] aimed at took place at the end of the novel ; however, freedom could only be achieved through disappearance , to get rid of all the imprisonments from which she suffered .When she dreams of burning Thornfield house, she is thereby liberating herself.(37) Like El-Quardi ,Pollanen(2012) maintains that Antoinette’s burning the house at the end of the novel “ defies and destroys the limits that others have tried to set on her “(15). In so doing , she also “decides to free herself “(15). It is ironic that she becomes free by setting the house on fire. It is true that houses provide protection and warmth, and are markers of identity and social status . It is also true that houses can be prison-like. This argument seems to be true of Antoinette’s house whose burning has given birth to her freedom. As for Antoinette’s death, it can be both a beginning and an end. This death marks the end of Antoinette’s life ,but it is the beginning of a new life for other women who will certainly imitate Antoinette and wrest their rights from the men that marginalize them. The fifth reason for the claim that Rhys’s novel is postmodern is that Rhys uses irony which is a hallmark of postmodernism. Antoinette argues :

It was a song about white Cockroach. That’s me. That’s what they call all of us who were here before their own people in Africa sold them to the slave traders. And I’ve heard English women call us white niggers. So between you and I often wonder who I am and where is my country and where do I belong and why was I ever born at all.(64). Antoinette is elaborating on her suffering caused by her mixed blood and her own husband that treats her as an alien. The irony lies in her not knowing that she is living with the man who has married her for money ,who does not love her , and who is responsible for her lacking identity.

Like Rhys’s Wide Sargasso Sea , Vonnegut’s Breakfast of Champions is also postmodern for the following reasons :

The first reason is that this novel makes use of intertextuality with Vonnegut’s other works .Kilgore Trout and other characters, for instance, also appear in Vonnegut’s other novels .Kilgore also appears in Slaughterhouse Five and Galapagos. Similarly, Eliot Rosewater and Rabo karabekian appear in this novel. Rosewater is the main character in God Bless You , Mr.Rosewater(1965),and a minor character in Slaughterhouse Five (1969). Karabekian is also the main character in Bluebird(1988). Like these characters, Kazak, the guard dog, is Rumfoord’s pet in The Sirens of Titan (1959) and Salena Macintosh’s pet also in Galapagos(1985). It can be seen that intertextuality shows the connection between one text and another, and ,thus, it negates originality. The second reason for this claim is metafiction .This term was first introduced in essays by Scholes(1970)and Gass (1970). Scholes(1970) coined it to designate fiction that incorporates various perspectives of criticism into the fictional process,. Succeeding Scholes, Waugh(1988) defines it as a fictional writing which “ self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality”(2). Currie(1995),similarly, regards metafiction to be a “ borderline discourse , a kind of writing which places itself on the border between
fashion and criticism, and which takes that border as that subject”(2). Following Waugh and Currie’s steps, Hutcheon (1980) claims that metafiction is, literally, fiction about fiction, i.e., fiction that includes within itself reflections on its own fictional identity. In line with these definitions, Vonnegut’s writing uses certain techniques to draw the reader’s attention to itself as a work of art. Vonnegut appears as both a narrator and a creator in this novel. He says: “And I sat there in the cocktail lounge of the new Holiday Inn, watching Dwayne Hoover stare into the bosom of the shirt of Kilgore Trout. I was wearing a bracelet which looked like this “(BOC,253). Then Vonnegut draws a picture showing that the novel with its events has been drawn up in his mind. He adds: “I sat there in the cocktail lounge of my own invention, and stared through my leaks at a white cocktail waitress of my own invention. I named her Bonnie MacMahon”(BOC,199). Vonnegut italicizes the word ‘leaks” to emphasize its significance, and claims that this word is Trout’s for glass. He emphasizes the idea that he is looking through his glasses at a universe of his creation., arguing : “I was on par with the Creator of the Universe there in the cocktail lounge”(205). The third reason for the contention that the novel is postmodern is humans’ lack of free will. Vonnegut’s characters are machines. Hoover, for instance, likens himself to a machine, especially a car. Francine is also later described as a machine herself. The fourth reason for the afore-mentioned contention is that the content and the style of the novel are both skeptical. Reflecting the postmodern way of thinking, Vonnegut questions all the symbols and stories of his culture. Attacking the foundations of his country, Vonnegut claims : “I’m over in the States now, and man, there are a lot of flags around. “ The anthem is “gibberish sprinkled with question marks. “He also adds : “The first Europeans who discovered America are “sea pirates” whose “chief weapon was their capacity to astonish” with “how heartless and greedy they were.” The fifth reason for the preceding contention is Vonnegut’s use of collage which is indicative of pastiche that includes the use of genres and various art forms. This novel shows characters who also appear in other works, and includes many silly childish drawings by the author. One of these drawings, for instance, demonstrate Vonnegut’s illustration of “asshole."

It has been demonstrated that Anne Tyler’s Breathing Lessons, Jean Rhys’s Wide Sargasso Sea, and Vonnegut’s Breakfast of Champions are postmodern novels. While Tyler’s novel is post-modern for its dealing with the lives of middle-class people, focusing on family disintegration, showing that humans are losing control of technology, providing the evidence that marriage is no longer a positive anchor in life, and employing the indirect narrative method prioritizing nonlinearity, Rhys’s novel is postmodern for its emphasizing Antoinette’s struggle for independence, giving readers an extraordinary insight into ordinary people’s lives, making it clear that the notion of place is flexible, using irony, and its being open to interpretation. As regards Vonnegut’s novel, it’s postmodern for the author’s making use of intertextuality, using collage, showing humans’ lacking free will, writing metafiction, and selecting a content and style that are both skeptical.

About the Author:
Dr. Nazmi Tawfiq Al-Shalabi is an associate professor of American literature at the Department of English of the Hashemite University in Jordan. He is an ex-graduate of East Tennessee State University and Indiana University of Pennsylvania in the USA, and his
A Postmodernist Reading of Anne Tyler’s *Breathing Lessons*  

Al-Shalabi

Research interests are: American literature and culture, literary criticism, film criticism, education, translation, etc. He has so far written about forty articles published in international refereed journals in the USA, Canada, India, Azerbaijan, Syria, Jordan, etc.

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Connecting with the Other: Empathy in Tom’s Midnight Garden

Maher Ben Moussa
Faculty of Language Studies, Arab Open University
Al - Ardia, 92400, Kuwait

Abstract
This paper examines the theme of empathy in Philippa Pearce’s novel Tom’s Midnight Garden. It argues that Tom’s empathy is an important factor in his growing up, in constructing his identity and in shaping his relational self through reaching out to the ‘other’, Hatty. Tom is able to empathize with Hatty although she is from a much older generation and from a world that is very different from his own when he breaks the boundaries of time, gender and age. Tom comprehends the significance of a non-linear time and applies it to his relationship with Hatty in the same way as gender and age differences between both of them are neutralized. To explore this empathy between Tom and the ‘other’, this paper analyzes how Tom is capable of acquiring and nurturing this emotional capacity to construct a meaningful continuity with the past—a time not his own—and with the ‘other’ who is initially a stranger and a mystery to him.

Key Words: children’s literature, empathy in literature, otherness, philippa pearce, relational self, tom’s midnight garden
Connecting with the ‘Other’: Empathy in Tom’s Midnight Garden

Like many of children’s books, Philippa Pearce’s novel Tom’s Midnight Garden deals with the transition from childhood to adulthood. However, what is unique and particular to Tom’s growing up experience is the way empathy is dealt with as one of the major factors in Tom’s growing up and his transformation by the end of the novel. Tom’s relationship with Hatty has enabled him to understand himself, reach out to the ‘other’ and construct a relational identity, more secure and confident in its relation to the ‘other’. This paper will argue that empathy is at the heart of Tom’s transformation; without empathy, Tom would not have been able to grow up emotionally and intellectually.

Scholars and critics have been interested in Tom’s Midnight Garden since it was published in 1958. The novel was received with a large critical acclaim. Quoted in Natov and DeLuca (1985), Pearce claims: “I had never thought of Tom’s Midnight Garden as a fantasy” (p. 78), however, some critics would have us believe that Tom’s Midnight Garden is a fantasy time-slip narrative. Critics have explored many themes of the novel but empathy and Tom's relational self were not part of their focus. The metaphor of the garden has captured the interest of many scholars. Neil Philip (1982) interpreted the garden as the Garden of Eden; and Beck (2003) explored the garden as an escape and a “sanctuary” and a “retreat from the modern world” (p. 267). Other critics compared Tom’s Midnight Garden to other well-established classics of children’s literature such as Peter Pan by the Scottish novelist and playwright J. M. Barrie. For instance, Carpenter (1985) claims that: “The story’s conclusion describes Tom’s acceptance of what Peter Pan can never accept: that time must be allowed to pass, and growth and even old age must be accepted as necessary and even desirable facets of human existence” (p. 220). Even though the parallel that Carpenter draws is interesting, yet it does not do justice to Tom’s Midnight Garden for it does not examine Pearce’s novel on its own terms and for its own worth. Such comparisons do not help much in understanding the complexity of Tom’s growing up experience. Instead of trying to understand the nature of Tom’s maturation, Carpenter rather assimilates it to other familiar experiences in other children’s books.

The writer Johnston (2007) compares Tom’s Midnight Garden to another classic popular with children, Rip Van Winkle. She claims: “Tom’s Midnight Garden is the 1950s Rip van Winkle (in reverse) and must have been the first ‘time-wrap’ story I ever read… It is an ambitious book for children, with speculations about the nature of time and references to the Book of Revelation” (p. 27). Even though such comparisons clearly elevate Tom’s Midnight Garden to a high status among the classics, yet they exemplify how many critics overlooked the vision about identity formation that Pearce is portraying in her novel. By assimilating Tom’s Midnight Garden to plots and themes of well-established classics like Peter Pan and Rip Van Winkle, critics demonstrate the complexity and novelty of what Pearce’s novel portrays. Evidently, Tom’s Midnight Garden poses a real controversy to the critics. When the novel is not compared to another classic, it is criticized for being an escape to the past. Montgomery (2009) writes that the novel is often criticized for being “nostalgic and conservative, extolling the virtues of the past over those of the present and over-romanticising the rites, rituals and hierarchies of Victorian England which it positions as a lost golden age” (p. 204). Montgomery further explains that: “scholarly interest in Tom’s Midnight Garden has centered on the themes of loss and sense of ‘things slipping away’ and critics have analysed the ways in which the ravages of time are central to the book and give it its elegiac tone” (p. 204). Natov (2009) analyzes
Tom’s growing up experience, but falls short of elaborating on his relational self. No critic has discussed Tom’s relational identity and examined the importance of empathy in shaping his identity as a child and a future adult. This paper aims to fill in this gap and propose a new reading to the novel to demonstrate how Pearce is not much interested in writing a conventional time-slip narrative as much as portraying her vision of Tom’s emotional and intellectual growing up. Pearce’s domain is not the past or the fantastic, but the real here and now.

Before starting to explore Tom’s self in dialogue and the role empathy plays in his growing up and in shaping his relational identity, it is illuminating to lay out the definition of empathy and the theoretical ground for this paper. This paper assumes that empathy is affective as well as cognitive. The empathy that Tom has felt toward Hatty, as this paper argues, contributes to his emotional as well as his cognitive and intellectual growth. Only those with ‘sympathetic capabilities’ can imaginatively relate and vicariously live the emotions, ideas, opinions and experiences of the ‘other’ (diZerega, 1995, p. 250). This extension of the self into other selves requires predisposition, choice and responsibility. Without being ready to open and connect with the ‘other’, this empathetic bond would not be possible. Empathy requires a certain responsibility of action; it does not leave one indifferent to the feelings of the ‘other’. Empathy is not just about identifying with the ‘other’, but it also calls for action upon one’s and the other’s situation. The ability to be empathetic may not be innate, and if it is, it has to be nurtured. As explained by diZerega (1995), the “predisposition to sympathize can therefore be cultivated and strengthened” (p. 250). Tom’s journey is a journey of cultivating and strengthening such predispositions to relate to and care about the ‘other’.

Jordan (2001) explains how the model of a relational self differs from the traditional theories of psychological development. Such traditional theories “emphasize movement toward autonomy, separation, and self-sufficiency... Most psychodynamic psychological theories suggest that people grow from dependence to independence, that mature functioning is characterized by the capacity for logical, abstract thought, autonomous thinking, and separation of thought from emotion (p. 92). In contrast to these traditional theories of psychological development, Jordan explains that:

Relational-cultural theory suggests that the primary source of suffering for most people is the experience of isolation and that healing occurs in growth-fostering connection. This model is built on an understanding of people that emphasizes a primary movement toward and yearning for connection in people’s lives (p. 95).

In this model of a self in relation, or in dialogue, there is little emphasis on independence, self-sufficiency or autonomy. Instead, the values which are highlighted are relationships, connecting with the one self and the ‘other’ and mutual empathy. Jordan suggests that the primary source of suffering for most people is the experience of isolation and explains that healing occurs by “bring[ing] people back into healing connection, where they begin to reconnect with themselves and bring themselves more fully into relationship with others (p. 97). Healing takes place in a context of mutuality and connection, with a growing dual-consciousness—consciousness about the self and the ‘other’ outside the self. In his journey in the novel, Tom goes from ‘Exile’ as the first chapter indicates to a more complete Tom Long who is
in control of his own narrative that he shares with his brother in the course of the novel and with Mrs. Bartholomew in the closing chapter of the novel, ‘A Tale for Tom Long.” The close intimate mutuality at the end is in sharp contrast to Tom’s sense of loneliness and isolation in the opening chapters of the novel. Naess (2001) explains: “there are no completely separable objects, therefore no separable ego or medium or organism… Within such a field, any concrete content can only be related one-to-one to an indivisible structure, a constellation of factors” (p. 57). Macy (2010) confirms that “to be a person… is to participate, at every level of our being, in a reality wider than that enclosed by our skin or identified with our name” (p. 184). The relational self is not just in connection with itself, but with the ‘other’ with “indivisible structure” and with “constellation”. In its relationship with other elements outside the self, the relationship between the self and such cosmic elements is almost elevated to a mystical experience. The critics who have interpreted Tom’s Midnight Garden as a time shift narrative have overlooked the fact that this technique of time-shift is used by Pearce to explore the theme of a self maturing in a dialogue with other selves. Cosslett (2002) describes the pattern of Time-shift novels:

[A] deracinated child comes to stay in a new locality; a special place, often in a conjunction with a special object, provides access to the past; an empathetic bond is formed with a child in the past, a connection is made between the past experience and the memory of someone still living; names, inscriptions…” (p. 244).

An “empathetic bond” characterizes time-slip narratives, but this bond is also part of Pearce’s vision of maturation; and key in her understanding of a need for a relational self in order to mature and grow up. Pearce has utilized this technique usually associated with fantastic narratives to comment on an everyday reality—the reality of growing up. In Pearce’s vision, the self is “deracinated” if it is not part of a web of connections and relations with the ‘other’ and with “indivisible structure” and “constellation”. In the time-shift technique of imaginary narratives, Pearce has found the possibility to deal with the more serious concept of developing a more mature relational identity.

A close scrutiny of the turn of events in Pearce’s Tom’s Midnight Garden (2008) reveals Tom’s journey of maturation toward the formation of his relational self. The novel starts by Tom in “Exile”. He “allowed himself to weep tears, they were tears of anger. He looked his good-bye at the garden, and raged that he had to leave it—leave it and Peter” (p. 1). Tom is banished from his home in order not to contract his brother’s measles. He has to leave home to stay in the “poky” flat of his uncle Alan and aunt Gwen that “he did not much like…and he did not want to like” (p.3). In his new home, Tom is not just “cranky”, but he found himself lonely and deprived of the very things he likes. Tom’s entrapment in his loneliness is highlighted the moment he walked into his new room. He screamed “but there are bars across the bottom of the window! he burst out. This is a nursery! I’m not a baby” (p. 6). Tom is isolated and locked in a room and a house which are not his own. Tom’s trauma is his isolation from his brother Peter and his home, and his disconnection from the people he is living with now. He is intellectually disconnected from the world he finds himself in. The house has an “empty—cold—dead heart” (p. 5), and “the books were school stories for girls, from Aunt Gwen’s own childhood” (p. 7). Tom could not relate to such a world. He would tell his brother about his pain and his frustration.
He would tell Peter how miserably dull it was here, even at night: nothing to do, nowhere to go, no body—to speak of—to do things with. ‘It’s the worst hole I’ve ever been in’ he wrote, in imagination. ‘I’d do anything to get out of it, Peter—to be somewhere else—anywhere.’ It seemed to him that his longing to be free swelled up in him and in the room, until it should surely be large enough to burst the walls and set him free indeed” (p. 13-14).

In his new home, Tom is restless and on the edge. He “had never suffered from sleeplessness before in his life,” (p. 10). He tells his uncle Alan “I don’t sleep!” Tom is uneasy, disturbed and restless. He “became two persons and one of him would not go to sleep but selfishly insisted on keeping the other awake” (p. 10). Tom’s loneliness and isolation are traumatic. Confused and entrapped in this small room, Tom is in discord with himself, he could not connect to the house, or to his aunt and uncle, and himself. He is far from being an integrated fuller self.

In such a disconnected and disjointed world, the only healing connection that became possible to Tom is his relationship with Hatty. Through his identification with her feelings of pain and loss, he begins not only to reconnect with another individual but to bring himself to a fuller and more complete Tom. Very early in his first encounter with Hatty, Tom is able to feel for her and identify with her pain. When he sees Hatty’s pain, and hears her cry for the loss of her home, mother and father, Tom immediately identifies with her. Hatty’s pain and loss remind him of his own, and in her narrative, he finds a reflection of his traumatic loneliness. He understands that he is not alone in his suffering and pain, he can see a deeper pain, and understands what it means to be cut off from the people she loves and to live as a stranger in a place she calls home. When Tom sees Hatty “in a black dress, black stockings, black shoes” with her ribbon “undone and her loose hair fell forward over her face, and her hands… up to her face… hiding it… sobbing into her hands,” Tom is overwhelmed (p. 96). He questions and wonders: “Doesn’t Hatty’s mother know? Why doesn’t Hatty’s father come? He crouched and covered his face with his hands, crying out at his own powerlessness” (p. 95). We are told that “Tom had never seen a grief like this.” Tom’s initial reaction reveals the amount of pain he felt for Hatty, but also his unreadiness yet to assume any moral responsibility toward such pain. Overwhelmed, perplexed and perhaps lacking the experience to handle such pain, Tom “was going to tiptoe away” (p. 96), and walk away as if he never saw anything. However, the bond between both is already settled and there is “something in the child’s loneliness and littleness that made him change his mind. Tom could not pretend that Hatty’s pain and loss did not touch him deeply; he rather felt the need to act upon the suffering he saw and the empathy he felt, “he could not say this was none of his business” (p. 96). Simply, he could not remain cold and indifferent to Hatty. Feeling and identifying with the ‘other’ entail action and ethical responsibility.

Tom is very responsive to Hatty’s pain. After he came to know the depth of her pain, he realized that a bit of gentleness will be like balm to her scars. “Tom knew—she had mistaken him for a cousin,” and he knew that she is not a princess as she told him earlier, but he realized that there is no need to tell the orphan and “forlorn little Hatty” that he was not her cousin and confront her that she was never a princess. Tom realizes that Hatty needs her illusion more than he needs to know the truth. Hatty is too frail and too broken to deal with a needless confrontation. “Neither then nor ever after did he tease her with questions about her parents” (p.
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97). Allowing Tom to share with her her personal and emotional space gave Tom the opportunity, as Wolf (1975) argues, “to connect in powerful ways… and to develop the potential for the full dimension of empathy, which is, after all, the capacity for being human” (p. 49).

In what has become known as the ghost scene, Tom develops a sort of dual-consciousness about one’s own self and the other’s self. Pearce is suggesting that the awareness of one self is dependent on some awareness about the other’s self. As Natov (2009) explains: “developing consciousness… means learning to respect ‘otherness’, that there is more than one reality, that neither the self nor the other is, as Pearce metaphorically asserts, a ‘ghost,’ but rather that both are real” (p. 224). Immediately after the ghost scene, comes Tom’s “Pursuit of Knowledge,” a chapter where Tom is questioning his assumptions and convictions. Tom realizes that his reasoning “that if Hatty weren’t a ghost, then perhaps that meant he was” was flawed. Therefore, he “shied away from that idea,” (p. 108). The self and the ‘other’ are not mutually exclusive and one does not necessarily cancel out the ‘other’ in order to exist. Both can co-exist and share the same space in a comfortable inter-dependent relationship of mutuality and respect.

When Hatty cries at Tom’s attack: “You’re a ghost, and I’ve proved it! You’re dead and gone and ghost!” (p. 107), Tom started to doubt his own truth. Hatty’s tears and emotions made her real for him. In the same way as he empathized with Hatty when he saw her lamenting the death of her family, Tom is able in this scene after his aggressive attack on Hatty to understand that she is real and alive as he is. “Tom was not sure of the truth after all, but only sure that Hatty was crying as he had never seen her cry since she had been a very little girl, wearing mourning-black and weeping her way along the sundial path—weeping for death so early” (p. 107). Tom’s apology came very immediate: “He put his arm round her: ‘All right then, Hatty! You’re not a ghost—I take it all back—all of it. Only don’t cry!’” (p. 107). This apology comes as a prelude to his more extensive apology at the end of the novel.

The last chapters ‘Apology’ and ‘A Tale for Tom Long’ are the chapters of reconciliation par-excellence with one momentum “we are both real; Then and Now. It’s as the angel said: Time No Longer” (p. 224). This scene is a confession and a celebration of a new truth, an epiphany and a revelation for Tom; and an expression of Pearce’s vision about the significance of empathy in one’s growing up. Tom confesses to Hatty that he accepts her reality as he accepts his own, and that both are alive together. Both can co-exist and share a common space. It is a moment when Tom celebrates his growing up into a new Tom; he is no longer the traumatic and angry child, he came a long way from where he started split and divided to a more integrated Tom in peace with himself and with the ‘other’. This exchange between Tom and Hatty where both reconcile their different realities is tender and intimate; it reveals Pearce’s vision of empathy and growing up. Through his empathy towards Hatty, Tom has reconciled young age and old age, the past and the present, and fantasy and reality in a very romantic vision of harmony and accord with empathy at the very center of this vision. Through this harmony Tom actualizes his self, the other’s self -- his humanness and Hatty’s. Tom has a new reasoning now: “Whichever way it is, she would be no more a ghost from the Past than I would be a ghost from the Future. We’re neither of us ghosts… That settles that” (p. 171). Tom manages to create a space for himself and for the ‘other’. Opposed to an atomistic view of the self, Pearce does not see the possibility of a self existing without the ‘other’. The subject is actualized when it transcends its own limitations and engages emotionally and intellectually in relation to other subjects. In such a connection, Tom’s individuality is not threatened or erased; it is rather
enhanced and asserted. Tom’s individuality remains, in diZerega’s (1995) terms, “real but no more separable from the world than a whirlpool is from water” (p. 248). Pearce embraces interdependent connections and mutual reciprocity between subjects. Gusdorf’s (1980) understanding of the relationship between the self and the ‘other’ is illuminating. “The individual does not oppose himself to all others; he does not feel himself to exist outside of others, and still less against others, but very much with others in an interdependent existence that asserts its rhythms everywhere…” (p. 29).

“It’s as the angel said: Time No longer” (p. 224). This statement seems apocalyptic, however for Tom it is a vision of unity and reconciliation. For Tom, “the three words began to seem full of enormous possibilities” (p. 165). Time as we know it, in its segments, years and months, weeks and days, hours and minutes, is destroyed. Time is no longer a separating factor of past and present, isolating one from the other. Rather, it is an eternity of now, then and after, “the hours after the twelfth do not exist in ordinary Time; they are not bound by the laws of ordinary Time; they are not over in sixty ordinary minutes; they are endless” and therefore eternal (p. 180). Time is no longer a linear device, but a Wordsworthian eternal moment of recollection; a spot light that encompasses now and then and hereafter. This is the ultimate boundary that Tom needs to break between himself and the ‘other’. “I’m a Victorian,” says Mrs. Bartholomew, the older Hatty, but this does not keep her and Tom apart. A fluidity of movement is already established “so that [Tom] might be able… to step back into someone else’s time, in the Past… he saw it all, suddenly and for the first time, from Hatty’s point of view—she might step forward into my time, which would seem the future to her, although to me it seems the Present” (p. 171). Tom’s new time connects and relates past, present and future, relates the real to the fantastic, opens up extraordinary spaces within the ordinary, and brings together the self and the ‘other’ regardless of how different and apart they are. It is an extraordinary transcendental time within everyday hours and minutes. Tom’s response to his brother Peter’s exclamation: “That’s not Hatty: that’s a grown-up woman!” (p. 195) illustrates how Tom does not understand time in a linear manner. Though initially confused and perplexed by his brother comment, Tom tells Mrs. Bartholomew when they meet at the end of the novel: “You were Hatty – you are Hatty! You are really Hatty!” (p. 217). Tom’s understanding of Time differs from his brother’s. It does not matter if the young Hatty is the old Mrs. Bartholomew, the only thing that matters is that she is Hatty and she will always be Hatty. Obviously, Tom’s experience of transcending time is an experience typical and unique to Tom. Only Tom is able to overcome the limitations of time and create a connecting "empathetic bond" with the ‘other’, regardless of how different and remote the ‘other’ is from him. “Time No Longer” offers Tom endless possibilities of connections and relationships with the ‘other.’ Pearce is not nostalgic and the past is not an escape from the present reality. As Rustin (2009) argues, her “principal commitment… is not to the past as a preferred world, but to the need to remain connected to it, in memory and relationships” (p. 212).

The ‘other,’ Hatty, is vital to Tom’s self-realization because of the emotional bond that has developed between them: “the fear for Hatty remained greater than the fear for himself” (p. 133). Tom saw the garden through Hatty’s eyes: “Hatty showed Tom many things he could not have seen for himself” (p. 74). In fact, the whole midnight garden would not have any significance without Hatty. Together they shared the carefree atmosphere of the garden, and together they climbed the trees, skated, and talked about plants and birds: “Tom could have done
nothing by himself; but when Hatty very nearly caught a fish, Tom’s hand seemed one with hers in the catching” (p. 76). She opened his eyes to the nature of the garden: “You look and see nothing, and might think there wasn’t a garden at all; but all the time, of course, there is, waiting for you” (p. 77). Toward the end of the novel, and as Mrs. Bartholomew, Hatty reminds him of the eternal truth of the garden. “…the garden is here. The garden will always be here, it will never change” (p. 220). Tom asks Hatty “to shoot at birds, but she refuse[s],” because she does not want to disturb the harmony of the garden. Instead, she “shot up into the air… and then screw up her eyes and watch the thin line of the arrow against the dazzling blue of the perpetual summer sky” (p. 84). Tom learns this lesson from Hatty, and later, as if not wanting to hurt the trees, tells her: “It’s very wrong to carve things on trees… It’s like leaving litter about” (p. 116). With Hatty, Tom learns to look deeper into things. "’This isn’t big, for a river,’ he said. ‘And it looks shallow, and it has weeds in it,’” but Hatty reveals to him more than what he can see: “…The boys bathe in it only a little farther downstream, where there are pools, and they fish. It gets bigger as it flows downstream. It flows down the Castleford, and then it flows to Ely, and then it flows down and down into the sea, at last…” (p. 87). If we share with Pearce her symbolic understanding that, as Crouch (1977) writes, “rivers are emblems of life, moving on, changing, carrying people with them” (p. 99), then Tom is realizing that there is a truth to life beyond what he knows. Hatty “made this garden a kind of kingdom” (p. 81); she invites Tom to share with her the exalting and liberating experience of skating in the garden which becomes Tom’s recurring dream. “In the end, it was Tom who slept first—slept and dreamt of skating to the world’s end and the end of Time” (p. 177). Hatty gave meaning to the garden—a meaning that the garden is eternal. Without Hatty, “Tom felt among many strangers, and lonely. There was no Hatty, here and his secret fear was that there might be no Hatty anywhere” (p. 135), and perhaps no Tom at all. Tom’s fear is that he is isolated and cut off again, and the mutual reciprocity that he developed with the ‘other’ is lost again. Tom’s fear is for himself and for Hatty as well. He is not just in accord with himself and Hatty but with everything that is around him. Such a relationship with what lies outside him is key to his maturation and development. As Bryant (1997) clarifies, Pearce seems also to believe that “it is not only discourse that constructs the self, but also the people, and things to which the self relates” (p. 98). Tom discovers himself “not by turning inward, but by exploring the process of which [he] is a part” (p. 96). The self and the 'other' are not defined in a relation of tension and exclusion of each other but in a connection of mutual acknowledgement and validation of each other. Succinctly, diZerega (1995) concludes that “the most complete expression of individuality is a loving relationship with all beings” (p. 254).

Philippa Pearce in *Tom’s Midnight Garden* has redefined the meaning of self and individuality. Tom’s sense of individuality goes beyond himself to reach out to the ‘other’ and break the limitations of time and space. Tom’s sense of self is not a separate and atomistic self, but rather a self in relation, in dialogue with the ‘other’. Tom’s self-awareness and his consciousness about the ‘other’ do not clash or exclude the ‘other.’ On the contrary, the empathetic emotional bond between him and Hatty has allowed him to free himself from the limitations imposed upon him and to gain a sense of agency. At the end of the novel, Tom is empowered; transformed and matured through such a journey, Tom is ready to go home again from his exile with a new capacity to understand himself and the ‘other’.

To conclude, this paper attempted to examine Tom’s relationship with the other and the importance of this relationship to Tom’s growing up and emotional development. It
demonstrated how Tom had to overcome the limitations of one self, time and space to extend his empathy and understanding to Hatty in order to construct his relational and fuller self—a self that can coexist in the same space, and engage in a continuous dialogue with the other. With Hatty Tom became a new Tom; he discovered a new outlook on himself, the other, and his environment.

About the Author:
Maher Ben Moussa is Assistant Professor of Literature. He has an MA in English Literature and a PhD in American Literature from Michigan State University, USA. His research interests include Modern American Drama and teaching methodology. He taught literature at Michigan State University and University of Sharjah, UAE. He joined now Arab Open University, Kuwait where he teaches Children's Literature, and he is acting as coordinator of the Faculty of Language Studies.

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Connecting with the Other: Empathy in Tom’s Midnight Garden

Ben Moussa

Re-inscribing Shahrazad: The Quest of Arab-American Women in Mohja Kahf’s Poetry

Safaa A. Alahmad
English Department, College of Education-Jubail, University of Dammam, Dammam Saudi Arabia

Abstract
The One Thousand and One Nights (1885) was introduced collaterally with Britain’s nineteenth-century colonial endeavor and Orientalist practices relating to it. Pertinent to the Empire’s goal was to interpret The Nights as an indication of Arab women’s passivity and lack of agency to justify Britain’s imperial project in the area. As the background of this narrative was fetishized and exoticised, so was Shahrazad, the heroine and narrator, whose intellectual and narrative powers were reduced to sheer sexual prowess. This disparagement of Shahrazad’s agency and subjectivity has instilled the early seeds of the dominant stereotypes of either a silent willing victim or a sensual seductress that have, for decades, beleaguered representations of Muslim/Arab women and, by extension, Muslim-American women. In her poetry collection Emails From Scheherazad, the Arab-American poet Mohja Kahf revives the figure of Shahrazad to disrupt this Orientalist discourse through rewriting a twenty-first century Shahrazadian narrative to foreground her voice to represent herself, and to halt the representations of Muslim-American women in the service of the United States’ imperial project in the Middle East. Informed by the works of Edward Said and feminists such as Meyda Yegenoglu, Suzan Gauch and Rana Kabbani, the paper depicts how the poet attempts to undermine the hegemonic digressive representations of Arab/Muslim woman rooted in nineteenth-century Orientalist discourse. Moreover, it also illustrates how the poet resists such Orientalist translation of her culture by reviving the figure of Shahrazad as a space of cultural interchange that opens a window on another culture in Arab-American diaspora.

Keywords: Arab-American women poets, Arab/Muslim women identity, cultural translation, diaspora, Muslim feminism
Introduction

In her poetry, Kahf (2003) seeks to unsettle what Lowe (1991) describes as the “limiting nexus of various modes of representations” of Arab/Muslim women (p.2-3). Through the figure of Shahrazad portrayed in Kahf’s collection *E-mails from Shahrazad* Kahf attempts to undermine both oppressive and sensual Orientalist stereotypes of Muslim women in discourses of Orientalist literature, in addition to the emancipatory feminist discourse that imposes Western cultural paradigms on Third World women.

Feminist scholars have written extensively on the significance of the tale of *One Thousand and One Nights* (1885) and its relation to liberation, desire and resistance. In *Liberating Shahrazad*, Gauch (2007) discusses how Arab women writers from the Maghreb revive the figure of Shahrazad as one of resistance, foregrounding her storytelling as a liberating agency. However, the Arab-American poet and writer Kahf explores in her work what happens to Shahrazad when she lives in the Arab-American diaspora, her ‘contested home in the present global, and political power dialectics’, resulting from the “war on terrorism” and the American occupation of Iraq (Lughod, 2003) states that global capitalist politics shaping translation and interpretation are rather significant in framing the configurations and portrayal of Arab-American women. Within such contexts, translation as a cultural interchange becomes central, because the translator’s gaze depicts women's lives within Western lenses. These contexts have always portrayed Muslim/Arab women as standing outside history and confined in static social systems. Hence, in Arab-American diaspora, the tale of Shahrazad has become a translational narrative that opens a window on another culture.

Within the context of the cultural implications of translation, Iser (1996) discusses the inexorability of cultures translating each other. He writes:

> [M]any different cultures have come into close contact with one another, calling for mutual understanding in terms, not only of one’s own culture but also of those encountered. The more alien the latter, the more inevitable is some form of translation. (Iser, 1996, p. 5)

Iser (1996) reinforces the importance of cultural translation as a means of communication, in addition to its significance in bridging the gap between different cultures. Accordingly, the story of Shahrazad can be viewed as a space for cultural negotiations. From this stance, Appiah (2010) explores the full import of narratives as translational and cultural linking space, particularly when they are not contained within politics. He identifies ‘cultural translation’ as:

> A different human capacity that grounds our sharing: namely the grasp of a narrative logic that allows us to construct the world to which our imaginations respond, […] the basic human capacity to grasp stories, even strange stories, is also what links us powerfully to others, even strange others. (Appiah, 2010, p. 257)

This ‘human capacity to grasp stories’ has urged Kahf and other Arab-American women writers to explore, through the figure of Shahrazad, “complexities of negotiating their actual lives in contrast to mainstream representations of themselves” (Sabry, 2009, p. 7). Therefore, it is pertinent to the purpose of this chapter to examine the figure of Shahrazad as a site of cultural
translation whilst tracing its transmutability throughout different translations that had contributed to instilling and reinforcing the images and stereotypes of Muslim/Arab women either as seductresses or helpless victims bundled in black.

**Shahrazad as a Space of Cultural Translation**

In her book *Arab-American Women Writing and Performance: Orientalism, Race and the Idea of the Arabian Nights*, Sabry (2009) observes that in the original version of the tales, women were configured as ‘active participants in the events around them [and] not helpless victims of their circumstances’. This active participation was epitomized in the figure of Shahrazad, the narrator who decides to marry the king, against her father’s advice, to implement her plan of storytelling to save the lives of other women. Sabry, moreover, notes, “Shahrazad’s empowered intellectual abilities, in Arabic culture, were gradually diminished through extensive footnotes in the translations of Edward Lane (1839-1940) and Sir Richard Burton (1885-1888)” (2009, p. 13). These translations rendered Sharazad as the ‘exotic/oppressed stereotype’, and medieval Islamic societies as the ‘unchanging historically de-contextualized “Arablands”’ (Sabry, 2009, p 12-13).

Al-Musawi (2003), an Arab critic, states that ‘there is no trope that can accommodate the colonial desire better than the enormous taste for *The Thousand and One Nights* as signified in the title given to the tales by the anonymous Grub Street translator, *Arabian Nights’ Entertainments* (p.72). As Al-Musawi indicates, the change of the title symbolizes imperialistic ambition and desire as this text became a symbol of an Arab monolith. It is very important to note, though, that both Persian and Arabic titles do not include the word (Arabian) or even refer to it, because the text is a collection of tales and events from Persia, India and the Arab world. Therefore, attempting to confine and affix a particular culture within the frame of these tales can be viewed as an effort empowered by imperialistic motivation.

Critics affirm that the most well-known and influential English translations of *The Nights* were those of Edward Lane (1839-1840), John Payne (1882-1884) and Richard Burton (1885-1888). Nevertheless, through notes, prefaces and other insertions, these translators have blurred the boundaries between reality and fiction (Sallis 1999; Sironval 2006; Yamanaka and Nishio 2006). According to Sironval (2006), Burton’s translation was distinguished by its extensive notes signifying ‘the nineteenth-century craze for anthropology and ethnology’, which turned the text into Burton’s ‘personal East’ and not a ‘written account of an actual East’ (p. 240). In the same vein, Sabry describes Lane’s translation as shaped by his *Description of Egypt* (1828), although it does not consist of extensive notes. These insights are in parallel with Said’s discussion of the significant role of these translations in creating the image of the Orient ‘through a process of citation’ (1978).

In *Imagining the Holy Land: Models, and Fantasy Travels* (2003), Long shows how the vision of the Holy Land was shaped by American ideals of Christianity and Judaism. Through examining a wide range of material, including educational and theme parks models, photographs, books, maps and travelers’ accounts, the volume demonstrates that in the nineteenth century, these resources were responsible for firing the popular imagination with fantasies of the ‘Holy Land’. Through such accounts and representations, Americans sought to bring the Holy Land to America by transforming this place from a singular religious space into multi-layered spaces
charged with symbolism. Describing Chautauqua’s Palestine Park, Long observes, ‘Realism was the driving aim, fantasy the enabling impulse’ (2003, p. 30).

In Arab societies, The Nights was mainly an oral form of entertainment, which aimed to provoke the imaginative fancies of its listeners. The nineteenth-century translations have transmuted these tales into an anthropological text. This text had become the main tool for objectifying an entire culture as it highlighted the objects representing the background of the environment of the tales, such as genii, magical lamps, flying horses and carpets. Though these objects were accessories to the meaning in the original text, they have become the main focus upon which Western readers fixated, which has made their cultural assumptions inadequate (Sallis, 1999 p 9-10). Sallis explains that ‘if the reader is essentially ignorant of life in Islamic society, he or she tends to read for the exotic: to make a foreground...that which, for the text is a background’ (1999, p. 10). Due to insufficient knowledge of the tales and its position in the source language, the imaginations of nineteenth-century Western writers and translators have created an image of the Middle East that is exotic.

As the colonial project was set out in its modern form, The Nights was introduced and perceived as a realistic account of the Middle East and all its peoples. Sabry (2009, p. 50) expounds that ‘the manipulation of this text for purposes beyond its role—that is of entertainment—in the original culture, creates disjunction between its function in Arabic culture and its function as designated through nineteenth-century translations.’ For Sallis, a translation is rather a window on other literatures and cultures: ‘a window, not a door—we look, but do not pass to the other side’ (1999, p. 7). However, nineteenth-century translations of The Nights were perceived as an anthropological text that offered knowledge of the Middle East and its diverse populations. The nineteenth-century text was considered a source of knowledge on these people and their culture, and not a literary ‘window’.

Throughout history, these tales underwent substantial changes that had transformed them from an oral tale of entertainment into an anthropological text. In the tenth century, they were recombined in Iraq for the first time. Four centuries later, they were expanded in Egypt with other tales. By the end of the eighteenth century, new manuscripts were created, and since then, the text took its modern form. Sironval explains how ‘[m]anuscripts, translations, [and] editions of [T]he Nights bring new variants as the story passes on from one translator to another, from one edition to another, and from one illustrator to another. This transmission is linked to historical, cultural and social developments’ (2006, p 219-220). Early translators of the tales were definitely influenced by Britain’s imperial interests in the ‘Arablands’. Obviously, their approach to the text was influenced by the understanding that ‘an influential translation between substantially polarized cultures is a political act, sometimes, even an act of sabotage or cold war (Sallis 1999, p. 9). This ‘politically-driven’ reception of The Nights in England strongly impacted its reception in the United States. As the text travelled across the Atlantic to the United States, it became more evident that ‘malleability was the governing characteristic’ that has shaped the interpretation (Sabry 2009, p 50-51).

Just as the background of The One Thousand and One Nights was fetishized and exoticized, so was Shahrazad, the heroine and narrator. Sallis maintains that Shahrazad’s physical beauty is never mentioned in the original, and that she is ‘a matchless beauty’. But this is a ‘European interpolation’, which implies a lack of appreciation of the heroine’s intellectual
power (2006, p. 102). Sketching Shahrazad as ‘a matchless beauty’ diminishes her intellectual and narrative powers, reducing them to sheer sexual prowess, from which the seductive belly dancer stereotype has originated. In addition, through these various translations, Shahrazad was mistaken as a victim who strived through storytelling to save her life. Not only does this misreading make Shahrazad a willing victim, but also, more importantly, denies her the agency and intellect to devise an agenda of reformation. All these translations have ignored the fact that it is Shahrazad who insisted on marrying the king, despite her father’s disapproval of her scheme and wishes.

As mentioned earlier, Shahrazad’s story was introduced collaterally with Britain’s nineteenth-century colonial endeavor and Orientalist practices relating to it. Pertinent to the Empire’s goal was to interpret The Nights as an indication of Arab women’s passivity and lack of agency to justify Britain’s imperial project in the area. Arab women were imprisoned by their culture, just as Shahrazad was captured by the king, Shahrayar. Within this context, Kahf argues that the Muslim/Arab woman became ‘a glamorous, shining prize to be sought for and acquired through virile competition with other members of the male world’ (1999, p. 153). Orientalist renderings of Muslim/Arab women demonstrate how these women epitomize the effeminacy of the Islamic world that British imperialism strove to conquer. Kahf further elucidates that the Muslim/Arab woman became ‘a diaphanous non-being who reveals what Islamic despotism does to effeminate “Oriental” man. She is a lesson in what Enlightened Western man congratulates himself he has been able to avoid—although he is not above deriving voyeuristic pleasure from her, both as a narrator and reader’ (1999, p. 138).

Sallis states that Edward Lane’s translation intentionally disempowers Shahrazad to fit her into the model of ‘Victorian Miss yearning’, which led the text to read either [Shahrazad] will die, saving only the girl she replaces, or the women will be saved with her… either noble or a martyr, whereas the real Scheherazade is a woman determined to end an intolerable situation by persuasion, cunning or force’ (1999, p 104-105). This disparagement of Shahrazad’s agency and subjectivity has instilled the early seeds of the dominant stereotypes of either a silent willing victim or a sensual seductress that have, for long decades, beleaguered representations of Muslim/Arab women and, by extension, Muslim-American women. According to Malti-Douglas, an Arab-American feminist critic, one of the most unique features of Shahrazadian narrative is how she controls the relations between desire and the text (2006). She further argues that ‘[h]is manipulation of narrative desire is far more than merely a means of gaining time […] it is a key pedagogical tool [enabling] Shahrazad shifts the problem of desire from the area of sex, the realm of Shahriyar’s trauma, to the superficially more distant and more malleable world of the text’ (2006, p. 22).

Gauch (2007) explains that Shahrazad’s eroticization and victimization have become obstacles in the way of Muslim/Arab-American women writers because ‘their images have been so over- determined’ and these writers ‘crossing the imaginary frontier between Orient and Occident always reverberate bi-directionally’ so that ‘unequal distributions of wealth and power […] create seemingly insurmountable divisions out of religious, cultural and social differences’ (2007, p. xii). Attempting to rewrite Shahrazad in twenty-first century America, Kahf seeks to challenge the stereotyping of Sharazad as a monolith of Muslim/Arab women for two reasons: firstly, and most importantly, to foreground her voice and agency to represent herself; and, secondly, to halt the co-option of the representations of Muslim-American women in the service
of the United States’ imperialism. As Gauch argues of Maghrebian women writers, who have
revived Shahrazad in their writings, Kahf attempts to ‘elaborate complex relations to those [she]
represent[s] as well as to [her] audience, [her] stories like Shahrazad’s, call for boundary-
crossing, multi directional, ever-evolving analysis’ (2007, p. xiii).

**Reviving Shahrazad in Arab-American Diaspora**

In the poetry collection *E-mails from Scheherazad* (2003), Kahf revives Shahrazad as a
twenty-first century poet, divorced writer and lover to refract attempts at paralyzing Shahrazad
within dominant racist and Orientalist frames dating back to nineteenth-century colonial
translations of *The Nights*. Paul Gilroy warns against the immobilizing effects of freezing
identities. He points out that if identities do not undergo a constant process of development and
social interaction, they soon become close to ‘the possibility of communication across the gulf
between one heavily defended island of particularity and its equally well fortified neighbors’

The poem “So You Think You Know Scheherazad” emerges as a literary mimicry of the
Oriental configuration of the figure of Shahrazad in Western translations. It aims to unsettle and
trouble European translations of *The Nights* that portray Shahrazad as a seductress relying on
her sexual prowess to manipulate the king. Addressing Western audiences of readers, Orientalists, feminists, scholars and media tycoons who think they know Shahrazad, the poem opens with the
question: ‘So you think you know/ Scheherazad’ (Kahf 2003, p. 44). The poem proceeds in its interrogation whilst mocking its readers: ‘So you think she tells you/ bedtime
stories/…invent fairy creatures/ who grant your wishes’ (Kahf 2003, p. 44). In her critique of
phallocentrism, Irigaray explains:

> There is…perhaps only one “path” the one historically assigned to the feminine: that of mimicry. One must assume the feminine role deliberately. Which means already to convert a form of subordination into an affirmation, and thus to begin to thwart it…To play with mimesis is thus, for a woman, to try to recover the place of her exploitation by discourse, without allowing herself to be simply reduced to it. It means to resubmit herself—inasmuch as she is on the side of the “perceptible”…, in particular to ideas about herself, that are elaborated in/by masculine logic, but so as to make “visible”, by an effect of playful repetition, what was supposed to remain invisible. (1985, p. 67).

Obviously, Kahf’s mimicry of the Orientalist depiction of Shahrazad seems to emerge from the
same feminist consciousness that produced Irigaray’s critique of phallocentrism. In Kahf’s
poetry, Shahrazad the victim becomes in control of her stories, Shahrayar, the phallocentrism in
Irigaray’s term, and, more importantly, her destiny. Seeking to problematize the mainstream
perception of Shahrazad, Kahf manipulates, as a Muslim woman, ‘with mimesis’ to recover her
agency, subjectivity and her status in history. In Kahf’s poetry, Shahrazad appears in different
contexts and shapes that are unnoticed or ignored in Western discourse of the Muslim woman.

Kahf’s contemporary Shahrazad, nevertheless, does not tell stories to please the king, or
fulfil his fantasies. Instead ‘Scheherazad awakens/ the demons under your bed’ and ‘She locks
you in with them’ (Kahf 2003, p. 44). The power of Shahrazad’s tales, or writing, in Arab-
American women’s case, liberates the Muslim woman that drives Shahryar to:
landing in a field where you wrestle with Iblis,
whose form changes into your lover,
into Death, into knowledge, into God,
whose face changes into Scheherazad— (Kahf 2003, 45).

Instead of being a fantasy vehicle, Shahrazad’s stories become self-confrontations. Majaj argues that in this poem, Shahrazad assumes the role of Muslim/Arab-American women writers awakening the demons that are present within the mainstream culture (2012, p. 2). The poet reinforces the role of writing as an empowering tool that enables Muslim/Arab-American women to challenge different forces as the word ‘Iblis’ suggests. The use of the word ‘Iblis’—the proper name for Satan in Arabic and Islamic traditions—and his appearing in different forms seems to allude to Islamic thought and, particularly, the idea of regarding some powerful villains worse than devils, which facilitates the collaboration between human and jinn devils to control vulnerable beings. The use of anaphora reinforces this notion of Iblis as taking different shapes of the forces that attempt to confine and control the subjectivity of the Muslim woman, such as patriarchal and religious institutions, Orientalist discourses, nationalist movements and Western feminism, to mention some. Paradoxically, Iblis can also be Shahrazad, as the last line suggests. Here, the poet problematizes the perception of the figure of Shahrazad by placing her in Iblis’ position; a powerful position of mimicry, according to Irigaray, which ‘convert[s] a form of subordination into an affirmation’ (1985, p. 67).

Majaj opines that in *E-Mails From Scheherazad*, Kahf re-inscribes Shahrazad and brings her to the twenty-first century United States as a storyteller and a writer who pens messages in e-mail format to a world that ‘is unprepared to recognize her wit, humor, lyricism, passion and intellect, and all too ready to negate her worth as a Muslim woman’ (2012, p. 1). Referring to the poems as e-mails is significantly pertinent to achieving the poet’s aim, as e-mails are perceived to be a technological, fast and pervasive means of communication. The concept of e-mails offers the poet a communication space in her diaspora, and brings Shahrazad to the third millennium, since her concise narratives travel all over the web-connected globe. The opening line announces the big return of this mythological figure into the twenty-first century:

Hi, babe. It's Scheherazad. I’m back
For the millenium and living in Hackensack,
New Jersey. I tell stories for a living.
You ask if there is a living in that.

You must remember: Where I come from,
Words are to die for. I saved the virgins
From beheading by the king, who was killing
Them to still the beast of doubt in him. (Kahf 2003, p. 43).

Majaj suggests that the image conjured up by the title—Shahrazad bent over her computer keyboard typing e-mails to her American readers—is quintessential of Kahf herself (2012, p. 1). Like Shahrazad, the poet also uses words to transform her life and the lives of many other Muslim women living in diaspora by challenging racial hegemonic and nationalist patriarchal discourses. In this poem and collection, Shahrazad is not some exotic woman, or
stranger; rather, she lives in the heart of the United States, New Jersey, Arkansas, amid the ‘motley miscellany of the land’ (Kahf 2003, p. 40). Despite her engagement in modern life, she has not forgotten the power and the weight of words: they are ‘to die for’, and therefore, she cannot be easily domesticated. Alluding to Shahrazad’s narrative, the poem aims to undermine Western assumptions about Shahrazad, but in the process, it highlights aspects of the traditional narrative that have been often ignored in Western translations of the story.

Whereas in The Nights Shahrazad narrates stories to save her life and the lives of other virgins in the city, Kahf’s Shahrazad uses her narration to follow through on her feminist cause, fighting for her rights and those of her fellow sisters. Through the power of her narrative, Shahrazad succeeded in taming the king and averting his desires for revenge, whilst curing his complex. Her tales bewitched Shahryar: ‘I told a story. He began to listen and I found/ That story led to story. Powers unleashed, I wound/The thread around the pirn of night’ (Kahf 2003, p. 43). In addition to re-inscribing Shahrazad as an active subject capable of engendering transformation, the poem aims to emphasize the reciprocal change and development instigated by her storytelling: ‘I taught him to heal/His violent streak through stories, after all/ And he helped me uncover my true call’ (Kahf 2003, p. 43). ‘A thousand days/ Later, [they] got divorced’ because he ‘wanted a wife and not so much an artist’, who teaches ‘creative writing at Montclaire State’ (Kahf 2003, p. 43). Shahrazad has succeeded in curing her man and helped him transform his macho pensiveness into constructive output, to ‘do workshops now in schools/ On art and conflict resolutions’ (Kahf 2003, p. 43). In return, he has helped her discover her true calling, which she identifies as ‘wanting a publication’. The Muslim/Arab-American Shahrazad refuses to be eternally captivated within the walls of orality. In the twenty-first century, she declared her entrance into ‘the public realm of the written/published word’ (Abdelrazek 2005, p. 144) so that her art and achievements will never be subject to forces of alteration, manipulation or erasure from history. Like Shahrazad, Arab-American women writers, such as Kahf, use their art and storytelling as a powerful tool of resistance to kill ‘the beast of doubts’ in their readers and critics and teach them how ‘to heal/ [their] violent streak’ (Kahf 2003, p. 43).

In “If the Odalisque” and “Thawrah de Odalisque at Matisse Retrospective”, Kahf articulates the carnality problem of representation facing Muslim women, whilst pointing to the fact that the odalisque figure is central in freezing Muslim women within the passive portrayal of the odalisque in the paintings of European Orientalist artists. The word ‘odalisque’ is a French word derived from the Turkish word ‘odalik ’ referring to a harem slave servant. The word consists of two syllables: (oda) means room, and odalisque means the woman in the room, or the concubine of the Sultan confined to an enclosed space, whereas (jariyah) is the Arabic equivalent of the word, meaning a female servant. Obviously, the Western rendition of the word indicates how Orientalist leaning has shaped Western representations of Middle Eastern women. Mernissi (2001) compares the connotations of the word in the two languages: ‘while odalisque refers to a space, jarya refers to an activity…it comes from [Jara], to run’ (2001, p. 36). According to Jane Miller, the odalisque is the space where the Muslim/Oriental woman’s body has become an exotic object, to be explored by, and exposed to, colonial gaze. Miller elaborates, ‘The East also is a woman, however: a womb, female in its vulnerability and weakness and otherness and in its seductiveness, fertility and profitability’ (1991, p. 115).
In “Thawrah de Odalisque at Matisse Retrospective”, these odalisques have decided to
cover their bodies and heads, revolting against their fabricated images that have reduced them
into fetish objects. This five-page poem links a melodrama of ‘thawrah’ (a revolution), a comic
and inventive revolution forced by all the odalisques in Matisse’s paintings. An odalisque
describes this revolution:

Yawm min al-ayyam we just decided: Enough is enough
A unique opportunity, the Retrospective brought us all together
I looked across the gallery at Red Culottes and gave the signal
She passed it on to Woman in Veil and we kicked
through canvas
[…]
“She must be so uncomfortable in that position”
these two museumgoers murmured in front of Two Odalisques
Suddenly I felt my back aching
A seventy-five year kind of ache
I scattered the chessboard I had been painted with (Kahf 2003, p. 64)

After two hijab-wearing women passed the paintings in the Matisse exhibit and uttered
comments sympathizing with these odalisques for their uncomfortable poses, the contingent of
these painted odalisques decided to break away from their painterly and patriarchal captivity. In
these paintings, the odalisques are portrayed as sitting in harem rooms, lounging idly as part of
the colorful background and, consequently, epitomizing available sexuality. Kahf expounds that
in Western cultures and discourses, Muslim odalisques have been viewed and rendered as
‘intimidating seducers, … “wanton”…completely emptied of volition, [and] ready to submit
erotic conquest’, (1999, p. 152). Frozen in these paintings and positions, Muslim women serve as
‘bearer[s]’ rather than ‘maker[s]’ of meaning: ‘the meaning that the Muslim woman bears in the
Romantic text is apparent from the unmistakable fetishizing nature of the gaze directed at her’
(Kahf 1999, p. 161). Kahf also notes that for European artists such as Matisse, Muslim women
—emptied of volition and drained of subjectivity— became ‘the limp shimmering object of a
fetishizing male gaze’(1999, p. 8).

The poem depicts a contingent of Matisse odalisques who felt tired of being nailed to the
wall in positions that did not suit them. After long years of silenced torment and anguish for
being left ‘uncomfortable in that position’, they have decided ‘enough is enough’ and, hence,
revolted against this situation. The first phrase in the poem, ‘Yaum min al-ayyam’, meaning once
upon a time, indicates the narrative style that sets the poem in a web of narratives through which
the narrator tells (her story) of objectification and misrepresentation. The poem depicts the
physical suffering these odalisques have endured throughout history as a result of being frozen in
these postures for long decades. Whilst some of them now have ‘icy nipples’ and are ‘coughing/
the draft in the gallery had gone straight to their chests’, others feels their ‘back aching/ a
seventy-five year kind of ach’ (Kahf 2003, p. 64). Also, one of them has ‘a migraine…from…/ sitting and starring at her gold fish swim in circles/ around, around, around, around/ till the fish
was woman and woman was fish’ (Kahf 2003, p. 65).
These lines illustrate how the Orientalist gaze and perceptions have objectified Muslim and Oriental women, ripped off their agency and individuality and reduced them to exotic sexual objects. Capturing Oriental odalisques in Western paintings symbolizes their position in Western culture. Kahf mentions that the portrayal of the Muslim woman constitutes clusters of elements in which the following are the keys: ‘irredeemable difference and exoticism; intense sexuality, excessive ornamentation and association with fetish objects; and finally, powerlessness in the form of imprisonment, enslavement, seclusion, silence, or invisibility’ (1999, p. 8). Therefore, by capitalizing the words ‘Woman’, ‘Veil’, ‘Two Odalisques’, the poet aims to disrupt this representation and narrative of the Muslim woman, offering her agency that transforms her from being an object into an effective subject who is capable of change.

Asia (1946) and Zulma (1950) decided to lead the revolution:

Asia and Zulma, older, led the procession
‘Everyone whose arms are numb from sleeping on them,
raise your hands’
Blue Nude decided she was with us
because of her eyes and her posture
Pink Nude wanted in though she wasn’t an odalisque
because “that bastard, my ass is cold from these blue tiles/ and I can’t love a man who
made my head smaller than my tits
almost an afterthought” (Kahf 2003, p. 64-5).

Many odalisques joined, including Pink Nude (1935), who was not an odalisque. She was Matisse’s model and studio assistant, Lydia Delectorskaya (BBC). The participation of Pink Nude reflects the poet’s genuine feminist preoccupation. She articulates her political resistance through the prism of feminism. Also, it can be interpreted as a plea for Western feminism to acknowledge the positions and struggles of Middle Eastern women, despite their difference as part of the world’s feminist cause, since all women are subjugated to the male’s gaze. Embracing their powers, these angry odalisques ‘tore down museum banners’ for their unrealistic and unjust labelling, and used them to dress nude odalisques who wanted clothes.

Matisse’s odalisques, nevertheless, realize that their revolution passes unnoticed and that the public would always prefer to embrace mythology rather than lived experiences. Therefore, soon ‘Pink Nude got the most movie offers/ Playboy tried to talk off the pants off the Culottes/Vintage offered a lucrative advance to With Magnolias/ for a book deal/ with promos on Good Morning America’ (Kahf 2003, p. 266). Instead of acknowledging their struggle and quest for freedom, these women continue to be objectified and commoditized by mainstream media in the United States.

The odalisque narrator expresses her frustration because their voices went unheard:
No one wanted to know about us
Statements were issued on our behalf
by Arab nationalists, Iranian dissidents, Western feminists
The National Organization for Women got annoyed
after some of us put on hijab,
and wouldn’t let us speak at their rally,
but wanted us up on their dais as tokens of diversity
Then someone spread conspiracy rumors about us
among the Arabs (Kahf 2003, p. 66).

Neither Arab nationalism, nor Western feminism or ideologies of any stripe, would be able to subjugate Kahf’s self-liberated odalisques. In the lines above, the narrator highlights the predicaments facing Arab and Arab-American women, who are torn between the prejudices of Western feminism and the patriarchy of Arab nationalism. The Arab-American feminist Darraj echoes a similar ethos:

[T]he battle against sexism fought by Arab women is more layered and intricate than the one fought by Western feminists because Arab women are simultaneously fighting patriarchy in their own societies, colonialism by the West, and nationalist forces in their own societies who interpret feminism as another branch of imperialistic domination (2003, 193).

On the one hand, the narrator denounces her Western feminist comrades for dismissing the agency of Muslim/Arab women, who are deemed inadequate and unqualified to represent Western feminist values because of wearing hijab. Although Western feminism and, particularly, the third wave, uses the existence of these women as a ‘token of diversity’, it refuses to acknowledge wearing hijab as an act originating from Muslim/Arab women’s subjectivity and symbolizing another version of liberty and freedom of choice. On the other hand, the poet or narrator critiques the socio-political contexts in the Middle East that judge these women and criticize their feminist quest as Westernized and Americanized attitudes, and view them as betraying their national struggle against imperialism and jeopardizing their cause.

The poem proceeds by revealing the quandaries Muslim/Arab-American women face in their homeland due to the turbulent socio-political conditions, and the prejudices in the new home, which have left them victims of: ‘Cruel and unusual contortions, unhealthy and unfair/working conditions at nonexistent wages’ (Kahf 2003, p. 67). In addition to subverting Orientalist stereotypes and denouncing the politics of Arab patriarchy, Kahf also registers an assured feminist stance as she bridles at the topic of the Muslim/Arab female sexuality and declares that exposing it concerns no one but women themselves: ‘Or that anyway, our sexuality, / When we choose to put it into play, / Is our business’ (Kahf 2003, p. 67).

The odalisques, however, refuse to give up their cause of freedom to be ‘contained within narrowly-defined revolutionary frame works, whether Western or Middle Eastern’ (Majaj 2012, p. 3). They all joined to form ‘a support group’ to sue ‘the pants off the Matisse estate and the museums…’ (Kahf 2003, p. 66) and announce a powerful comeback: ‘Hi I’m Odalisque with Big Breasts/I was painted by Matisse/ but I’m in control now ‘(Kahf 2003, p. 68). They decided to work together to reclaim identities on their own terms, and according to their own version of feminism:

That when we found out With Magnolias
had been painted pregnant
so we all got together for her delivery
[…]

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Re-inscribing Shahrazad: The Quest of Arab-AmericanWomen Alahmad

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We held her hands, Bayadere, wiped her brow
We were all wondering ya allah, ya Fattah but afraid
Would the baby be smothered by the same aesthetic forms?
Would it be killed by the paint fumes from another era
before it had a chance to breath its options?
She screamed She pushed She crowned She gushed And then!
It was like nothing any of us had ever seen. Pure life,
Pure energy.
It was a girl! She waved her fists. She let go
with a high-pitched protest to the world (Kahf 2003, p. 68-9).

The contingent of Matisse odalisques got together for the delivery to express feminist solidarity and receive together the newborn baby girl, who waves her tiny fists ‘in protest to the world’ (Kahf 2003, p. 69). Seeking God’s help—‘ya allah, ya fattah’ is an Arabic expression that denotes praying for God’s help—the odalisques were hoping that the newborn baby girl would escape their destiny. In her book Western Representations of the Muslim Woman, Kahf states that from the eighteenth century to the present, Western discourse portrays the Muslim woman as ‘innately oppressed’. It depicts Muslim women who substantiate this portrayal by being either ‘submissive nonentities or rebellious renegades’, revolting against their Islamic culture whilst conforming to Western gender roles (1999, p. 177). The birth of the baby girl symbolizes the rebirth of the new Muslim/Arab-American woman, who has learned from history not to be ‘smothered by the same aesthetic forms’ that had smothered her ancestors, and fixed them in static positions.

Only towards the end of the poem we meet the narrator of the anecdote:
I, Small Odalisque, drew up my purple robe and ululated
and we all ululated
in post-odalisqueseque
jub-jube-jube-jubilation (Kahf 2003, p. 69).

This newborn girl has become the twenty-first century Mestiza, a ‘Pure life’ and ‘pure energy’ that seeks to formulate a new feminism that helps her create a diasporic space that is neither Arab, nor American. With the odalisques’ ululation—the traditional articulation of Middle Eastern women at moments of great joy—the poem concludes with a note of joy and hope for a better Muslim/Arab-American feminist future.

Reviving these odalisque, eroticized figures can be regarded a form of resistant mimicry. Discussing the ‘power of mimicry’, Yegenoglu writes, ‘The re-articulation, reworking and re-signification of the discursive characteristics of phallocentricism can open the possibility for an in-between ambivalent zone when the agency of the female subject can be construed’ (1998, p. 65). As these figures of the odalisques are re-inscribed and revived as distorted imitations of Matisse’s Odalisques, they displace the Oriental representation of them and, hence, disrupt dominant stereotypes of Muslim/Arab women. Accordingly, the act of mimicking them becomes an active act of resistance.
Conclusion

As a diasporic narrative, Shahrazad has become a space of translation through mimicry, in which Arab-American women inscribe so that they become ‘actively involved in the process of the political language of identity’ (Sabry 2009, p. 144). Such involvement aims to distinguish between the chosen translation of themselves and the ones that have framed them. From this stance, Kahf utilizes the Shahrazadian narrative as an experience through which Muslim/Arab-American women can negotiate belonging and affiliations, whilst simultaneously accomplishing in the process an agency and cultural pronouncement from which a new Muslim/Arab-American identity can emerge.

In Kahf’s poetry, Shahrazad seeks to assume ‘control of her narrative through the power over its production’ (Sabry 2009, p. 142), unlike the Western version, in which Sharayar dictates Shahrazad’s stories. Also, the poems reveals another remarkable transformation to the original tale as it stresses the reciprocal development that both Shahrazad and Shahrayar gained from their relationship, instead of solely emphasizing the role the tales played in Sharayar’s healing. In her poetry, Kahf speaks for all Muslim/ Arab-American women who seek to pronounce narratives of subjugation and objectification to challenge deeply-held American misconceptions of their identities and culture. Reviving Shahrazad in the diaspora epitomizes the potential of Arab-American women artists and writers to emerge as subversive figures who seek to disrupt the authoritative mainstream discourses from within.

About the Author:
Dr Safaa A. Alahmad is an Assistant Professor of Arab-American Studies at Dammam University, Saudi Arabia. She currently holds the position of Vice Dean of Academic Development and Quality and Head of English Department at, College of Education. Dr. Alahmad completed her BA and MA in English in Saudi Arabia, and as a full scholarship student later earned a PhD from University of Stirling, United Kingdom. Dr. Alahmad is engaged in Arab-American Studies, minority women writing, Saudi women writing and women leadership research, in addition to cultural translation.

Reference


1 Throughout this chapter the short title *The Nights* will be used from this point on.
1 http://www.henri-matisse.net/paintingssectionthree.html
Experiences of African-Americans as Reflected in Richard Wright’s *Native Son* 1940

Fatchul Mu’in
English Department, Faculty of Teacher Training and Education
Lambung Mangkurat University
Banjarmasin, South Kalimantan, Indonesia

The historical fact shows African-Americans lived under white domination. In the past time, they were enslaved by White Americans. When the slavery was abolished after the Civil War, the black people were regarded as inferior citizens; they have still been treated unfairly by the white people. The spirit of independence has been marred by Americans enslaving the black people in the era of slavery and dominating them in the following eras. This paper will discuss reflection of African-American experiences in literature. The intended experiences are those happened in the Independence Era reflected in *Native Son* 1940 by Richard Wright. This paper tries to answer the question: “How were the black people socio-culturally dominated in *Native Son*? The discussion shows that (1) the black man (Bigger Thomas) as the representation of Black people (African-Americans) was always in a dilemmatic condition leaving him without any options. Whatever he chose, will have negative consequences, (2) the struggle for ‘equality’ through ‘violence’ will result in a ‘tragic fate’, and (3) the novel reflected the black people who yearned for freedom from white domination and expected to have good education, good employment, and equality in political opportunity, law enforcement/law protection, and in other sociocultural life.

*Keywords*: African-American, dilemmatic condition, good life, and tragic fate
Introduction
The history of the United States has recorded African-American experiences, especially grievances. The spirit of independence has been marred by the Americans enslaving the black people. Even after the Civil War, when the slavery was abolished, the black people were regarded as inferior citizens; they have still been treated unfairly by the white people (Martin, et al., 1989; Franklin & Moss, 1988).

Equality for all men in the United States is guaranteed in the Declaration of Independence: “We hold these truths to be self-evident, that all men are created equal.” (Kerber, 1991, p. 525). The quotation shows that the United States of America has proclaimed its appreciation toward the essence of humanity. According to Feagin (1982, p. xiv), most Americans, especially African-Americans, have not yet secured the full range of these basic human rights. They continue to face class domination, race discrimination, and sex discrimination.

Although the slavery was abolished after the Civil War, and slaves were proclaimed free, they were still regarded as inferiors who were discriminated and segregated by the white people. Facing this fact the black people struggled for equality, African-American writers raised those subjects in hopes of contributing to a social revolution. These writers’ commitments to the political implication of their creative work are all the more apparent when we note that several of them maintained simultaneously as activists and as literary figures (Smith, et al., 1993, p. xi). They are, among others, Langston Hughes, Toni Morrison, Zora Neale Hurston, and Richard Wright (Smith, et al., 1993). In *Native Son* Richard Wright portrays the white domination and promotes human rights through the Max’s defense of Bigger Thomas who was accused of raping and killing Mary, a white woman (Wright, 1966).

This article aims at depicting the condition of the African-Americans’ life in the early twentieth century up to the decade of the 1940s which Richard Wright presented in *Native Son* and it also explores the problems of white domination over the black people which is manifested in racial prejudice, discrimination and segregation and its effect on black or African-Americans, as reflected in the novel. It is hoped that this book can be a contribution to the field of knowledge of American literary and cultural studies and can be used as a preliminary research for the study on Wright’s works.

In discussing Wright’s *Native Son*, the writer uses several approaches: (a) expressive approach (Abrams, 1971, p.:22), (b) micro-macro approach (McDowel, 1948, p. 92), (c) mimetic approach, (Lewis, 1976, p. 46), and interdisciplinary approach (McDowel 1948, p. 71-72).

White domination
In American life, at least in the era of Richard Wright, there were not only race system, but also class and sex systems. A class system is a system in which a large worker class is dominated by a small capitalist class; a race or caste system is a system in which non-white groups are generally dominated by white groups; and a sex system is a system in which women are generally dominated by men (Feagin, 1982, p. 25).
Blacks were taught to defer to their masters and to accept their own inferiority. When slavery was abolished, the whites established and implemented ‘Jim Crow Laws’ to discriminate and segregate the blacks from the whites. These laws, then, were developed to be ‘separate but equal doctrine’. Though the blacks were no longer slaves, they were treated likewise. The Blacks were regarded as powerless, unskilled, and landless (Eitzen & Zinn, 1992, p. 180-185).

African-Americans are faced with several social problems. If they belong to the working class, they are dominated by capitalists; if they are positioned in a race system, they are dominated by the white group; and if they are women, they are dominated by both black and white men. This domination creates the blacks’ dependency on the white people, especially white capitalists. In such condition, black people are forced either to accept job offer from the whites as chauffeurs, sharecroppers, tenant farmers, or to ask the white rich-land owners or capitalists to give them jobs (Eitzen & Zinn, 1992, p. 186-187).

Racial Prejudice

White domination can be maintained through racial prejudice, discrimination and segregation. Theoretically, according to McLemore (1983), prejudice is an unfavorable attitude toward people because they are of a particular racial or ethnic group (p. 108). This negative attitude can cause, support or justify discrimination (and segregation). It is generally agreed that (racial) prejudice is an irrationally based negative attitude toward a racial or ethnic group, and it is maintained through stereotype referring to a largely false belief, or set of beliefs, concerning the characteristics of the members of a racial or ethnic group; and it refers to an overgeneralization associated with a racial or ethnic category that goes beyond existing evidence (Kitano, 1985,p. 50 & 52; McLemore, 1983, p. 111). There are various reasons for racial prejudice. Prominent among these are (1) influence of tradition, (2) psychological need that individuals feel for “belonging” to a particular, identifiable group, (3) building up of the ego by cultivating a feeling of superiority, and (4) usefulness of prejudice as an economic and political weapon (Hunt & Colander, 1987, p. 403).

Discrimination

Discrimination is said to be an action of unfavorable (negative) attitudes or prejudice. McLemore (1985) defines discrimination as an unfavorable action toward people because they are members of a particular racial or ethnic group (p. 108). Another definition of discrimination is the “actions or practices carried out by members of dominant groups, or their representatives, which have a differential and harmful impact on members of subordinate groups (Feagin, 1982, p. 125). Therefore, discrimination involves actions with the actors discriminating and the victims on the receiving end.

The whites discriminated the blacks on the basis of housing, employment, law enforcement or law protection, education, economy or business, and other aspects in their social lives. White brokers implemented discrimination in housing by developing separate listings that were not available to black brokers. They discriminated black customers by directing those black areas and white ones to white areas. This subtle discrimination resulted in segregation in housing. If a certain housing area has been planned for white customers, a real estate agent would not offer it to a black client. Instead, the real estate agent would tell him that he would be
uncomfortable in an area with no black neighbors. Then he would be directed to an area that was 43 percent black. Black people could not easily settle in white areas. When they did make inquiries regarding properties for sale in all white areas, realtors advised property owners to temporarily take the properties off the market and to refrain from using “for sale” signs (Feagin, 1982, p. 133).

**Segregation**

Segregation refers to the act of separating and isolating members of a racial group from the main body (Kitano, 1985, p. 61). After the Civil War, Southern white people were unwilling to accept the freed slaves as equals. The white people, therefore, developed a number of techniques to intimidate black people and to restore control of the Southern government to the white people. There was not, however, an extensive system of laws regulating the relations of the races. The Jim Crow system segregated black people from the whites. The development of the Jim Crow system was strongly encouraged by “separate but equal” doctrine, a decision made by the Court in 1896 in the case of *Plessy v. Ferguson* (McLemore, 1983, p. 320-321).

The doctrine refers to Kitano’s theory which states that dominated black group members’ mobility and acceptance into the dominant society was hindered, delayed, and deflected by a number of barriers. These barriers included prejudice, discrimination, and segregation, and in extreme cases resulted in individuals being confined in concentration camps, expelled from the country, and even exterminated (Kitano, 1985, p. 49).

In segregating the blacks, the whites directed their dwellings to the ghetto. Black ghettos, ecologically, refer to the central or inner areas of large metropolitan centers, where the great majority of black people are concentrated. A ghetto, theoretically, is an area in which a racial or ethnic group is segregated. There are many persistent, interrelated causes for the origin and continuing expansion of segregated black neighborhoods or enclaves in large cities. These causes have ranged from legal codes or “restrictive covenants” forbidding the sale or rental of houses in white neighborhoods to black people, prevalent throughout the move out of black ghettos, or to improve conditions in them (Tompson, 1974, p. 68).

In general, segregation between black and white people, especially in the South, actually became worse after the abolition of slavery. Before the Civil War, most southern states had laws relegating all black people to the state of slavery. Thus, any black white interaction occurred on the basis of inequality was always an interaction between a free person and a slave, and was accompanied by a variety of rules to remind them of this. Sociologically, there was a social distance, no matter how close the interaction might physically be. For this reason, such interaction was not a threat to the whites. Although they had a great deal of close con-tact with the blacks, it was always as masters and slaves. When slavery was abolished, the social distance between the white and the blacks was also eliminated. To maintain their superiority, the whites established segregation, a system physical distance in its place. Essentially, they tried to use segregation to maintain the dominance they had enjoyed earlier under slavery. Thus, racism continued but in a new form (Farley, 1987, p.107).
On the basis of the white people’s view on the "separate but equal" doctrine, segregation between white and black people were not considered violate the constitution if the segregated accommodations were “equal”. Termstrom and Termstrom (1997) state that the implementation of the doctrine showed “inequality” and the doctrine itself showed black’s inferiority (p. 32).

Black-White Relationship in Native Son

White domination can be seen from the pattern of black-white relationship as reflected in Native Son. How the whites treated the blacks, and how the blacks responded to or behaved toward the white, and how white domination occurred can be observed from the white relationship.

Native Son, a novel written by Richard Wright, tells us about the relationship of the blacks and whites in America. Represented by Bigger Thomas and the Dalton family. Bigger Thomas is a representation of black people; Mr. And Mrs. Dalton are that of white Capitalists; and Jan Erlone and Mary Dalton, the important supporting characters who oppose the biased attitude of the white capitalists toward black people. They struggled to attain equality for the blacks.

Bigger Thomas’ family is a poor black family who live in oneroom apartment with a rat-infested kitchenette. The family home environment contrasts sharply with the well-built home environment of the Daltons, the rich white family. The contrasting home environment of both different families are described in Native Son as follows:

There was no rug on the floor and the plastering on the walls and ceiling hung loose in many places. There were two worn iron beds, four chairs, and old dresser, and a drop-leaf table on which they ate. This was much different from Dalton’s home. Here all slept in one room; here he would have a room for himself alone. He smelt food cooking and remembered that one could not smell food cooking in Dalton’s home. The Families described by Richard Wright are not only those of Bigger and Dalton. He describes other families of black and white families. “Why did he and his folks have to live like this?” (Wright, 1966, p. 100).

Aside from the different home environment, the blacks also encountered problems in obtaining a job in a white environment as depicted in Native Son. Realizing this problem, Bigger’s mother suggests Bigger should accept the relief’s offer to work for the Daltons as a chauffeur. “You know, Bigger, “his mother said, “ if you don’t take the job the relief’ll cut us off. We don’t have any food.” (Wright, 1966, p. 16). This implies that the blacks were dependent on the whites.

Bigger wanted the whites to acknowledge the blacks’ existence because they could not see the blacks as human beings. In such condition, Bigger blinded the whites, especially those who were liberal capitalistic philanthropic ones. After killing-Mary-Dalton, Bigger saw how blind the whites were. Based on his view, they could not see blacks’ humanity or existence. They could not see the blacks as sensitive and intelligent people. In this case, Bigger took advantage of the whites’ blindness to avoid from accusations of being a murderer. The whites considered that
Bigger was not courageous to commit such crime. When they received a note demanding money; they suspected the communists of kidnapping Mary Dalton.

It was a taboo for the blacks to agitate the whites. They had to respect them. Committing a crime against white people was an ultimate violation resulting in severe punishment. This makes it obvious that law protection between the black and white people was different. “They had never held up a white man before. They had always robbed Negroes. They felt that it was much easier and safer to rob their own people, for they knew that white policemen never really searched diligently for Negroes who committed crimes against other Negroes. For months they talked of robbing Blum’s, but had not been able to bring themselves to do it (Wright, 1966, p. 17). This implies that the blacks were fearful of disturbing or committing a crime against white people.

As indicated in Native Son, black people felt unsafe living or passing through the white neighborhood. Being fearful of sudden attacks launched by the whites, Bigger always brought a knife or a gun whenever and wherever he goes. “Inside his shirt he felt the cold metal of the gun resting against his naked skin; he ought to put it back between the mattresses. No! He would keep it. He would take it with him to the Dalton place. He felt that he would be safer if he took it. He was not planning to use it. There was in him an uneasiness and distrust that made him feel that he ought to have it along. He was going among white people, so he would take his knife and his gun; it would make him feel that he was the equal of them, give him a sense of completeness (Wright, 1966, p. 44).

Bigger always hated and disturbed the whites. His hatred toward them was based on his opinion that the whiteness was evil and this made him to refuse the whites’ offer to solve his people’s problems. Wright depicts this hatred in Native Son. Jan Erlone and Mary Dalton; both who are white Communists, wanted to befriend Bigger, a new worker of the Daltons. They regarded the blacks as equals to the whites. But, Bigger hated them because they were white and feared them. His hatred toward the whites aroused his anger which caused him to commit violence.

Like a rat, a black man is regarded as an inferior creature. His existence in this world is regarded as a nuisance to white people. Thus, he must be destroyed or killed. Aware of his existence as an inferior and oppressed creature, a black man represented as Bigger, felt fearful when interacting with white people. It is implied in Native Son that a black man is a creature motivated by fear and acted instinctively as Bigger had toward white people, such as, killing Mary Dalton.

Bigger’s attitude toward Mary Dalton and Jan Erlone, a white woman and a white man indicates black inferiority. Aware of being a black man and a chauffeur of the Daltons, Bigger had to respect the Daltons and Jan Erlone, the white people. He was obliged to address Dalton and Jan as “Mr” or “Sir”, Mary as “Miss” and Dalton’s wife as “Mrs”. He ignored Mary and Jan’s offer of a relationship. Both Mary and Jan regarded black people as human beings (Wright, 1966: 50-70). Bigger felt uneasy when white people like Mary and Jan regard him as their equal.
Because of white domination, oppression and superiority, black people were scared of the whites. “ ‘Cause he’s white, every-body’s scared’ (Wright, 1966, p. 26).

Bigger hated the whites represented by Dalton and his wife because they were blind to the sufferings of black people. The Daltons were white philanthropic people. Their acts of charity were intended to eradicate the blacks’ feelings of shame, fear, and suspicion. Bigger hated them because they gave millions of dollars to Black Colleges and welfare organizations but at the same time they supported the racial system. Dalton and his wife were both philanthropists and oppressors. Bigger “had heard that Mr. Dalton owned the South Side Real Estate Company, and the South Side Real Estate Company owned the house in which he lived. He paid eight dollars a week for one rat-infested room. His mother always took the rent to the real estate office. Mr. Dalton was somewhere for way, high up, distant, like a god. He owned property all over the Black Belt, and he owned property where white folks lived, too. ... Even though Mr. Dalton gave millions of dollars for Negro Education, he would rent houses to Negroes in this prescribed era, this corner of the city tumbling down from rot” (Wright, 1966, p. 164).

White people are pictured as those who always obstructed the blacks from improving their lives. “They don’t let us do nothings.” (Wright, 1966, p. 22). They discriminate, segregate and oppress black people. “We live here and they live there. We black and they white. They got things and we ain’t. They do things and we can’t. It’s just like living in jail. Half the time I feel like I’m on the outside of the world peeping in through a knot-hole in the fence...” (Wright, 1966, p. 23). They dominated the nonwhite people including blacks. “They got everything”. “ They own the world” (Wright, 1966, p. 25).

For some white people, such as Mary Dalton and Jan Erlone, Bigger was the symbol of a man exploited by other white people, such as Mr. and Mrs. Dalton, who were capitalists. Mary and Jan who were both Communists, disliked white capitalists and they wanted to help the oppressed black people in solving their problems. Thus, the relationship between white capitalists and white Communists was not a favorable one. They hated one and another.

Bigger’s hatred was not only aimed at the white people, but also at his own people. His hatred toward his own people was based on his conception that they seemed to be submissive. Bigger’s family, for instance, had many expectations toward a better life, but they did not work hard to face the challenge of living. When Bigger looked at his family, he realized they were as blind as the other black people he had seen. He understood what it meant to be a black man. Buddy, his brother, was blind because he wanted to work but he did not try to get a job. He went round and round in a groove and did not see things; he seemed aimless; lost, with no sharp or hard edges; and in Buddy he saw a certain stillness, an isolation and meaningless (Wright, 1966, p. 103). His mother was very soft and shapeless in his sight; she moved about slowly. In other words, she was a lazy woman (Wright, 1966, p. 103). And, his sister, Vera, “seemed to be shrinking from life in every gesture she made. The very manner in which she sat showed a fear so deep as to be an organic part of her” (Wright, 1966, p. 104). He hated his family because he knew they were suffering and that he was powerless to help them. He knew that the moment he allowed himself to feel to its fullness how they lived, the shame and misery of their lives, he would be swept out of himself with fear and despair (Wright, 1966, p. 13). Bigger hated black
people who were helpless, submissive, and dependent as those represented in the members of Bigger’s family.

Bigger also criticized black people who were apathetic; namely, those who did not accept the whites’ attitude and at the same time did not have the determination to oppose them. This attitude was represented by Bigger’s friend, Gus, and his lover, Bessie. Bigger showed his courage by challenging the white supremacy and he was proud of it.

Thus, in describing the blacks, it can be deduced that some of them are hopeless, uneducated, submissive and loyal to the powerful white people. Some others show their apathy but do not have the determination to refuse the powerful white people. While others are conscious of their existence as being oppressed people and as those facing multiple social problems.

Black people who are submissive, dependent on rich white people tend to hate rebellious black men like Bigger. When Bigger committed a crime, the whites grew angry toward black men. A working black man says: “Yuh, see, tha’ goddamn nigger Bigger Thomas made me lose mah job He made the white folks think we’s all jus’ like him! (Wright, 1966, p. 235).

White communists have different views from these of the non-Communists. The former regard blacks as their equals and oppose the unjust treatment of the blacks. They fight for the blacks’ equal rights as citizens of the United States of America. While the latter attempt to maintain their superiority and black inferiority and do not desire equality for the blacks. The non-Communists detest the Communists (Wright, 1966, 184 & 188-189).

In short, patterns of relationship or interaction of black and white people, black and black people are reflected in Native Son can be described as follows:

1. The blacks are fearful of and hate the whites. They feel uneasy in their presence; also commit violence against the whites; and regard them ‘blind’.
2. White Communists try to befriend the blacks; while white Capitalists give donations and at the same time oppress and predominate the blacks, and regard them as inferior.
3. Some other blacks regard other blacks as helpless, powerless, submissive, apathetic, “blind”, and fearful of and dependent on the whites.
4. Whites Communists and white Capitalists dislike one another.

Some Effects of White Dominations
In general the white’s domination over black people as implied in Native Son can be deduced from the following quotations: “They got things and we ain’t”, “They do things and we can’t” (Wright, 1966, p. 23), “They got everything,” and “They own the world” (Wright, 1966, p. 25).

The above quotations reveal that the whites have privileges that are desired to the blacks and that the whites can establish laws to regulate black people, to protect their own interests, and to maintain their superiority over black’s inferiority. Such condition results in racial prejudice, discrimination and segregation which lead to the sufferings of the blacks. In other words, white
domination brings about negative effects on black people in American life. These negative effects can affect the cultural, social, occupational, educational and political aspects, and also law protection or law enforcement.

**Cultural Effect**

The first effect of white domination on black Americans is cultural. White domination can be traced back to black American history in America. Thompson (1974) explains that initially black people were indentured servants in 1619, but eventually they were forced into legal slavery in 1661. They were emancipated for more than 200 years later (in 1863) and have lived ever since in a biracial society established on the doctrine of ‘White Supremacy’ (p. 3).

When slavery was abolished, laws or rules were created by white people such as ‘Jim Crow laws’, ‘separate but equal’, and some other means to restrict the civil rights of black people such as racial prejudice, discrimination, and segregation. Thus, the black people were regarded as inferior creature and do not have the right to obtain ‘equality’, in the cases of protection of the law, economic opportunity, political participation, educational opportunity, access to health facilities and housing (Thompson, 1974, p. 4).

Inequality as well as inferiority have been formed from the early beginning of the existence of black people in America. As inferior, they were forced to be indentured servants; then enslaved; and when the slavery period ended they were renounced the rights of becoming full citizens with equal rights as the whites. Black inferiority and inequality are consequences of cultural effect of white domination. This is because black inferiority and inequality are created by white people, and are then passed on from one generation to the other. One old generation of white people, for instance, regarded the blacks as inferiors and this opinion is then passed on to the next generation. Another example is, a child born to an African couple is made aware of his inferiority by his parents and social environment. This attitude is then maintained by the following generation. The feeling of inferiority and inequality are imposed on them.

Black people are alienated physically and socially from the mainstream of American life. Physical alienation can be seen from the fact that there is segregation, for instance, in education, housing, and business. Whereas, social alienation can be observed from the fact that the black people are restricted in their interaction with the whites.

Black people suffer from their dependency on the whites. They are socially, educationally, and politically dependent on them. They are also considered as meaningless people. This is caused by in the biracial society. Based on White Supremacy whose principle is what is ‘good’ for black people is not necessarily ‘good’ for the whites. Sometimes, the blacks are always wrong. Thompson (1974, p. 55) insists that the white people’s evaluation of the black ones is biased because the former are motivated to maintain and perpetuate the illusion that they are superior and the latter inferior.

The blacks are also powerless. This is based on the fact that the white people possess many ways or means to maintain their supremacy or superiority, such as racial prejudice,
discrimination, and segregation, by oppressing the blacks through violence such as beating and lynching.

When Richard Wright was still young, he saw the inferiority of the blacks and their problems in living in the environment of the white society. As reflected in Black Boy 1945, Richard Wright’s family lived in hunger, poverty, fear, and violence under white domination (Wright, 1966, p. 112 & 144-145). The blacks face difficulties in many domination influencing the behavior of the blacks in many aspects of their lives. These aspects will be discussed in the following sub-chapters.

**Social Effect**

The second effect brought about by white domination over the blacks is social effect. This made Bigger Thomas, a black man, to face difficulties in his social life. There was a social distance between him and all the members of the Dalton family for whom he worked. He also had to obey the etiquette on how he should communicate and interact with them.

"Sit down. You needn’t stand. And I won’t be long."
"Yessuh."
"Now, you have a mother, a brother, and a sister?"
"Yessuh."
"There are four of you?"
"Yessuh, there’s four of us,” he stammered, trying to show that he was not as stupid as he might appear. He felt a need to speak aspects of life such as in their social relationship with the whites, in finding jobs, and in education.

In portraying the hardships faced by the blacks, Richard Wright introduces Bigger Thomas, a black man who felt inferior in the environment of white people. When Bigger worked in the Daltons, he was aware of his status as a black man. So he ignored Jan’s and Mary Daltons’ offer of befriending him. He behaved and acted in accordance with his status as a dominated man in both class and racial systems. He found difficulties in getting a good job, and felt powerless and was always in wrong.

The feelings of inferiority and inequality in Bigger Thomas were in fact passed on to him by the older generation. Thus, it can be inferred that Bigger Thomas’ and other black men’s awareness of inferior was culturally formed. Bigger Thomas chose to be cautious in facing or interacting with white people because of his fear of violating rules stipulated in both racial and class systems.

‘Culture’ influences human behavior. Inferiority and inequality of black people are cultural effect of white more, for he felt that may be Mr. Dalton expected. And suddenly he remembered the many times his mother had told him not to look at when talking with white folks or asking for a job (Wright, 1966, p. 51).

In Native Son Richard Wright describes Bigger’s fear when Jan and Mary offered him friendship. Bigger did not want to lose his job because of this. “ The only thing he hoped was
that she [Mary] would not make him lose his job” (Wright, 1966, p. 65). And, as a black man, Bigger, in fact, is afraid of if he is befriended by white persons (Wright, 1966, p. 70).

Richard Wright also writes about the domination of white capitalists over black workers. This is portrayed by Bigger’s mother, Bigger himself and a black worker, Jack. Bigger’s mother is depicted as a threat to Bigger’s manhood and she is considered as part of the forces that prevented a black person from liberating himself of the social constraints. Bigger’s mother is introduced in the opening scene of *Native Son*, when she mercilessly underestimated or looked down on her eldest son, scolding him and questioning his manhood.

> “Bigger, something I wonder why I birthed you,” she said bitterly.
> “We wouldn’t have to live in the garbage dump if you had any manhood in you” (Wright, 1966, p. 11-12).
> “If you get that job, I can fix a nice place for you children. You could be comfortable and not have to live like pigs,” his mother said (Wright, 1966: 15).
> “You know, Bigger,” his mother said, “If you don’t take that job, the relief’ll cut us off. We won’t have any food then (Wright, 1966, p. 16).

Bigger’s mother was to be dependent on Bigger. She forced and encouraged him to be involved in the white working world, the world which he feared and hated. However, his feeling of responsibility for his family made him decide to work for the Daltons, a white family.

Another black man, Jack, is characterized as a man who is too submissive, dependent on his white capitalist employer. He said that he lost his job because of Bigger’s crime toward a white woman (Wright, 1966, p. 235).

In short, it can be concluded that the white domination over the blacks in reference to employment as introduced by Richard Wright in *Native Son* creates the blacks’ dependency on the white employers and at the same time are opposed by the white workers. They are exploited by the white capitalists and oppressed by the white workers. The white domination over black people, that places the whites as superiors, is not only found in the employment aspect but also in other aspects of life.

Another aspect of social effect of white domination is racial prejudice. In *Native Son*, the whites’ assessment of the blacks depicts their racial prejudice. In this novel, Richard Wright portrays the blacks’ inferiority through Bigger, and the Daltons. Aware of being inferior, Bigger felt uncomfortable in the white family’s house. He addressed Dalton and his wife using ‘Mr.’ And ‘Mrs.’, ‘Sir’ and ‘Mare, Mary Dalton as ‘Miss.’ And Jan as ‘Mr.’ Or ‘Sir’. The Daltons except Mary addressed Bigger as ‘boy’ or calling his first name. Other terms symbolizing the blacks’ inferiority are ‘sonofabitch’ [son of a bitch) (Wright, 1966: 253 and 289), ‘black ape’ (Wright, 1966: 312), ‘apelike animal’ (Wright, 1966, p. 256), and ‘dog’ (Wright, 1966, p. 235). Bigger had to behave in such a way that he could be accepted by the whites.

> “He had not raised his eyes to the level of Mr. Dalton’s face once since he had had been in the house. He stood with his knees slightly bent, his lips partly
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open, his shoulders stooped, and his eyes held a look that went only to the surface of things. That this the way white folks want him to be (Wright, 1966, p. 50).

**Effect in Employment**

White domination brought about another effect which was in employment. Bigger’s experience as reflected in *Native Son* depicts the difficulties faced by the blacks in acquiring a job. Bigger was accepted to work for a white family after the relief recommended or guaranteed him. In other words, the relief practiced “employment screening”.

Black workers can easily lose their jobs when they do wrong. Bigger was afraid of losing his job when he became friends with Mary and Jan. Whereas, Jack, a black worker, stated that he lost his job because Bigger killed Mary. This implies that if black man does wrong, another black man also endure the effects. The whites consider that he would commit the same crime against other white woman (Wright, 1966, p. 244).

The industrial capitalists and managers were so powerful that Richard Wright in his *Native Son* states that “nobody can commit a crime against a family like the Daltons and sneak out of it (Wright, 1966, p. 272).

**Effect in Law Protection or Law Enforcement**

White domination leads another effect that is unjust law protection or law enforcement. The law protection for high-income white groups is too excessive, while that for the poor and nonwhite groups is too insufficient. With this type of protection the former feels safe, while the latter feels oppressed. The murder committed by Bigger in *Native Son* expose racial discrimination in law enforcement or law protection. When a black man like Bigger, committed a murder, protection. When a black man like Bigger, committed a murder, “It means a wiping out of his life even before he is captured; it means death before death, for the white men who know or hear will at once kill him in their hearts” (Wright, 1966, p. 228).

The authorities in Bigger’s case implied that a sex crime was committed and that the sentence was death. Excessive reactions were aimed at other blacks. The police were dropped to besiege Black Belt. Every streetcar, bus, train and auto was stopped and searched. All abandoned buildings which were said to be hideouts for black criminals were searched.

A delegation of white parents begged that all schools be closed until the black rapist and murderer was captured. Several hundred blacks resembling Bigger Thomas were rounded up from South Side “hot spots”, and were held for investigation. Several hundred black employees throughout the city were dismissed from their jobs. There was also a white woman who dismissed the cook for fear that she might poison the children (Wright, 1966, p. 229). Thus, besides using mechanisms of racial prejudice, discrimination and segregation to maintain the white’s domination, the white people or citizens, informally and spontaneously, use a method of violence. Lynching is one of the most popular (Kitano, 1985, p. 110).
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**Educational Effect**

White domination also causes unfair treatments in education which Richard Wright (1966) portrays in his *Native Son*. He writes:

“If you wasn’t black and you had some money and if they’d let you go to that aviation school, you could fly a plane.” “I could fly a plane if I had a chance” (p. 20). “I wanted to be an aviator once. But they wouldn’t let me go to the school where I was suppose’ to learn it. They built a big school and then drew a line around it and said that nobody could to it but those who lived within the line. That kept all the colored boys out.” (p. 327).

The statements imply that Richard Wright wants to indicate that there is discrimination in education. A black man, like Bigger Thomas, is exempted from a certain school because he is black. The whites consider blacks as inferiors who do not have the right for equality in education. As stated above, the obstructions to maintain black people’s inferiority through education can be in the educational fund, facilities, programs, opportunities.

**Political Effect**

White domination manifested in racial prejudice, discrimination and segregation created the whites has political effects on both whites and blacks. The whites wish to maintain the dichotomy of superiority-inferiority and to politically control the blacks from being equals.

On the basis of the Constitution of the United States of America, the basic rule is that ‘all men are created equal’. In fact, ‘equality’ especially in political rights has been a problem in American political development. The history has been colored by the denial of political rights for Americans with non-white European background. This doctrine brought about racial discrimination and segregation. There was also an effort to disfranchise the blacks’ right to vote through intimidation and violence. Several political advantages of white domination were obtained by white people by means of racial prejudice, discrimination, and segregation. A political advantage of racial prejudice is that they can manage the blacks in accordance with their interest.

In this case, the black stereotype as Bigger Thomas, for instance, could be manipulated by the whites to state that he was always wrong. This can be seen from the fact that Bigger Thomas felt that it was inappropriate for him to help the drunken Mary Dalton. He was faced with dilemmatic options, each of which brought a bad impact. For instance, if he did not help the drunken Mary Dalton he would accused of being irresponsible for nor saving his boss’ daughter; but, on the other hand, if he helped he might be accused of wrongdoing because of his presence in her room and of their friendship. Such relationship would arouse accusations that Bigger Thomas raped Mary. Bigger Thomas decided to help the drunken Mary Dalton and accidentally he killed her.

**Conclusion**

The history of the United States of America shows that black Americans or African-Americans and the other minority groups are positioned as the second class citizens. In the past,
most African Americans were brought, sold, and then enslaved to work on plantations. As slaves, they were badly treated and severely punished whenever they did wrong. When they did something wrong, they were severely punished. When slavery was abolished, the freed blacks did not automatically obtain equal rights as the whites. In every aspect of life, they were predominated by the whites. Such condition continued until the appearance of Richard Wright’s *Native Son* in 1940.

Through *Native Son*, Richard Wright pictures white domination upon black people manifested in the ways of racial prejudice, discrimination and segregation. These manifestations result in the ill treatment of the blacks by the whites. White domination can destroy all aspects of life such as cultural, social, educational, occupational, and political aspects, and in law protection or law enforcement between black and white people. As a result, white domination brings about injustice in all aspects of life.

The blacks’ social protest toward social injustice caused by white domination is related to their difficulties in achieving their rights in education, employment, and political participation, and in other aspects of social life. The blacks must strive for equality but *Native Son* portraits that the struggle for ‘equality’ through ‘violence’ will result in a ‘tragic fate’.

Thus, if there is still injustice toward the black people, democracy in America has not been completely developed. Democracy is based on equal rights in all aspects of life. The black people’s social protest toward social injustice caused by white domination is related to their difficulties in achieving their rights in education, employment, and political participation, and in other aspects of social life.

**About the Author:**
*Fatchul Mu’in* is a Lecturer in Literature/ Linguistics at Universitas Lambung Mangkurat, Banjarmasin, South Kalimantan, Indonesia. He earned his Master of Humanities from Universitas Gadjah Mada, Yogyakarta, Indonesia and Doctor degree from Universitas Negeri Malang, East Java, Indonesia.

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Experiences of African-Americans as Reflected in Richard Wright’s Mu’in


Magical Realism and the Problem of Self-Identity as Seen in three Postcolonial Novels

Fayezah M. Aljohani
Department of European Languages
Faculty of Arts and Humanities
King Abdulaziz University, Jeddah, Saudi Arabia

Abstract
Among the challenges faced by postcolonial African literature are the presumptions and naïveté of Westerners. The Western reader typically assumes Africans have nothing to write about outside their feelings about Westerners. As much as Africa is shaped by independence and neocolonialism, identity cannot be understood purely as a reaction to Euro American influences any more than by viewing literature produced in contemporary Africa in a vacuum. Rather, much of contemporary African literature seeks to conceptualize identity as an observation of tradition with a vision to the future: identity is formed neither by reminiscing about a Romantic past nor by decontextualizing the past. Many African texts abstract the difficulty of asserting non-colonial identity while overcoming colonial history with the use of magical realism. This paper offers a theoretical and historical background associating the conventions of magical realism with postcolonial texts before providing a close reading of three post-war African novels, Amos Tutuola's *The Palm-wine Drinkard* (1953), Bessie Head's *A Question of Power* (1974) and K. Sello Duiker's *Thirteen Cents* (2013). These novels each deploy magic realism as a way to abstract a project of self-making that appreciates a history of colonialism yet seeks to break free from external identifiers. Through magic realism, these novels demonstrate African literature's interest in self-making and provide a case for a self-constructed African identity that acknowledges and departs from the continent's colonized history.

Keywords: African literature, magical realism, postcolonialism, self-identity
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Magical realism is commonly known as a technique portraying magical or unreal elements as a natural part in an otherwise realistic or mundane environment. Strecher (1999) defines magical realism as something that happens when a highly detailed, realistic setting is invaded by something too strange to believe. Magical realism was first associated with Latin American literature, particularly with authors like Gabriel Garcia Marquez (1927-2014) and Isabel Allende (1942- ). It is a literary trend in postmodernism, in which magical elements are introduced into a realistic atmosphere with a view to have a deeper understanding of reality. These magical elements are explained and accepted like normal occurrences, and are presented in a straightforward and matter-of-fact manner (Hart, 1989). The term magical realism was first applied to literature in the 1940s by the Cuban novelists (Flores, 1995). Magical realism portrays fantastical events in a realistic tone. It makes folk tales and myths of contemporary social relevance. Writers do not invent new worlds but reveal the magical elements existing in this world. In the binary world of magical realism, the supernatural realm blends with the natural, familiar world. The narrator in such writings is indifferent, he does not explain the fantastic events; the story proceeds with a logical precision as if nothing extraordinary took place. Magical events are presented as ordinary occurrences; therefore a reader accepts the marvelous as normal and common. The reader would also consequently disregard the supernatural as false testimony (Strecher, 1999).

Moreover, magical realism contains an implicit criticism of society, particularly the elite. The plots in magical realistic novels characteristically employ hybrid multiple planes of reality that take place in juxtaposed arenas of such opposites as urban and rural, western and indigenous, and so on (Arva, 2008). Overall, they establish a more profound and genuine reality than conventional realistic techniques. Many renowned writers have employed this technique in their works; Amos Tutuola (1920–1997), Bessie Head (1937 –1986), and K. Sello Duiker (1974–2005), are among them.

The Kenyan writer Wainaina (2005), discusses in his sarcastic article, “How to Write About Africa,” that among the challenges faced by postcolonial African literature are the presumptions and naïveté of Westerners. Wainaina’s satire points to the deeply rooted notion of the arrogance of the Western reader that assumes Africans have nothing to write about outside their feelings about Westerners (p. 91). As much as Africa is shaped by independence and neocolonialism, identity cannot be understood purely as a reaction to Euro American influences any more than by viewing literature produced in contemporary Africa in a vacuum (Palmer,1979). Rather, much of contemporary African literature seeks to conceptualize identity as an observation of tradition with a vision to the future: identity is formed neither by reminiscing about a romantic past nor by decontextualizing the past. Many African texts abstract the difficulty of asserting non-colonial identity while overcoming colonial history with the use of magical realism (Wainaina, 2005, p. 91). The use of magical realism not only communicates the mundane conditions that each text arises out of, but, by inserting the fantastic, each text communicates the oscillating anxiety and hope for the postcolonial world. The three novels under consideration; Amos Tutuola’s The Palm-wine Drinkard and Dead Palm-wine Tapster in the Dead’s Town (1953), Bessie Head’s A Question of Power (1974) and K. Sello Duiker’s Thirteen Cents (2013), observe the cognitive difficulty of forming a postcolonial African identity.
through the literary device of magical realism. Before discussing how each novel uses magical realist conventions to explore Africa’s self-identification, this paper will first discuss more generally how magical realism has been historically used in postcolonial literature to negotiate problems in self-making.

Magical realism is a principally anti-modern literary phenomenon that places the supernatural or the inexplicable alongside the mundane, everyday problems. The inclusion of supernatural elements in otherwise conventionally realist fiction—which is the stylistic approach of modernist writers—subverts the values of the modernist text. Magic realism becomes a method of undercutting modernist ontology:

The thematic core of the magical realist writing mode at any of its stages concerns representation: the writing of the real. Magical realist authors turn to illusion and magic as a matter of survival in a civilization priding itself on scientific accomplishments, positivist thinking, and the metaphysical banishment of death. (Arva, 2008, p. 62)

Therefore, magic realism can be seen as a means of coping with the failures of the modern world; it reasserts spirituality lost in the march toward modern progress and becomes an abstraction for a reality that no longer exists. Magical realism, then, is a representation of a forgotten history. In this sense, it is an attempt to transcend the modern understanding of the world as not a physical reality but as an ever constructed simulation of values (66). Indeed, scholars such as De La Campa (1999) have noted how effective magical realism is at speaking to postmodernism’s interests:

There is no question but that the fictional disruption of logic, linear space, identity, and chronology found in magical realism can roughly coincide, at a thematic or topical level, with postmodern practices: metafiction, the motif of wording the world, a decoupling of signification from preferentiality, and the narratological precept that all of history, including pre-modern worlds, has been freed for inventive rewriting. (p. 213)

It is broadly useful, then, to think of magical realism as the fictional praxis of the postmodern aspiration. Magical realism is a countercurrent to modernity.

However, it may be useful to add that, while magical realism is a postmodern convention, it does not fall into the trap of worshipping a lost past, as much postmodernist writing does. In his evaluation of postmodernism, Jameson (2010) argues that the postmodern writings tend to privilege the past uncritically “without the satirical impulse, without laughter, without that still latent feeling that there exists something normal compared to . . . what is being imitated is rather comic” (p. 1849). So, while magical realism is connected to the postmodern critique of modernism, it is not a purely nostalgic effort. Rather, magical realism seeks to observe what modernity has concealed:

The magical realist text (as offshoot of the fantastic genre) deliberately disorients readers exactly in order to make them more aware of their world and to strengthen their sense of belonging in it. One must understand the magical realist universe not as a flight from reality but as a flight simulator, an artificial world within the real world, meant to prepare us for a better grasp of it. (Arva, 2008, pp. 78-79)
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Thus magical realism, having developed out of postcolonial traditions (Warnes, 2005), becomes a way of reintroducing an uncolonized and unmodern voice into the text while maintaining a critical view of the past so that it may crystallize the experiences of colonization: “…between pain and imagination can be mapped the whole fictional strategy of magical realism, in which appearances are made more real than the real” (Arva, 2008, p.75). Magical realism vocalizes a lost history to pursue an alternative to modernism, which has considerable use for postcolonial texts and critics.

Indeed, magical realism is a constructive mode of meaning-making that acts as a gestalt of regional literatures. As described by Grzęda (2013):

Uniting both contentious narrative strands—realism’s faithfulness to the socio-political context and postmodernism’s devotion to formal experimentation, syncretism, and meta-fiction—magical realism relies heavily on African oral traditions, and in doing so, it not only constitutes a point of confluence for black and white writing as distinguished by [Jabulani] Mkhize, but it also epitomizes the reconciliation of Eurocentric Western rationalism and African tradition. (P.157)

This demonstrates the hope embedded in the genre that a new identity can be forged in the post colony. This new identity, while not forgetful of the colonized experience, can, at least partially, reclaim some lost or stolen heritage, critique the Eurocentric metropolis and express agency against the global hegemony (Warnes, 2005, p.13). In the postcolonial text, magical realism becomes the language for self-identification paradoxically because it is as alienating to the postcolonial subject as the post colony is. Given the literary function of magical realism as a tool for self-making in the hegemony and its history in postmodernism and postcolonial objectives, it should come as no surprise that magical realism is replete in African literature.

As with other postcolonial literatures, texts originating in Africa explore the crosscurrent of modern and postcolonial identities through fantasy and imagination. More contemporarily, Nigerian filmmakers explore magic realism as part of a rich, recent trend in African story telling. As noted by Eghagha (2007), there is a growing corpus of literary works that draws upon the conventions of both realism and fantasy or folktale, yet does so in such a way that neither of these two realms is able to assert a greater claim to truth than the other. This capacity to resolve the tension between two discursive systems usually thought of as mutually exclusive and must constitute the starting point for any inquiry into magical realism (p.72). This can clearly explain the role of magic realism in African art’s self-exploration and in the attempt to integrate multiple dimensions in self-making. Again, even though the author is more specifically interested in Nigerian film, the use of the fantastic as an identity maker can be seen throughout African literatures. As in Eghagha’s analysis of Nigerian film, Grzęda (2013) finds magical realism used regularly in South African fiction to discuss themes of identity-making in the face of colonialism:

Merging postmodern and neo-realist narrative techniques, conjoining black and white writing traditions in South Africa, blending African derived belief-systems with Western modes of thought and perception, blurring boundaries between fact and fiction, and
eroding divisions between the past and the present, magical realism appears to be a narrative of reconciliation par excellence. (p.171)

Thus, there are close connections not only between magical realism and postcolonial identity formation, but also to literature emerging out of Africa, particularly in Nigeria and in South Africa, the birthplaces of the authors in this analysis (albeit at different times during the twentieth century).

The three novels under consideration, *The Palm Wine Drinkard*, *A Question of Power* and *Thirteen Cents* demonstrate much of the tension emblematic in postcolonial identity-making while also using magic realism in an attempt to negotiate the conflicting influences on the African text’s capacity to self-make. Tutuola’s *The Palm Wine Drinkard*, published in 1953, intuitively realized that the more common ‘broken English’, or Patois, would not suffice to capture the sounds of its community—a world that was too realistic “to be liminal, too paranormal to be realistic”, each segment intersecting with others according to its own laws—to impose a congruous existence on the imagination (Soyinka, 1988). The language used in the novel points to the confluence of identities inside the text and in the culture that produced it. Published over a decade before Nigerian independence, it nonetheless anticipates the postcolonial use of magical realism as a method of expressing an autonomous voice in the face of colonial history. The drinkard’s fantastical journey after the death of his only friend, the tapster, takes him through several supernatural locations and in contact with a variety of fabulous creatures and magical people. Throughout, the drinkard identifies himself as “‘Father of the gods’ who could do everything in this world” (Tutuola, 1953, p. 11), which, though certainly an empowering title, and one which alludes to the magic powers he uses frequently to escape danger. This title, simultaneously, illustrates the drinkard’s unstable, transitory identity in the post-colony. The drinkard is the eldest son of a wealthy man who holds titles and power—both political and magical—yet both his father and the tapster die suddenly and without any apparent reason. In spite of his power, the drinkard is helpless without the people he depended on around him; thus, his journey to rescue the tapster from death is one to reclaim some of the personal history he knew and depended on.

Moreover, many of the fantastic creatures the drinkard encounters in his journey suffer from a fragmented identity. Among the most memorable is the complete gentleman, who is described as a beautiful man wearing the finest and most expensive clothes. However, the drinkard’s evaluation of the complete gentleman’s beauty comes in the following, “…if he had been an article or animal for sale, he would be sold at least for £2000 (two thousand pounds)” (p, 15). Here the gentleman is given value as a piece of property and livestock, and he stands as the novel’s first real figure of tension between traditional and modern values. Where the gentleman is immediately recognized as a “complete” man, whose physique is imposing, the drinkard can only conceptualize the gentleman’s value in a capitalist appraisal of his body. In the ensuing chapter, the drinkard follows the complete gentleman home through a forest, where the gentleman rents pieces of his body out to people along the way, until he is a skinless skull hopping along the road (pp. 15-19). This is a similar allusion to the gentleman’s capitalist value as a physical body, stripped of all its former appeal and “completeness.” Finally, the adventure ends with the Lady (the drinkard’s eventual wife), trapped in a hole filled with living skulls like the complete gentleman. In this fantastical passage, the Lady—a figure of traditional, folk
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wisdom who joins the drinkard in his journey for the rest of the novel—is held hostage by the monsters made by reducing once complete African bodies to capital.

However, the complete gentleman is not demonized as an antithesis to an ideal past. The drinkard notes that if the complete gentleman ever went to battle, bombs would refuse to detonate near him out of admiration for his beauty (p. 21) which indicates that before he is stripped of his body parts, the gentleman has a place—even power—in a modern, immediately post-war world. While the drinkard eventually rescues and marries the Lady, this magical realist episode nonetheless captures the tension between identities. Although the complete gentleman is wrapped in fine clothing, he does not act like a villain until he rents out pieces of himself. The gentleman does not aggress against the Lady and the traditions she represents at the apex of his modern embodiment, it is instead when he is dissolved of any identity that he and people like him are made into monsters. It is only through the fantastic that The Palm Wine Drinkard can adequately represent the difficulty of identifying with either the forces of modernity or of tradition.

Of course, the phantasmagoria of The Palm Wine Drinkard overcomes the realism so completely that the “realist” themes in the drinkard’s grief and anxiety in finding a place in a transitory world can be overshadowed by the folkloric and fantastic events of the novel. Therefore, Bessie Head’s A Question of Power provides a useful comparison to Tutuola’s seminal first novel. Although A Question of Power still voices many of its themes of identity through magic realism, the “realism” is far more prominent than in The Palm Wine Drinkard. The protagonist, Elizabeth, arrives in Botswana as a refugee from South Africa’s apartheid government. Elizabeth suffers from a nervous breakdown and during heightened episodes of insomniac stress she is visited by two figures—Sello, a man from the village she lives in, and Dan, her ex-husband from South Africa—and several phantom women they bring with them. These ghostly, magical visits are where Elizabeth’s conflicting identities wrestle for control over her mind. The novel is divided between two sections, the first where she is visited by different versions of Sello and an apparition of Medusa, and the second where she is visited by Dan and the mutated personas of traditional feminine roles. Elizabeth describes herself under the tyranny of Sello—a humble man who identifies with all mankind—and Dan—Sello’s friend who is manipulative, deceitful and greedy as, respectively, “both God and Satan at the same time” (Head, 1964, p.11) illustrating not just the extreme contrast between both these forces of identity in her, but also of the spiritual gravitas she feels in trying to assert herself against them.

Moreover, Elizabeth occupies the boundaries between identities: as a colored woman, she is neither black nor white; as a South African, she feels alienated in her new community in Botswana; as an educated woman, she is welcomed by white Europeans in the development projects but she cannot belong with them. Although Elizabeth shares the same utopian vision of a global community as her soul twin, the living Sello (p.12), the apparition of Sello in her mind constantly torments her for not belonging. Medusa, the woman accompanying the ghost of Sello, tells Elizabeth, “Africa is troubled waters, you know. I’m a powerful swimmer in troubled waters. You’ll only drown here. You’re not linked up to the people. You don’t know any African languages” (p. 44). Medusa criticizes Elizabeth’s lack of belonging and constantly presses her to endorse the racialism she escaped in South Africa: “…you hate Africans. You don’t like the African hair. You don’t like the African nose…” (p. 48). Elizabeth’s first and most vocal monster
is one of racialism, who exploits and voices her lack of belonging. When Elizabeth overcomes her racial anxiety she “defeats” Medusa, tying the mythic figure to her own task of self-making, (p. 98). Not only do Sello and Medusa voice Elizabeth’s anxiety about not belonging, but only by interacting with these ghostly figures is she able to enact some agency over her own subjectivity. However, even with Medusa defeated, her second spiritual visitor, Dan, further complicates her self-construction.

Dan’s arrival disrupts Elizabeth’s brief respite and her first steps of belonging in her new community. Like Sello, Dan is a supernatural projection of a real person and, like Sello, Dan is accompanied by several other monstrous feminine personas. While Elizabeth does not enter in the same confrontational relationship with all of them as she did with Medusa, Dan treats every one of the feminine personas as sexual objects, swapping them, voluntarily or not, in his insatiable, aggressive sexuality. Where Sello’s visits deliberately attacked Elizabeth’s insecurity and anxieties of belonging, Dan is more recklessly destructive. When he first visits Elizabeth she laments,

   Hadn’t she faced terrible hazards? Hadn’t she been hit and hit with no defense or protection against supernatural thunderbolts? ‘I’ll protect you forever, silly girl,’ [Dan] said. He gave the impression of power to match his words. In this soul-to-soul contact Dan also said, quite abruptly: ‘I don’t care what I do.’ (p. 114)

Dan arrives in Elizabeth’s life precisely when she is weakest and his recklessly toxic and aggressive masculinity threatens her blossoming sense of self. While Dan alienates Elizabeth’s gender as much as Sello alienates her race, Dan is also emblematic of a nationalistic post-colony (Ravenscroft, 1976, p.180). The magically real Dan expresses an anxiety of self-making that threatens Africa as a part of a global community. When speaking with her friend, Tom, about the American Black-Power movement, Elizabeth argues,

   Any heaven, like a Black-Power heaven, that existed for a few individuals alone was pointless and useless. It was an urge to throttle everyone else to death. Didn’t she know about it in Southern Africa? Wasn’t she a part of it in feeling when there was so much despair and so little hope? (Head, 1974, pp.133-34)

   It is significant to note here that Dan arrives in Elizabeth’s life only after she has overcome her own limitations because it illustrates that an Africa led by those who “sweep the crowd by weeping and wailing about the past [so they can] steal and cheat the people once they get into government...” (p.132) are as detrimental to African self-identification as the forces of colonization. Dan is irresponsibly interested in power for its own sake and the danger that attitude poses to Africa is abstracted through his supernatural presence in Elizabeth’s mind. A Question of Power, though largely a realist novel, conceptualizes the dangers faced in the frail post-colony (Ravenscroft, 1976). Two haunting, supernatural, religious figures come to measure one woman’s quest for self-identification. The novel’s interest in global belonging is further identified in the references Sello and Dan both make to non-African literary histories, and Elizabeth’s eventual success only comes by overcoming the fantastical spirits threatening her individual identity and Africa’s identity in a globally humanist world.
Though *A Question of Power* is ultimately hopeful in Elizabeth’s quest to self-identify against the magic realist forces repressing her voice, self-making is not as conclusive or as hopeful as in K. Sello Duiker’s *Thirteen Cents*. As with the other two texts, the protagonist of *Thirteen Cents*, Azure, exists between identities while elements of magic realism explore the tension involved in his effort to build his sense of self. Azure’s self-understanding is imposed far more by external factors than either of the other two characters in this analysis. The novel’s first line sets the tone for the many identities imposed upon him from outside, “My name is Azure. Ah-zoo-ray. That’s how you say it. My mother gave me that name. It’s the only thing I have left from her” (Duiker, 2013, p.1). Azure introduces the text specifically with the external source of his identification: he is who his mother says he is. This external identification is paralleled when the gangster, Gerald, renames him Blue (p. 65). To both his lost natural mother and his current surrogate father he is the same thing: the color blue but referred to with different signifiers. Even though he loves and misses his mother and fears and hates Gerald, both have scripted Azure’s identity for him such that he cannot perform it to the satisfaction of either.

When Gerald takes Azure under his protection, he mentors him with an almost prophetic tone. Gerald’s psychic knowledge of everything that happens in his neighborhood is the novel’s first hint at magical realism. Gerald leverages his supernatural knowledge against Azure to secure his obedience and further impose identity on him. Gerald tells Azure,

“He was cruel, your father. He made you wash in his dirty water. Do you know what that does to you?”
“No, Gerald.”
“That’s why you have blue eyes and love water. You’re always thirsty because he did the same to your mother, before you were born...Your father wanted to destroy you. The same way he killed his brother. He hated his brother enough to watch him being killed and he never did anything”. (p. 85)

This passage not only inscribes a supernatural importance to Azure’s birth (as a reaction to his father exposing him to dirty water), it is also loaded with symbolic meaning relevant to the novel’s theme of self-making. Azure’s parents—his mother, a victim of violence, his father a perpetrator indifferent to his brother’s murder—can be read as a critique of post-apartheid South Africa, where the promise of liberty has been enjoyed by a few but has left the next generation, Azure’s, destitute. Gerald provides the only institution—that is, organized crime—that Azure can count on with his parents dead or indifferent. The novel communicates its anxiety toward this identity through the supernatural conversation between the gangster, Gerald, and Azure, his ward. The resolution to this anxiety, though, is further explored with an even more deeply fantastical event that occurs with Azure’s two ascents up Table Mountain, both of which include magical events and spiritual guides that Azure, now free from the harsh reality of the city, can experience as a magical alternative to reality.

In his first ascent, Azure encounters a woman named Saartjie (p. 139)—a reference to Saartjie Baartman, a real-life black South African woman who, in the early nineteenth century, was brought to London to be exhibited in a freak show. Saartjie then introduces Azure to T-Rex, Saartjie’s husband, Azure’s spiritual father and the figure Gerald identifies with back in Cape Town (p. 143). Importantly, T-Rex stands in for Gerald during Azure’s ascent up the mountain,
further reinforcing Gerald’s role as the protagonist’s abusive father-figure; when the novel describes T-Rex devouring rats, the novel communicates how dangerous criminals like Gerald are to South African youth who are, like the rats, vulnerable to the monsters that prey on them. Finally, Azure meets Mantis, Saartjie’s father, and therefore Azure’s spiritual grandfather and the creator of the sun according to the San religion. Azure’s spiritual lineage, then, includes the central figure of a traditional creation myth, a mother figure exploited by colonialism and a fatherly monster that thrives in the undercity. This magical episode illustrates Azure’s legacy and inheritance and though these forces wrestle for primacy in his self-understanding, Azure instead unites them to overcome them. When Azure returns to the city, Gerald has been violently and mysteriously killed and his second-in-command, Sealy, credits Azure with the assassination (p.158). However, as Sealy slowly transforms into Gerald by adopting his mannerisms and style, Azure ascends Table Mountain once again. In the novel’s conclusion, Cape Town is washed away with water and the sky ignites in fire, the two conflicting forces Azure comes to control throughout the novel. Azure closes the novel, “My mother is dead. My father is dead” (p. 190) to contrast with its opening. With the city and his spiritual heritage destroyed, Azure is free to finally name and perform his own identity. The magical apocalypse grants Azure, and the abandoned post-apartheid generation he represents, the opportunity to construct his own identity and it is only through magical realism that the novel explores this complex tension between exterior and interior identification.

These novels, though separated by national and generational boundaries, share an approach to African literature’s project of self-making through magic realism. Although each emphasizes the fantastic and the real to different extents, The Palm Wine Drinkard, A Question of Power and Thirteen Cents each explore identity in the space between mysticism and modernity without privileging either. In this way, all three are representative of a growing tradition in magical realism to nuance the postcolonial and postmodern interests in questioning and undermining modernity’s hold on the global consciousness. However, it is important to note that unlike postcolonialism or postmodernity, the literary device that is magic realism is not interested in value judgements or allegiances. Rather, as in these novels, magic realism is an effort to explore the alternative identities forced by colonialism, not as an instruction manual for how to behave against colonized identities.

About the Author:
Dr. Fayezah M. Aljohani is an assistant professor at King Abdulaziz University, one of the largest public universities in Saudi Arabia. She is an assistant professor in the Department of European Languages, the Faculty of Arts and Humanities. Currently, she is working as the vice dean of the female campus, Alfaisalia.

References
Under the Shadow of Virgin Mary: Forging a New Maternal Path in Margaret Deland’s *The Iron Woman*

Nancy H. Al-Doghmi
Department of English Language and Literature
Yarmouk University, Irbid, Jordan

Abstract
Published in 1911, Margaret Deland’s *The Iron Woman* depicts the transformation in the American cultural scene of the second half of the nineteenth century as affected by the powers of industrialization, modernity, and intellectuality. While reflecting on an extensive change in the social landscape, cultural ideology, gender roles, and family relations, the novel presents a unique exploration of the motherhood experience. I argue in this study that Deland reconceptualizes the female maternal experience by defying an already established ambivalent discourse about mothers in the American culture. This ambivalence, as exposed and challenged in *The Iron Woman*, has confined motherhood within different power relations which seek to codify the lives of mothers religiously, culturally, socially, and psychologically. Although she lived in a pre-feminist era, Deland was able to anticipate a modern feminist argument of motherhood in her characterization of real mothers who struggle in their society and resist conforming to the traditional idealization and essentialist prototypes that accompany mother figures in the American cultural mind. The major concern of this study is to discuss how Deland challenges a number of cultural codes of motherhood; such as, the religiously idealized Virgin Mary, the socially constructed “True Woman,” and the newly introduced modernist “New Woman.” Stepping beyond a dual, ambivalent discourse that glorifies mothers on one hand, and blames them on the other, Margaret Deland forges a new maternal path in her mother characters who resist inconsistency in culturally embedded notions of motherhood which codify and perpetuate a restrictive mother image while neglecting actual experiences of mothering.

Keywords: deland, industrialism, motherhood, *the iron woman*, womanhood
Under the Shadow of Virgin Mary: Forging a New Maternal Path in Margaret Deland’s *The Iron Woman*

The transition into the modern industrialized ‘progressive’ era in the mid-19th century America has received an extensive literary examination for its impact on various aspects of the American life. The iron and steel industry, labor movement, workers’ rights and dilemmas were explored along with the accompanied social and cultural transformation regarding religious values, women roles, and family relations. American women writers of the time like Rebecca Harding Davis in her *Life in the Iron Mills* (1861) and Mary Heaton Vorse in her *Strike!* (1930) have contributed to the rising debates on the effects of this transition upon different social and cultural notions. The American novelist, short story writer, and essayist Margaret Deland (1857-1945) has reflected on a fin de siècle American industrial society with its turbulent social, cultural, and economic issues. Deland, who was born in Allegheny, Pennsylvania (today, the steel city of Pittsburgh), has depicted the industrial change in her hometown and childhood community in the fictional locales of Old Chester and Mercer in both her *The Awakening of Helena Richie* (1906) and *The Iron Woman* (1911). In both works, Deland introduces an argument on the role of the mother within this society and the socially and culturally established mother image in time women started to work, earn money, and spend more time in the public rather than the domestic sphere. Unfortunately, Deland has not received the appropriate critical attention she deserves though she contributed to different debates on women’s rights and the impact of the growth of industrialization on society in general and women and family in particular. The significance of *The Iron Woman* lies in its rejection of how society judges its mothers. While Deland questions different motherhood molds with no intention to present any potential new alternatives, the work confirms that perfect, ideal mothers do not exist. As a middle class white woman, who carries a social philosophy that renders “the individual” responsible for the “public good” and larger social problems (Morey, 1998, p. 58), Deland was not expected to resist strongly ingrained mother images in the public mind and this may further marginalized her work. This resistance should be acclaimed as an early anticipation of the later changes in women roles and the accompanied feminist arguments discussing this change during the twentieth century and after.

Set in the 1860s, *The Iron Woman* revolves around the life of Helena Richie, the gentle, romantic, and traditional mother who was the major character in Deland’s *The Awakening of Helena Richie*; and Sarah Maitland, the strong iron woman of the title who owns and manages the Maitland Iron Foundry. However, the title assumes two incompatible worlds according to the Victorian values of the 19th-century American culture. On one hand, the story explores the industrial world of Sarah Maitland who is presented as lacking the femininity expected of all women, as she runs an iron company and does not look as interested in any womanly behavior; therefore, her womanhood is constantly judged throughout the story. And on the second hand, Deland presents the maternal world of Helena Richie who embodies all feminine and womanly standards which attract the younger generation in the story including her son, David Richie, Sarah’s son and step daughter, Blair and Nannie, and Elizabeth Ferguson, the daughter of Robert Ferguson who is the superintendent in the Maitland’s works and the landlord of Mrs. Richie’s house. While this may look like a comparison between two mother models which will be judged as ‘good’ or ‘bad’ according to religious, cultural, and social codes of motherhood, the work
turns to reject this binary opposition by presenting a real life for each of these women in which they succeed at one side and fail at another. While Helena is presented as an ideal all-loving, all-caring mother, the plot exposes a secret she is forced to reveal at the end of the story about her past sexual degradation. Likewise, the successful businesswoman in Sarah appears as a failure in her understanding of her role as a mother in the new industrial age, which pushes her son, Blair, to seek a fantasy of the perfect mother in other mother figures like Virgin Mary and Helena Richie.

While *The Awakening of Helena Richie* was considered a “runaway best seller” (Reep, 1985, p.15), *The Iron Woman* has received little recognition. This unjustified negligence of such important novel reiterates the marginalization that many female writers suffered in the 19th and early 20th centuries. While a research on *The Iron Woman* may contribute to revive an interest in writers like Margaret Deland and her contribution to a female world of literary writings for all venues of scholarship, the significance of this present research lies in its exploration of an important argument about motherhood and the woman’s position in this human experience that predates many feminist discussions of mothers in literature. A 19th-century fictional exploration of an American family and American motherhood may seem as far from the interest of contemporary readers, especially international or second language readers, but the anticipatory argument of motherhood that Deland presents in *The Iron Woman* appeals to our contemporary discussions of the role of motherhood in a rapidly-changing technological age as in the twenty-first century. With Deland challenging all these cultural codes of motherhood, one may question the possibility/ impossibility of theorizing about different cultural and social models of motherhood and the ability of contemporary literature of all origins and languages to question any authority that seek to restrict women and mothers in a narrowly shaped discourse.

Motherhood has been subjected to different ideological discourses which either celebrates and idealizes it as an elevated experience for building and perpetuating the nation, or degrades and criticizes it as an oppressive tool for isolating and disempowering women. With the rise of industrialism and the change in women positions in society, women started to question their roles and the impact of marriage, pregnancy, and motherhood on their work ambitions. Feminism itself has been inconsistent in its discussion of different experiences of motherhood. According to Kinser (2010), this ambivalence has shaped the relationship between motherhood and feminism, which she describes as “complex, dynamic, and sometimes contentious relationship” (p. 1). Examining various feminist writings on motherhood, Kinser (2010) found that feminism had “no single, unified, monolithic response” about the experience of motherhood (p. 2). The nineteenth century and early twentieth century American literatures reflect such ambivalence in approaching the maternal experience by exploring how motherhood is riddled within a variety of patriarchal, religious, modernist, and feminist power allocations. In its depiction of different images of mothers and their conflicts with their children and society in the late 60s of the nineteenth century, Margaret Deland’s *The Iron Woman* exemplifies how already established notions on motherhood are unattainable in reality. I argue in this paper that in light of a confining patriarchal ideology and a disoriented impact of industrialization and modernity, Margaret Deland presents a new path for understanding motherhood in *The Iron Woman* that defies the ambivalent discourse which governs the lives of mothers/women and leads to a maternal downfall of four mother figures in the novel in regard to their social conformity and mother-child
relationship. After I introduce the three mother images/codes that Deland resists in her work, I discuss the conformity or nonconformity of the novel’s mother characters to each of these images starting with Sarah Maitland and then Helena Richie. However, two other mother figures have appeared in the novel and it would be significant to also discuss how they conform, or not, to the traditional codification of motherhood in public culture.

The fin de siècle American society was governed by a number of images of the mother figure that shows a discrepancy in the representation of the woman/mother in Victorian America. These images, conjured individually or collectively, include the ideal mother as in Virgin Mary, the culturally constructed, socially approved “True Woman,” and the 20th-century modernist “New Woman.” Deland’s characterization of mothers in her novel reflects how maternity is fluctuating constantly between religious ideological authority, 19th-century Victorian ideals of femininity, and 20th-century emancipating feminist modernity. First and foremost, a set of ideals were constructed in nineteenth century American cultural ideology and instilled in the collective unconscious of the people to present a divine image of the mother as reflected in the character of Virgin Mary. This focal image of a mother goddess had governed the judgment of all mothers in 19th-century America. The idealization of the mother figure in culture presents a powerful, protective, all-loving, and self-sacrificing woman who devotes her whole life to take care of her child. She is depicted as the only source that provides the child with security, love, and satisfaction. Being a mother, woman is supposed to voluntarily sacrifice her own life and enter a self-negating state in which she recognizes her existence only in relation to her child. This image assumes a state of unattainable perfectness that renders mothers of all races and social classes impotent and confined in an impossible socially approved and culturally constructed mother role.

The patriarchal ideology of the 19th-century American society presents a mythical view of motherhood as the basic unit to construct a unified and strong generation. Among the earliest feminist critics to study motherhood are Nancy Chodorow and Susan Contratto (1989) who described the idea of a perfect mother as a “fantasy” that leads to a contradiction in dealing with mothers as they are idealized on one hand, and blamed for their children’s faults on the other (p. 79). The image of Virgin Mary stands as a divine icon to which women should refer to evaluate and reform their motherhood experiences. Gatta (1997) argued that the divine woman provides a “symbolic compensation for what might be culturally diagnosed as a deficiency of psychic femininity, or anima, in America” (p. 3). Gatta discussed that the different prevailing forces of patriarchy, rationalism, and industrialism in 19th-century America have created an unconscious cultural resistance in the form of idealization of the female experience of motherhood. The return to the iconic image of the Madonna in the 19th-century American cultural and literary history creates a safe haven which might provide an escape from the disorientation of the fin de siècle forces of modernity and industrialization.

The ideal example of motherly perfectness in Virgin Mary is the first mother image to be resisted and marginalized in The Iron Woman. Blair Maitland, the spoiled extravagant son of Sarah Maitland, is presented in the novel as in search of maternal love and female beauty, which he finds in an old valuable painting of a Madonna and a child. Unappreciated by Sarah, the painting costs five thousand dollars which Sarah keeps complaining about throughout the novel in a significant allusion to the conflict between moral/aesthetic values as represented by the maternal painting and materialistic ideals as represented by the industrial Sarah. Wondering how
much iron ore it would take to pay for the painting, Sarah mocks that Blair had “spent five thousand dollars on a picture that you could cover with your two hands” (p. 243). Although this painting of the divine woman and its sublime image of motherhood are not recognized by Mrs. Maitland in her practical life and vulgar house, they stand as judgmental of all the mothers in the novel including Sarah Maitland, Helena Richie, and Elizabeth’s mother, Dora. Deland (1911) described, “[I]n the half-light, the little dim Mother of God – immortal maternity! – could scarcely be seen” (p. 188). This marginalization of Mary’s painting in Sarah’s house assigns an unattainable fantasy state to the motherhood experience it carries. However, it does stand in between Sarah and her son as Blair yearns for this motherly idealism in his mother, and later in Mrs. Richie. His insistence on buying this painting reflects the lack of maternal love that he vainly looks for in his mother who is depicted as a powerful woman contradicting all traditional female and maternal characteristics as an owner and operator of the family’s iron works. For Deland, women like Sarah are no longer only maternal raising good kids, but also industrial raising a working generation and building a country. When Sarah gave Blair a tour into the foundry for the first and only time, he was impressed by its magnificence as something aesthetic, but he could not understand the work ethic and the great labor behind this industry.

Idealizing maternity in the image of Christ’s Mother generates devastating guilt and blame in the mothers who feel impotent in their attempts to reach to Mary’s image. Trapped in a cycle of blame and idealization, the mother enters the dark state of guilt in which she starts to consume her own self out of fear of imperfection. The two major mother figures in Deland’s novel are presented as realizing their inability to be perfect mothers like Virgin Mary; therefore, they blame themselves for their children’s moral perversity. Sarah Maitland recognizes her own failure in raising and teaching Blair to be a responsible and dependable person. She is shocked to hear how Blair took advantage of the emotionally disturbed Elizabeth Ferguson, who is supposed to marry David Richie within few days, and convinced her to marry him instead. After Blair’s elopement with Elizabeth, Mrs. Maitland realizes that she is responsible of her son’s moral fall due to her misunderstanding of her role as a mother. As a strong and financially independent, working woman, Sarah interprets motherhood in terms of money. Deland says; “To Sarah Maitland, no work which it was a woman’s duty to do could be unwomanly; she was incapable of consciously aping masculinity, but to earn her living and heap up a fortune for her son, was, to her way of thinking, just the plain common sense of duty” (p. 53). She thinks that she is a good mother as long as she provides her children with all their material and physical needs neglecting a child’s need for love and instruction to be able to depend on himself/herself away from his/her mother’s world.

The awakening of Sarah Maitland after the shocking behavior of her son, Blair, has made her realize that maternity does not mean money. She tries to undo her mistakes and decides to disinherit Blair to push him to work and earn his own living. During this last meeting between them, Blair refused to work in the foundry shouting, “[T]ake a job in your Works? I’ll starve first!... I’ll forget that you are my mother; it will be easy enough, for the only womanly thing about you is your dress” (p. 293). Sarah covered her face and wept as if the humility she felt by her self-centered son has melted the iron of her soul. She suffered afterwards from an accident in the foundry and stayed home waiting hopelessly for another chance to fix things with her son. While the material/capitalist mother type of Sarah is falling in front of the spiritual/ moral world...
of Virgin Mary, Deland shows that mothers are unjustly judged according to this ideal religious model of motherhood. She implies that even the Mother of God may appear ‘imperfect’ to some as she could not fully protect her son from the cross. Lying in her deathbed, Mrs. Maitland stares into the “little dark canvas” for a long time and says; “Mary didn’t try to keep her baby from the cross…I’ve done better than that; I brought the cross to my baby” (p.333). Exceedingly, Sarah believes that she surpasses any imperfection a mother can hold. Therefore, she realizes her failure as a mother in society, enters a dark state of guilt, deteriorates, and dies.

Although the religious code of motherhood as explained above assumes an ideal mother image, it actually accompanies this image with a negation of womanhood itself. The ideal mother is no longer a woman with personal needs, sexual desires, and feminine attributes. According to Buchanan (2013), assigning a religious code to motherhood will submit it to the standards of “good and evil,” “god and devil” (p. 8). While Virgin Mary’s religious mother code represents “god” and “good,” an “antithesis” should be created for the “devil” and “evil” opposition. Buchanan argued that in this discourse “Woman is the antithesis of Mother” as woman represents the “negative attributes, such as childlessness, self-centeredness, work, materialism, hysteria, irrationality, the sensual/sexual body, and the public sphere” (p. 8). As a perfect mother, woman should not carry any of these attributes; therefore, a self-negation process is imposed on mothers in which they neglect their feminine and womanly needs to meet the larger needs of motherly perfection. This new state conforms to the 19th-century ideals of “True Womanhood” which will be discussed as the second cultural code resisted and challenged by Margaret Deland in The Iron Woman.

In the 19th century setting of Deland’s novel, women were expected to commit themselves to the ideals of the perfect mother while performing according to the image of the “true woman” of the time. While woman should be powerful and protective for her children, she should keep her obedience and submissiveness in the male-dominated society in which she lives. Such ambivalence adds to the burden that women are supposed to carry within a biased patriarchal cultural ideology. They are at the same time both powerful in relation to their children and powerless in relation to their society. Smith-Rosenberg (1991) has discussed the incompatibility between true womanhood and ideal motherhood. She argued that, “The True Woman was emotional, dependent, and gentle – a born follower. The Ideal Mother, then and now, was expected to be strong, self-reliant, protective, an efficient caretaker in relation to children and home” (p. 199). Sarah Maitland does not embody any of these standards for 19th century women. She is described as, “a silent, plain woman, of devastating common sense, who contradicted all those femininities and soft lovelinesses” (p. 7). As a widow with two little children, Sarah does not accept the dependency and submissiveness that the society projects on women. Her resistance pushes her to indulge in the world of iron industry and sacrifice the world of womanhood which seems unattainable if woman decides to get to the patriarchal public sphere and rejects weakness and oppression. Sarah understands very well that the new age of industry needs work, not beauty. Her late husband, Herbert Maitland, was “a mild, vague young widower who painted pictures nobody bought, and was as unpractical as a man could be whose partnership in an iron-works was a matter of inheritance” (p. 7). As compared to Sarah, Herbert would not fit for a large iron foundry as the Maitland’s in this transitional progressive era. He died after six months of their marriage. “[H]is wife has so jostled him and deafened him and
dazed him that there was nothing for him to do but die – so that there might be room for her expanding energy” (p. 8). With this energy, Sarah has decided to deviate from the feminine roles and the true woman ideals that oppress women and restrict them within specific socially constructed molds.

Between ideal motherhood and true womanhood, Sarah judges herself as a mother and a woman in terms of her ability to work hard, heap up fortune, and build a nation. She does not find self-fulfillment neither in femininity nor in maternity as her work represents the only success she needs. The domestic private sphere of the true woman of the time is turning into the iron foundry for Sarah. “[She] walked through her Iron Works as some women walk through a garden: - lovingly” (p. 105). When referring to the ladles in her foundry, Sarah states, “I call that ladle ‘the cradle of civilization’” (p. 107). Deland presents Mrs. Maitland as representative of the transformation in the industrial society and its impact on gender roles. Her views on both motherhood and femininity are presented as the reasons for her troubled relationship with her son. As a woman worker, Sarah believes in the “productive beauty” rather than the feminine beauty as discussed by Marquis (2003). Marquis argued that, “productive beauty is considered in concert with ‘traditional’ ideals of beauty, fertility, and domesticity; production through work replaces procreative production for Sarah Maitland” (p. 980). Although Blair is impressed with how Sarah is able to run an iron foundry by herself, his abhorrence and rejection is directed towards her lack of femininity and her way of maternity rather than her work itself. He considers her “ugly” referring to her physical “feminine” beauty and as “an esthetic insult to motherhood” (Deland, p. 136) when referring to her maternity. She is also the financially independent woman who is not a victim of patriarchal authority and who does not need the support of patriarchy in general. Deland wants to present a picture of the modern independent “New Woman,” but she is aware that she cannot present this female type as faultless.

Although Sarah Maitland is seen as an embodiment of the 20th-century modern “New Woman,” she exposes the inadequacy of this social construction when applied to a mother. This newly established social construction, introduced in late 19th-century, accompanies the transformation of society into industrialism and modernity and introduces the educated, free-minded, working, and financially independent woman who can control her own life socially, economically, and sexually. Unfortunately, the positive attributes of independence, determination, ambition, and freedom, which are celebrated by women and feminists in the early 20th-centuty, are condemned for mothers because they threat to oppress and subjugate their children. The result is an ambivalent discourse that celebrates the childless new woman and blames her if she is a mother. I discuss in this section how the mother-son relationship in The Iron Woman is molded in light of the ideals of the modernist “New Woman.” The troubled relationship of Mrs. Maitland with her son has questioned her embodiment of modern new womanhood. She is blamed for her son’s financial dependency on her and his inability to understand the importance of work. As a strong working mother, Sarah’s lack of femininity has caused Blair to tend towards an unattainable ideal world of femininity and romanticism that he lacked as a child in relation with his mother. She is described early in the novel as the unwomanly woman, “[t]he only feminine thing about her is her petticoats” (Deland, p. 16).
This lack of femininity presents Sarah as a “castrating” woman who threatens her child’s manhood. On the other hand, Blair is depicted as “feminine” rather than “masculine” in the novel. He has an unappreciated painting talent through which he seeks a romantic/feminine world of his own away from the manly world of his mother. Therefore, he is attracted to the traditional motherly world of Mrs. Richie who is presented as an embodiment of femininity, true womanhood, and ideal motherhood. Instead of trying to indulge himself in the world of manhood as an adult, he is reversed to a state of femininity which he lacked in his mother as a child. The power of the new woman in Sarah is castrating to her son. Deland explains that, “the torrent of her angry shame suddenly swept Blair’s manhood of twenty-four years away; her very power stripped him bare as a baby; it almost seemed as if she had sucked his masculinity out of him and incorporated it into herself” (p. 138). The unwomanly Sarah who is celebrated religiously for her purity and asexuality as a mother is condemned in the new womanhood discourse as a masculinized castrating mother.

Although Deland presents Sarah as a strong and dominating woman who fails as a mother, she does not consider her work as the reason of her maternal downfall. Therefore, Sarah is celebrated as an independent working woman, but condemned as a dominant mother. However, Mrs. Maitland’s failure pertains to her inability to differentiate between her position as an owner of an iron foundry and her role as a mother at home. As she is responsible of paying wages to her employees, she understands motherhood in the same manner, as a provider of material sufficiency. By depicting the destruction of the domestic garden of the Maitland’s to provide a space for the new industrial change, whether of the “railroad tracks” or the family’s iron works, Deland provides an alternative kingdom for Sarah instead of her home. The woman’s need for a private territory at home is replaced by the iron works for Sarah. Similarly, she turns the dining room into an office and the dining table into a desk for her work. When Blair protests against that and against not having flowers on the table as in Mrs. Richie’s house, Sarah answers, “I don’t eat flowers” (Deland, p. 6). Her lack of femininity makes her unable to differentiate between what is useful and what is beautiful. Beauty for her is usefulness; therefore, she does not appreciate the painting of the Madonna that Blair buys and she evaluates it only in terms of its expensive price. While she does not reject or blame woman’s work in the new industrial age of the late 19th century, Deland condemns Sarah’s excessiveness and her inability to separate between her work and her home and to understand her role as both woman and mother. Deland intends to resist the current molding of mothers into the “New Woman” construction because it blames mothers instead of supports them.

In light of all these images of mothers including the “ideal mother,” the “true woman” and the “new woman,” where does the character of Helena Richie stand in Margaret Deland’s *The Iron Woman*? Mrs. Richie is the opposite of Sarah Maitland in her representation of traditional motherhood as well as ideal femininity. All children in the novel are attracted to her way of life as fitting appropriately in the 19th-century prototype of woman and mother. Blair Maitland is fascinated with her femininity and maternity. Helena is an all-loving mother who is devoted to take care of her child. We see her adopted son, David, seeking his own way into manhood away from his mother. Unlike the dependable, spoiled Blair Maitland, David chooses to study medicine and travels alone to Philadelphia for training. He has a strong conviction that a man should depend on himself whether financially or emotionally; therefore, he rejects the
financial help of both his mother, his to-be-wife, Elizabeth, and later Mrs. Maitland who offers building a hospital in Mercer to compensate him for what Blair did to Elizabeth. Although Helena appeared as overprotective of her son in some cases, she is in no way a domineering or oppressive mother. She is continually reminded by Mr. Ferguson, her landlord, neighbor, and the superintendent in the Iron Works, that her son needs to find his own way in life away from her “apron strings” (Deland, p. 69). On the other hand, Helena Richie is an embodiment of traditional femininity that is needed in the gloomy industrialization of Mercer. Unlike Mrs. Maitland, Mrs. Richie takes care of her house and her garden in an attractive feminine way. She is also depicted as the “true woman” of the 19th century who plays her role as a gentle, passionate, and beautiful female conforming to the standards and judgments of society.

However, besides the beauty and submissiveness of the “true woman,” the cultural ideology of the time assumes moral and sexual chastity in the woman as well as asexuality in the mother, as part of her idealization under the shadow of Virgin Mary. Throughout the novel and until the revelation of Helena’s secret at the end, Deland depicts Mrs. Richie as an emblem of ideal motherhood that stands in comparison to Mrs. Maitland’s maternal deprivation. The downfall of Helena as a mother pertains to her hiding the truth about her past sexual degradation before coming to Mercer. Her claims of true femininity and ideal motherhood are deconstructed by this socially and culturally rejected truth. Helena finds herself obliged to reveal the most important secret of her life only to be able to save a falling woman from suffering the same shame and torture that she herself suffered. When Helena discovered that Elizabeth left her husband to escape with her lover, she decided to confess the sexual “immoral” life she had and the bitter consequences she lived to prevent them from disgracing themselves and their families. As a mother, she is willing to sacrifice her own reputation to save her child. Morey (1998) discussed that Deland wants to show that the outside physical appearances of people are not enough to make a human judgment; one should look for the real truth behind the worn masks. “Helena’s interest in appearances will be her moral downfall until she is able to renounce her own prideful secrecy in order to offer Elizabeth a saving lesson in womanly self-sacrifice” (Morey, p. 68). This revelation has deconstructed the perfectness and idealism that Helena carried throughout the novel; therefore, she supports Deland’s argument that no mother figure is perfect and resists the projected religious, cultural, and social codes of motherhood.

Elizabeth’s awakening and her realization of her responsibility for her own actions reiterates another awakening that Deland presented in her previous novel, The Awakening of Helena Richie (1906). The writer traces the life, downfall, and awakening of Helena before leaving Old Chester to move to the city of Mercer. As a beautiful charming young lady, Helena has attracted the residents of Old Chester with her beauty and virtues. She told the people that her husband was a drunkard who died after causing the death of her only baby twelve years ago, though the truth is that she left her husband in Paris after her baby’s death to be with her lover, Lloyd Pryor, a widower with a young daughter. In Old Chester, the lovers were waiting for her husband to die due to his drinking to be able to marry, and Helena was living on the outskirts of society claiming that Lloyd is her brother. A twenty-three-year-old Sam Wright fell in love with her, but he committed suicide after she had confessed her reality and relationship with Lloyd. The old passion in Lloyd has dimmed over the years, and he became fearful that his relationship with Helena would destroy his fatherhood of his nineteen-year-old daughter. After
Lloyd’s cold response to a letter she wrote asking for marriage, Helena realized her own mistakes and decided to take the baby she had adopted and leave Old Chester. Deland has utilized Helena Richie’s story to create a similar experience for Elizabeth Ferguson in The Iron Woman. Although this secret story will announce her maternal downfall, Helena was keen to reveal her secret and her realization that the social norms and the cultural codes of the time assume a renunciation of one’s individual freedom for the sake of the common good. She had lost Lloyd’s respect only to find herself in a clash with the society that rejects her as an embodiment of a forbidden female sexual and moral perversity. The double personality that Helena adopts and her past mistakes have determined her downfall as a mother whose imperfection is inevitable in Deland’s social views.

Helena Richie is presented as a victim of a social ideology that confines mothers within certain ideals and specific roles ignoring their rights to choose their own lives and to meet their own needs as women. Although Helena appeared as an embodiment of true womanhood and ideal motherhood, her sexuality threatens both of these images. Deland presents Helena as an intellectual mature woman who is aware of the society’s judgments as well as the cultural and moral codes that restrict women in the 19th century. Therefore, she chooses to suppress her sexual needs and sacrifice personal happiness for a projected general good of society. The culture’s idealization of motherhood according to the image of the Madonna assumes asexuality in all good mothers. Purity and chastity are the two judgmental attributes for the feminine in the 19th century as described by Marquis (2003). In order to be a good mother, woman should stifle her sexuality to live only a devoted life for her child who himself is the result of her sexuality. Chodorow and Contratto (1989) argued that “Fantasy and cultural ideology also meet in themes about maternal sexuality. An assumed incompatibility between sexuality and motherhood is largely a product of our nineteenth-century heritage” (p. 91). Aware of this asexual state of motherhood, Helena Richie refuses the proposal of Mr. Ferguson although she admires him. She knows well that her ideal picture of motherhood does not allow her to re-marry. As a mother, woman should play an assigned constructed role by society in which she is a self-negating passive performer. Irigaray defined “mother” as “Someone who always acts according to commands and stereotypes, who has no language of her own and no identity” (as cited in Patterson, 1989, p. 31). Therefore, the mother appears as trapped in a powerful/powerless conceptualization that idealizes her on one side and subjugates her on the other. While conforming to the ideals of society, she is also responsible for installing these ideals in her children; thus, we see Sarah Maitland as advocating a “work ethic” and blaming her son, Blair, for ignoring it, and we also see Helena Richie surrendering to the social decorum of the time and insisting to install it in the younger generation.

Although their realist and human presentation in this novel resists the culturally constructed roles for their motherhood, both Sarah Maitland and Helena Richie realize that they should pay a huge price before they can escape the dual, ambivalent judgment of their society. A personal sacrifice would always accompany a deviation from public and traditional norms. Deland presents these women as real, not ideal; therefore, she affirms that there will be no possible way to use the religious and cultural models of our society and then judge women accordingly as if they are flawless, exemplary, and perfect. These women have learned that they should endure the consequences of their own deeds although this should not make them less of
women or mothers. The new Helena in *The Iron Woman* has resorted to social norms only to
dissuade the young David and Elizabeth from challenging society in claiming their personal
freedom. She says to Elizabeth, “I understand the disgrace such wickedness will bring! No
honest man will trust him [David]; no decent woman will respect you! And listen, Elizabeth:
even you will not really trust him; and he will never entirely respect you!” (Deland, p. 459-460).
These are the words of society that rejects divorce and relationships outside marriage and their
impact on both personal and public good. According to Reep (1985), in the characterization of
Helena and Elizabeth, “Deland draws a sympathetic yet critical picture of a woman who must
move from self-delusion and a preoccupation with self to realistic evaluation of herself and her
personal responsibility” (p. 62). As a mother and a woman, each of these ladies reveals how her
female identity is culturally constructed and should be approved by religious ideology and
patriarchal authority.

Although she is the opposite of Sarah Maitland in *The Iron Woman*, Helena Richie does
not embody a successful mother. As she violated the social ideals with her sexual self-centered
previous life in Old Chester as depicted in *The Awakening of Helena Richie*, she disrupts society
again in *The Iron Woman*’s city of Mercer by destroying an icon of ideal motherhood that is
glorified by the younger generation in the story. Nevertheless, Margaret Deland does not
condemn Helena as a fallen woman, but instead she seems to praise her courage in using her own
experience to save a fallen woman and establish a lesson in society. The sympathy that Deland
shows to her mother characters in *The Iron Woman* assures her strong argument against the
idealization of mothers in all cultural and social prototypes. By presenting a maternal downfall of
the two major characters in the novel, Deland anticipates a modern feminist argument for the
new industrial age and the 20th-century women roles. Albertine (1990) argues that Deland is
trying to bridge “the pre-industrial and the modern worlds” by warning against potential dangers
of the industrial transition in society and women’s work (p. 253). Like she does with Helena
Richie, Deland also sympathizes with Sarah Maitland and her inability to balance her work (the
public) and her motherhood (the private). Thus, she makes her realize that materiality alone is
not enough to keep the stability of her family in face of the changing waves of the industrialized
world.

The ambivalence of the patriarchal culture towards motherhood is represented in
Margaret Deland’s *The Iron Woman* through the character of Robert Ferguson who is the
superintendent in the Maitland’s works and the landlord of Mrs. Richie’s house. His
contradictory attitudes appear in his relation with both Sarah Maitland and Helena Richie. He
admires the strength and perseverance of Sarah, but criticizes her relationship with her son. He
considers women as “Vain and lazy” and the “reason that Sarah Maitland was the only woman
he liked, was that Sarah Maitland was not a woman!” (Deland, p. 16). He is an embodiment
of the patriarchal contradiction towards women. He admires Sarah, but he does not consider her a
woman to be loved; therefore, he falls in love with Helena Richie. Likewise, he is ambivalent in
his relationship with his niece, Elizabeth, who lives with him after her father’s death. With Sarah
Maitland he is the supporter of woman’s empowerment and freedom, but he is the patriarchal
oppressor with Elizabeth in whom he installs a fear of failure that keeps warning her not to be
like her adulterous mother. Mr. Ferguson rejects Elizabeth’s feminine tendencies in dressing or
attending a dancing school, but he is attracted to the femininity and “true” womanhood of Helena
Richie. He believes in Sarah’s abilities in work and financial matters, but he is essentialist about women when referring to them as having “no financial moral sense!” (Deland, p. 380). Ferguson’s ambivalence reflects an inconsistent patriarchal ideology in the America of the 19th century. He believes in the idealization of the mother, but he pushes the ideal mother in Helena to rebel against her confinement and accept his marriage proposal. His oppression of his niece affects her relationship with her mother and installs an inferiority complex in the young girl.

Although Sarah Maitland and Helena Richie are the two major mothers in Margaret Deland’s *The Iron Woman*, two minor mother figures are presented as well. The significance of the following discussion of these two characters lies in its exploration of a mother-daughter relationship rather than a mother-son relationship. Both Elizabeth Ferguson and Nannie Maitland are motherless in the novel; however, we can still trace a mother-daughter relationship in them as the absence or death of the mother does not eliminate her impact. Elizabeth Ferguson appears as struggling herself in a love/hate relationship with her mother who is depicted as a bad adulterous woman. Dora is presented as an unfaithful wife who eloped with her lover causing the suicide of her husband and the suffering of her daughter. As religiously, socially, and culturally rejected mother model, the adulterous woman affects how her daughter understands her role in society as a woman and a future mother. This ambivalent reaction towards her mother is a result of Elizabeth’s rejection of her mother’s model and her struggle to be different from her. Rich discussed that “the ambivalent feelings toward the mother” creates a “rivalry relationship” between the mother and the daughter in which the latter tries to surpass her mother albeit by a complete rejection of her mother’s model. (as cited in Patterson, 1989, p. 12-13). As a victim of the patriarchal authority represented by her uncle, Elizabeth expresses her rejection of her mother’s sexuality by torturing her own body. She is characterized as a girl of bad temper that she suffers by constantly hurting her body. Elizabeth sees her body as the incarnation of her sexuality which is rejected by the patriarchal society in which she lives. As asexuality is imposed on a good mother, Dora is depicted as a fallen woman and a guilty mother because she seeks her own sexual needs. Although she suffers the absence of a mother figure in her life, Elizabeth is depicted as a “mother-dominated child” who is trying to get rid of the image of her mother that haunts her life. Instead of finding her freedom and peace in the maternity model of Helena Richie, her future mother-in-law, Elizabeth becomes a new victim of the society’s woman’s degradation and sexual oppression. Exposed to the socially projected models of true womanhood, Elizabeth suffers the renunciation of her sexual needs, first by her mother image and then by the promoted social norms and warnings of Mrs. Richie. She lived under the threat of her mother’s prohibited sexuality. Friday (2010) argued that “So long as we have not repeated the model of our mother’s life, most of us [women] will live with a suspicion of failure, of being incomplete” (p. 248). Thus, Elizabeth suffers from this imperfection and incompleteness because she fears a comparison with her mother by the restrictive patriarchal society in which she lives.

Nannie Maitland is another motherless girl in *The Iron Woman*. Her mother died when she was two, and she lived her whole life with her stepmother, Mrs. Maitland. As Blair, Nannie is presented as a “castrated” child who is unable to move away from the shadows of her powerful stepmother. She is referred to as “the afraid cat” because she is a timid, submissive character. “Nannie was always helpless with Elizabeth, just as she was helpless with her half-brother, Blair, though she was ten and Elizabeth and Blair were only eight” (p.1). Although she lacks a real maternal love as a child, she starts seeking motherhood in herself. Deland presents Nannie as the
true mother whom Blair misses. She acts as a mother for her brother although he appears as neglecting her existence except when he needs her to talk to his mother. Rich explained that “the woman who has felt “motherless” often focuses her energies on “mothering” others, thereby depending on their neediness to reinforce her own sense of usefulness” (as cited in Patterson, 1989, p. 13). As a motherless daughter and a deserted stepdaughter, Nannie finds her own usefulness in being a mother for her brother. And as a mother she is willing to sacrifice her own life for the sake of her “child.” Therefore, we see Nannie forging Sarah’s signature after her death to save Blair from being cut off without funds because of his disinheritance. The character of Nannie offers an explanation of the impact of the culture’s ideals of motherhood on daughters even if their mothers are absent. She tries to prove herself and establish an identity through the constructed self-negating mother role that she plays in the novel. With a subordinate and passive mother figure in the character of Nannie, Deland criticizes the limited arenas that the society offers for women in general and mothers in particular.

Motherhood has been assigned a comprehensive examination in Margaret Deland’s *The Iron Woman* whether the mother figure is present or absent. Deland presents a new outlook into the motherhood experience that examines actual maternity experiences rather than institutionalized discourses of motherhood. Away from taking sides or adopting biased views, Deland presents a wide exposition of the different challenges facing the American family in general and the American woman in particular at the threshold of a new century. Motherhood, for Deland, does not fit into any of the socially or culturally constructed molds because they ignore real mothering experiences and judge mothers as ideal. Between the pre-industrial “True Woman” as in Helena Richie and the modern “New Woman” as in Sarah Maitland, Deland challenges different essentialist discourses that restrict women and render them impotent to reach any acclaim in society. Her exploration rejects the adoption of any mother type that would essentialize and idealize motherhood. Therefore, by exploring different mother models, Deland is keen to refute the celebratory/oppresive dichotomy that governs the ambivalent discourse of motherhood for over a century. Analyzed from a variety of perspectives, the experience of motherhood has been assigned different allocations within the feminist, modernist, or religious discourses. Margaret Deland’s response in *The Iron Woman* shows it clearly that this ambivalence does not reflect an innate nature of motherhood itself, but rather exposes various power agencies trying to control and restrain this human experience within a set of constructed norms.

**About the Author:**  
**Dr. Nancy H. Al-Doghmi** has a PhD in English literature and Criticism from Indiana University of Pennsylvania, USA. She is currently teaching English Literature at Yarmouk University in Jordan. Her research interests include critical theory, women’s writings, 20th-century American literature, feminist and postcolonial literary criticism.

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Shakespeare’s Othello and the Challenges of Multiculturalism

Mohssine Nachit
School of Arts and Humanities
Moulay Ismail University
Meknes, Morocco

Abstract
Though Shakespeare is an Elizabethan playwright, his plays still resonate with our contemporary world. The parallels between Othello and the failure of intercultural communication and integration of Muslim Diaspora in western countries are strikingly identical. This paper explores how and why in Shakespeare’s time and ours a multicultural mindset and culture have not succeeded to eradicate ethnocentrism, stereotype and fanaticism. Thus conflict, violence and misunderstanding between individuals belonging to different cultural and religious communities are still ravaging multicultural societies. It also aims to promote a humanistic perception of the other that celebrates difference and diversity rather than sameness and uniformity.

Keywords: diversity, ethnocentrism, intercultural communication, multiculturalism, stereotype
Shakespeare is Still Our Contemporary

Four hundred years after the death of the bard, his work is still vibrant, inspiring and generating hot debates in academia, not only in the British island where he was born, but on a global level. No doubt, Ben Jonson’s famous words of praise that Shakespeare “was not of an age, but for all time” are confirmed today in different cultural and political global contexts. Shakespeare is performed in Japan, taught in Iran, translated into Arabic, contested in Israel for anti-Semitic reasons, glorified in Nazi Germany, challenged by feminist and black readers, celebrated by some purist conservative English critics, filmed with hip hop characters, played by Syrian combatants in Homs and watched via Skype by refugees in Amman. The list of contexts and appropriations could be longer than that if one tried to provide all the situations where Shakespeare’s texts are adapted to local needs. Thus it would be wiser to simply adopt Kott’s (1965) claim that “Shakespeare is like the world, or life itself. Every historical period finds in him what it is looking for and what it wants to see” (p. 5).

What Kott (1965) means by “Shakespeare our contemporary” is definitely opposing how, for example, Victorians glorified Shakespeare as a genius exploring the immutable, static and atemporal human nature. Such a definition of human nature is now challenged by modern criticism and new trends of thought. For instance, the feminists and the postcolonial critics have deconstructed many of Shakespeare’s plays because deemed pro patriarchy and colonialism (Elsom, 1989). What Kott refers to when he employs the word “contemporary” is how modern contexts and cultures have modified our perception of Shakespeare. The text does not change but we change its meaning:

When we use this interesting little cliché, Shakespeare our Contemporary, we do not mean it in this sense. We mean that Shakespeare has become a contemporary to our changing times and that these times have affected our perception of Shakespeare. (Kott, 1989, p.12)

The fascinating power of the Shakespearean text lies in its multi-focal viewpoint and adaptability. The text has the exceptional ability and flexibility to mirror our own concerns regardless of time and place. Esslin (1989) underlined this quality:

That is one of the strengths of Shakespeare. His plays provide a kind of multi-focal viewpoint. You can look at the play as it was written. You can treat it as a historical document. You can consider what it means to you as an expression of continuing human emotions and you can look at it again as a myth which lives through its ability to be modified. (Elsom, 1989, p. 26)

One should also acknowledge that such a dynamics is not attributed solely to the text itself; our readings and interpretations enrich, appropriate and constantly modify the meaning of the plays. Shakespeare is endlessly buried and born again depending on the context and ideology where his work is situated. “The Victorians had an answer. Shakespeare was a genius; his plays depicted human nature in universal situations; and he inscribed timeless truths in immortal poetry” (Belsey, 2007, p. 3). Other critics claim that we bring to Shakespeare the meaning we want to impose on him. “We find in Shakespeare only what we bring to him or what others have left behind; he gives us back our own values” (Taylor, 1990, p. 410-411). Indeed, Shakespeare....
exemplifies at best Barthes’ (1967) “the Death of the Author” and the birth of the reader who constantly revives, interprets and appropriates the text from different angles to serve our own needs and expectations. Every generation and every people have the right and duty to reappropriate Shakespeare in a manner that fits in with their new contexts and cultural values. Seen from this perspective, the reader is empowered to become an active agent and a postmodern producer of meaning independently from any “master narratives” favored by a certain class or ideology:

every act of interpretation can be seen as an act of appropriation-making sense of a literary artifact by fitting it into our own parameters. The literary work thus becomes ours; we possess it by reinventing it as surely as if we had secured its physical presence by force. (Marsden, 1991, p.1)

Still one should bear in mind Eco’s The Limits of Interpretation to acknowledge that if the Shakespearean text allows multiple readings it should not, for example, today favor racist, anti-Semitic and misogynic discourse. The Merchant of Venice was once used to legitimize anti-Semitic ideology in Hitler’s Germany; today it should be reinterpreted to serve tolerance and respect of the religious other. Sinfield claims that “He [Shakespeare] has been appropriated for certain practices and attitudes, and can be appropriated for others” (Sinfield, 1994, p. 137). The new interpretation of Shakespeare should be situated in a global, postmodern and humanistic world view favoring cross-cultural dialogue and communication between people. The bard should no longer be utilized to justify colonialism (The Tempest), misogyny (The Taming of the Shrew), racism (Othello), absolute rule (King Lear), anti-Semitism (The Merchant of Venice), etc. A Shakespearean text should be read in a dialectical manner so as to explore the past in the light of the present and to map a better future:

if the play does wholly or partly succeed in calling into question both its own and the present phase of our patriarchal class society, to what degree and in what respects can the text be seen to point towards the possibility of more desirable ways of organizing human life and relationships, beyond the horizon of the age in which it was written and even of our time too? (Kiernan, 1989, p. 1)

As a global and Arab reader and teacher of Shakespeare in a Moroccan university, Shakespeare is our contemporary for many possible parallels mentioned above. But if a play speaks to us and addresses some of our contemporary concerns, it is undoubtedly Othello which does that at best. In Othello, Shakespeare tackles intercultural issues between a Moorish character and the Venetian/European society. The power of this play lies in its ability to address multiple questions related to diversity and multiculturalism in a manner that is reflective of contemporary challenges facing Arab immigrants and Diaspora. Thus Othello could be defined as a dramatization of the rise of fanaticism, of Islamophobia, the failure of cultural dialogue, the limits of multiculturalism, the persistence of ethnocentrism and racism, among others. The play could also be addressing the failure of intercultural communication and integration of Arabs in the European society today, the obstacles and borders facing diasporic individuals in multicultural contexts, the violence generated by hate culture, and the problems of identity crisis that some individuals may face when culturally uprooted and forced to live in dehumanizing conditions.
The main objective of this paper is to explore and analyze Shakespeare’s *Othello* from this perspective because it is the play that explicitly addresses intercultural issues, interethnic marriages, assimilation and integration. These issues are still pertinent today because the cultural divide between the two sides of the Mediterranean has not been bridged and because the societal and political barriers have not been overcome. Worse, Arab and Muslim individuals are systematically demonized and vilified across the Atlantic as demonstrated in the bulky work of Shaheen (2009).

**Othello and the Multicultural Context**

It should be stressed from the outset that Shakespeare’s England was not a multicultural society as we would qualify, for example, England or Canada today. Therefore, if a parallel is established between Othello and the modern multicultural society, it is justified by the above theoretical possibilities of appropriation as well as the need to learn lessons from the errors of the past in order to build an open and diverse society celebrating difference and commonalities.

Kiernan (1989) claims that “the tragedy arises first of all from the fact that Othello is black, and thus racially and culturally an alien -- an intensely vulnerable alien -- within a hierarchical predatory and therefore not yet fully human society” (p. 52). Historical records confirm that black Africans were hardly common in 17th England. But the Elizabethan age was also characterized by geographic exploration, trade with North African countries, and diplomatic exchanges with the kings of Morocco. Africans were also sold as slaves. Othello’s narrative of his tragedy as a captive sold in a slave market confirms this: “Of being taken by the insolent foe; and sold to slavery” (I.iii.37-38). By 1601, Queen Elizabeth decided that the “negars and black moors” should be transported out of the country because they were accused of evil, magic and devilry.

Shakespeare’s plays refer to some characters whose blackness is synonym for the hellish and barbarous. In *Titus Andronicus*, Aaron is a wicked Moor who confesses that: “Aaron will have his soul black like his face” (III.i.206). The King in *Love’s Labour’s Lost* declares; “Black is the badge of hell” (IV.i.250). In *Othello* the references to blackness as evil and bestial are numerous. Because he is black, Othello is seen as “a Barbary horse”, who would generate, when coupling with Desdemona, a “beast with two backs”: “your daughter cover’d with a Barbary horse; you will have coursers for cousins, gennets for germans…your daughter and the Moor, are now making the beast with two backs” (I.i.111-117). Such an extremely racist view of the “other” is amplified by the animal imagery used all along the play. Many characters refer to Othello with a language borrowed from the animal world as if to stress the bestial nature of the Moor and to deny him any human qualities. The dichotomy between the animal like Othello and the sophisticated Venice is intended to highlight the superiority of the European race and culture and the barbaric origins of the Moor. In the same vein, Brabantio could not accept or understand how a white delicate Venetian lady could take a black man for a husband; for him it is no doubt the work of magic and sorcery:

Damn’d as thou art, thou hast enchanted her,
For I’ll refer me to all things of sense,
(If she in chains of magic were not bound)
Whether a maid, so tender, fair, and happy,
So opposite to marriage, that she shunn’d
The wealthy curled darlings of our nation,
Would ever have (to incur a general mock)
Run from her guardage to the sooty bosom
Of such a thing as thou? to fear, not to delight. (I.ii.64-71)

Brabantio is even confident that if such an intercultural and interethnic marriage is authorized, the Venetian state and white civilization will collapse. Worse, the country will be ruled by slaves and pagans: “For if such actions may have passage free, Bond-slaves and pagans, shall our statesmen be” (I.iii.98-9). Curiously enough, such a language is identical to left wing political parties in Europe, such as The National Front in France or the Party for Freedom in Netherlands, which constantly demonize the immigrant and the foreigner. Geert Wilders has often campaigned against what he calls the “islamization” of Netherlands. His words in a political meeting in Australia last October 21, 2015 echo those of Brabantio and Iago in so many ways:

You will have millions of people coming to Australia, like we do in Europe, and you will not be able to handle it. You should be a sovereign country that closes your borders to those kinds of immigrants. I believe that one of the biggest diseases in Europe today is cultural relativism, [the belief] that cultures are equal. Well, they are not. People are equal, cultures are not. If you look at the Islamic culture [and] you compare it to, for example, Christianity, Judaism, you see a lot of differences. 

The words and stereotypes used both in Shakespeare’s text or in the declarations of actual extremist European politicians confirm the failure of the multicultural project in Europe, for multiculturalism was conceived as an assimilationist acceptance of the host culture and its values by the immigrant. The latter is expected to lose his identity and passively acquire a new one. Neulip (2009) defines this process as follows:

The individual loses his or her original cultural identity as he or she acquires a new identity in the host culture. During assimilation, the individual takes on the behaviors and language habits and practices the basic norms of the host culture. (p. 378)

To a great extent, Othello’s professional success and seeming “integration” in the Venetian society is attributed to his willingness to acquire this new identity and forget his roots and origins. At the same time his tragedy is provoked by the inner divorce between his socially assimilated persona and his real identity that the host society is not willing to accept or recognize:

Are we turn’d Turks, and to ourselves do that
Which heaven has forbid the Ottomites?
For Christian shame, put by this barbarous brawl (II.iii.161-163).

His words and attitudes confirm his utter assimilation in the Christian society. He regards Italians as the model of civility and sophisticated manners, while the Turks and Ottomans are mere “barbarous” people. Thus he regards his marriage with Desdemona as the final stage of his
assimilation and a tangible confirmation of the social and cultural symbiosis between the foreign other and the host society.

At first sight, the marital relationship between the Moor and Desdemona might give the impression that intercultural marriage is possible even in ethnocentric societies. Indeed, the two have loved each other because of the tales and narratives they used to share. Othello confesses that Desdemona:

Devour up my discourse; which I observing,  
Took once a plaint hour, and found good means  
To draw from her a prayer of earnest heart,  
That I would all my pilgrimage dilate. (I.iii.150-154)

Such tales seduced Desdemona and allowed her to know the man more and sympathize with his predicament. This confirms that intercultural communication breaks barriers and creates bridges. Desdemona was, therefore, ahead of her time and society. She openly sides up with the Moor in the senate trial scene when she declares that: “I saw Othello’s visage in his mind” (I.iii.252). Unlike all the racial and biased words and thoughts used by the Venetian characters to demonize the Moor, Desdemona is the unique character who can see him beyond race and color. She discovered the fair and gentle person that the ethnocentric and racist Venice fails to do. Kiernan (1989) astutely describes this love relation that defies racial borders:

In loving and marrying each other, Othello and Desdemona instinctively act according to principles of racial equality and sexual freedom which are still not normative, still far from generally accepted and practiced even in our own day, left alone in Shakespeare’s…The play’s subversive potential resides in its capacity to dramatize the possibility of truly emancipated relations between men and women, beyond the institutionalized inequalities of past and present societies alike. (p. 51)

Shakespeare’s strategy, as far as this intercultural marriage is concerned, is double edged. He challenges his audience with characters and situations that demystify stereotypical and racist perceptions. The positive portraits of Othello and Desdemona and their sincere love relation would undoubtedly deconstruct the judgmental and biased attitudes Iago stands for. Seen from this respect, the play adopts both a didactic and humanistic attitude vis-à-vis the audience. Objective readers and spectators of the play are expected to denounce racism. However, Shakespeare would deliberately construct the events in a tragic way, not only for cathartic purposes, but to raise our awareness to the detrimental effects of ethnocentrism on individuals and society. The play ends tragically because the thoughts and values of the society are not yet liberal and flexible enough to tolerate a “black a Moor” as a full citizen with different roots and cultural background. This society is not open enough to embrace interethnic marriage either. By so doing, Shakespeare has deliberately created a devilish Iago to voice “Venetian society’s deeply racist and sexist ideology of power. Iago’s strategies of fiction-making are based on his acute perception of what constitutes culture’s “common sense” (Ganguly, 2012, p. 7). Shakespeare’s objective is to challenge those who held such biased attitudes, not only then but
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even now. The parallel between the Venetian society and our contemporary contexts is manifest in many similar situations in America during the civil rights movement, the Apartheid in South Africa or today in many European countries.

What the assimilationist model or mindset fails to recognize, both in Shakespeare’s society or in the modern one, is that culture and religion are deeply rooted in the lives of the people coming from other origins. Therefore, they cannot abandon them as if it is a free willed choice. Culture and religion shape our social personas as well as our inner identities. Parekh (2006) analyzes this phenomenon as follows:

There are several reasons why the pressure to assimilate does not always succeed. Cultures are deeply woven into the lives of their members to be jettisoned at will. Most of them, further, are embedded in or at least intertwined with religion, and outsiders cannot assimilate into them without changing their religion, which they are often reluctant to do. (p. 198)

The tragic suicide of Othello in a religious like ritual underlines his sudden break with the Christian state he used to serve and identify with and his return to his Islamic identity:

Soft you, a word or two:
I have done the state some service, and they know’t
And say besides, that in Aleppo once,
Where a malignant and turban’d Turk
Beat a Venetian, and traduc’d the state,
I took by the throat and the circumcised dog,
And smote him thus. [Stabs himself]. (V.ii.339-356)

Othello commits suicide, though it is forbidden both by Christianity and Islam. In his suicide he recalls certain events and items from his original culture: the sword is from Muslim Spain and the circumcised enemy was a Muslim Turk like him once. Othello now recognizes his Muslim origins and admits that his endeavor to integrate was pointless. Kiernan (1989) analyses this scene as follow:

Othello presents himself both as the servant and instrument of the Venetian state and as the Turk, ‘the circumcised dog’ whom Venice feels threatened by and whom it despises. He correctly perceives himself, in other words, to have been both the alien victim of Venetian society and the active though unwitting accomplice of its destruction of him. (p. 57)

The parallels between Othello’s tragedy, his failure to integrate and contemporary multicultural contexts where the Other is denigrated and marginalized are multiple. Many Muslims living in western societies are torn between their cultural and religious values and the secular practices of the host societies. Many Muslims are otherized because of their religious identity. Many Muslims suffer from islamophobia, racism and exclusion. Paris (2008) is right when he diagnoses the failure of integration of new born Muslims in Europe:
The European Muslim feels a vague national identity with his host country. Given the confusion over the definition of a Frenchman or European, what European values should Muslim immigrants absorb? The second and third generations of Muslims in Europe have largely rejected the traditional ethnic roots of their parents, but have failed to become wholly accepted by the majorities in European states despite their linguistic and cultural education in their host countries. (p. 122)

Such ills cannot be fixed unless the multicultural society creates policies and principles that guarantee a balance between unity and diversity. According to Parekh, such policies are a structure of authority that guarantees the rights of all members, justice and finally a common culture that embraces diversity.5

One should also acknowledge that multiculturalism cannot succeed when it is one-sided and static. In a multicultural society, the Muslim Diaspora is also expected to engage in a cultural dialogue with the host society and to build bridges with the other constituents of the society. This entails a break with essentialist and absolute values that this community has not examined from a critical perspective now that they live in a multicultural context. “This requires them [Muslims] to rethink traditional views on their rights and obligations, their relationship to other religions and cultures, and their response to modernity” (Parekh, 2008, p. 123).

When Othello decided to judge and execute Desdemona he did not even allow her to defend her case. Othello believed that he had the right and the duty to kill his “unfaithful” wife because he symbolized religious ethics and morality, while the “immoral” Christian Desdemona stood for lust and infidelity. For him, killing Desdemona is a divine cause, an act of poetic justice that would cleanse her soul and purify her body from the sins she committed: “It is the cause, it is the cause, my soul” (V.ii.1). Kott (1965) explains the moral fallacy on which Othello’s murder of his wife is based:

Othello kills Desdemona in order to save the moral order, to restore love and faith. He kills Desdemona to be able to forgive her, so that the accounts be settled and the world returned to its equilibrium. Othello does not mumble any more. He desperately wants to save the meaning of life, of his life, perhaps even the meaning of the world. (p. 98)

Othello is extremely confident that killing his wife is a mission he has to carry out not only out of jealousy, but rather out of a religious duty. He insists on the necessity of murder so as to restore chastity, love and all the noble values he used to believe in:

Oth. If you bethink yourself of any crime
    Unreconcil’d as yet to heaven and grace,
    Solicit for it straight.
Des. Alas, my lord, what may you mean by that?
Oth. Well, do it, and be brief, I will walk by,
    I would not kill thy unprepared spirit,
    No, heaven forfend, I would not kill thy soul. (V.ii.26-32)
We may read this tragic end as the failure of an intercultural marriage in a society that does not yet tolerate difference and diversity. Indeed Othello and Desdemona have failed to keep their marriage last and prosper for the two belong to two opposite cultures. It is such an opposite belonging that would ruin their love and marital relation and transform it into “the beast with two backs” (I.i.116). The gulf between the two lovers and the hostile societal and cultural contexts were the cause of their tragedy.

**Toward a Multicultural Society**

The tragic events of the play and their cathartic effect should normally raise our consciousness to the gains of intercultural dialogue in the global and multicultural society we belong to. Shakespeare’s *Othello* might serve as a tragic reminder of the loss and conflict ethnocentrism could trigger even in our contemporary society. Biased and racist attitudes vis-à-vis the religious and cultural other that Iago diabolically personifies in the play are still resonating in many thoughts and images in our societies. Iago could be any individual who hates and denigrates Muslims simply because they are different. Equally dangerous are the fanatic discourses and deeds of some “Muslims” who would justify violence in the name of a fundamentalist interpretation of religion. Curiously enough, Othello’s words and behavior, in the last act of the play, reminds us of some radicals who impose their one-sided definition of truth and morality on those who are culturally different.

Shakespeare is once again our contemporary as far as the ills of his Elizabethan society and ours are concerned. Islamophobia, racism, fanatic thoughts, violence, among others, are still causing conflict and dividing people. As citizens of the global and multicultural world we are expected to celebrate the humanistic values of his plays, to learn from the tragic errors of his characters, to go beyond the cultural and religious barriers of the rigid societies and characters he explored, to recognize the other, be it a Jewish, a female, a black other, as a citizen of the multicultural community. A multicultural education is the cornerstone of this multicultural mindset for it is based on freedom from ethnocentric prejudices and freedom to learn from and embrace other cultures and perspectives.6

**Notes**

1 Orientalist painters depicted many scenes of slave markets in different contexts and this visually confirms the historical dimension of the slave trade between African, Arab and European countries.


3 The hijab controversy in some Western societies illustrates the opposite views and ideologies between Muslim definition of female identity and the secular one. For more details read Marie Mc Andrew’s “The hijab controversy in Western public schools: Contrasting conceptions of ethnicity and ethnic relations” in Muslim Diaspora. Gender, culture and identity. Edt, Haideh Moghiss, Routledge, 2006.
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4 Many European magazines have deliberately satirized Islamic icons and practices. The Danish newspaper Jyllands-Posten’s cartoons depicted the prophet Mohammed as a terrorist in 2005. Charlie Hebdo caricatured the prophet again in 2015. This was done in the name of freedom of expression but underneath there was also a lack of respect for the religious feelings of the Muslims.


6 For more insightful thoughts about the reform of Islamic education in the West, read Ramadan’s (2004) Western Muslims and the future of Islam, where he explains the whys and wherefores of this urgent reform to facilitate the integration of young Muslims in their global communities.

About the author
Mohssine Nachit is a PhD holder from La Sorbonne University. Since 1993, he has been teaching at Moulay Ismail University in Meknes/Morocco. He is now the coordinator of Intercultural Communication and Dialogue research group as well as Communication in Contexts: Culture and Dialogue Master’s program. His fields of interest are cultural/visual studies, intercultural communication and contemporary Moroccan culture.

References
Dialectics of Self-fashioning in Eugene O’Neill’s *The Emperor Jones*

**Hanna Al-Khasawneh**  
English Department, Yarmouk University  
Irbid, Jordan

**Raja Al-Khalili**  
Hashemite University, Zarqa, Jordan

**Abstract:**
American writers in the early twentieth century have focused on the constant battle between individual subjectivity and the social and political environment. Eugene O’Neill in *The Emperor Jones* (1920) portrays the life of Jones, an ex-convict to show the inevitability of frustrations that characterize many individuals in the impoverished African American community. O’Neill chose a foreign country and Jones for symbolic purposes as the protagonist voices his opinion, explains his role in society and draws attention to unfulfilled dreams and frustrations in a Hegelian dialectics of the master and slave bondage in an attempt to engage the audience’s sympathy. Jones’s struggle in the jungle is portrayed as search for a respected class identity rooted in a desire for a role that shows no bondage in the social and political life in America. Self-fashioning dialectics in *The Emperor Jones* (1920) becomes a form of resistance against the hegemonic negative attitudes towards African American men and emphasize the importance of taking leadership in the African American community.

**Key words**: African American, The Emperor Jones, Eugene O’Neill, Hegelian, modern plays
Dialectics of Self-fashioning in Eugene O’Neill’s *The Emperor Jones*

Self-fashioning as a term is coined by Stephen Greenblatt in *Renaissance Self-Fashioning: From More to Shakespeare* (1980). The concept has a unique relationship with the Renaissance and the way the aristocracy created an image that sought to portray themselves and their roles in society. Modern American writers, however, use a self-fashioning subjectivity to portray the protagonist as constantly clashing with the surrounding environment. In most modern literary works, therefore, a theme of a demanded recognition for individuals and especially for embittered and often voiceless groups of the lower classes becomes central in many plays. Moreover, modern playwrights emphasized self-fashioning attempts by protagonists as futile, and often an individual is often publicly staged as a representative of a larger disadvantaged group. Therefore, modern plays could be understood from a Hegelian dialectic which sheds light on the strenuous relationship between the individual and society. The Hegelian dialectic shows modern ways of thinking as trapping individuals and locking them up within frameworks that prohibit growth. The master-slave which constitutes a major component of the Hegelian dialectic emerges in the words and actions of the major character that portray a master-slave relationship which seems to intensify a feeling of loneliness and bitterness.

Eugene O’Neill showed the social and political situation in America in *The Emperor Jones* (1920). Davis King shows the major role O’Neill played on the American theatre in the book his wife Agnes Boulton published in 1958 *Part of a Long Story* about her marriage to Eugene O’Neill (1918-1929). The divorce according to King shows that Boulton had a different version of O’Neill who sought to dramatize in his plays his own life (King, 2010). In many of his plays O’Neill comments on the democratic state in America and particularly about the racial subject (Gassner, 1965). Furthermore, O’Neill saw blacks with white issues and plagued with the same “tormenting desires” (Diggins, 2007, p. 138). In the *Emperor Jones*, the main character is a social type and the play is exclusively providing the protagonist with ways to ventilate his dreams and frustrations. The problems of the protagonist are portrayed as American problems and were later emphasized in other plays in the thirties of the twentieth century. O’Neill shared with other Irish playwrights the portrayal of the low self-esteem of middle class individuals in modern society (Hagan, 2010). Mark Kobernick later plays showed “that as O’Neill matured he was able to envision life dramatically in its fuller complexity” (Kobernick, 1989, p. 32). Anne Fleche also demonstrates how O’Neill attacks U.S. capitalism and greed and its exploitation in his plays (Fleche, 1997, p.12). O’Neill especially focused on the African American experience to reflect Jones’s ambition to change the audience in transforming the negative nature of the relationship between black men, a large minority and who are mostly lower class individuals. Moreover, Jones in the play seems to call American society to view black individuals in a more positive light. The playwright uses the protagonist as a tool of self-refashioning of the lower classes’ perceptions of themselves. The individual who is prone to weaknesses appears to the spectators as a tragic character. The problems of individuals are often seen in terms of a dialectic where the thesis of being a royal sovereign and an anti-thesis of being an ex-convict and a slave draw the reader’s and spectator’s attention to the issue of leadership in the African American community. Moreover, the audience is made aware that an initial step of a positive self-fashioning of a tormented psyche and a social position for the lower classes as a necessary element in improving their condition.
The setting of the play is a jungle symbolically portraying the difficult existence of a black individual. As the story unfolds, the consequent events prove the influence of the environment on the disintegration of the protagonist and his close circle of friends and servants. Jones speaks in the play uninvited before an imaginary audience stating his opinions. O’Neill, therefore, gives voice to lower class individuals through Jones who is trying to portray in a moment of revelation, declared in the midst of passionate events, his dreams and expectations. The recognition of his lonely situation in the jungle makes Jones come to the conclusion that he does not have to accept the hegemonic view of society because his fate has already been determined by greater forces beyond his control. Therefore, the protagonist and the spectators at the end come to the conclusion that Jones should not feel guilty for his actions with the natives or regret his dictatorship because an individual cannot transcend his class limitations. The master-slave relationship in the black protagonist’s psyche becomes central to our understanding of the inability of a better situation for black males in American society.

The soliloquies in The Emperor Jones (1920) are carefully constructed by O’Neill. The purpose of the conversations is for the audience to come up with a social statement on the possibility of belonging to an upper class for the protagonist on stage. The play expands from a private struggle to a public arena so as to create an ambivalent attitude towards the major protagonist. For instance, the detached response from Mr. Smithers joining in the conversation with the “dumb” servant, as a member of Jones’s household is presented with complexities. Jones’s struggle, as portrayed in the monologues, shows him constantly fighting with other members of his tribe, who are the real hindrance in the social and political ladder and a memorable scene in the play deals with his fight with death at the end.

The master-slave relationship that Jones has with his subjects and social milieu is based on financial considerations. Moreover, Jones uses his authority as self-elected emperor to attain his goals. Jones already builds his expectations on capital as the dividing and classifying factor among classes. Jones’s perspective is the social method practiced by the general public that codifies people with money as leaders and the poor as subjects. The play further shows the jungle as the place where the relationship becomes fully displayed for the audience and other characters, and the nature of the bondage becomes visible because the protagonist shows them the expectations coming from a relationship built on slavery. The idea of a slave is often associated with ownership and rights expected from the “slave.” The problem in the situation is that the slave enters the relationship consensually accepting a submissive role. The nature of the problem emerges as the audience become fully aware that a subjugated person lacks a will of any sort.

The play has a popular attraction due to the nature of exposing an ordinary man who has the social and financial ambitions of many people. Jones has ideas that are relevant to popular culture and even modern musicians such as Bob Dylan might have probably taken some lines from the play (Pettit, 2012, p. 273). However, the audiences also see in Jones a wounded individual wandering as a homeless man and his only contact is a white male. The protagonist’s call for solidarity is central to the play because the events of the play activate the audience’s empathic imagination of the violence that Jones may have been subjected to prior to assuming his current position as emperor.
In terms of style, O’Neill uses symbols to portray social issues that demonstrate the bondage relationship of master and slave. There is an extensive use of symbols as in the title *The Emperor Jones* (1920), black music and the American dream. The symbols are interconnected. Furthermore, the emperor as a symbol is not only relevant to Jones but to Jones’s relationship with other characters. The peculiarities of his person expose the divisions and rifts in his public and private affairs. Moments of his life arrive in time to reveal to the audience and the terrain provides extraneous subplots of problems of the African American community. The focus remains on Jones because every time he tries to move from self-centeredness to an absorbing embrace of others, the social milieu is inchoate with his plans and dreams. Furthermore, social members also prevent his initiatives by refusing to accept his position as a ruler. The inability to cope with social pressure reveals the play’s thematic emphasis on ultimately addressing individual redemption. Jones states that he underwent a series of trials and discusses abuse which made him leave home at an early age. Jones’s perspective on his case is used to criticize American society and to suggest that other cultures might have been able to construct a more just society. The contrast between the whites and Jones thrives on the ambiguity produced by presenting the reader with the possibility inherent in different ways of constructing and imagining the world. The problem of Jones’s memory of a primordial past could not overshadow his experience of American society.

The white and black juxtaposition sheds light on the possibilities that black men are given in society. The inherited frustrations that are passed down from one generation to another are perhaps the basis on which the audience are asked to imagine a racial future. The hegemony that the older generation exerts on the newer one identifies the battlefield for black individuals as one characterized by an inner struggle among blacks. The play, however, does allow for a positive ending for blacks because a line of communication between both subjects and rulers opens and ends with the death of Jones as a new era commences.

Typical of many modern American plays, the funeral scene at the end of *Emperor Jones* (1920) shows the tragic ending that is presented in Arthur Miller’s influential play *Death of a Salesman* (1949). The ending in both plays have emphasized middle and lower class social concerns especially the relationship between rulers and subjects as paramount in understanding and analyzing a modern society. O’Neill’s portrayal of the lives of black men show Miller’s emphasis on modern tragedy as belonging to the poor and middle class man irrespective of race and affirms positive feelings like forgiveness for the protagonists in audience members. The appeal also lies in the address to common issues of a person subjected to a position that are relevant to people from different cultural backgrounds. The universality of the ordinary, obscure and singular mark an individual’s frustrations which have made both plays important as pieces of literature worthy of analysis. Jones’s inability to act reflects the hardship and often fragmented efforts of integrating people in the social environment. Jones becomes a social case that presents the audience with an introspective way of how black individuals are perceived by the whole nation.

O’Neill’s *The Emperor Jones* (1920) echoes earlier English works on the role that governments play in shaping individuals. In Kipling’s *The Man Who Would Be A King* (1888). The novella shows the adventurous life that two British soldiers have undergone in British India and their attempts of becoming kings in Kafiristan Afghanistan (the name has been changed to Nuristan). The story is based on real life events that happened in Kipling’s life and the narrator
of the story is a character modeled after Kipling himself. The two adventurers Daniel Dravot and Peachey Carnehan are described as likeable to the narrator’s own tastes. However, the narrator does not approve of their blackmailing. His sympathy, however, is centered on what they seem to think is their mission as he listens to their plans of becoming kings:

Therefore, such as it is, we will let it alone and go away to some other place where a man isn’t crowded and can come up to his own. We are not little men, and there is nothing that we are afraid of except Drink, and we have signed a Contrack on that. Therefore, we are going away to be Kings. (Kipling, 1888, p.1859)

The narrator through the adventurer’s speeches emphasizes that the reader should regard the two individuals who attempt to engage in a task of becoming masters as a serious one and to be misunderstood by the reading public as a foolish concept of bigotry. On the contrary, their task seems a natural outcome of a government that has instilled in the average citizen an overpowering feeling of a white supremacy echoing his famous poem on “The White Man’s Burden”( 1899 ). Therefore, one finds in Kipling’s poems such a feeling of a “double standard” employed by the government towards its own individuals as manifested in the poem of “The Widow at Windsor” (1892). The last stanza of the poem echoes Carnehan in the retelling of his adventure:

We’ ave’ eard o’’ the Widow at Winsor,
It’s safest to leave ‘er alone:
For’ er sentries we stand by the sea an’ the land
Wherever the bugles are blown.
(Poor beggars!- an’ don’t we get blown!)
Take’ old o’the Wings o’the Mornin’,
An flop round the earth till you’re dead;
But you won’t get away from the tune that they play
To the bloomin’old rag over’ead!)
Then’ ere’s to the sons o’ the Widow,
Wherever, ’owever they roam.
’Ere’s all they desire, an’ if they require
A speedy return to their’ome.
(Poor beggars!-they’ll never see’ome!) (Kipling,1892, p 1879).

Similarly, the narrator ends his story by reminding the readers of the nobility of his task as Carnehan states that “the Emperor in his habit as he lived-the King of Kafiristan with his crown upon his head. Poor old Daniel that was a monarch once” (Kipling, 1888, p. 1876).
Therefore, the frame narrative becomes a criticism through which the narrator becomes critical of the colonial situation and the hegemony of state over its own people. Moreover, the narrator is also portraying to the reader the general public’s evaluation of the foolishness of the act of wanting a social and political status.

O’Neill in *The Emperor Jones* (1920) dramatizes Kipling’s story because both writers emphasize stories of ordinary men in the wilderness as the means by which a narrative of supremacy emerges in western societies. The narrative technique in “The Man Who Would Be King” (1888) focuses on revealing the nobility of the two adventurers and winning the sympathy of the audience towards more compassion since the colonial task seems to be instilled by the government. The individual sees in taking advantage of the colonized nations as a simple and crude adventure of a supremacist government that fails to uplift its own people and that the world has shrank into a crude struggle of two individuals who attempt a foolish mission of establishing a dynasty of “Emperors.” The novel and the play both carry with it the pathology of the national inheritance of colonialism: impatience, distrust, and an ironic sense of ideals. The list of grievances arising from the outcomes of supremacy translates into a sluggish mainstream of a western concept that seeks in the nomadic quality of the venture a heroic status quo of ordinary individuals. The self-reliant quality of wanting to become kings expresses a mind narrowed, focused, fixed and impatiently fulfilling a longing of the promised fruit of a national supremacy.

*The Emperor Jones* (1920) has a limited number of major characters and discusses important topics related to youth and delivered with the “literacy of an ex-con” as the stage directions show Jones to be a semiliterate individual with a bombastic appearance. However, the stage directions also focus on his character because even though “His features are typically negroid, yet there is something decidedly distinctive about his face—an underlying strength of will, a hardy, self-reliant confidence in himself that inspires respect” (O’Neill, 1931, p. 150). Therefore, the playwright seems to emphasize the respectability and nobility of the protagonist. The sympathy that O’Neill shows to the audience lies primarily in the figure of the hunted who is unable to communicate to the world his adrenaline rush. He is consistently being pursued by powers beyond his own expectations.

The play portrays Jones’s linguistic mistakes as revealing a lot of problems in his life. Jones in his speech addresses questions of social justice and the colloquial almost vulgar language becomes dominant and thematic. The democratic invitation to speak to a nonexistent audience reveals the rhetoric of a radical individualism in Jones who tries to show his viewpoint on the course of events. However, the privilege to ventilate his opinions in a jungle is shortly interrupted by apparitions urging him to hurry. This symbolic gesture to thwart his attempts of moving from the everyday peripheral to an imaginary center can only point to the larger obstacles facing black men. Critical opinion has often emphasized O’Neill’s dramatization of the tragic loneliness of men and the fact that a motif exists in most of his plays which portrays men as victims of societies (Jayachandran, 2013,p. 68). O’Neill in particular found individual Western men to be vulnerable to the social drive of seeking and gaining political power. As Einenkel points out that “each man believes he is protected by his chameleon-like ability to play a certain role, ultimately the inability of James Tyrone and Brutus Jones to deal with the true reality of their audiences destroys them” (Einenkel, 2012, p. 110). Both playwrights, namely,
Eugene O’Neill and August Wilson therefore, regard the plight of the protagonists in the plays as an inevitable and mirroring the real problems of individuals.

Eugene O’Neill thus strikes with August Wilson a similar cord on the relationship of the governed and the governor in showing the symbolic role of the protagonist. What spectators see in August Wilson is the absent presence of a black lonely man unable to voice his opinion that is reminiscent of the visible and invisible process of the representations of race in American history and literature. Jones represents the problems of a supremacy that arises from being a citizen and the scenes in the forest highlight his loneliness. The audience is given an ample time to contemplate him for a long period of time and thereby the protagonist stands in the mind of the spectator to figure out the reasons and motivation behind his actions. The protagonist thereby reminds us of the futility of any individual aspirations and especially black males. Justin Elam in *The Past as Present in the Drama of August Wilson* (2006) dedicates in a chapter entitled “Men of August” the importance that Wilson revealed in his analysis of the “historical stigmatization” imposed on black men and intended to represent and promote a view that is in “contradistinction to the mainstream perception of black men as a problem” (Elam, 2006, p. 128). Moreover, the struggles are overwhelming and many African American writers were sympathetic and demonstrated their support.

Contemporary African American playwrights such as August Wilson show the inability of black individuals and specifically the black man to uplift himself. The cyclical plays are a grand scale attempt at resurrecting African American culture. According to Shannon (2009) in “Framing African American Cultural Identity: The Bookend Plays in August Wilson’s 10-Play Cycle”, the book ends of plays which constitute a bridge for the rest of the cycle represent an attempt at a revision of cultural history (Shannon, 2009, p.38). The view is also shared by many critics (Gantt, 2009). Wilson found black men in society as being criticized for refusing to take part in the problems facing the black community. Wilson saw that the presence of black men was thinly veiled in American society and was often represented ambivalently in a stereotypical negative way. The picture was even worse in literature and Wilson tried to combat that negative image as one created by circumstances beyond any individual control. The reality of being pressured into individual choices is not limited to social pressures. Most importantly, Wilson comes to see the problem as becoming one of self-realized predictions in which black individuals are unable to escape the slave and master bondage inherent in the psyche of their existence.

O’Neill was a precursor for future African American writers in showing the inextricability of racial influences on the portrayal of black men. Wilson sums up the current tangible transformations of black individuals in a changing and expanding society in a rarely depicted positive manner because the plays are an empirical study of character that leads to the uncovering of the stated as well as the underlying reasons for the unacceptable behavior in black men of the lower classes. In *Fences* for example, Wilson shows the tragedy of the black individual (Wilson, 1991). Similar to Jones, Troy the garbage collector-promoted to garbage-truck driver is an illiterate men whose actions reveal an inhospitable society. The mistakes committed by Troy reveal a sub-text with a desire towards self-acknowledgment as he had repeatedly pointed out to his wife. Therefore, Troy’s infidelity is portrayed as belonging to a larger social context in which spectators are encouraged to view his frustrations as a desperate attempt at self-refashioning according to standards which Troy hopes will be eventually accepted by society at the end of the play. The ventilation of the silenced and obscure individuals of the
African American community can also be traced by Wilson who provokes the audience to take another look at the men rather than disparaging the attempts made by individuals as ridiculous. Therefore, the cyclical nature of the plays indicate an ongoing treatment of a common theme that is prevalent among a community and the nature of the transgression as a tradition inherited and generated by narratives of a failed youth. The characters are the narrators of their stories who project their fears in performance. Furthermore, the protagonists reflect the darkness of their beings and surroundings. The validity of their own lives is judged in the performance of an alien environment that symbolically foreshadows the natural recurrent theme of defeat and slavery.

O’Neill’s treatment of black men’s status is similar to African American female writers such as Lorraine Hansberry’s A Raisin in the Sun (1959). The play focuses on Walter’s internal struggles of being a father and husband who is barely making a living as a limousine driver. The hope of becoming wealthy is portrayed as an inciting factor in the play and is one that determines the relationship of the character to his community. The driving inner will by the protagonist to make his situation better is portrayed as belonging to himself since his wife Ruth is not exerting any pressures on her husband concerning the financial state of the family which is far from satisfactory. The connection between Walter and his environment is portrayed from the ostensible level as one of a clearly sympathetic playwright to the plight and the ambitions of an African American individual. The central authority of the text comes from a sympathetic playwright who regards the hardships of males in a community in which puts strain on both sexes. The play also displays a distinct observation of the notorious ignorance of historical background that most Americans suffer from when discussing and judging black men.

To briefly sum up a discussion on the social injustice demanded by society on the black individual is an inexhaustible topic. Several American playwrights have attempted to reveal the magnitude of the modern man’s physical and psychological burden. The Emperor Jones (1920) shows O’Neill’s use of a Hegelian dialectics of an internal monologue of a black individual who is both a royal and a slave, and the performance on stage shows the vulnerability of the lower classes and the futility of escaping class categorization and restrictions in a capitalist society. Therefore, “self-fashioning” becomes a heroic attempt of an individual member battling a larger and a more powerful existence of a hostile social milieu which denies leadership in the African American community to black individuals. The play is a powerful statement on the usefulness and possible heroism of making attempts by individuals in a modern society to become important in society even if the ending is tragic for the protagonist because the far-reaching positive effects for the community are immense.

Conclusion:

Eugene O’Neill explored in The Emperor Jones the modern predicament of being an individual trapped in a master-slave relationship and unable to escape his social upbringing and environment. The protagonist in the play tried to self-fashion an identity separate from a society that denied an individual his worth. Therefore, a spectator sees the futile attempts performed by the individual to gain self-respect as a predicament and an indicator of the impossibility of gaining any respect. The play observed under the Hegelian dialectic allows the readers to view the actions of Jones as worthy of our sympathy.
About the Authors:

Dr. Hana F. Khasawneh is an assistant Professor of English Language and Literature at Yarmouk University since 2008. She is teaching a wide range of literary courses for graduate and postgraduate students with particular focus on Irish and English Literary Studies. She earned her PhD degree from the University of Sussex and she is having a strong record of publication.

Dr. Raja Kh. Al-Khalili is an assistant Professor at Hashemite University since 2006. She worked as teaching assistant at Washington State University, 2003-2006, lecturer at English Department, Al-Jouf Developed College, Saudi Arabia(1999-2001), and instructor at Al al-Bayt University (1998-1999).

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Dialectics of Self-fashioning in Eugene O’Neill’s Al-Khasawneh & Al-Khalili


Psycho-politics in Morrison's Beloved and Home: A Comparative Study

Hanan K. Jezawi
Department of English Language and Literature
Irbid University College, Al-Balqa’ Applied University
Irbid, Jordan

Abdel-Rahman H. Abu-Melhim
Department of English Language and Literature
Irbid University College, Al-Balqa’ Applied University
Irbid, Jordan

Abstract
This study is an attempt to examine Toni Morrison's two novels *Beloved* (1987) and *Home* (2012) based on Frantz Fanon's theory of "psycho-politics" in which he combines politics with psychology. The main focus has been on examining the effect of colonization on blacks physically and mentally. Black people are haunted by harsh memories from their past and thus they find it difficult to recover from the influence of the colonization. Traumatic past, consciousness, violence, and alienation are going to be discussed as results of slavery. Therefore, this paper will investigate slaves and their masters in order to clarify the experience of slavery. The harshness of the blacks’ actions are based on psychological suppression of their past. Fanon's work provides awareness into the psychology of colonial oppression in dehumanized and oppressed communities. His criticism is interpreted through the understanding of power, violence and subordination and thus he examined the character of the black man or woman through the system of values in the white culture. Therefore, Fanon brings "politics into psychology" and "psychology into Politics" by analyzing power within a series of psycho-analytical conceptions.

Keywords: Beloved, Home, Morrison, post-colonialism, Psycho-politics
Introduction

The representation of cruelties which results from bondage and its psychological effect on the individual is represented in Toni Morrison's *Beloved* (1987) and *Home* (2012). Morrison (1987) describes *Beloved* as a kind of "literary archaeology", which is applied to *Home* too, in that she aims to write the African-American history that others have missed (Parrish, 2008, p.126); while the archaeologist investigates through the debris of the past civilization in order to compose a view of how people used to live, Morrison, through historical records and memories, investigates both slaves and their owners in order to get sense of the experience of slavery as seen through ordinary people's lives. She is politically conscious of the meaning of enslavement. Besides, all the characters in the two novels suffer from psychological repression of their pasts and much of their pain is based on the horrors of slavery. Morrison (2012) pays attention to the political presentation of colonial relations between whites and blacks and thus the two novels can be interpreted in term of the relationship between post-colonial theory and critical psychology explained in psychiatric and revolutionary Frantz Fanon's definition of post-colonial theory through combining politics with psychology "psycho-politics".

Purpose

The critical psychology of the post-colonial helps us in realizing the fundamental relationship between post-colonial theory and critical psychology. After reading the two novels, it would be probable to analyze not only the post-colonial mind, but also bigotry and racism in general; just as Fanon defines post-colonial theory throughout the amalgamation between psychology and politics, in his well-known coinage of the concept "psycho-politics". The purpose of this paper is to apply Fanon's concept on Morrison's two novels *Home* (2012), and *Beloved* (1987) to prove the effect of colonization on the blacks' psyche that leads to psychological trauma and alienation.

Discussion

African Americans are driven to escape physically, yet denying that being physically free from slavery will not make them mentally free since they will be haunted by the past and will confront the horror of their actions wherever they go. *Beloved* is the story of an escaped slave, Sethe, who is trying to win freedom. However, she realizes that "freeing [herself] was one thing; claiming ownership of that freed self was another" (p.95). Sethe suffers more psychological damage than any other character, and others would find themselves embroiled in her life. Because of the psychological trauma of her past, she is unable to find another solution instead of killing her daughter to protect her from slavery. On the other hand, *Home* is a story of African Americans after the Korean War when they were treated worse than "dogs". Although the novel follows Frank's post-war experience, his sister, Cee, is also a "victim of psychological trauma. Living among the white communities throughout the United States, African Americans try to find their own home in hope to have their identity. Cee was born on the road and her family were forced to leave their home and her grandmother considered this life as a "sinful, worthless life" (p.44).

When reading these novels, one can see the harsh way that readers would examine the behaviors of the characters, yet when burrowing deeper, it becomes easier to notice how the harshness of their actions are based on the psychological suppression of their past. All the characters have difficulty in finding peace of mind or in recovering from their memories. In
Beloved, Sethe's relationship with others and the memories of killing her daughter that haunt her cause a great pain that all the characters in the novel must fight to overcome as well as Frank Money, in Home, where a childhood trauma is represented when he and Cee were "just kids" playing in a field in Lotus, they watched the murder and burial of a black man where he was transferred to a hole in the ground by several white men." (3) Moreover, Frank has terrible memories of killing a Korean child which brings on a melancholic state of mind.

Psychology and post-colonialism

Psychology plays an important role in interpreting the dynamic of conflict situations and the psychological aspects are used in shaping social attitudes and political opinion. On the other hand, post-colonialism is based on interpreting events in societies in light of the historical colonial experience. In his interpretation of colonialism, Fanon (2007) links psychology and politics. He provides "a layered theoretical approach to the problems of black identity in racist / colonial contexts" where Fanon uses correlative theoretical interpretation to make a particular analytical frame to criticize aspects of different viewpoints of "colonial experience" (Hook, 2004, p.116). Fanon's work provides awareness into the psychology of colonial oppression in Algeria, and thus his theory can be generalized to interpret the plight of other colonially oppressed people. His analysis can be used to understand different communities that are dehumanized and oppressed.

By the same token, In Black Skin White Masks, Fanon refers to psychological formations as a way of emphasizing the 'identity trauma' of blackness in colonial context and as another way of expressing the persistence of the psychical components of racism. Fanon's criticism is interpreted through the understanding of power, violence and subordination and thus he examined the character of the black man or woman through the system of values of the white culture. Therefore, Fanon brings "politics into psychology" and "psychology into Politics" (Hook, 2004, p.86) by analyzing power within a series of psychoanalytical conceptions. The awareness of the colonial relationship between black and white helps the definition of racial identity which leads to alienation.

Morrison's novels present the political view of the author; it is noticeable that the colonized and colonizer relationship or in other words the blacks and the whites' relationship control the plot. The race of each character has a relation to its place in life. If a black person attack or kill a white one, the black must die. Furthermore, while the white has all of his rights; the black lives oppressed in a place of desolation. Morrison reflects a post-colonial sensitivity when she describes her writings as a kind of literary archaeology that depends on history and memories where she records diaries of slaves and owners in order to gain their experience through their lives. Morrison describes Beloved saying "The book is not about the institution-slavery with a capital S. It was about these anonymous people called slaves".

(Gordon, 1997, p.142). The novel is written through the flashbacks of the main characters and events told through different perspectives. It is about the harsh way that intervenes between the institution and the person by creating a possibility of creating a new life for the future. In Home, Morrison is not different when she presented women like Cee, lilly, and others who are subjugated by colonial power; she portrays African Americans marginalized spiritually and physically in colonized societies. The same style as Beloved, It is the story of a man who has
 awful flashbacks to war and the deaths of his two best friends besides his terrible memory of killing a Korean child.

Suicide and mood of anxiety disorders can be either as a result of the abuse patterns in the White American population, or as a result of unresolved grief. This leads people to hold mood of anxiety disorders and be at risk for brutal behaviors such as killing or committing suicide. Fanon applied his thoughts on colonialism; he believes that colonization can have harmful effects on the psyche and identity of the black people. Frank Money remembers when he was a kid and his family and neighbors were all kicked because they were Black. It was the most difficult time in their life when they were jobless and hopeless. His mother, Ida, was pregnant and he cannot forget the scene, "Mama cried, but the baby she carried was more important than kettles, canning jars, and bedding" (p.39). His mother gave birth to his sister Cee on the road. Segregation and dehumanization explain the mental illness in the Black population that causes alienation.

**Alienation**

Fanon uses the definition of racial alienation to give us "a way of thinking the connections- or articulations- between the internal world of the individual subject, and the external world of the constraining social, economic or political structures that surround and contain that Individual" (Duncan, 2004, p.67). Fanon studied Marx's concept of alienation since Fanon was Marxist, where Karl Marx used his concept to refer to the oppression that results from the division of the society into two classes. The upper class who owns the mean of productions and the lower class who works for wages. The person from the lower class is alienated from everything around even from himself or herself. For Marx, the proletarian revolution aimed to the abolition of classes. Similarly, Fanon (2008) emphasized the necessity of Negritude which calls for black consciousness. Like Marx, he thinks that people's thoughts and organization can lead to alienation. Fanon believes that race is a form of alienation; "The real world robbed us of our share. In the white world, the man of color encounters difficulties in elaborating his body schema. The image of one’s body is solely negating. It’s an image in the third person" (p.90). Fanon emphasizes the relation between whites and black that leads to alienation.

In *Beloved* all the characters are alienated since they are aware of their racial identity which leads them to escape physically, thinking that they will escape reality. Sethe is alienated physically and emotionally; she is alienated from her husband, children, society and most of all from herself. Her husband left her when they escaped from Sweet Home and her daughter became physically away from her when she killed her to escape slavery and when her two sons became afraid, they left her and thus she became alienated from society. Moreover her daughter, Denver, found refuge in the boxwood bushes in hope of feeling safe and secure. She suffered because of her mother's decision and has always been alone. Children don't dare to be with her since their house is haunted by the spirit of beloved. Her daughter beloved is emotionally alienated; she feels it is unfair to be killed instead of being loved by her mother.

Morrison clarifies alienation that results from the trauma of experiencing the black body as white property. *Beloved* works on physical and psychological levels in dealing with the body as well as psychological trauma. Morrison deals with the black body as the "other". For example, the novel is based on the psychological aftermath of rape and abuse. Sethe had been
attacked by two white boys who stole her milk, preventing her from feeding her daughter. "After I left you, those boys came in there and took my milk" (p.19). The milk which she keeps for her daughter is the most important possession for her and by losing it; she lost an important part of herself. The memory of the attack is repressed inside her mind, preventing her from moving on with her life which was full of terror that caused her to act rashly. Saving her daughter from facing the same fate drives her to kill beloved. Paul D, as well as Sethe, suffered psychological tragedies that brought him to a state of repression. His suffering comes as a result of Sethe's actions; she brings beloved into her home and she becomes a haunting figure for those who live around her.

Many psychologists think that the unconscious repression of the traumatic experience as sexual abuse is a defense mechanism. This terrible experience might be forgotten yet not forgiven; it lies in wait under consciousness causes an innumerable psychological and physical problem pushes to suicide. Morrison focuses on rape as evidence using to symbolize the psychological effect of all phases of slavery where Black people were not allowed to have a sense of individuality. Like other slaves, the characters are treated as if their lives have no value. They are properties and their masters use them at the whim without thinking of their rights as human beings. These slaves are not able to face the horror placed upon them; therefore, they turn to violence. Even if slaves are freed from a life of bondage, the psychological damage keeps them in a world where cure is difficult. The major characters in the novel suffer from sense of loss of the self are all working out of a deep loss to the self, a profound narcissistic wound that results from a breakdown and distortion of the earliest relations between self and other. In the case of Beloved, "the intense desire for recognition evolves into enraged narcissistic omnipotence and a terrifying, tyrannical domination" (Schapiro, 1995, p.130). Morrison's characters are trapped in their pasts where they can't heal. “The worst atrocity of slavery, the real horror the novel exposes, is not physical death but psychic death” (Schapiro, 1995, p.128). This kind of abuse causes a psychological damage and thus she focuses on rape as a symbol of psychological effects of all phases of slavery. Sethe and Paul suffer and struggle in hope to find themselves after talking about the past that they have tried many times to repress. Moreover, the desire of beloved to know herself is a cruel revenge that is meant to break Sethe for what she has done. The problem that all Morrison's characters face in order to decide who they are is a symbol for the psychological conflict that slaves confront when trying to identify with themselves. In Home, Morrison represents the loss of self and identity throughout the fragmentation of the family; she shows how the post-colonial family cannot give the caring atmosphere that is important to the development of the child's psyche.

Both novels depict the economic system of capitalism and the damaging, harmful effects on colonized societies besides the hypocrisy of the colonizer in term of flourishing the economic system of the colonized countries. For gaining money, Cee had to work for a white doctor who did an experiment on her womb that caused her infertility and she was ignored because of restrictions regarding race. Even Frank mocked the name of his family "Money" that they never had. Morrison blames capitalism and imperialism for the human catastrophe and the pain of the slave.

By the same token, Fanon (2007) states:
I came into the world anxious to uncover meaning in things, my soul desirous to be at the origin of the world, and here I am an object among other objects. Locked in this suffocating reification, I appealed to the Other so that his liberating gaze, gliding over my body suddenly smoothed of rough edges, would give me back the lightness of being I thought I had lost, and taking me out of the world put me back in the world. But just as I get to the other slope I stumble, and the other fixes me with his gaze, his gestures and attitude, the same way you fix a preparation with a dye. I lose my temper, demand an explanation….Nothing doing. I explode (p.89).

Fanon (2007) asserts the relationship between the white supremacy and the black; this relationship appears when the black "experience his being for others" (p.89). He argues that one becomes aware of the time when others determine his identity. In Home, Frank's sense of alienation is provoked by the bad memories of his childhood, his loss of his lover, his participation in the war and racism which he still experiences. All these memories represent a continuation of emotional deprivation. In the epigraph, the speaker said "Why does its lock fit my key?" this shows the alienation from his desolate home. Frank represents the lack of insecurity and identity of the black community.

A great part of childhood's growth lies in the psychological relationship between children and their mothers. Once this relation disappears, children are psychologically damaged. Therefore, it becomes hard to define themselves and to find their identity. Although Frank and Cee are not abandoned, they are left to their grandparents to take care of who in their role neglected them. Luther and Ida also did not take a good care too although their parents love them. In fact, the harsh life prevented them from performing their duties as good parents. On the other hand, in Beloved, the relation between Sethe and beloved explores the psychological relation between mothers and their children. Since slaves are considered as property, the significance of families is not in the consideration when mothers are sent for any place to work. Children are detached from their mothers causing a trauma that is impossible to heal. Morrison pays attention to this trauma and the psychological effect it leaves on the characters. Beloved's lack of identity drives her to burrow into Sethe's past. She enjoys listening to Sethe's stories since they give her a sense of understanding. She gains a new closeness to Sethe that she has never experienced. Therefore, slavery drives for the separation of families, making it impossible for the children to gain a real connection which is essential to the psychological development.

**Neurotic reaction**

The main focus of Fanon's psychoanalytic attentions is "the juxtaposition of white and black races of colonization" (Hook, 2004, p. 117). He suggests that both the colonizer and the colonized exist within the grab of a "massive psycho-existential complex" that has various psychological effects. He looks at the embodied desire that motivates dreams and he finds that there is a simple wish, he asks: "what does the black man want?" and answers: "the black man wants to be white". Desire is interpreted in reference to Freud definition of neuroses that leads to irrational behaviors and beliefs. The "neuroses of blackness", as Fanon puts it, is the dream of turning white. The symptoms of neuroses come as a result of psychical trauma; traumatic racist violence or abuse is a common place in colonial environment. Sethe doesn't have the ability to
fulfill her dreams through being treated like white people or to adapt to her own environment after she has experienced violence and abuse which leads her to escape.

Sethe suffers from what is called 'neuroses', mental disorder, that is engendered by colonial or imperial experience which leads her to behave in an abnormal way. Fanon interprets the psychological aftermath of imperialism by examining the 'neurotic reactions' and "investigates the extent to which the conclusion of Freud or of Adler can be applied to the effort to understand the man of color's view of the world" (Fanon, 2008, p.141). Therefore, he applied Freud's notion of neurosis as a "conflict between ego and its id" to an imperial context for the understanding of a deleterious state of the self. On the other hand, in Lacan's interpretation of neuroses" the repressed reappears in loco where it was repressed" (Lacan, 2013, p.105). Thereby, the neuroses epitomize the post-colonial condition as it restructures the appearance of the repressed. Neuroses as a social phenomenon represses a certain experience and represents "an incapacity to confront this secretly preserved part of reality" (Lacan, 2013, p.45). In its wide concept, neurosis works as a tool to describe the human experience of the colonizer and the colonized.

What causes 'neuroses', according to Freud, is a repressed memory. Sethe is more than a repressed memory; she is a representation for the community. Not only do her behaviors symbolize not only her remorse, but also the suffering of slaves at that time. Slaves confronted great brutality and thus Morrison concentrates on sexual assault as the most horrifying form of abuse. Because of this abuse, Morrison's characters stuck in their past, incapable to move from the psychological damages that they have experienced. The same case is in1 Home, Frank's two friends Mike and Stuff were killed in the war. Frank thinks himself responsible for their death since he believes that he failed in saving them and thus feeling of guilt consistency haunted him. In his famous passage of The Wretched of the Earth, Fanon discusses the dreams of colonized people as he states: "I dream I am jumping, swimming, running, climbing; I dream that I burst out laughing, that I span a river in one stride […]. During the period of colonization, the native never stops achieving his freedom from nine in the evening until six in the morning" (Enns, 2007, p.1). These dreams that challenge the limitations of the reality of colonization; the dreams they wish to make real. Later, he imagines a rebellion of the slave: "we were running like madmen, shoots rang out…… We were striking where the shouts came from, … as burned the structures of the colonizer, 'the flames flickered sweetly on our cheeks." Thus, it may be safe to claim that the physical violence is a revolution of the mind which is ignored by the colonizer, the mind of the colonized will turn to visions and imagery of violence.

In Beloved, violence rise from oppression and slavery. Morrison intends to represent violence as a response of the predominantly white culture. Sethe is abused, by the whites and thus murdering her daughter is a kind of reflection of what she has experienced. Killing one's own child, no doubt, is the worst crime; nobody would accept the idea of a mother murdering her child. However, Morrison states in Beloved, "Definitions belong to the definers- not the defined". This means that the reader must look for the specific definition for the act. Here, Sethe is the mother who is justified in killing her daughter to beloved to feel the terror of being enslaved, therefore, she breaks the archetypal mother, the loving and caring one to allow different viewpoints on maternity.
All the characters in the novel struggle with the psychological suppression of the past. Kubler-Rosse's (2011) study shows that a person goes through five stages when he approaches death or after the death of someone who is dear to him: First, "Denial and Isolation", then "Anger", "Bargaining", "Depression" until one reaches "Acceptance". These stages can be applied on Sethe; although it takes time to accept her daughter's death, at the end of the novel she reaches "the final stage of acceptance". The same thing is for Frank; the girl whom he killed touched his Crotch and he shot the girl, later he accepts that he killed her because she aroused his desire saying “how could I let her live after she took me down to a place I didn’t know was in me?” (p.134) Frank's trauma process leads him to accept the truth that he is the one who killed her, not his comrade.

Talking about traumatic past, we also have to look at Sethe's effect on the others, especially those who are around her and who suffered from their relation to her. For example, Paul D has become a victim of rape at the hand of beloved and what links him to beloved is his relation to Sethe. According to Denver, she did not have the intimate connection that she needed to satisfy her life. Because Sethe has focused on beloved, she destructs her connection to Denver. Excluded from Beloved-Sethe past, Denver is forced into the role of the outside other, and assuming that role is her salvation” (Schapiro, 1995, p.139). Denver is not a part of Sethe and beloved past. Beloved suffers physically and psychologically by being killed to be protected and by doing so; she loses her identity and does not have the chance to have it. When she comes back to her mother's life, she returns as a grown woman who is still influenced by the past, she has the mentality of a little child.

Beloved brings out her repressed feelings; she wants to connect herself to her mother in order to renew the pain that Sethe caused for her; she wants to break and weaken her mother and let her feel the guilt that she suffered to forget. Whenever beloved become stronger, Sethe becomes weaker. The mother wants to give love for her daughter in order to free herself from the feeling of guilt and remorse.

**Black consciousness**

Since black consciousness is a mental attitude, Biko (1987) finds that one of the effective tools against racism is black solidarity (p.65). By solidarity black people could gain psychological liberation which produces the rejection of the white societies' values. Fanon and Steve Biko were founding members of organization which served the foundation of black consciousness in North and South African and the Caribbean. Biko (1987) states:

Black Consciousness seeks to show the black people the value of their own standards and outlook. It urges black people to judge themselves according to these standards and not to be fooled by white society who have white-washed themselves and made white standards the yardstick by which even black people judge each other. (p.30).

Therefore, Black Consciousness refers to the actions and ideas that appeared in the late 1960s and early 1970s, to unite Black people to oppose apartheid and white supremacy. Racial solidarity is the technique towards the liberation of black people. Accordingly, Black consciousness, as Hook (2004) argues, is an "effective solidarity" technique, and a "commitment of love" (p.32). Morrison illustrates the need of the character to the support and help of the
community in which they live, in order to survive. Sethe starts to form her sense of self throughout the twenty-eight days after being a part of the Cincinnati community. Paul D and his fellow in prison escape by working together; they are tied to one another as Paul D remembers that "if one lost, all lost". This community is the same one that saves Sethe. Cincinnati's black community has a significant role in 124. At the end of the novel, the black community gathers at 124 to drive beloved out and by doing so, the Blacks secure Sethe and release her from the past. The damage happened to their psyche cannot be erased because they can’t change their past. However, they can change and repair themselves by finding their lost characters which can be achieved by looking at the knowledge inside their minds and bringing it to their awareness.

Just like in Beloved, healing throughout the community is clear in Home but in a way that is different from it. Frank's return to lotus, is impossible without the solidarity of his people who afford him not just money, clothes and food but also empathy. Moreover, Cee takes advantage of the community's power to recover from trauma; "they didn't waste their time or the patient's with sympathy and they met the tears of the suffering with resigned contempt". A strong woman in Lotus takes care of Cee telling Frank to be away from her. This woman and others in the same community strengthen her and she becomes a new Cee who will never need rescue.

Conclusion

Based on the above discussion in Morrison's two novels, it may be concluded that psychology is a part of post-colonial theory. The historical traumas result from colonization and slavery lead to psychological traumas that remain latent. Fanon links Psychology and politics in his term (psycho-politic) to clarify effect of colonial violence on the mind and behaviors of the colonized. He brings psychology into politics by analyzing racism throughout psychoanalytic conceptualization. Therefore, colonization comes in its broad definition which is 'colonizing the mind' as many critics suggest. All the characters in the novels suffer from psychological damage that drives them to act in an unstable way. In both novels this is the history of slavery, racism, infanticide, but this also shows the effect of slavery and the related events on the human psyche. The system of slavery not only exhausts the blacks physically, but also shatters them spiritually.

About the Authors:

Hanan K. Jezawi is an instructor of English language and literature at Al-Balqa' Applied University-Irbid University College in Jordan. She holds an M.A. in English literature and literary criticism from Yarmouk University. Her research interests include: All genres of English and American literature. She is currently pursuing her graduate studies at the University of Jordan to obtain her Ph.D. in the field of English literature and literary criticism.

Abdel-Rahman H. Abu-Melhim was born on February 14, 1958 in Jerash, Jordan. He is a Jordanian-American, currently teaching as a Full-Professor of English language and literature at Al-Balqa'a Applied University in Jordan. He graduated from Texas A&M University, College Station in 1992. His Ph.D. degree was in English with emphasis on socio-linguistics. His research interests include: Socio-linguistics, Applied Linguistics, Psycho-Linguistics, and Cross-Cultural Communication.
Psycho-politics in Morrison’s Beloved and Home: A Comparative Study

Jezawi & Abu-Melhim

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The Law of the Father in Virginia Woolf’s *To the Lighthouse* (1927) and *Mrs. Dalloway* (1925)

Areen Khalifeh  
Department of English Language and Literature  
Philadelphia University  
Amman, Jordan

Abstract:  
This paper discusses Virginia Woolf’s two novels *To the Lighthouse* and *Mrs. Dalloway* in the light of a third-wave feminism, namely from a Kristevan perspective. It argues that the existence of the law of the father and the symbolic is extremely important for Woolf as a writer and for the characters of the two novels who are artists. The absence of Woolf’s real father does not cancel his symbolic authority. On the contrary, it creates a stronger presence of his power in the life of Woolf, the person and the writer. The artists in the novels also cannot create without a patriarchal structure. Lily Briscoe and Clarissa could rescue their art by clinging to the father while Septimus couldn’t save his art or life as he relinquishes the symbolic. This does not mean that the father cannot be challenged, but it means that the semiotic that erupts in the novels should parallel the symbolic or should be within its context.  

*Keywords:* Artist, Kristeva, the patriarchal system, the semiotic, the symbolic, third-wave feminism, Woolf
Introduction

Virginia Woolf (Bell & McNeillie, 1980) wrote in the third volume of her diary on what would have been her father's 96 birthday, sometime after writing *To the Lighthouse*:

He would have been 96, 96, yes, today; & could have been 96, like other people one has known, but mercifully was not. His life would have entirely ended mine. What would have happened? No writing, no books - inconceivable. (p.208)

Woolf’s father who also represents the symbolic and the patriarchal system seemed to be a hindrance to Woolf’s writing. But did the absence of her father as authority mean the end of his power? or did this absence itself create a stronger presence in the life of Woolf, the person and the writer? This paper claims that the second opinion is the correct one although it does not mean that the authority of the father is limitless or irresistible. Instead, it means that the father's presence, especially as language, is essential for the writer in the light of a third-wave feminism.

Woolf’s enchantment with paternal power began with her father, the outstanding Victorian critic Leslie Stephen. The daughter-father relationship was described as love-hatred relationship. His influence upon Virginia, the most loved daughter, was immense. In reference to Woolf’s famous essay “Professions for Women,” Fisher (1990) infers that:

Even when Woolf thinks she has liberated herself from the Angel, that is from feminine influence, she is unable to free herself from the masculine influence that the figure of the Angel masks. She remains ‘impeded by the extreme conventionality of the other sex,’ a conventionality she associates with her father’s code of value. (p. 36)

Woolf’s inability to relinquish the power of the father is also clear in her vocation. Fisher (1990) argues that Woolf’s writing is following “methodology paralleling the practice of most academic feminists” through the attempt “to establish her persuasiveness by obeying patriarchal authority in order to reveal its contradictions” (p. 32). This means that although Woolf is able to defy the father, her procedures of challenge lies within and never leaves the context of his powers. In Lacanian terms, only the compliance with the law of the father can lead to his subversion (Fisher, 1990, p. 41). And therefore, Although Woolf was relieved at her father’s death, she mourned him many times as a supporter for her writing (Fisher, 1990, p. 42). Woolf (Nicolson & Trautmann, 1975) expressed this in one of her letters:

All this stupid writing and reading about father seems to put him further away, only I know nothing can do that, and I have the curious feeling of living with him every day. I often wonder as we sit talking what it is I am waiting for, and then I know I want to hear what he thinks. (p. 131)

In her influential book *Sexual/Textual Politics*, Moi (2002) attacks the negative response of the Anglo-American feminist, Elaine Showalter, to Woolf’s writing. In *A Literature of Their Own*, Showalter (cited in Moi, 2002) thinks that Woolf’s writing cannot be described as feminist or political since Woolf does not write about her real personal experience as a woman. Moreover, Showalter shockingly suggests that Woolf flees her female gender identity by...
suggesting the idea of androgyny (cited in Moi, 2002, p.7). For Showalter (cited in Moi, 2002),
Woolf's two famous essays, “A Room of One's Own” and “Three Guineas,” which thoroughly
discuss women's social situation and writing, are not feminist at all (p.7). This is because,
according to Showalter (cited in Moi, 2002), Woolf is an upper class woman who lacked the
experience of women in general (p.4). In addition, Showalter (cited in Moi, 2002) avers that
Woolf's work is not revolutionary art that represents strong women (p. 7-8). Contrary to
Showalter’s argument, Moi (2002) contends that Woolf's writing is rather positive and political
and that Showalter's perspective is not modern since she is an advocate of a humanist tradition
(p.8). That is, while Showalter seeks the representation of a unified self for women, Woolf
adopts the view of “mobile, pluralist viewpoints.”

In order to explain her point of view, Moi (2002) divides the history of feminism into
three stages: First-wave feminism that demands equality between the sexes; second-wave
feminism that emphasizes difference between the sexes; and third-wave feminism that
deconstructs the opposition between the female and male (p.12). Moi (2002) thinks that Woolf
took the third position, which focuses upon the multiplicity of identity and the flight from fixed
gender identity, earlier than the theory itself. This position, according to Moi (2002), is
represented by the French feminist and theorist Julia Kristeva. Moi (2002) explains that Kristeva
is an advocate of revolutionary practice of art “in which the rhythms of the body and the
unconscious have managed to break through the strict rational defences of conventional social
meaning” (p.11). Kristeva calls those rhythms of the body the semiotic (cited in Moi, p.11). The
semiotic, is related to the pre-Oedipal mother figure and to the unconscious pulsations which is
capable of disrupting the symbolic, patriarchal order and language (Moi, 2002, p.11). On a
personal level, this leads to the subject’s fall into an imaginary chaos and madness, but on an
aesthetic level, this leads to creativity (Moi, 2002, p.11). Virginia Woolf’s writing, in agreement
with Moi’s discussion, was somehow capable of oscillating between the semiotic and the
symbolic, the mother and the father, the animalistic and the cultural, and between insanity and
sanity.

At the end of her argument with Showalter, Moi invites the reader to a Kristevan, third-
wave feminist approach to Woolf (an androgynous reading in a Woolfian term) instead of a
humanist approach. In this kind of reading, the father is not looked at as a transcendental
signified that cannot be changed, but rather a necessary element in the psychic and linguistic
formation of the writer and the writing. No writing can be done with a total victory of the
feminine. Clinging to the symbolic is a must. This is what is this paper will argue especially in
Woolf’s two famous novels, Mrs. Dalloway and To the Lighthouse.

**Discussion**

*To the Lighthouse: A Journey to the Father*

In *The Light House*, Woolf achieves an artistic liberation by disposing of the mother
in the novel according to many critics. Anderson (2004), for example, argues that “killing” the
mother figure is liberating personally and aesthetically to Woolf (p.5). Woolf was able to write
the novel after the death of her real mother, Julia Stephen. Likewise Lily Briscoe, the painter
who is a close friend to Mrs. Ramsay in the novel, manages to finish her painting only after her
symbolic mother dies. This is exactly what Woolf (1993) recommends doing generally, i.e., to
kills one’s mother, in order to be able to write in her famous essay “Professions for Women”:
What could be easier than to write articles and [. . .]? But wait a moment. Articles have to be about something. Mine, I seem to remember, was about a novel by a famous man. And while I was writing this review, I discovered that if I were going to review books I should need to do battle with a certain phantom. And the phantom was a woman, and when I came to know her better I called her after the heroine of a famous poem, The Angel in the House. It was she who used to come between me and my paper when I was writing reviews. It was she who bothered me and wasted my time and so tormented me that at last I killed her [. . .] And when I came to write I encountered her with the very first words. The shadow of her wings fell on my page [. . .] Directly, that is to say, I took my pen in my hand to review that novel by a famous man, she slipped behind me and whispered: "My dear, you are a young woman. You are writing about a book that has been written by a man. Be sympathetic; be tender; flatter; deceive; use all the arts and wiles of our sex. Never let anybody guess that you have a mind of your own. Above all, be pure." And she made as if to guide my pen [. . .] I turned upon her and caught her by the throat. I did my best to kill her. My excuse, if I were to be had up in a court of law, would be that I acted in self-defense. Had I not killed her she would have killed me. She would have plucked the heart out of my writing. (p. 102-3)

Mrs. Ramsay represents this ideal, domestic Victorian mother described in the essay. She is traditional to the core and so definitely part of the patriarchal system. However, Woolf claims that by killing this kind of mother, one can produce art that is revolutionary. Earnest (2011), depending on Kristeva's theory, explains this contradiction when she demonstrates that language, and thus art, has an underlying semiotic, feminine powers that is revealed when the mother is killed (p.38).

In this sense, the death of Mrs. Ramsay in the middle of the novel enables the artist Lily Briscoe to be creative. Earnest suggests that the absence of the mother unusually early in the novel leads to the confrontation of the semiotic, which is denied by most male characters in the novel especially Mr. Ramsay. Earnest (2011) defines the semiotic as loss of boundary and relapsing to a pre-symbolic stage (p. iii). This flow of the semiotic threatens the rigidity of self and language, but enables the artist/daughter Lily Briscoe to achieve change (Earnest, 2011, p. iii).

Earnest (2011) contends that the ambiguous ending of the novel is indicative. For her, we do not know whether Mr. Ramsay had reached the lighthouse or not. This is, Earnest (2011) continues to argue, because the gender roles in the novel have changed and the female voice becomes stronger:

It is Lily who speaks and whose voice is heard, while Mr. Ramsay’s voice remains silent. Like Kristeva’s notion that both men and women have access to the semiotic and symbolic process in language, once the patriarchal “Angel of the House” is killed, women are able to become speaking subjects with access and recognition to the symbolic aspect of language, and the father is no longer resigned to a monotheistic, patriarchal, symbolic process and they no longer need to deny the semiotic process in language. At the end of To the Lighthouse, Lily recognizes the need to speak and Mr.
Ramsey recognizes the need for silence. (p.62)

One agrees that the woman voice represented by lily Briscoe is definitely stronger at the end of the novel due to the bursting of the semiotic. After all, she is able to silence Charles Tansley's voice, the voice that was telling her all along that “women can't paint, can't write” (234). This, however, under no circumstances shall silence the father and his presence in the context of the whole novel and its intricate relationships. The Oedipal theme that starts the novel becomes even stronger towards the end of the novel. For example, James, Mr. Ramsay's son, still has the same urge that he had at the beginning of the novel to kill his father:

He had always kept this old symbol of taking a knife and striking his father to the heart. Only now, as he grew older, and stand staring at his father in an impotent rage, it was not him, that old man reading whom he wanted to kill, but it was the thing that descended on him --- without his knowing perhaps: that fierce sudden black-winged harpy, with its talons and its beak all cold and hard, that struck and struck on you (he could feel the beak on his bare legs, where it had struck when he was a child). (269-270)

It is obvious how the power of the father is magnifying over the years and how the wound of castration is never healed. The “tyranny” and “despotism” of James’s father paralyses his creative thinking (270): "But all the time he thought of [his mother], he was conscious of his father following his thought, surveying it, making it shiver and falter. At last he ceased to think" (270; 274).

As for Cam, Mr. Ramsay's daughter who joined him and her brother to the lighthouse, she is fascinated of both of them: “Her brother was most god-like, her father most suppliant. And to which did she yield, she thought, sitting between them, gazing at the shore whose points were all unknown to her [.]” (247). She thinks of her father during the journey as a wise man who acts “as if he knew so well all the things that happened in the world” and as “a great Spanish gentleman [. . .] handing a flower to a lady at a window” (301). She believes that “He was shabby, and simple, [. . .] and yet he was leading them on a great expedition” (301). But the most significant incident is when Woolf emphasizes the symbolic side of Mr. Ramsay which is related to language and which attracts Cam:

She looked at him reading the little book with his legs curled; the little book whose Yellowish pages she knew, without knowing what was written on them [. . .]. But
What might be written in the book which had rounded its edges off in his pocket,
She did not know. (297)

During the journey, she also pondered her childhood when she used to watch how her father wrote “so equally, so neatly from one side of the page to another” (278). Mr. Ramsay stands for language, for what is read and written and Cam, who represents the patriarchal woman, like her mother, is always absent from yet fascinated by it.

Although Lily Briscoe is different from Cam and Mrs. Ramsay, she still depends heavily on the symbolic system. Lily as is shown above is a revolutionary person and artist. She refuses traditional notions, such as the importance of marriage, women's lack of creative talent, and women's idealized role as housewives and mothers. At the same time, she is willing to lose herself and identity for her art's sake:

She began precariously dipping among the blues and umbers, moving her brush hither...
and thither, but it was now heavier and went slower, as if it had fallen in with some rhythm which was dictated to her [. . .] by what she saw, so that while her hand quivered with life, this rhythm was strong enough to bear her along with it on its current. Certainly she was losing consciousness of outer things. And as she lost consciousness of outer things, and her name and her personality and her appearance [. . .], her mind kept throwing up from its depths, scenes, and names, and memories and ideas [. . .] (234)

The semiotic here is threatening to perish not only Lily's self, but also her art which dwells on that engulfing “hideously difficult white space” (234). As an artist she still needs the symbolic in order to protect her creation. This is why she could not silence the father at the end of the novel as Earnest suggests. She needs him as a symbol of language in order to create. Moreover, Mr. Ramsay reaching the island is never hesitant as Earnest claims (62). The last section of the novel declares that “He must have reached it,” “He has landed” (304). This incident was doubly emphasized by a man, Mr. Carmichael, a “god” in Lily's eyes: “He [. . .] said, shading his eyes with his hand: ‘They will have landed,’” (305). Only then Lily “felt that she had been right” about Mr. Ramsay and his children reaching the island (305). Therefore, it is no coincidence that the last section is called “The Light House.” We as readers would have expected something more like “The Painting” or “The Vision” as a title for that section. But all we get is more emphasis on the title of the novel which is counterproductive to the feminist project of Woolf. It seems that from the beginning that the journey whether that of Mr. Ramsay, James, Cam, or even Lily Briscoe would eventually lead to the lighthouse.

Although the lighthouse has been identified with Mrs. Ramsay, it has a number of patriarchal aspects, not to mention the fact that it is a phallic symbol. To explain this paradox, Tarr (2001) suggests that “Though Woolf turned the light inward to illuminate women’s lives, as a symbol of distance and objectivity, of empirical truth, it is nevertheless a symbol of tradition and patriarchy” (262). Lily could never have done her painting without a parallel, symbolic incident of James, who was praised for the first time by his father for steering the boat towards the island, and Mr. Ramsay reaching the lighthouse.

The final touch in Lily's painting is “a line [. . .] in the centre” rather than the rhythm destructive image she started her vision with (306). A line is a symbol of linear time and history which connote tradition and therefore patriarchy. However, the line also represents Lily’s nascent attempt at self-realization, through art. This line lies in the centre, again referring to the position of the father, or the subject position, through which the marginal feminine position tries to break out. In support of this, Jacobus (1992) points out that:

one could see it as the line of minimal difference that makes possible the process which Kristeva calls abjection – the earliest emergence of the subject as distinct from the mother, and the entry of the not-yet subject into signification. (p.103)

At the beginning of the last section, Lily thought that “There was something perhaps wrong with the design” of the painting and she wondered if it was “the line of the wall [that] wanted breaking” (283). This means that at the beginning of her vision she wanted to eliminate lines to let the semiotic burst through her painting, but it seems that she was afraid that without the symbolic she could not finish her piece of art. This might interpret the parallelism of the two events at the end of the novel: navigating to the lighthouse and Lily's drawing, the symbolic and the semiotic paralleling...
The Law of the Father in Virginia Woolf’s Khalifeh

each other without one taking over as other critics suggested. Lily Briscoe, as Woolf, could not have fulfilled her aesthetic vision without making an emphasis on the father and the symbolic.

Mrs. Dalloway and the Symbolic Order

In Mrs. Dalloway, Clarissa represents “the perfect hostess” (5). This is how her ex-lover Peter Walsh describes her and this is exactly what is fully realized at the end of the novel. Clarissa is a successful wife and mother in the traditional sense in the English society. She excels especially in throwing parties for high society. In fact, the whole book is about one June day preparation for a party which is eventually attended by the prime minister himself.

Anderson (2004) assumes that “If Clarissa inhabits the domestic end of our spectrum in Mrs. Dalloway, then Septimus fills the role analogous to Lily Briscoe’s in To the Lighthouse -- that of artist” (p.21). It has been traditional in the criticism of Mrs. Dalloway to look at Septimus as Clarissa’s double or alter ego (Hanson, 1994, p.62). However, Anderson (2004) suggests that Septimus is not only a double but also an artist although nothing describes him so directly in the novel. Before Septimus goes to war, Anderson (2004, p.22) explains, Septimus loved a woman called Miss Isabel Pole who taught “in the Waterloo Road upon Shakespeare” (90). He wrote poems to her and she compared him to Romantic poets. Even his fight in the war was purely for romantic reasons (Anderson, 2004, p.22): “[Septimus] went to France to save an England which consisted almost entirely of Shakespeare’s plays and Miss Isabel Pole in a green dress walking in a square” (91). After war, he stopped writing poetry, and instead, “Septimus’s insanity opens up to him a world of beauty and spirituality which remains sealed off to others” (Anderson, 2004, p.22). Moreover, Anderson (2004) gives an example of the extreme artistic talents of Septimus by emphasizing the incident of the aeroplane that advertises by writing words in the sky as an indication of the deep beauty that he feels towards a secret language that no other person is capable of feeling (p.22).

In To the Lighthouse, the death of Mrs. Ramsay liberates Lily Briscoe and so she completes her painting. As for Septimus, he loses connection with language and any symbolic representation. This supports the idea that Lily resorts to the symbolic towards the end of the novel, unlike Septimus who relinquishes all the aspects of the patriarchal system after having a shell shock. Anderson (2004) sees Lily as an artist whose creation “conform[s] to a conventional definition of ‘high’ art” (p. 23), that is, an art that conforms to strict tradition of form. In other words, Lily could not have done her painting without relating to the symbolic.

From another perspective, if we look at Septimus as Clarissa’s double, then he would represent what Clarissa describes as “an offering” that she has to make in order for her to live. Clarissa also looks at her party as “an offering, to combine, to create; but to whom?” (130-131). Septimus is that abject, or scapegoat that Clarissa has to jettison in order for her to continue her art. This is the “angel” that has to be killed in order for Clarissa to present and create. What makes him a perfect offering is, what Hanson (1994) calls the ‘feminine’ characteristics that he has (p. 65). The news of the death of Septimus comes during the party, and Clarissa experiences her own death momentarily through his death (Batchelor, 1991, p.87). The timing of the offering during the party is significant so that Clarissa would be able eventually to live. It is only through sacrificing Septimus that she is capable of creating her own kind of art, which is the art of living: “She felt somehow very like him- the young man who had killed himself. She felt glad that he had done it; thrown it away while they went living” (200).
Septimus is the other artist (or the other), the mad artist that one should sacrifice if one is to represent and create (Clarissa’s party) or write (Woolf’s writing). In other words, an alliance with the father and the symbolic becomes extremely important for the artist as we have seen in To The Lighthouse. The existence of the prime minister who is a symbol of the English society is a stark evidence of relying on authorities with symbolic power. Even Clarissa’s only revolutionary friend Sally Seton who she meets after years in the party is found surprisingly as a convert to a social being. Seton is married and she is a mother of five children. Moreover, the traditional doctor, Bradshaw, who indirectly causes the death of Septimus, is in the party too. We have definitely other characters in the party who have romantic sides in them, like Clarissa herself and like Peter Walsh who hates and criticizes her parties. These two characters emphasize the semiotic and the creative side of the party no doubt. However they are put, all in all, in a social context that is so much strengthened by the death of Septimus as an offering.

The semiotic which erupts in the novel and which is represented by the character of Septimus shows the excessive reaction of the artist to life. In the case of Septimus this is considered madness rather than art. In fact, Kristeava (1982) thinks that a writer writes in order to get rid of his fear, of an engulfing semiotic: “The writer is a phobic who succeeds in metaphorizing in order to keep from being frightened to death” (p. 38). Septimus was definitely one of those artists who lost their abilities to metaphorize. For him “it might be possible that the world itself is without meaning” (94). This is why Septimus asked his wife Reiza to burn all the things he had written (158). Septimus’s inability to metaphorize leads him to fear language and life and ultimately leads him to commit suicide. Unlike Septimus and very much like Lily Briscoe, Clarissa creates her parties (art) with the approval of the social system.

At the end of the party and after Clarissa retreats to a room to think of Septimus’ suicide, she experiences a revelation, a kind of rebirth. She starts to see beauty more than before and she herself becomes beautiful. She delights Peter with her return. He sees that something has changed in her and that her appearance illuminates love and beauty. This means that it is only after the death of Septimus that Clarissa starts to appreciate life more. Furthermore, if death was a better choice for Septimus than words, for Clarissa words and her party in the context of Richard’s Dalloway’s house is the better communicant. The title of the novel is important here as it suggests that any beauty, any artistic attempt, or any “death” must take place within a patriarchal context. Clarissa, the free romantic woman, is also and most importantly Mrs. Dalloway. As the end of To the Lighthouse there is this parallelism, at the end of the Mrs. Dalloway, between the semiotic and the symbolic, death and life, ugliness and beauty, insanity and sanity, the outside and the inside. Without this parallelism and most importantly without the existence of the symbolic side of the equation, Clarissa would not have been able to metaphorize her life.

Conclusion
In both To the Lighthouse and Mrs. Dalloway, the successful artist, represented by Lily Briscoe and Clarissa, needed the symbolic in order to create. Septimus, the “mad” artist that relinquished the symbolic could not live nor create. The semiotic cannot erupt in the text announcing the victory of the “feminine” on the patriarchal. The patriarchal still exists strongly in spite of the feminist critics’ hailing that it was done with. A feminine accomplishment is done in both novels but not on the expense of the symbolic.
As Hanson (1994) correctly noticed:
It can be argued that the writing of Virginia Woolf works towards the introduction into the symbolic order of that which has been repressed within it, especially the feminine/the body. What happens then, however, is only too familiar: in an attempt to articulate ‘the new’, the feminist writer/artist ends up with something which is uncannily like the old. For in whatever way we define the feminine as different, we risk ending up with a category which exists only in a negative relation to the existing order, and which can also be viewed as both restrictive and divisive. (p. 92)

This means that any attempt at creating a totally different order would risk creating an equally confining one. The semiotic cannot exist and cannot defy the symbolic without being represented within it as the third-wave feminism suggests. The artist oscillates between the two until the end without daring to relinquish the masculine structure. Both the semiotic and the symbolic parallel each other in To the Lighthouse: Lily’s Briscoe’s vision and Mr. Ramsay’s reaching the lighthouse and in Mrs. Dalloway: Clarissa throwing a social party and the death of Septimus as offering.

About the Author:
Dr. Areen Khalifeh is an assistant professor in Philadelphia University- Jordan. She worked previously in Jordan University of Science and Technology. She received her PhD. from Brunel University London in 2011. Her major field of study is literature and criticism.

References:
Theorizing Child Trafficking in Young Adult Literature: A Review of the Literature

Faisal Lafee Etan Alobeytha
School of Education and Modern Language, College of Arts and Sciences
University Utara Malaysia, Sintok, Kedah, Malaysia

Sharifah Fazliyaton binti Shaik Ismail
School of Education and Modern Language, College of Arts and Sciences
University Utara Malaysia, Sintok, Kedah, Malaysia

Aspalila bt. Shapii
School of Education and Modern Language, College of Arts and Sciences
University Utara Malaysia, Sintok, Kedah, Malaysia

Abstract:
Child trafficking is one of the most prevalent themes in literature, including novels for young adult literature. Despite its prominence as an often used theme in young adult literature, not much is known about what governs child trafficking, specifically in contemporary young adult literature. This article seeks to identify an appropriate theory that could explain child trafficking in literary works. Five theories, in particular, the agency theory, Bales’ theory of modern slavery, Otherness, Gayatri Chakravorty Spivak's Subaltern, and Bronfenbrenner Ecological theory (1994) are discussed and compared to illustrate what has taken place in novels, particularly where child trafficking is concerned, for young adult readers. The paper concludes that while some of the theories could probably be employed to discuss the notion of child trafficking in general, they do not provide a profound analysis of the characters, themes, and plots in the novels for a young adult. Bronfenbrenner Ecological theory (1994) is viewed as the most suitable theory that lends better understanding in explaining child trafficking in literature because it concentrates on the victims, the close environment, and the national and international environment

Key Words: agency, child trafficking, ecology, Otherness, subaltern
Introduction
Theory clarifies how some parts of human conduct or execution are in place. It empowers us to make some assumptions about human conduct, in general. Defined as “a formal set of ideas that is intended to explain why something happens or exists” (Wehmeier, 2000, p. 1346), theories often help to explain human conducts, for instance. The connection between the theory, method, and analytic strategy is very important in building the framework (Richters, 1997; Tudge, 2008). Therefore, the purpose of a theory is to provide a framework for a scientific study in order to interpret the relation between certain phenomena. This paper is an attempt to highlight child trafficking topic by looking at possible theories that could probably explain the phenomenon of this topic in contemporary young adult novels. Five theories, which are the agency theory, Bales’ theory of modern slavery, Otherness, Spivak's Subaltern and Bronfenbrenner ecological theory (1994), will be explored in this paper to see whether they could be mobilized in explaining the phenomenon of child trafficking in contemporary young adult novels. Since child trafficking is one of the prevalent themes in literature, it is interesting to see how existing theories could explain this issue better.

Review of Literature of the Selected Theories
Agency Theory
Although children are often the victims of child trafficking (Lehti & Aromaa, 2006), it has always been the traders who reap immense rewards from these lucrative transactions. Limited studies have been carried out to see how the traders, especially the traffickers, view children as their main commodities. One of the theories that could, perhaps, best explain the transaction of children as a commodity, particularly from the materialism perspective, would be the agency theory. The agency theory is not new as it has been used in disciplines such as accounting (Demska & Feltham, 1978), marketing (Basu, Lal, Srinivasan, & Staelin, 1985), political science (Mitnick, 1986), finance (Fama, 1980), sociology (Eccles, 1985), and economics (Spence & Zeckhauser, 1971). This theory presents a framework for studying the relation between the principal and the agent. The classical agency theory attempts to explain how the individual reduces the cost of the firm yet obtains the most profit from the agent by presenting the best contract. The employee/agent is considered a rational person who looks for a good job. This theory tries to answer the following questions in order to determine the relation between child trafficking and agency theory.

1. Why does the trafficker recruit children?
This question can be illustrated through the Rational Choice Theory. Becker (1976) is considered one of the major advocates of this theory. The crucial notion of this theory is a supposition that a person in every specific case inclines to make the most optimum resolution. The little victims are the most optimal, advantageous, and the lowest cost, they are easy to be led by the traffickers and slaveholders and to adjust to the new situation. The principals (traffickers and slaveholders) can employ those victims in tiny cost or nothing. The traffickers usually try to disconnect the ties between the victims and their families, so the children will not think to leave the trafficking destination. As a result, the period of children retention within the traffickers’ group will be increased. To stop child trafficking, it is necessary to make child trafficking costly and the worst choice.

2. Why does the trafficker force the children to be recruited?
Theorizing Child Trafficking in Young Adult Literature  Alobeytha, Ismail & Shapii

Potential clarifications are offered in the theory of the *Economics of Labor Coercion* suggested by Acemoglu and Wolitzky (2011). This theory is based on the model a coercive principal - agent model, with two noteworthy variances, first, the theorists proposed that the agent (the trafficked child in our case) does not have money, and the principal (the trafficker and the slaveholder) can use the punishment and remuneration in dealing with the agent (the trafficked child). Another difference is that the principal (the trafficker) selects the volume of coercion, and he or she uses the coercion to reduce outside other choices of the agent (the trafficked child) and coerces him/her to accept the condition of the work. This model offers several significant perceptions in the relation between the principal and the agent that based on coercion:

A. Coercive labor permits to reduce the cost of employing the agent and save money for the principal. It permits to give less payment (incentives) for the agent (the trafficked child). In our case, the traffickers have limited funds and refuse to reward the trafficked children since they consider the bad accommodation that is provided to the agents as their wages. B. Coercion enforces the agent (the trafficked child) to work hard to avoid a potential threat and torture. C. Coercion is used to prevent escaping the agent (trafficked child) from the workplace. The principal (the trafficker) follows distinct sorts of method to keep the agent (the trafficked child) for a long time until the later becomes disabled and useless. D. Coercion occurs when the other choices for the agents are limited since they come from poor and backwardness society. In our case, the trafficked children suffer from social ostracism because they become irredeemably tainted, or they do not have families because they are orphans or sold by their parents. Therefore, the traffickers curb the will, dignity, and identity of the trafficked children so as to benefit from them.

3. **Why does child volunteer to be a child soldier, a prostitute in sex trafficking, child labor, and other types?**

Irrespective of the immoral, the danger, and the threat of being within the trafficked children circle, there are some children who join this circle voluntarily. The *Bounded Rationality Theory* clarifies the doubt points around the answer to this question. This theory was suggested by Simon (1955). It proposed that the individuals build their decisions based on the available information, and their mental ability to issue the correct decision. Children do not possess the ability to estimate and comprehend the situation, and they do not have enough cognitive ability to plan their future. This explains why the children are easily deceived and enticed with false promises. In fact, taking this theory into account, education could be the solution for avoiding the danger of slippery in the child trafficking and to assist them in adopting the rational decision.

4. **Why does the trafficked child stay in the trafficking location?**

Identity and the economy of the organization may justify this question. This theory is proposed by Akerlof and Kranton (2005) where the principals devote their effort to replace the original identity of the agent with a new one. The new one must bring a good outcome to the principal; otherwise, the agent will be penalized by him or her. This guarantees that the agent will stay for a long service and produce much with no or low cost. In our case, the traffickers enforce the trafficked children to adopt a new identity where this new one will satisfy the traffickers. The victimized children are exposed to the coercion of the traffickers that enforces
them to commit many brutal deeds or accept to be treated in a disgusting way without any resistance. The victims will have two identities. The first one is the original, but it is weak and depressed while the second is the identity of the slavery which executes the orders and wills of the traffickers.

Theory of Modern Slavery: Kevin Bales (2005)

Bales (2005) views slavery as a relation between two or more people, and he discusses how the cost of the slaves falls down over the course of time. In contrast, the slaveholders’ profits are increased sharply. The key cause of this in the deterioration in worth is the continuous supply of possible slaves. He also debates the three elements that cause the drop in prices of slavery, specifically high population growing; the economic changes around the globe; and finally the weak law in several states and the corruption of the government in dealing with the child trafficking.

The overpopulation is not the reason for enslavement, but it exacerbates destitution by aggregating pressure on scarce resources. The hasty alteration in the world economy has contributed to exacerbating impoverishment, thus, changing in the global economy has also increased poverty, thereby magnifying the defenselessness of poor people to the potential danger of human trafficking. In addition to that, an efficacious law has a serious role in combating human trafficking. Governments carry out and apply laws to uphold the social system. Though, when this law is not followed, the corruption profiles, the looting of national wealth, the law justice become in suspicious case, and the use of ferocity by corrupted officials threatens and exercises against the public people.

Bales (2005) also tests the relationship between numerous political and social aspects, and the dominance of slavery in a specific state. He examines whether the factors of corruption, poverty, and the growth of the population represent the key causes of slavery across the states. He recognizes six variables of trade in person, namely corruption of the government, child mortality, the percentage of children below age 14, little food production, population density, and struggle and social strife.

Bales (2005) considers that human trafficking an amalgamation of psychological, social, as well as political impacts in the contemporaneous human trafficking. The thematic approach of this theory depends on desperate economic conditions or social collapse. However, many female children and women seek to survive or to improve their life. This economic inequality brings about females to be more vulnerable goals for the human trafficking gangs.

Otherness

Through the discussion of Otherness, there will be some glossaries that need to be spelled out such as Ethnocentrism, Exotic, Exotism, Other, Othering, Otherness, In-group, and Out-group. Other means "member of a dominated out-group, whose identity is considered lacking and who may be subject to discrimination by the in-group" (Staszak, 2008,p.1), (In our case the trafficked children will be the Other). The geographical side may play a vital role in determining who is in the group and who is out of the group. If the individual is out of the group, the group (the traffickers’ group), he or she is from the otherness since the geographical area is the determining factor in the backwardness of the individual. In the group pertains to the superiority
of the people (the traffickers) and those who demonstrate themselves as civilized people whose duty is to civilize the out-group (the trafficked children) who are barbarians, savages, and colored people. "Starting with the end of the 19th century and the institutionalization of colonial geography in Europe, geographers sought to document the particularity of the physical environment and tropical societies" (Staszak, 2008, p.2). Ethnocentrism is the inclination of a group of people (the traffickers and slaveholders) to regard their norms, traditions, culture, complexion, and color as superior and they demand the others (trafficked children) to follow and imitate them if they want to survive. For those who emigrate from their countries to western countries ‘Exoticism’ (the destination of the traffickers), westerners look at them through abhorrent binoculars. Those exotic migrants (the trafficked children) meet the segregation, living in a poor and dirty ghetto, poverty, and marginalization.

The colonizer's mind (the trafficker and slaveholder) is obsessed with the idea of his\her superiority in power and wealth. He or she lacks human values or even the ability to communicate with the colonized people (the trafficked children). In his Orientalism, Said (2003) tackles the use of the terms superiority and inferiority among the western people (the traffickers). Eurocentric universalism takes for granted both the superiority of what is European or western (the traffickers) and the inferiority (the trafficked children) of what is not (p. 7). The American and European reviewers, scholars, and writers use the term Orientalism in their discussion to indicate the culture of the Middle East and East Asia, (Tromans & Kabbani, 2008, p. 6). Therefore, according to the postcolonial theorists, the world has been split into two sides "it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant ... the Orient has helped to define Europe (or the West)" (Said, 2003, p. 2). Occident countries are the Western world (the traffickers, slaveholders) whereas the Orient Eastern world is Near East, Middle East, and the Far East. In the frame of academic studies, the Orientalists are sent to the east not only to study the oriental culture, but also to criticize the knowledge, culture, religion, and society of the Easterners. The outcome of this raid is the subjugating of the eastern mind to the brilliant westerners. Here, the countries of the traffickers are always looking for the homes of the trafficker as the place of their dream. Therefore, most of the western countries and America are the destination of the child trafficking. The otherness here is the culture, tradition, religion, language, norms, and thoughts of the Easterner's mind (the trafficked children). For Said (2003), Orientalism is defined as “a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident" (p.3). The indulgence of the trafficked children in the traffickers’ culture will be a good method to erase their identity and morality.

Otherness is found only in the mind of the Occident, in the patriarchal mind, and in the mind of those who considered themselves as civilized people. The question that is posed by its existence is if the men are "us" then, does this mean women are "other"? Can women become "us" and men become “other”? Or let us ask the mind of oriental people, who are the others? The Occident or the Orient is the answer. Said (2003) ensures that “neither the term Orient nor the concept of the West has any ontological stability; each is made up of human effort, partly affirmation, partly identification of the Other"(p.xiii). The traffickers consider themselves the Occident and the trafficked children are the others. Therefore, they look to those children as illiterate, backwardness children and they should follow the orders and wills of the traffickers. A
quandary of interacting and listening to the other opinion will cause an argument between the traffickers and the others.

Sociologists attempt to study the identity of an individual or society where both of them interact with each other to form their future. The Occident looks to the other in inferiority vision; and describe the Orientals as "half devil half child" (Sardar, 1999, p.6). Therefore, the others need to struggle to support their identity and to coerce or persuade the westerners to accept their right and identity. The identity of the other is in the hand of the west. The westerners (the traffickers and slaveholders) give themselves the right to represent the identity of the other.

Gayatri Chakravorty Spivak's Subaltern.

This theory scrutinizes a collection of bids by marginalized people to launch a sonic space in the educational milieu in the decolonized countries. It grips and discusses the postcolonial question of Spivak (1988) : “can the Subaltern speak?” This question concentrates on the history of the decolonized people through the period that has extended from the date of their interference period that preceded the military occupation until the period of imperialism that threatens the decolonized country. The imperialists grab the decolonized countries to be in backwardness status in their economy, policy, and culture for good. These countries which represent the Otherness comparing to the superiority of the colonial countries are a good example of Subaltern. Spivak's question becomes the issue of anyone who needs to find his or her identity and subjectivity in addition to promoting his or her characters.

This theory is germinated from the great essay "Can the Subaltern Speak?" which is written by an Indian Professor Gayatri Chakravorty Spivak (born in1942). It has triggered a lot of hot debates in using the term "Subaltern", and she also adds a new contribution to post colonialism literature. According to Ives (2004) that Spivak takes the word “Subaltern” from an Italian Marxist theorist Antonio Gramsci (1891-1937). It means unrepresented individual or people from low ranks in a specific society who bear from the hegemonic control of a governing class that repudiates giving them their human rights. The theory ties the voices of trafficked children as Subalterns to the queer of the traffickers or slaveholders' authority. In order to use this theory in the framework of child trafficking, the trafficked children (TC) will be treated as the subalterns.

In her theory, Spivak (1988) fights the political and economic heritage of colonizers. Her concentration is on the marginalized people (TC) who are victims of the western culture and power. She attempts to reject the legacy of all forms of colonialism, and the idea that western minds (traffickers) have to control the people in the third world countries (TC). People may have the opportunity to flee from the collar of the colonizers but they will not find a free space from their imperialism. Morton (2003) states that “Spivak emphasizes how anti-colonial nationalism assumed a distinctively bourgeois character and was thus perceived by many to reproduce the social and political inequalities that were prominent under colonial rule” (p.1-2).

Spivak asks about the possibility of giving the Subalterns (TC) their opportunity to learn but there is a challenge that faces them that the trafficker, slaveholders or the colonizers do not like to learn from them ( Spivak, 2012) If the super power (the traffickers) wants to teach the
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Subaltern (TC), they should realize that teaching should guide them to know how to build their brightness future and depart their current depressed life. So, the traffickers or slaveholders reject to school the children and teach them the virtue and nobility, because they realize that knowledge forms a real threat against their material interest, and they know learning should aim to promote the desiring of shifting the Subaltern from their current status to more logical and applicable one. Ironically, Knowledge has been used as a false promise to entice the families to send their children to the city, as soon as the children reach their new destination; they discover that it is not more than a mirage and this promise is a snare to them, and they become members of the new slavery.

Spivak (1988) discusses the occurrence of "epistemic violence" as a result of knowledge that disjuncts the world. She is worrying that this voice of the subalterns could be a repeated useless silence. While she recognizes the "epistemic violence" which imposes on Subalterns (TC) in India, she proposes that any outside effort to amend their situation and position by allowing them to discourse perpetually will inevitably face some obstacles: a logocentric suspicion of social solidarity midst dissimilar individuals. 2. Based on the help of European and American intelligent people to "represent" the Subaltern condition instead of permitting them to represent themselves. Therefore, the victims of child trafficking usually do not have the power to represent and liberate themselves from this trafficking.

Spivak (1988) mentions how the colonizers pretend that they own a good intention towards the others, and the best example is the British banning of sati in India where wives were burnt directly after the death of her husband, the British succeed in rescuing the poor widows and at the same time, they enforce their power by applying their rules. They also assert the deep hollow between the civilization of the colonizers "the British" and the colonized barbarism "India". Spivak (1988) invites the Indian intellectuals to write a justice rule that protects the Subaltern rights and to avoid disdain the oppressed people. The eradication of Hindu wont of sati by the colonizer British system has been considered "white men saving brown women from brown man" (Spivak, 1988, p.93) Indeed, the colonizer has nothing to do with the queer of Indian community root which is corrupted by the Hinduism and its convention. By this demolishing, British prove that their purpose of occupying and colonizing the other is to civilize them from the darkness of their life, tradition, religious rites, and their horrible deeds. This false aim adds a different mask to the fact of colonizers who always seek to demolish the identity and dignity of the others and raping their land and economy.

Traffickers scam the family of children by offering education and accommodation in order to civilize their children, and to release them from the oppression of their people. For example, commanders of the war pretend that they want to rescue the children from the war and its consequences, and at the same time, they recruit them in the war as child soldiers. The sex traffickers also try to convince the people that they want to improve the economy and encourage the tourism; therefore, the need for finding entertainment places and resorts is necessary. The sex industry, of course, is very important to attract the tourists and children who are a very appropriate commodity for this industry since they are cheap and easy to follow the orders.
Subalterns have immigrated to America and western countries in order to live their dream. Inappropriately, this romantic idea is one of the causes that these countries have become child trafficking destinations. Traffickers find it is not difficult to convince probably preys that living the western and American dream is not a sort of fantasy. Traffickers promise deprived and helpless people high salaries in genuine jobs as labors, maids, and servers. A lot of them end up in awful situations as indentured servants: their passport and other papers are confiscated, and then they are compelled to join the trafficking places. This dream facilitates the human trafficking procedures which deceive the victims by new honey future when the traffickers depict the new land by the land of dream.

Scholars increase their critiques on Spivak writings that pertaining the Subaltern in the text of colonial studies, therefore, she starts looking for the literary products of poststructuralist intellectuals like Gilles Deleuze and Michael Foucault where the scholars have refused the idea that people are sovereign subjects. Spivak (1988) points that Foucault as soon as Deleuze discuss that the burdened people and the working classes who suffer from the lack of sovereign subjects cannot express their needs, therefore those intellectuals and the mediators intend to represent the voice of those oppressed group. The little victims of trafficking do not always have the encouragement to defend themselves and ask for their rights in front of the traffickers.

Spivak (1988) pronounces the causes of her stress in her article where thinkers have often attempted to make a counter discourse that effaces all the debates. She also inquires about the possibility of the intellectuals’ intervention in their literary work to change the nature of the Subaltern from the voiceless case to speaking one. Her answer “NO” comes as a challenge to all the devoted effort to encourage the Subaltern to speak. Spivak offers a Subalternity in her “Can the Subaltern Speak?” where she inquires if the Subalterns have the ability to speak the reason behind their silence of the Subaltern. She insists that they cannot speak because the Subalterns do not have a real proud history. At the end of the essay, she reaches the important findings that, “The Subaltern cannot speak. There is no virtue in global laundry lists with a woman as a pious. Representation has not withered away. The female intellectual has a circumscribe task which she must not disown with a flourish” (Spivak, 1988, p. 104). She means that there is no need for Subalterns to speak since there is no one wants to listen to them because superiors do not own the patience to listen. The Subalterns believe that being in an inferior race is not going to give them the ability to contribute to building the nation. The problem of the trafficked children that there is no one like to hear from them, and their governments and families do not pay attention to their issues, so it is useless to speak in front of the people who do not care for your issues since they see you in a peripheral status.

To some degree, since the Subalterns exist outside the center of power and control, scholars and promoters see them as a possible source of alteration. Marxists discuss of and talk to the public and burdened females of the decolonized people from different third world countries to resist the political, cultural and economic policy of the colonizers. On the other hand, Spivak (1988) is against the idea that the Subaltern should lead a revolution against the capitalism because this ensures the basic violence of the colonizers, and will bring more violence to them. She focuses on the recommendation that all third world people groups should stand at the same distance from the capitalism and their reaction should be essential.
This theory does not see that the trafficked children can do something to alter their current situation for their physical and psychological limitations. It also sees that the role of parents, schools, governments, anti-trafficking organizations and others should be steadfast against this crime. In the light of child trafficking, the efforts of the governments to combat child trafficking are very humble in the decolonized countries because of the inherent corruption of the colonizers who did not depart the colonized countries before leaving very high rate of child trafficking, illiteracy, poverty, civil wars, unemployment, social diseases and others.

**Bronfenbrenner Ecological Theory (1994)**

This theory handles the trade in children as one of the serious issues that face the children all around the world. It is one of the distinctive theories that explicate the development of children, and how this development is affected by the culture, community, and the surrounded environment. According to Bronfenbrenner (1994), the ecological system contains five social system (1) microsystem, (2) mesosystem, (3) exosystem, (4) macrosystem, and (5) chronosystem.

1. **Microsystem.**

   This is the key stage in the child’s life, and it encompasses the child’s surrounded environment (father, mother, siblings, family, school, and friends). The relation between the child and the microsystem is very imperative in construction his/her character. In this stage, the child is taught and learned the behavior of the microsystem (Rogoff, 2003). The role of microsystem tends to be near the child in order to offer him/her daycare that he/she needs.

   To tie this theory with the child trafficking, the microsystem could be the vital factor that causes the child trafficking. Parents sell their children (Vinkovic, 2010), children are not aware of to the danger of trafficking because of lack of education (Davy, 2014) or due to the pressure of friends (Lehti & Aromaa, 2006) who pretend that they are happy in their work.

2. **Mesosystem.**

   In this stage, the child does not interact with the microsystem, but he or she is influenced by the interaction and the mutual relation of his or her microsystem. The possibility that a child could be a prey of child trafficking forms an upsurge in dysfunctional families (Bowen, 1966), especially with the existence of illiterate or low-level educated parents, and oblique peers. Family dynamics facilitates the exposure chance to the trafficker, deviant friend, and possible clients.

3. **Exosystem.**

   The exosystem does not have a direct impact on the child. This situation is an inevitable result of the relation between the microsystem of the child and the workplace, and the government of the states. This relation is infected by some issues such as poverty, the low and high price, vac, the increase of crime rate, etc. Children are infected by the mood of their siblings when he or she gets a promotion because this may lead to improving their life. Bronfenbrenner (1986) categorizes the exosystems that influence the child’s progress into three points “The first of these is the parents' workplace, the second parents’ social networks, and the third community influences on family functioning” (p.727-728). In many cases, when the parents face problems in paying their debt to the moneylender, for example, the later asks the parents to send their...
children to work (Tucker, 1997) in their farms, block kiln, sweatshops, and so on. The exosystem level is very complex because of the scarceness, joblessness, natural disasters, and family collapse that contribute to the propagation of child trafficking.

4. **Macrosystem.**

Boemmel and Briscoe (2001) state: “The macrosystem consists of things that influence and sometimes support the child within the environment such as cultures, norms, and laws” (p.2). This context involves some issues such as impoverishment, conviction, illiteracy, and so on. The macrosystem must bolster the parents in nursing their kids, and prepare them to become future leaders. Unfortunately, the failure of a government to combat child trafficking or support the anti-child trafficking organization is obvious in some countries. For example, one of the responsibilities of the government is to provide birth certificates for the children who are born on its land in order to facilitate their joining schools, and benefit from health care at least. The failure of the government to treat this issue will push the children to resort to the street to get some money that covers their or their families’ expenditure. Some of them will be forced labors, spongers, thieves, prostitutes, and others. Therefore, they are easily attracted to child trafficking “An unregistered child will be a more attractive ‘commodity’ to a child trafficker” (Pais, 2009, p.1).

5. **Chronosystem.**

This level presents a way to comprehend the alterations that face people over the course of life. The life of people changes over the time. For example, children share some similar traits and behaviors, but when they become old, these traits and behaviors may change. Time can change the mood and condition of a person from a state to another, for example, the effect of the death of one relative will influence the mood of a person who becomes sad due to his/her loss. However, the passing of time will reduce the person’s sadness. “The chronosystem is the historical time in which development is occurring” (Weisskirch, 2010, p. 71). The little victim of child trafficking does not accept the deeds of the trafficker, and he or she attempts to avoid doing them, but the frequent occurrence of these events breed familiarity which will result in the victims committing the crime without much thought. Many trafficked children become managers of the sweatshop, pimps of the brothels, or commandants of gangs later in their adult life.

**Methodology**

In order to present a systematic study of the four theories (the agency theory, Bales’ theory of modern slavery, Otherness from postcolonial studies, and Bronfenbrenner’s Ecological Theory) that may describe issue of child trafficking in young adult literature, a comparative and contrastive approach will be used to derive a suitable theory that could discuss child trafficking issue in detail in literature for young adult.

**Findings**

Bronfenbrenner’s Ecological Theory (1994) is a comprehensive theory that discusses everything in detail and provides flexibility to the literary scholars in understanding the situation of child trafficking. It is “among the most widely adopted theoretical frameworks for studying individuals in ecological contexts” (Neal & Neal, 2013, p. 722). It has been adopted by several scholars as a framework in their studies of child trafficking (Williams et al, 2010; Dinah, 2012; Chinyoka & Naidu, 2014).
Discussion

The agency theory describes the relation between the principals (the traffickers and the agents (the trafficked children) in the framework of materialism. It disregards the value of human beings and the human relationship. Apart from dissecting the aspects of themes, characterization, plot, settings, and literary devices, literature examines the emotion, for instance, sympathy for the characters, the character’s happiness or misery. Using this theory in literary studies does not give scholars the flexibility to analyze other factors that may contribute to child trafficking.

In contrast, Bales' theory of modern slavery also handles the human trafficking in the framework of business. This theory calls the government to work hard to prevent the traffickers from using this illegal trade as a business. It seeks to make the cost of child trafficking override its selling cost and renders the trade useless. Similar to the agency theory, this theory does not prioritize the victims and the surrounded environment, but rather discusses human trafficking in general.

On the other hand, the Postcolonial theory, specifically Otherness, deals with the relation between the superpower or the colonizers who represent the traffickers or the slaveholders and the inferior power, or the decolonized people who represent the trafficked children. This theory illustrates how the traffickers regard the victims and concentrates on the nature of the relation that connects between them. It does not tackle other possible environments that may have direct or indirect effects on the victims.

Spivak's Subaltern is another postcolonial theory that it may use as a framework of child trafficking issue. It concentrates on the relation that connects between the Subaltern and their colonizers throw the mirror of the colonizers. The traffickers or the slaveholders always see the trafficked children as a commodity or simple things. This theory does not assist the scholars to study the child trafficking topic in depth but it deals with the mutual relation between the traffickers and little victims.

Finally, Bronfenbrenner Ecological Theory (1994) handles the child trafficking from different aspects. It pays attention to the victims, his close environment (microsystem) (parents, school, peers, neighbors). It also discusses the effects of social class on the child in the light of child trafficking, describes the relationships between the exosystem, investigates the role of the government in eradicating or promoting child trafficking, and the national and international issues which contribute to finding like this trade in addition to the natural disaster that contribute to child trafficking if it occurs.

Conclusion

Child trafficking is one of the most prevalent themes in literature, including novels for young adult literature. Despite its prominence as an often used theme in young adult literature, not much is known about what governs child trafficking, specifically in contemporary young adult literature. This paper compares and contrasts between four potential theories that perhaps could be used as a framework to expound child trafficking in the literary studies. The discussion of these theories demonstrates the size of variation and the differences between them, and shows how Bronfenbrenner Ecological Theory (1994) is more appropriate to be employed in handling issues of child trafficking in young adult literature, mainly due to the theory’s flexibility and
ability in explaining the details of child trafficking issues since it incorporates family, social, national and international issues underline child trafficking.

About the authors:

Faisal Lafee Alobeytha is currently doing his doctorate degree in English literature at Universiti Utara Malaysia (UUM). He was an English lecturer at Northern Border University, and Taibah University (Saudi Arabia). His area of interest is young adult literature and children literature, and woman studies.

Sharifah Fazliyatton Shaik Ismail, Ph.D. is presently a senior lecturer at the School of Education and Modern Language Studies, Universiti Utara Malaysia. She teaches courses on translation, linguistics, and literature. Her areas of interest include the translation of children’s books, gender studies, chick lit”, literary translation, and comparative literature.

Aspalila Shapii, Ph.D. is a lecturer at College of Arts & Sciences, Universiti Utara Malaysia. She has a doctorate degree from University of Leicester, an MA in ELT from University of Warwick and B.Ed.TESL Degree from University of Malaya. Her research interests are ELT classroom research; student-centred learning approaches and teacher reflections.

References


The Mirage Epic: Sadalla Wannous’s Allegory of Colonial Globalization

Samar Zahrawi
Department of Foreign Languages
College of Humanities and Social Sciences
Sam Houston State University, Huntsville, Texas
United States

Abstract
Sadallah Wannous (1941-1997), the leading Syrian dramatist, who spent most of his production years exhorting the masses to uphold the values of freedom and democracy, warns, in his late plays, of the perils of global capitalism. In his allegorical play, The Mirage Epic (1995), he comments on the modernization of Arabic societies through the interaction of a small village with a wave of economic investment. As Abboud Al-Ghawi, a Faustian figure, transforms the village into a huge tourist and commercial establishment, the village is swarmed with commodities, and people gradually become opportunistic. The play presents a panoply of characters symbolizing a mosaic of stereotypes in an unnamed Arabic society: the romantic poet, the compromising cleric, the unyielding idealist, the peasant who loses his land, and the women who are fascinated with the sparkle of possessions. The introduction of free market capitalism changes the indigenous culture. The depiction of people’s humanity and capacity to love is mainly informed by pre-wealth and post-wealth conditions. As the agrarian system is uprooted and people are converted to a life of commercialism, they are irrevocably caught up in the vicious circle of financial need and moral depravity. The byproducts of modernity--materialism and consumerism--are presented as facets of globalization which, in turn, is dramatized as a new form of colonialism that deeply affects people and controls them.

Key words: globalism, modernity, postcolonial drama, Syrian drama, Wannous
**Introduction**

Sadallah Wannous (1941-1997), one of the Arab World’s leading dramatists, was mainly concerned with the quest for freedom which varied in manifestation throughout his dramatic productions. While his early plays deal with existential ideas, his more mature work aims at raising awareness of immediate factors that tighten the shackles on Arab citizens. These include despotic governments, police states, ideologies, colonialism, and religious fundamentalism. However, in his last plays, especially in *Malhamat Al Sarab* [The Mirage Epic] (1995), written while the author was fighting the last stages of cancer, he followed up his pursuit of freedom within a totally different perspective. *The Mirage Epic* deals with the repercussions of the modernization of the Arab world. It depicts the devastating results of the sudden urbanization of a poor village. The play was written with a sense of urgency and contains strong polemics against commercialism and free market capitalism. One might wonder if Wannous perceived globalization, urbanization, or modernity as opposed to the freedom of Arab people. *The Mirage Epic* requires thoughtful interpretation of the play’s message and Wannous’s intentions, for it seems puzzling on the outset that such a progressive writer would argue against a civic lifestyle or entrepreneurial adventure. This analysis requires delving into Wannous’s biography, his dramaturgy, as well the views he put forth in his non-dramatic works.

**Wannous’s Ideological Background**

Born to a poor farming family in the small village of Hussein Al-Bahr, Syria, in 1941, Wannous spent most of his life in an urban setting. After his high school in 1959, he studied journalism in Cairo, Egypt (1963), and theater in Paris (1968). He returned to Syria to work and write in Damascus for the rest of his life (Sakhsoukh, 1998, p. 17). Wannous was revolutionary at heart; he was guided by the existential philosophy of Albert Camu and Jean Paul Sartre. He read Ionesco and Becket, who informed his earlier artistic production. In the sixties, he was influenced by Jean Vilar and Bernard Dort in Paris. After he was shocked by Syria’s defeat in the June 1967 war against Israel, he joined the students’ protest at the Sorbonne. While there, he was greatly influenced by Karl Marx, Michel Foucault, Jack Derrida, Gilles Deleuze, and Roland Barthes. As a consequence, Wannous left behind his existentialist ideas and was inclined to Erwin Piscator, Bertold Brecht, Karl Marx and Friedrich Engels (Sakhsoukh, 1998, p. 18). Having learned a great deal about European culture and theater, he maintained strong ties with his own culture. He realized that his own theater should not copy the European forms, but should acquire a distinct Arabic identity, reflecting local culture and making use of native forms. Consequently, his subject matter always deals with the concerns and issues of Arab people in their quest for freedom and liberation from multiple forms of oppression.

Despite his western education, Wannous was critical of western influences and hegemony over Arabic thought and life style. He was passionate about modernizing the Arabic society, but his perspective of that version of modernization does not overlap with that in the west. In his discussion with Antoun Maqdesi, a critic and professor at Damascus University in 1991, published in *Cultural Margins* in his *Complete Works* (2004), Wannous agreed with him that:

Middle Eastern Renaissance thinkers, since Rafaa Rafee Al-Tahtawi, were aware that modernism necessitates modernizing all political, social and intellectual components of the society. However only transient and temporal successes were achieved…In the last two decades the status quo in Arabic countries deteriorated
and the subjugation to western capitalism has been made complete… So, modernism was adapted to the Arabic world in the form of appearances and commodities, to complement social life, and borrowed history and expressions to complement intellectual life (Wannous, 1971, p. 521).

The Arab world, according to both Wannous and Maqdesi, has been unable to rise and achieve progress, not because of the lack of creativity among writers and thinkers, but because much of its talents have been wasted. The reason according to them is “the hegemony of the consumerism that destroys the souls of young people and makes them hollow. Look at them, they are crazed by buying commodities; videos, recorders, fashion, cafes” (Wannous, 1971, p. 522). Wannous agrees with Maqdesi that “This consumptive pattern is linked with opportunism”, which is detrimental to values such as “honor, honesty and perseverance” (Wannous, 1971, p. 522). With progress, freedom, and sovereignty in mind, the visionary dramatist proceeds fervently to write his play, *The Mirage Epic*, about his consternation regarding the perils concomitant with the modernization of Arabic countries.

**Allegorical Presentation of Globalization**

*The Mirage Epic* alludes to the seeming progress that some Arabic countries have achieved through grand construction projects and a fancy life style. However, this “Epic of Progress” (Wannous 1995, p. 734) as Bassam- the school teacher- labels it, is in fact, a fake progress. It is, as the title suggests an “Epic of Mirage”. The play uses a combination of Dracula and Faust themes in order to comment on the impact of globalization on the Arab world. Abboud Al-Ghawi (meaning tempter), a Faust figure, is persuaded by his hunch-back servant (a Mephistopheles figure) to rejuvenate his depleted energy by visiting his hometown and sucking fresh, young blood from his fellow countrymen and women. Abboud Al-Ghawi and the servant have had a pact by which the servant gives him ultimate power and wealth on the condition that Al-Ghawi has no scruples about destroying other people’s lives. In the time of the play, Al-Ghawi is required to harm the village of his nativity, a stipulation to which he intends to execute with a heart of flint. He approaches the villagers with a business enterprise; he offers alluring prices to purchase their farming land and builds a fancy tourist center including a mall, a casino, and a nightclub. Supported by the government, he presents his project as a wonderful opportunity to modernize the village. The tourist enterprise urbanizes the village and creates needs that were never necessities in the past. The poor villagers who sell their land enjoy a temporary state of wealth. They develop special predilections for the luxury commodities available in the fancy shops and spend irrationally. Some of them throw away their wealth in Casino gambling and in the wooing of courtesans. The simplicity and purity of rural life as they have known it is gone and is replaced by a callous life style where brothers kill each other and women turn to prostitution. The peasants lose their means of production and are eventually impoverished. The new profit-yielding job that emerges as a result of this modernization is that of the opportunistic mediator between the entrepreneur, the government, and the people. But such a job is unproductive and cannot be considered as a healthy alternative to the old system of agrarian production. The village is modernized in spectacle, but this is just a simulation of modernity. The rural society has been converted to urban capitalism at the expense of the upstanding morals and sovereignty of the society.
The allegorical dramatization works according to simple logic; The attraction of materialism is irresistible. It creates unnecessary cravings. People overspend and eventually fall into financial deficit and moral ruin. This fall into the abyss is dramatized repeatedly in parallel scenes where characters of all walks of life go through similar trajectory of rise and fall. Despite the fact that all characters are flat stereotypes and the scenes do not lead up to an escalating climax, the play manages, not only to edify the audiences but also to entertain them with a combination of pathos and vivid satirical depiction of aspiration, tantalizing desires and greed.

Once people are touched by the craving for material gain and the glamour of luxury, they are stunned, for they are in a conflict between fear of reaching out to wealth and the fear of rejecting it. Fatima describes the people's bewilderment:

This morning, when I went to the spring, I felt that the village has changed and that people have become strangers. I envisage all the people I met had hazy looks in their eyes, their faces were distracted, moving as if sleep walking. Even women were exhausted and silent. Each one fills her water jar and staggers home. ((Wannous, 1971, p. 631).

At the beginning, everything seems too good to be true. Business is booming; Yousef, the shop keeper, will expand his little shop to a supermarket. The romantic poet and singer, Yassin will record albums which will rid him of destitution for life. Karima and Zahia the previous wives of Al-Ghaiwi will fall into money again. The enterprise will modernize the village and promise prosperity and wealth to all. However, the lure of riches changes lives and moral bases.

Materialism which is a by-product of modernization is seen as harmful for the indigenous Arab culture. The socio-economic structure of the village is uprooted by the influx of luxury commodities. The time-tested stable class-structure begins to shift. Marriage across classes that was once unthinkable is now possible. Adeeb, the son of the janitor, who shows signs of scruple-free opportunism and capitalist appetite, acquires wealth through mediation and spying on people; the government pays him for his treachery. Thus, with his new wealth, despite his base origin, he can now be an acceptable match to Samira, the daughter of the dignified village landlord. The marriage of aristocracy to low life is not seen as a healthy sign of flexibility, but as a sign of cultural and moral degeneration. This has a realistic reference to many social and economic changes across the Arab world. Moreover, traditional art is threatened of becoming instinct. On the grand opening day, Yassin’s folk songs and his Rababa, a mono-string instrument, cannot be heard amid the loud music of the full orchestral instrument and fireworks. The crumbling of Yassin’s crude tune is a metaphor of the defeat of the rural culture by the dazzle of the city. This is viewed by Yassin’s daughter as a tragically heartbreaking failure of her own father and as the death of local culture.

Not only does culture decline; family ideals of fraternity and mutual support are easily replaced by individualistic greed. Having been reared and educated in the village, Marwan has moved to work for the government in the capital city. Eventually, he forgets his loyalty not only for the village, but also for his family. Out of arrogance and selfishness, he does not acknowledge his debt to his brother, Ameen, who has provided for his upbringing and education. Marwan fights Ameen ferociously over his right to sell the land and eventually kills him. The
reference to Able and Cane in the scene subtitle stresses the destructive effect of greed that infects the family members and the village community as a whole.

Although a great deal of pathos is aroused in the killing scene, no catharsis is aroused, because Ameen lacks the complexity of a tragic hero. Both brothers are flat characters that only serve as stereotypes of urban self-indulgence in one, and rural honesty in the other. It is worth mentioning that Wannous was opposed to Aristotelian theater on the basis that catharsis evokes feelings of complacency. Being influenced by Brecht, his theater addresses the audience’s intellect rather than their emotions. The incident mainly teaches a simple lesson through the binary oppositions of Marwan and Ameen’s standpoints. The dichotomy between the city and the country here signifies the clash between modernity and tradition. It seems that Wannous, near the end of his life, sacrifices the complex characterization for the sake of immediacy and urgency of his message. City lifestyle is presented in this play as lacking in human compassion. It contributes to the severing of family ties, whereas the country is a purer place capable of fostering ethics. The ethical superiority of the country over the city might be ascribed to a nostalgia towards the playwright’s own childhood belonging. His vision here might be mistaken for a romantic point of view, but Wannous, as an intellectual, is too sophisticated to be considered a romanticist. In a more symbolic dimension, the village can be seen as a representative of a developing Arabic country that the writer belongs to, while the city represents the hegemony global capitalism that he dreads. This interpretation can help clarify the message of the play.

Wealth and the urban life style, symbolic of free market capitalism, prove to have a detrimental effect on almost all of the village inhabitants, even the most idealistic of them. Yassin, the village’s romantic poet and singer, being at odds with his wife, vehemently refuses the marriage proposal of the aged Al-Ghawi to his daughter, Rabab, who is 18 years old. The wife, who becomes fascinated with Al-Ghawi’s convoy of luxurious cars, deadens her conscience and camouflages the “purchase” with an ethical term ‘marriage.’ Eventually, Yassin is coerced into consenting to the marriage proposal when he falls in debt to Al-Ghawi. He is initially guided by Al-Ghawi to invest his land purchase price in a music record business but is eventually swindled out of his capital. Thus, Yassin and his family are totally destroyed by the glamour of city life and prosperity. All of the other characters are devastated by this change. Fadda’s previous discontent with her poor husband changes to insatiable greed. Dergham’s wife fights with her husband ferociously over possessing an automatic washing machine and other luxury commodities. The effect of luxury is devastating to the local culture. Homes are broken and souls are rendered hollow.

Furthermore, global capitalism is presented as adverse to ethics. Honor, one of the most significant values of the village culture, is marred forever. Once safeguarded and revered, sexual morality is now crumbling away. Prostitution arises as a consequence of the newly introduced life style of consumerism. Al-Ghawi, with his promise of luxury and high life style, is able to marry the prettiest and youngest of women, has conubial pleasure with her for several months, then divorces her, leaving her dejected with no prospects to remake her life. Karima and Zahiya, two of his previous wives, are still bewitched by the transient glorious charm they witnessed when they were married to him. Having been divorced, they are still under his Dracula-like influence. They are now the “living dead” who are hypnotized by the Satan figure, the servant.
They consequently become tempters who cannot be resisted even by the Sheikh and the landlord; the most austere and pious of men. The Dracula theme is relevant here, for the irreversible effect of commercialism is compared to the infamous Dracula bite that leaves its victims to be the living dead. This brings to mind an earlier play, *Youm Min Zamanina* [A Day of our Time] (1993) in which the effect of the policy of *infitah*, which means openness to the world market, creates a spread of prostitution into the whole society. School girls and the teacher’s wife work for Madam Fadwa, the brothel owner, while Sheikh Mitwally, the representative of the religious authority, refuses to see the spread of immorality. The governor, representing political authority, approves of Maisoon, his own daughter, who pimped the school girls for Madam Fadwa. According to him, the daughter is the offspring of modernity that enabled her with the tools of “utility” “profitability” and “flexibility” (Wannous, 1993, p. 224). These agreeably resonating terms are, according to Wannous, the camouflage of ethical decay. As sexual morality is considered the zenith of ethics and honor in Arabic culture, prostitution in these two plays metaphorically heralds the death of all values. Moreover, as prostitution entails the destruction of meaningful and permanent family relations, the plethora of prostitution examples in Wannous’s drama signifies the degeneration of solidarity and phenomenal social relations characteristic of Arabic society.

Not only is the Dracula theme informative in depicting the menace of capitalism, but also the Faustian theme is significant in depicting moral dilemma connected with capitalism. However there are notable differences between the mentality the informs the western Faust and perspective that leads the characterization of ‘Wannousian Faust’. The western Faust figure- the protagonist of a well known legend, the tragic hero of Christopher Marlowe’s *Doctor Faustus* (1604) and Johann Wolfgang von Goethe’s *Faust* (1808)- marks the transition from the middle Ages to Renaissance. This figure embodies the Renaissance spirit of humanism and aspiration. Faust in western tradition is the symbol of the human longing for emancipation and revolt against man’s limitation. The tragic flaw in Faustus’s case is that his love for excessive pleasure outweigh his love for knowledge, thus he falls as a slave to the devil. In this way the tragedy falls short of hailing the Renaissance spirit of learning and Faustus’ punishment is reconciliatory with the Medieval conservative outlook. Wannous’s Faust, in comparison, does not have any of Marlow’s or Goethe’s tragic grandeur or aspirations. Abboud Al-Ghawi, or Wannous’s Faust is simply an infernal sinner who instantly arouses the condemnation of judgmental medieval-like audience. No positive connotations of the Renaissance ‘s will to adventure or power or pleasure or learning are allowed for his characterization. He has sold his soul to the devil and is not remorseful about destroying the lives of the naïve villagers. His tourist and commercial enterprise - with the contemporary relevance to modernization- is polemically presented as colonialism; a diabolical invasion of people’s financial security and sovereignty. Any admiration with the urbanization and modernization of the world of the play is offset by the straight satanic intentions of both Aboud Al-Ghawi and his servant the Mephistophilis figure. So Wannous’s dramatization of Faust does not echo the Renaissance spirit. On the contrary, it reverses the Renaissance aspiration and favors the Medieval perspective. For informed audience, such dialectics can run counter to the play’s effect. However, for an audience who simply equate the devil with vice, Abboud Al-Ghawi’s introduced world market is instantly conceived as wicked. In this way, Wannous’s use of Faust figure is evacuated from the original complex early Renaissance reasoning. It straightforwardly communicates a moral judgement on capitalism.
The Role Played by Religion

In the midst of this ethical dilemma, religion cannot offer any panacea. Muslim clergy in this play, as in all of Wannous’s drama, are easily duped to believe the media propagated by those in power. Sheikh Abbas stands at the pulpit for the inauguration of the mosque, praises God, and naively exudes praise on the two philanthropists, the donor of land on which the mosque is constructed, and Abboud Al-Ghaiwi for vitalizing the village and bringing money and profit (Wannous, 1995, pp. 692-3) . In fact, Al-Ghaiwi’s real motivation behind building the mosque is devious: “The mosque will be an incubator that produces murders, fanaticism and darkness.” (Wannous, 1995, pp. 654). Once greed is already set in the souls of people, they “will seek worldly rather than celestial matters. Their piety is hypocrisy, their prayer is sycophancy.” (Wannous, 1995, pp. 654). Having been influenced by Marx, Wannous dramatizes religion as “the opium of the people” (Marx, 1982, p.1). Fadda, the poet’s greedy wife, resorts to a life of piety after despairing of ever getting financially satisfied. In Wannous’s early play, The King’s Elephant (1969), belief in providence and fate helps people tolerate the pains of oppression and stops them from rebelling against the oppressor. In Rihlat Hanzala Min-al-GHafla Ilia-l Yakaza [Hanzala’s Journey from Unawareness to Awakening] (1978), the Dervish, a Sufi aspirant, deters Hanzala from “thinking as it can lead to suspicion, suspicion leads to the loss of souls. But acceptance leads to gratefulness and gratefulness leads to faith.” (Wannous, 1978, p. 42) In later plays such as Youm min Zamanina [A Day of Our Time] (1993), Religion endorses the government’s policies, a situation which is a witty commentary on the actual role played by the religious institution in the reign of Assad dynasty. Clerics have always supported the president by propagating a fatwa or religious decree that dissention against the ruler is prohibited in Islam.

In Wannous’s a Day of Our Time, the Sheik prevents Farouk from denouncing the spread of prostitution in the town and provides a religious argument that supports the governor’s policy of pragmatism and openness. (Wannous, 1993), pp. 213-215). However, in his last play, The Mirage Epic (1994), religion is either a recourse from despair, as in Fadda’s case, or a tool conducive to darkness and violence. Approaching the end of his life, the playwright grows more critical of the potential adverse effect of religion. Having witnessed a wave of fundamentalism in the seventies followed by the formation of Al-Qaeda in 1988, Wannous grows more censorious toward religion than ever. In his exchange with his conversant, Al-Maqdesi, he agrees with him that, “We came across other previous fundamentalist waves, but nothing is compared to this. It is horrible, narrow minded, full of hatred and violence” (Wannous, 1971, p. 523). In this play. Wannous’s visionary character Zarqa foretells that religion will lead to fanaticism and extremism. Thus, religion has no place in Wannous’s search for a solution to the decline of values experienced as a byproduct of modernity.

The Thrust of the Play’s Censure Versus its Artistic Quality

The ethical degeneracy in The Mirage Epic cannot be cured by religion, and the play points the audience towards the real cause of the problem. It denounces capitalism and consumerism, imported from the west, and presents them as a new modality of colonialism that work in collaboration with local authorities. Abboud Al-Ghaiwi’s satanic enterprise is sponsored by the Mayor, for it will “totally change the life in this town. This is what I am ambitious for. I want utility for all, and I want the village to have a prosperous happy life after prolonged deprivation and misery (Wannous, 1995, p. 622) Similarly, in an earlier play, A Day of Our Time, the governor rejects the old system, preaches “openness” and adapts new words to his dictionary such as “utility,” “commission,” “profit,” “seizing the opportunity,” “flexibility,” and
“general relations” (Wannous, 1993, p. 224). However, with tourist enterprise comes the excesses of the rich and technological advancement that does not allow the people to acquire the means of producing it, a situation parallel to the dependency of the Third World on the production of progressed countries. The enterprise in the first play, the utilitarian frame of mind in the earlier play, and the enterprise in the later are seen to refer to the policy of open market *infitah* that was implemented in Egypt in the reign of President Mohamad Anwar Sadat after the 1973 war with Israel. It also comments menancingly on the inclination of the Syrian authorities towards the policy of open market in the nineties, for “the year 1992 and the following years witnessed the onset of openness to the private sector, contrary to the socialist orientation in the previous years.” (Al-“Athar, 2010, p. 1). The land of the village peasants is a metaphor of homeland that should be protected from colonialism. Moreover, the consumerism denounced in *The Epic Mirage* seems to comment on the actual materialism that invaded some of the gulf countries like UAE and Saudi Arabia. Such *infitah* policy is presented in Wannous’s drama as shortsighted. Bassam, the mouthpiece of the playwright, indignantly asks if it “is progress and flourishment that we sell the land which used to feed us, in order to buy with its price imported food and equipment that steals the mind and energy.”(Wannous, 1995, p. 734). The popular proverb- “He who sells his land finds it easy to lose his honor” (Wannous, 1995, p. 732)-resonates with the audience’s insecurity about their own sovereignty. Patriotic zeal is aroused in the auditorium as the audiences are enabled to equate the financial disaster that befalls the villagers at the end of the play with the *infitah* policy that has made their country dependent on global capitalism. The moral of the play is polemically delivered in a lecture like sermon with the school teacher exhorting:

Yes, there is a Satan. It is this regime, a follower and servant to the foreign masters. The one that has transformed the country to a night club for foreigners and the rich, and a market for profligacy and consumerism. Wannous, 1995, p. 733).

Wannous is raising awareness of the need to resist commercializing the Arab world. The people in such countries are unsuspecting of the implications of this change and thus are unable to avert the consequent disaster. Only Žarqa, the visionary character, and Bassam, the educated villager, can see this peril and urge the people to protest “before they are led to slaughter” (Wannous, 1995, p. 733). As Zarqa is being killed by the ignorant villagers for her premonitions, she delivers her last oration in which she desperately insists on the need for raising awareness. “One day people will see for themselves that what they rushed for is only death and destruction. At that time, they will need one who will provide them with knowledge and direct them to the escape exit.” (Wannous, 1995, p. 733). Gone are the Brechtian epic theater techniques that Wannous practiced and mastered in many plays such as *The Adventure of the Slave Jaber’s Head* (1970), *A soirée with Abi Khalil Al Qabani* (1973), *The King is King* (1977) and *The Journey of Hanzalah from Unawareness to Awakening* (1978). Perhaps his sense of urgency of the importance of the subject matter and the shortness of his diseased life had their toll on his theatrical creativity and contributed to allegorical dramatization where the message is pounded repeatedly in multiple scenes till the final moral is given in a lecture-like address. With such an ending, the message of the play is crystal clear. It is a desperate cry to raise awareness against commercialism and globalism, for they are a new form of colonialism.
Conclusion

The Mirage Epic, is an allegory of some Arabic societies, while unsuspecting, are invaded by economical colonization which takes alluring shapes. As Wannous continues writing feverishly while fighting cancer, his at politicizing the masses is at its zenith. He sacrifices some of his theatrical complexity and excellence for the sake of raising awareness and giving across his political message clearly and vigorously. In this play he shift the focus from the need for freedom from local oppressive political regimes and social norms to the need for liberation from a new form of economic colonization. Although Arabic countries were decolonized in the first half of the twentieth century, Wannous’s later drama, fifty years later, can well be considered postcolonial literature since it aims at resisting the hegemony of global capitalism over Arabic countries which still have developing economies. As an educated writer who is well versed in European thought, he craves freedom and modernity. However, as a Marxist, he is set against the by-products of modernity, namely materialism and consumerism which deeply affect people and control them. These are presented as facets of globalization which is the neo-colonialismiv of the modern world.

Notes
i Although the administration of Al-Baath party and Al-Assad regime are secular. They have used clergymen of all religions and denominations in order to support the Assad rule and legitimize his totalitarian policy. (Syrian center for News and Studies 2013, p. 1)
ii The Sharia law stipulates that it is prohibited to conflict with the ruler or rebel against them unless the ruler is proven to be infidel. This is because dissention causes corruption and great evil. The security is disturbed and rights are lost. It becomes unfeasible, neither to deter the unjust nor to support the victim. However, if it is proven that he is infidel, dissention is not prohibited if people are capable of removing him from power. If they are not capable they should not dissent. If dissent causes more harm, they should not dissent in order to care for the well fare of the people. The religious rule that is agreed in consensus is “It is not allowed to remove evil with more evil. On the contrary, one should prevent evil with whatever can remove it or reduce it” “The rule of dissention against the sinful rulers” (Imam Bin Baz, 2016, p. 1)
iii The name Zarqa alludes to a famous legendary figure- Zarqa Al-Yamama who was able to see from a distance of a three-day-ride. Her tribe relied on her in order to warn them of approaching enemies. Becoming aware of her gift, the enemy soldiers proceeded while camouflaged by tree branches. Zarqa warned the tribe members of the approaching army but they thought she was going insane. They chose to ignore her warning and consequently were brutally attacked by the raiding army. Zarqa then was caught, her eyes plucked out and was crucified
 iv “Neo-colonialism” is a term coined by Childs and Williams. (1997, p. 5) . It refers to the period after decolonization when newly independent nations realized that although colonial armies and bureaucracies might have withdrawn, western powers were still intent on maintaining maximum indirect control over erstwhile colonies via political, cultural and above all economic channels such political, cultural and economic domination.

About the Author
Samar Zahrawi is Assistant Professor of Middle Eastern Studies at Sam Houston State University, College of Humanities and Social Science, Department of Foreign Languages. She is teaching a minor in Middle Eastern studies. Her research interests are modern drama, comparative drama and Syria drama.

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The Mirage Epic: Sadalla Wannous’s Allegory of Colonial Globalization

Zahrawi


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Paul Bowles’s Translations from the “Moghrebi” in the Context of the American Counter-culture

Hafida MOURAD
Department of English Language and Literature
University Mohammed V
Rabat, Morocco

Abstract:
Since the Cultural and Social turns in Translation Studies, strong light has been shed on the critical role that the socio-cultural context of reception plays in the selection of a particular culture, author or a text for translation. As Carbonell (1996) argues, the motivation behind approaching and translating a text stems from the context where this text is going to be read and interpreted. Starting from this assumption, this paper places Paul Bowles’s translations of the oral stories of Tangier in the context of the American counter culture post World War II. The objective is to analyze the ways in which the interest and the expectations of the receiving culture during this period have conditioned Bowles’s selection and translation of the oral stories of Tangier. Being determined by the socio-cultural context and the expectations of the “Other”, the author argues that the translations of the oral stories of Tangier were read and interpreted in line with the reality of the “Other”, that is resistance in the context of the American counter-culture instead of resistance at home/ post-colonial Morocco. The paper concludes that translation in such contexts is a form of manipulation, for the intentions of the author and the translator are not the same. Therefore, meaning is “lost” as the text quits its original context of production (postcolonial Morocco) and becomes a novel about the “Other”.

Key words: American counter-culture, oral stories of Tangier, Paul Bowles, translation
Paul Bowles’s Translations from the “Moghrebi” in the Context

MOURAD

Introduction

When Paul Bowles, a self-exiled American music composer, fiction writer and traveler, settled in the International Zone of Tangier post World War II, he took up a project of translating the oral stories of a group of young and poor, uneducated men (Mohammed Mrabet, Larbi Layachi, Ahmed Yacoubi, Abdesslam Boulaitch and Mohammed Choukri). Bowles transcribed and translated into English their stories which they narrated in Moroccan dialect. The texts were published as “Translations from the Moghrebi” (Moroccan language/culture). What renders these texts/translations unique is the fact that they were narrated for the sake of translation. While they emerged from Morocco, they were not directed to the Moroccan reader but to the West and the American reader in particular.


The sixties which mark the initiation of the American traveler’s project of translation also coincide with the beginning of a major change in the American society. The shift from conservative towards a more liberated culture happened as a result of several social and cultural revolutions, particularly with the formation of the Beats and Hippies counterculture movements who resisted the established American mainstream culture and conservative values post WWII. More importantly, social resistance was also manifested in the field of literature. The later took up previously ignored and tabooed sub-cultural themes of drugs and sexuality in particular (Dichl, 1974). Unsurprisingly, sexual encounter and drug use are among the major themes in the Tangerian oral novels that Paul Bowles translated. Look and Move on by Mohammed M’rabet, for example, tackles the issue of sexual encounter between the protagonist native and the American couple “Maria and Reeves” in the International Zone of Tangier. The book also sheds light on the unregulated use of “kif” and alcohol consumption in Tangier during its international days. The same themes are found in M’rabet’s Love with a Few Hairs, Larbi Layachi’s Life Full of Holes and Mohammed Choukri’s autobiography For Bread Alone.

In this paper, the author focuses on demonstrating how Bowles’s motivations behind his selection and translation of the oral stories/storytellers of Tangier stem to a large extent from his socio-cultural background and from the context of reception. In this regard, the argument is that even though the oral texts that Paul Bowles translated emerged from the heart of a Moroccan reality (colonial Tangier/Morocco), the texts were determined by another context, reality, and culture: that of the translator and the receiving culture (Post WWII America/the West). In this respect, the paper concludes that the oral stories of Tangier were manipulated in a way that their “original” meaning was “lost in translation” or reconfigured in order to fit within the context of reception and meet the expectations of the “Other”/the translator and the target audience.
In translation, it is essential to recognize that the translator’s choices and selections of a particular text, author, or culture are strongly conditioned by the socio-cultural context of reception, the expectations of the target audience as well as the culture of the translator himself, because, as Alvarez and Vidal (1996) put it, “behind everyone of his [the translator’s] selections there is a voluntary act that reveals his history and the socio-political milieu that surrounds him; in other words, his culture” (p.5). In the case of Paul Bowles’s translations, the target culture and the culture of the translator are the same, the West/ Postwar America. Therefore, in order to understand the translator’s motivations behind selecting the oral stories of Tangier for translation, there is a need to firstly shed some light on the context of reception and the translator’s culture.

1. The Context of Reception: The Counterculture in Post-war America

Postwar period in America was a time of revolution and change in politics, economy, society, culture and art. Right after the war, many young people started doubting and opposing to old values, social norms and lifestyles established by mainstream culture. A disillusionment of the youth occurred and encouraged a counter-cultural arousal in the late 1960s. Tensions and protests developed among the new generations regarding the Vietnam War, race relations, sexual mores, women’s rights and traditional modes of authority (“Counterculture, nd). Likewise, significant social and cultural movements, and revolutions followed during the sixties, mainly the civil rights movement, the sexual revolution, and pop art movement along with the emergence of a counter culture, which lasted from 1964 to 1972 and was characterized by a general rejection of the social and cultural standards of the preceding decade (“ Counterculture, nd).

The fifties although generally characterized by conformism, conservatism, and prevailing social taboos (“Postmodern Literature of the USA”, nd), it marked the beginning of a new era through the birth of the Beat generation, also referred to as the Beat culture, an anti-conformist social and literary movement that constituted a turning point in American society and literature (“Counterculture”, nd). Like the lost generation of WWI, the Beats, namely, Allen Ginsberg, William S. Burroughs, Lucien Carr, and Jack Kerouac, were a group of postwar writers, who, ensuing their disillusionment with postwar American society and its values, started searching and calling for alternative lifestyles and modes of being. They challenged social norms and the traditional notion of family by encouraging alternative forms of sexuality and calling for free experimentation with alcohol and different kinds of drugs (“Counterculture”, nd).

The Beats were famous for fighting conformity during a very critical time in American history when social and sexual mores were still highly restrictive. In literature, modernist writers were still highly compelled to restrict themselves to particular “traditional” themes and language (Pynchon, 1984). Then, a major shift took place in the late fifties thanks to the Beat writers who pushed the boundaries of what was considered common and traditional, and initiated the beginning of a new era in American society and literature (Rahn, 2011) & (Carmona, 2012) placing a sudden and a strong emphasis on the previously ignored and tabooed sub-cultural themes, drugs and sexuality (Diehl, 1974).

Social resistance instigated several social movements and revolutions which provoked radical modifications in the values and principles of the modern world. The sexual revolution of
the 1960s has led to the foundation for a highly “permissive society” (Duiker & Spielvogel, 2015) that was ready to embrace more sexual freedom and experimentation symbolized in the concept of “free love” (Misiroglu, 2009), for example. Similarly, the celebration of drugs as a sign of freedom was embodied in the formation of “a drug culture” characterized by the excessive use and experimentation with drugs (“Counterculture”, nd), which contributed to what was known as the psychedelic sixties.

Naturally, sex and drug approaches to art, cinema, music and literature were a manifestation of the rebellious and counterculture artists’ quest for liberation from postwar society and illusions. In literature, the Beats have, particularly, played a major role in this radical social and literary shift. Their writings contained shocking elements and language which defied norms in terms of social behavior and what was classified as traditional or mainstream literature. They openly and explicitly brought up themes of homosexuality and drugs, which they advocated and adopted themselves as an act of defiance and quest for freedom (“Counterculture”, nd). An example of these critical works of fiction would be William Burroughs’ *Naked Lunch* (1959), a novel that Burroughs wrote in Tangier. Burroughs was a homosexual and a drug addict who notably wrote about his experiences. In 1960, he was brought up to trial for publishing works that contained obscene scenes and offensive language (“Counterculture”, nd). Another example is Allen Ginsberg’s *Howl* (1957), which was also tried for obscenity and open references to gay sex.

In Paul Bowles’s fiction too, sexual encounter with the natives in North Africa constituted a major recurrent theme that served as an embodiment of postwar American character’s alienation, their sexual estrangement and sometimes madness and paranoia, as was the case with “Kit” in *The Sheltering Sky* (1949). The novel told the story of an American couple (Port and Kit) who travelled aimlessly through the Algerian Sahara in the hope of escaping the aftermath of the war and resolving their marital problems. Both protagonists, lost and pointless, have sexual adventures with local natives, Port with a young Arab girl, and Kit with two Bedouins. Sexual perversion was strongly manifested through Port fantasizing about his wife while he was in the arms of a local girl. But, probably, Bowles’s most shockingly notorious narrative that he wrote in 1947 was “Pages from Cold Point” where he straightforwardly treats the issue of a child’s homosexuality and moral corruption. In the story, Mr. Norton, a recent widower, leaves the United States with his sixteen-year-old son, Racky, and settles on a Caribbean island. “The reason for leaving is obscure, but apparently Racky has already made his predilections known, and possibly he has even been involved sexually with his father. If Mr. Norton was hoping that removal from civilization would also remove his son from homosexual encounters, he was wrong, for once there, Racky immediately begins to seduce local boys… the story culminates with Racky entering into an ambiguous sexual liaison with his father (Sawyer-Lauçanno, 2007, 228). More importantly, it was within this context of America post WWII that the oral stories of Tangier that Bowles translated were meant to be received and interpreted. Bowles’s translations too had to conform to the expectations and the interest of Bowles’s/the translator’s audience (his readers and publishers). In a conversation with Alameda (1990), Bowles says that “my publisher would call me once a month to tell me you need to write about sexuality, about drugs” (p.224). With the context of reception in mind, it would not seem surprising at all that Bowles’s publisher incited him to emphasize the themes of “drugs” and “sexuality”. These were the most “desired” and appreciated issues in the West, where the young
disillusioned generations were searching for new ways to manifest their despair, their rejection and resistance to the authorities and the “mainstream” lifestyle.

2. The Oral Stories of Tangier in the Context of the American Counter-Culture

The oral stories of Tangier could circulate well within that context of the counter culture in America, for they tackled social taboos and themes of “kif” (a substance, especially cannabis, smoked to produce a drowsy state) and “bisexuality”, which marked the cultural encounter between the Moroccan natives and foreigners in the International zone of Tangier. The city’s unlimited freedom, social corruption and pervert sexual behavior that attracted the American renegades, who escaped to the International Zone following WWII, and corresponded to the counterculture’s aspirations, were strongly portrayed in the Tangerian storytellers’ representation of the city. Considering and/or comparing Mohamed Mrabet’s *Look and Move On*, Larbi Layachi’s *Life Full of Holes* and Mohammed Choukri’s *For Bread Alone* all prove this fact. Whereas each author dwelt on his own “miserable” life experience and resistance to the social injustice in the underworld of post/colonial Tangier, emphasis on deviant social conduct was a common feature shared by their works, notably their autobiographical texts.

In the same vein, the important role that the International Zone played for the renegades during the postwar period made its oral narratives more welcome in their target culture. Paul Bowles, who probably knew this fact, encouraged the production of these stories. Accordingly, it is safe to claim that the translations of the Tangerian oral stories were actually encouraged, read and interpreted in the context of the social “resistance” that the counterculture was promoting in the US rather than resistance at home, postcolonial Morocco. And this is what we understand from the statement of Allen Ginsberg’s (one of the Beat movement founders) when he points out that Ahmed Yacoubi’s “kif tales” could be read in the context of “beatnik” and “hippie” social revolutions (Chandarlapaty, 2009, p. 58). More importantly, this sheds light on the manipulative power that translation exerts over an original text by taking it away from its source culture/original context in order to be interpreted and read according to another reality that is completely foreign to the original author or culture. In such context, translation manipulates “literature to function in a given society in a given way. Rewriting [translation] is manipulation, undertaken in the service of power” (Lefevere 1992: Preface).

The translations of the oral stories of Tangier circulated as “kif tales” in the West because they were read within the context of the “Other”. The American drug revolution also known as the psychedelic sixties started with the counterculture in 1960. The psychedelic era refers to the times of the social and artistic change influenced by the huge consumption of the psychedelic drugs in America (Pendergast 2000). It centered on the idea of altered/psychedelic state of consciousness (“The Counterculture”, nd) induced by psychedelic drugs (also referred to as LSD). During the sixties and seventies, “LSD” were legal in America and were considered as a major source of artistic inspiration for writers, and artists before being banned by the authorities (“The Counterculture”, nd). In a conversation with Rogers (1974), Paul Bowles admits to never have tried “LSD” in his life or for any artistic inspiration. On the other hand, he largely consumed its “Moroccan” counterpart: *kif (hashish)*. In this regard, Rätsch (2005) writes:

The poets of the Beat Generation Jack Kerouac, Gary Snyder, Allen Ginsberg, Paul Bowles—regarded hashish use as an important source of inspiration, and their work has
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provided numerous examples attesting to this fact. For the authors of psychedelic generation—Robert Anton Wilson, Robert Shea, Tom Robins, Mohammed Mrabet…smoking hashish was an obvious source of inspiration (p.64).

In this quote, Mohammed Mrabet, one of the main storytellers, whose oral stories Bowles translated into English, was even classified with the American psychedelic generation because he, like a psychedelic artist, turned to drug induced hallucinations in his fiction. His book M’hashish is probably the best example, a collection of hallucinatory stories that invoke funny, sometimes absurd, results of being under the effect of hashish. In the translator’s notes, Paul Bowles defines the word “M’hashish” as “equivalent in Moghrebi of “behashished” or full of “hashish” and the stories as being a description of being in that state, not far from the word “psychedelic” which indicates affecting the mind so that it produces vivid visions.

Using hashish and writing about it was a common denominator between the storytellers of Tangier and the Beat writers as well as the translator, Paul Bowles. The oral storytellers were figuratively called “the Beats of Tangier” given the similar characteristics shared between the two groups. Like the Beats, the storytellers represented a young generation who were “beaten up” by social injustice and poverty and who “wrote” outside the mainstream and defied all rules of what was regarded “national”/ Moroccan literature. Like the Beat literature which challenged the traditional norms of literature, the oral stories of Tangier defied the conventions of Moroccan literature by producing texts in da-ri-ja (Moroccan spoken dialect). This was a huge challenge to the general requirements of Moroccan literature that was written in standard Arabic. Similarly, using informal and sometimes shocking language was a common feature between the two groups.

Following the Beats in America, the storytellers of Tangier brought up very sensitive issues of their society and confidently devoted their texts to the demolition of social taboos and the exposition of the downside and the bitter reality of post/colonial Tangier. What is more, their books, like the Beat literature, were very unwelcome at home. Mohamed Choukri’s For Bread Alone (1973) faced censorship. The Arabic edition of Choukri’s For Bread Alone was censored in Morocco before the ban has been lifted in 2000. According to The Encyclopedia of Censorship, the book was prohibited for “containing extreme pornographic scenes which do not fit with our [Moroccan] social and religious traditions” (Green & Karolides, 2005). According to the same source, Burroughs’ Naked Lunch was:

prosecuted or otherwise censored [in America] either in magazine or book form by academic institutions, the U.S Post Office, The U.S. Customs and state and local government” … The magazine was tried in June 1959. The prosecution claimed that all the material was worthless as literature. The Kerouac was filth-laden gibberish, the Burroughs utterly obscene… the language throughout failed to conform to community standards (Green & Karolides, 2005, p. 370)

Like Choukri’s autobiography, Driss ben Hamed Cherradi’s (pen name Larbi Layachi) text was a source of trouble for the author who had to leave Morocco before the publication of the French version of his semi-autobiographical novel Life Full of Holes (1964). In this regard, Bowles writes:
Once more Larbi was with me as a houseboy. He was growing increasingly nervous about the possible official reactions to the French edition of his book, which Gallimard was publishing shortly. His anxiety, continually expressed, communicated itself to me, and I too began to think it would be better if he were out of the way. I got him a visa for the United State; he left with Bill Burroughs on the Independence, and has never returned to Morocco” (Layachi, 1964, “About the author and the translator”)

The American Beats who encouraged strongly Bowles’s translations of the oral storytellers have probably seen their own reflection and, more particularly, their resistance to the confines of their society and their quest for freedom in the sufferings of the storytellers and their stories of social struggle. And this is what Hassan (2011) means when he writes that:

Over and beyond the possibility of total “fidelity” at the linguistic level, the work acquires the added dimension of being not only of the culture from which it emerges…it also becomes a novel about the receiving culture or target culture, since consciously or unconsciously readers look for an image of themselves reflected in the mirror of a foreign novel (p.30).

Certainly a translated novel undergoes some sort of “violence” or reconfiguration when it leaves “home” and becomes a text about the “Other”/the receiving culture and the target readers who “look for an image of themselves reflected in the mirror of a foreign novel” (Hassan 2011). And this can be one reason why the American Beat writers were very encouraging to the production and translation of the storytellers’ oral texts. In his correspondences with Lawrence Ferlinghetti, the publisher of City Lights Books, Paul Bowles (1961) confesses how Allen Ginsberg, one of the Beat writers, has convinced him to translate a collection of legends by Ahmed Yacoubi about *kif* in Morocco (p.332). Similarly, “On October 19, 1961, Ginsberg wrote to Bowles to say: “if you have nothing available, [Lawrence Ferlinghetti] might be interested in 70-100 pps of Jacoubi’s [Yacoubi] stories maybe, with comments or intro or reminiscences by you [Bowles]” (Bowles 1961 p. 332).

Encouraging or inciting the storytellers to “write” about specific themes and issues for translation is a clear sign of manipulation from the part of the translator and the publishers alike. It indicates that the Moroccan storytellers were not free to narrate what they wanted and that they simply narrated to meet the expectations of the “Other”. In line with the same argument, Bowles admits in another letter to Ginsberg, that his “A hundred Camels in the Court yard”, a collection of short stories about *kif* in Morocco, was Ginsberg’s idea (Bowles, 1961, p. 332). The same year, Bowles published his translation of Mohammed Mrabet’s *M’Hashish*.

Mohamed Mrabet’s novel *M’Hashish* (1969) was devoted exclusively to the issues of *kif* and alcohol consumption in addition to sexual encounter in other works like *Love with a Few Hairs* (1967) and *Look and Move On* (1989). When Abdel aziz Jadir, a Moroccan scholar, asked him about the reasons behind limiting the book to these two particular motives, Mrabet’s reply was simply because they were the most common issues of the time (Jadir & Mrabet, p. 261). What Mrabet clearly implies in this regard was the general social and multi-cultural condition in the International Zone of Tangier. Particularly, Mrabet refers to his “reality”, what he was experiencing through the main traits that characterized everyday life. In his two major works
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*Look and Move on* (1989) and *Love with a Few Hairs* (1968), the protagonists are depicted as being trapped in a colonizing form of sexual relationship with the American couple Maria and Reeves in the first narrative and with the British David in the second. This representation foreshadows the bitter reality that the young Tangerian boys experienced in their relationship with the foreigners who came to Tangier in order to enjoy what was considered illegal at home, mainly, free sexual behavior and unrestricted drug and alcohol consumption.

When put within their (original) postcolonial context, Mrabet’s stories of “sex” and “kif” serve primarily in stressing the marginal position and the victimization that the male protagonist/native had to face as a result of poverty and colonization in post/colonial Tangier. Yet, while drug consumption and sexual perversion in the stories of Tangier embody social victimization, in the context of the American counterculture and literature, the same motifs were a symbol of self-empowerment, challenge and resistance. It is in this context as Carbonell (1996) points out “meaning changes inevitably from source to translation. The intentions of the author and the translator differ and are possibly in conflict” (p.87). Indeed, far from the Moroccan post/colonial reality, the texts were made to travel towards a Western context/society and serve another cause which is completely external to the original/ Tangerian situation. This also sheds light on the power that translation wields in modifying the original meaning of translated texts. Pierre Bourdieu, point out Heilbron and Sapiro (2007), observed that “texts circulate without their contexts, a fact which always generates misunderstandings” (p,103). In literary translation, this migration of texts can lead to the reconfiguration of meaning in a way or another so that the purpose of the original text/author is partly or completely altered or even lost as Hassan (2011) explains:

Translation, in other words, is both carried out and received within a domestic discursive field that sets the condition for it and also inevitably lifts the translated work from its original context and reconfigures its meaning. Over and beyond the possibility of total “fidelity” at the linguistic level, the work acquires the added dimension of being not only of the culture from which it emerges …it also becomes a novel about the receiving culture or target culture, since consciously or unconsciously readers look for an image of themselves reflected in the mirror of a foreign novel (p.30).

And if the target reader, as Hassan (2011) remarks, looks for a reflection of themselves in the foreign novel, it certainly follows that the novel is read and interpreted according to the norms and/or the expectations of the foreign/target culture/reader. In other words, the translated text becomes alien to its original context and reality.

In the particular case of the collaboration between Paul Bowles and the oral storytellers of Tangier, the original authors did not direct themselves to the Moroccan reader. Rather they narrated for translation. And in order to be published and remunerated, they had to emphasize (sometimes with exaggeration) themes of “hashish”/ “kif” and other social taboos which appealed to their audience. In other words, the storytellers were not free to choose or “write” what they wanted or the way they wanted. They were bound by the reality of the “Other” and by the expectations of their translator/ audience. They were encouraged to emphasize certain “realities” and limit themselves to certain “truths” as dictated by the translator/ editor and publisher. “On October 19, 1961, Ginsberg wrote to Bowles to say: “if you have nothing
available, [Lawrence Ferlinghetti] might be interested in 70-100 pps of Jacoubi’s [Yacoubi] stories maybe, with comments or intro or reminiscences by you [Bowles]” (Miller, 1994, p. 332). Lawrence Ferlinghetti is the the co-founder of City Lights Booksellers & Publishers. City Lights was a haven for counterculture writers like Allen Ginsberg. It published the works of the Beats and Paul Bowles. Other Non-conformist bookstores that published Bowles’s translations of the oral storytellers are Black Sparrow Press and Grove press. They encouraged non-conformist literature after the war and were famous for publishing “outside the mainstream” writers and poets. It is to this audience that the oral storytellers of Tangier mainly directed their texts. Hence, their texts were determined by the culture and the expectations of that audience.

Conclusion

“Writing” for translation or writing for the “Other” certainly brings about issues of manipulation into play. It also brings about attention to voices of marginality, of the colonized/translated other, which are manipulated in different ways within literary commerce (Simon, 2000, p.12). Translation, points out Venuti (1998), “aims to address a different audience by answering the constraints of a different language and culture. Instead of enabling a true and disinterested understanding of the foreign text, translation provokes… an abusive exploitation of originality” (p. 31).

The choice of translating a particular text by any translator is determined by several factors, including the translator’s culture, the context of reception, the publishers and “the expectations and behavioral conventions of the target audience” (Baker, 1998, p.104). In the same line, translation wields enormous power in the reconfiguration of meaning to fit within the context of reception and meet the expectation of the target reader. In other words, translation “steals” the original work from its original context in order to accommodate it into the culture of the target reader.

In the case of the oral stories of Tangier, the main problem with this process of moving from one context into the other via translation lies in the fact that these texts were taken away from their original context as soon as they were narrated. In other words, the stories were produced for the sake of translation and do not have an original written text or a “supposed” original (Moroccan) audience because they were not produced for the Moroccan reader. This is what distinguishes the case of these translations from other “ordinary” cases of translated texts that have a source reader of the first text and a second or a target reader of the translated text. So, even though the Tangerian oral narratives emerged within the particular social context of post/colonial Tangier, they were meant to circulate outside Morocco—outside their context of production-- and so they were certainly read and interpreted according to the reality of the “Other”.

About the Author:
Hafida Mourad is a final year doctoral candidate. She is also a freelance translator and a teacher of English related subjects. She previously worked as an instructor at the Faculty of Letters and Human sciences-Rabat. She has obtained her MA in Translation Studies from King Fahd School of Translation in Tangier and her BA in Postcolonial studies and Travel narratives from the University Mohamed V-Rabat. Her areas of interests are Postcolonial Translation, Postcolonial Studies and Translation Studies.
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An Exercise on Literary Translation: The Arabic Translation of *The Namesake*

Sura M. Khrais
Department of English Language and Literature
Al-Balqa Applied University
Amman, Jordan

Abstract

Literary translation is one of the most challenging fields of translation. This is due to the fact that it is a special use of language that is deviant from ordinary, everyday, non-literary language. Besides rendering the semantic qualities of the text, it is the translator's mission to re-create the Source Text as a work of art, and he/she attempts to keep the unity of content and form of the text's national, individual and linguistic qualities. Unlike other types of writing, literature is rich with connotations and indirect messages which are the real challenge for the translator. This paper is an exercise on literary translation and the difficulties the translator faces when dealing with the four following elements: the translation of (1) abbreviations, (2) phonetically significant words, (3) specialized vocabulary and idioms, as well as play on words, (4) and finally colors. The Source English Text is Jumpha Lahiri's novel *The Namesake* (2003) and the Target Text is the Arabic translation of the novel by Sura Khrais (2015). The paper concludes that literary translation is complete cognitive process which involves a perception not only of the content and its connotations, but also of all the other linguistic, phonetic and figurative features which have created the Source Text and given it its literariness.

Keywords: abbreviations, idioms, literary translation, the *Namesake*, source text, target text
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This paper explores the conflict between the translator's attempt to be faithful to the original text on the one hand and to introduce the translated text as a work of literary creativity on the other hand. The paper deals with the problems of literary translation which the translator faces when translating (1) abbreviations, (2) phonetically significant words, (3) specialized vocabulary and idioms, as well as play on words, (4) and finally colors. The difficulties translators face when dealing with literature and more specifically with literary prose are due to a number of reasons. First, literary language is the special use of language that is deviant, or 'estranged' from ordinary, everyday, non-literary language. It breaks the common norms of language, including graphological, stylistic, grammatical, lexical, semantic and phonological norms. The Formalists were the pioneers who examined the idea of deviance. They equated literary language with deviation (Shklovsky qtd in Newton, 24-25). The fact that literary language is used in a particular way and set off in contrast with the normal use of language makes the translator's mission more complicated. Shklovsky's (1988) idea of "defamiliarization" of literary language (p.24) explains, to a certain extent, the confusion a translator feels when he/she tries to render the Source Language (SL) into a readable and comprehensive Target Language (TL). Secondly, the translator is usually caught by a strong desire to re-create the ST as a work of art, and he/she attempts to keep the unity of content and form and the text's national, individual and linguistic qualities. At best, and as Landers (2001) suggests, we may talk in terms of "the uniqueness of literary translation" being a creative process in the first place (pp.7-10). Thus, Landers defines literary translation in terms of uniqueness and creativity, describing it as "the most demanding type of translation" (2001, 9). Thirdly, every translator realizes that "[Literary translation] is concerned not only in the referential meaning of words but also in their significance and effects" (Anani, 1997: ch. 1). The significance and connotations of a literary language form the real challenge that a translator faces. Rojo's (2009) statement that "Translators usually dream of achieving an ideal replica of the ST, but in practice they often have to accept that not everything can be translated exactly into different language" is obviously relevant (p.22). Indeed, translators, literary or other, do their best to produce a version in the TL as close as possible to the original. Yet, this paper will prove that it is not always possible to do it in practice. To conclude, literary language suggests meanings and messages which go beyond the literal context and which a translator needs to communicate correctly through the TL.

Then, one would argue that a literary text may have more than one correct translation depending on the translator's creative ability to capture the semantic meaning along with the message the ST attempts to deliver and the variable connotations of literary language. Newmark (1981) admits that "there is no one communicative nor one semantic method of translating a text … A translation can be more, or less semantic – more, or less communicative – even a particular section or sentence can be treated more communicatively or less semantically" (40). Consequently, translators may have different styles to express the message of the ST but the message itself does not change from one TT to another. In other words, freedom of translation is freedom of language and style, not freedom of rendering the message. There is no play with the message, but a play with wording it. Such a shift from the emphasis on the linguistic elements of the ST to revealing or projecting the underlying message and cultural context within the original text into the new TT has eliminated or at the very least, re-focused the nature of the formerly central issue of equivalence in translation debates since more than one translation is
possible (see, e.g. Hu, 2003). For a long time, translation studies have been concerned with finding the equivalent or ‘correct’ form between the source and target languages. The main concern of traditional translation studies has been how to translate literally and well. Today, translation tries to capture the connotations of a literary text, its cultural message, as much as its meaning.

Literal Translation is seriously mistaken as a reference to only one method of translation, the infamous word-for-word translation, concerned with translating individual words more out of context than in context (Ghazal, 2014). Although we translate words, "words alone do not carry meaning" (Raffel, 1994: 4). We translate words in context, and context is of different types: referential, collocational, syntactic, stylistic, semantic, pragmatic, situational, cultural, etc. (Newmark, 1988: 73). Translators deal more with ideas than words, and, in literary translation, they deal inter alia with cultures as well (Landers, 2001: 72). However, it is the job of the translator of a literary text to render meaning as accurately as possible, be it figurative, non-figurative, denotative, connotative, cultural, non-cultural or other, which justifies why literary translation is one of the most challenging fields of translation.

Consequently, the paper investigates the rewards a translator gains while translating a literary text such as the opportunity for artistic creativity and co-authorship specially through the use of footnotes and paraphrasing inserted between brackets. The paper is an exercise on literary translation and the difficulties the translator faces when dealing with the four previously mentioned items. The Source English Text (ST) is Jumpha Lahiri's novel The Namesake (2003) and the Target Text (TT) is the Arabic translation of the novel by Sura Khrais (2015). The Namesake describes the struggles and hardships of a Bengali couple who immigrate to the United States to form a life outside of everything they are accustomed to. The story begins as Ashoke and Ashima leave Calcutta, India and settle in Central Square, in Cambridge, Massachusetts. Through a series of errors, their son's nickname, Gogol, becomes his official birth name, an event that will shape many aspects of his life in years to come.

A. Translating Abbreviations

1. Translation of abbreviations in a literary text is challenging. The narrator tells us about the life of the Russian author Nikolai Gogol-Yanovsky after whom Gogol was named. The letters ("OOOO") appear in the Russian writer's name four times. The Russian writer uses the letters to sign his works:

"He had published under the name Yanov, and once signed his work 'OOOO' in honor of the four O's in his full name" (97).

Here, a handwritten depiction of the Russian writer's name is replaced by marks 'OOOO'. Since signature is important for the shape it takes and not for its meaning the translator keeps the four letters in English instead of translating or transliterating them because both strategies won’t serve the meaning or the context.
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2. Sometimes, translating abbreviations into TL and inserting the English letters within is useful specially if the abbreviation is repeated in different positions in the ST and each time it acquires a different meaning. A good example is "X's" in the following two sentences:

"A note is left on the island in the kitchen: 'We're off!' Lydia has written, followed by X's and O's' (142)

Hugs and kisses or 'xoxo' is a term used for expressing sincerity, faith, love, or good friendship at the end of a written letter, email or SMS text message. The letters are translated as 'kisses' and 'love':

"تكتب ليديا ملاحظة صغيرة تقول فيها: "لقد انطلقنا،" ويليها عدد من حرفي X وO- "قبلاتنا وحبنا لكم". وضعتها فوق منضدة التقطيع في المطبخ" (234).

The translator finds another example as Moshomi, Gogol's future wife, is reading a cooking book and she's giving instructions to Gogol who offered to help here, she says,

"…you can take these onions, and make X's in the bottom with a knife…” (209).

The translation is:

حسنًا، خذ حبات البصل هذه واجعل فيها خطين متقاطعين (X’s) (339)."

The "X's" here stand for the shape of two crossed lines Gogol will make to cut the onion while "X's" in the previous example stand for 'kisses'.

3. An acronym usually stands for a technical term such as "Y2K" (231). This acronym is the topic of a conversation between Moshomi and her friends. "Y2K" is a term which is related to a defect in the code of a computer program caused when a year is represented by its last two digits only and the program interprets that year as falling inclusively between 1900 and 1999 instead of between 2000 and 2099.[Y(year), 2K is an informal expression for the number 2000 (using K as a symbol for 1000).] A word for word translation for this acronym is inaccurate because it simply suggests "year 200". However, the acronym stands for a problematic issue related to computer programs. So, an accurate translation should allude to the defect in computer code system in relation to year 2000. The translation is:

"مشكلة عام 2000 أو ما يعرف بخطأ الألفية" (372).

4. Sometimes an abbreviation is a reduction of concept of a group to equivalent of a syllable. "The Met" (147) stands for "The Metropolitan Museum of Art". The translator finds it necessary to transliterate the abbreviation (The Met) though it is explained in the following line to reflect Ashima's puzzlement about its meaning. Maxine, Gogol's girlfriend, explains to Ashima that her mother works at the "Met":

-"The Met?" [Ashima wonders.]
The translation is:

"وتذكر أن والدتها تعمل كقيمة على الأقمشة والمنسوجات في متحف الميت (The Met)."

B. Translating Phonetically significant words

1. Phonetically significant words entrap the translator between the semantic significance of the word and the author's desire to spot light on the sounds of the word rather than its meaning. However, this seems to be confusing to the translator who is trying to be faithful to the ST as much as possible. For instance, when Ashoke, Gogol's father, chooses "Nikhil" as a formal name for his five year old son, the boy notices that:

"The way the principal pronounces his new name is different from the way his parents say it, the second part of it longer, sounding like 'heel'" (57).

Translating the word "heel" into Arabic is useless because the context emphasizes the vowel sound [/i:/] which exists in the proper name Nikhil [/niki:l/] and not the meaning of the word in Arabic /ka ʿb/ which doesn't have the long vowel. Consequently, the word "heel" is transliterated because the [/i:/] vowel disappears in the Arabic translation of the word:

"تختلف طريقة نطق المديرة لاسمه عن طريقة والديه حيث يبدو المقطع الثاني أطول؛ أشبه بكلمة 'هييل'" (88).

2. Another example is the variation on Moushomi's name. The ST emphasizes the rhyming features of the vowels in "Mou" [/məʊ/] and "toe" [/təʊ/] when Moushomi shows her first boyfriend how to pronounce the first syllable of her name. Transliterating the syllables is more effective to explain the phonetic context which is Lahiri's target, than the translation into Arabic.

"She corrected him, saying that 'Mou' rhymed with 'toe', but he shook his head and said, 'I'll call you Mouse" (25 8).

The translation is:

"تصححه موشومي فتخبره أن المقطع الأول من اسمها 'مو' يُنطق مثل 'تُو' (مطلق) لكنه يبرز رأسه ويقول: "سانديك 'ماس' (ال فأرة)" (416).

Nevertheless, the humor associated with the word "Mouse" requires a translation of the word to its equivalent in the target language. The equivalent meaning of "Mouse" is inserted between brackets.

3. Another example is when Gogol realizes parts of his name in road signs:

"As a young boy Gogol doesn't mind his name. he recognizes pieces of himself in road signs: GO LEFT, GO RIGHT, GO SLOW" (66)

The translator has to keep the original text in English- besides translating it into Arabic- to emphasize that the verb "Go" forms the first syllable in Gogol's name. Without the English reference, the Arabic translation is out of context.
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"لا يعترض غوغول بوصفه طفلا على اسمه، وإنما يميس أجساد منه في شواخص الشوارع مثل: "اتجه يسارًا"، "اتجه يمينا"، أو "خفف سرعتك".

(112) "Go Left", "Go Right", "Go Slow"

4. Other variations on Gogol's name are "Giggle" and "Gargle" (67). The translator chooses to transliterate both words to draw the readers' attention to their phonetic aspects which are important to realize the way they are related to the proper name "Gogol". In other words, without emphasizing sounds of the English words 'Giggle' and 'Gargle', the reader of the TT won't realize them as the phonetic variations of "Gogol". At the same time both words are translated into their Arabic equivalent terms to stress the sarcasm on Gogol's name by the other students, and his feelings of humilation which justifies exactly why he hated his name and wanted to change it.

"After a year or two, the students no longer tease him and say 'Giggle' or 'Gargle'" (67).

The translation is:

"بعد مرور عام أو عامين لم يعد الطلاب يضايقون غوغل بمناديه "غيغل" (يققه) أو "غارغل" (يترغ طرغل)"

(113)

5. In addition, variations on the family name "Gangoli" are equally challenging for the translator. Again, transliteration is important to reflect the phonetic play on the words- Gangoli and "Green Gang"- along with the Arabic equivalent terms to justify Gogol's rage which is described in the same paragraph of the ST.

"One morning, the day after Halloween, Gogol discovers, on his way to the bus stop, that it has been shortened to GANG, with the word GREEN scrawled in pencil following it" (67).

The translation is:

"في صباح اليوم التالي لعيد الهالوين، وبينما كان في طريقه لمحطنة الباص يكتشفي غوغنول أن اسمه اختُصر إلى غان، أو GANG (GANG)

(GRENE)

(114)

"العصبية، وكتب بعدها بقلم رصاص بخط غير مستقى كلمة 'غرين'، فضحت عند غوغنول "العصبية الخضراء""

Similarly, Ashima spells her husband's name to the hospital's operator:

"She spells the last name as she has hundreds of thousands of times by now, 'G like green,' 'N like napkin' " (168).

As in the previous example, it is important to transliterate the words "green" and "napkin" because the /g/ sound in 'green" and the /n/ sound in 'napkin" disappear in the Arabic translation of both words. The translation is:

"حتى تلك اللحظة تهجت أشيما الاسم الأخير لزوجها آلاف المرات: 'غين مثل غرين، 'نون مثل نابكن'، وهكذا" (276)

C. Specialized vocabulary and idioms

1. The reference to "lazy Susan" (52) is equally confusing. A "lazy Susan" is not an idle female but a turntable (rotating) tray. The footnote explains that this tray is placed on a table or countertop to aid in moving food. The translation is:
2. "The sun deck" (51) is not part of the target culture or target language. It is a flat area where a person may sit to enjoy the sun. A literal translation of the term which denotes its function is what the translator chooses. The translation is:

"تلك البقعة المخصصة للتشمس" (88)

3. Ashoke, Gogol's father, cooks "chicken curry and rice" in "two battered Dutch ovens every Sunday" (54). A "Dutch oven" is not an oven but a thick-walled (usually cast iron but also ceramic and clay) cooking pot. The history of making these pots takes us back to Holland in the 17th c. The translator prefers not to use a word for word translation, as a result, she emphasizes one feature of these cooking pots and that is their thickness. A footnote suggests that a "Dutch oven" is also mistakenly known by its literal translation:

"طبق الدجاج بصلصة الكاري والأرز الذي يطبخه أشوك في قدرتين معدنيتين سميكين الجدران..." (93).

4. During her early months of pregnancy, Ashima spends the day lying down while "her mouth and teeth coated with the taste of metal" (54). A metal taste is an early sign of pregnancy, so a literal translation gives the correct medical meaning of the phrase.

"...وتشعر بطعمٍ معدني يغلف فمها وأسنانها..." (92).

5. In a very interesting passage, the narrator describes the moment the doctor reveals Ashoke's death to Ashima:

"And then the young woman tells her that the patient Ashoke Gangoli, her husband, has expired. Expired. A word used for library cards, for magazine subscriptions" (168)

The word "expired" which means here "to pass away" has dehumanizing connotations that Ashima denies. The literal translation of the word emphasize these connotations. The translator introduces the denotation of the word 'expired'- which is the literal translation- as well as its connotations in the TT. The translation is:

"تخبرها الطبيبة أن المريض أشوك غانغولي؛ زوجها، قد فارق الحياة (انتهت صلاحيته!) "

"انتهت صلاحيته..." كلمة تُستخدم لوصف بطاقات الإعارة في المكتبة أو لوصف اشتراكٍ في مجلةٍ ما. لبضع ثوانٍ، لا تُؤثر الكلمة في أشيما. (276)

It is here where the translator gives an example to the point of view that in literary texts, "the words are as important as the content" while in non-literary texts, this is only true of key words that represent significant concepts (Newmark, 2011, 11). The choice of the word "expired" reveals a message that the translator cannot ignore. In this world of materialism, a human being is reduced to a thing; a product or even a can which has an expire date! The word "expired" is more shocking and terrifying for poor Ashima than the painful fact of her husband's death! It is important for the translation to reflect his content.

6. Translation of idioms is equally problematic. For instance a description of Moshomi's eye movement as she refers to her ex-boyfriends has figurative connotations which the translator highlights.
a. "They were a bit excessive, she tells Gogol with a roll of her eyes, the type to lavish her with perfume and jewels" (215)

The translation is:

"بينما تخبر موشومي غوغننول أن بعضنهم أفنرط فني تنندليلها حينث أمطروهنا بنالعطور الفنناخرة والمجنوهرات، تحرك عيناها بطريقة توفي أن مثل هذه الأمور ما عادت تغريها" (349).

To 'roll your eyes' means to move your eyes upwards as a way of showing that you are annoyed or bored after someone has done or said something (Cambridge Dictionaries Online). The translation states that Moushomi is not interested anymore in such extravagant presents or relations. Another idiom is "to swear by something" such as:

b. "They swear by a certain bakery on Sullivan Street, a certain butcher on Mott, a certain style of coffeemaker, a certain Florentine designer of sheets for their bed" (236).

"وهما يثقان كل الثقة بأمورٍ معينةٍ كمخبسٍ ما يقع في شارع سليفان، وحجارٍ محددٍ في حيّ مُت، وأسلوبٍ خاصٍ لألة صنع القهوة، أو باسم مصممٍ معينٍ من مدينة فلورنس يصمم أغطية الأسرة كتلك التي توجد على سريرهما" (383).

One more example is:

"All you need is a really good knife," Donald tells him. "I swear by these" (242).

"كل ما تحتاج هو سكين جيدة،" يخبره دونالد، "أقسم لك بهذه السكاكين" (391).

The literal meaning of 'to swear by someone or something' is "to utter an oath on someone or something"; however, the context of previous lines suggest the figurative meaning of the idiom which is 'to announce one's full faith and trust in someone and something' (The Free Dictionary by Farlex). This figurative meaning is most suitable for the context which suggests that Moushomi's friends (Donald and Astrid) trust a certain bakery, butcher, coffeemaker, designer of bedsheets, and knives.

On the other hand, some phrases may be confused for idioms such as "soaps on ropes" (41):

"...spending hours in the basement of Jordan Marsh as she pushes Gogol in his stroller, spending every last penny. She buys...soaps on ropes` (41).

Soap on a rope is not an idiom, it is a literal bar of soap attached to a rope. The translation is literal, yet a footnote explains that a rope makes it easy to keep ahold of the soap and one can hang it up to dry.

7. The play on words is another challenge that the translator needs to encounter. Moushomi and her friends are trying to choose a name for Donald and Astrid's coming soon baby. The play on the proper name 'Anna Graham' which suggests 'Anagram'- a word or phrase formed by
reordering the letters of another word or phrase—won't be fully realized by the reader of the TT unless a footnote defines the meaning of the word 'anagram'. If "anagram" is translated to its equivalent word in the TT, the reader of the TL won't figure out its relation to the proper name "Anna Graham" and the joke behind the whole idea will be missed. So, a transliteration of "Anagram" is inescapable along with a footnote:

"Someone claims to have once known a girl named Anna Graham-'Get it? Anagram!'-and everyone laughs" (239).

The translation is:

"ادعى أحدهم أنه عرف فتاةً اسمها آنا ‘غراهام’- هل فهمتم الاسم؟ أنغرام (جناس القلب)؟- ثم يضحك الجميع" (386).

8. Many words in the novel describe sounds or voices. The translator needs to be precise to capture the implications intended by the ST. One example is the "soft click of the mail slot in the door" (36). The translator tries to choose a word in the TL which reflects the light metallic sound of the slot. The translation is:

"صوت القرقعة الخفيف الذي يُحدثه انسلاخ الرسالة من الشق المخصص للبريد أسفل الباب" (64).

In addition, a very interesting sentence describes the pains Ashima feels during pregnancy and her silent gasping that parallels a "thud" caused by an onion she drops on the floor. A 'thud' is a dull, heavy sound such as that made by an object falling to the ground (Oxford Advanced Learner's Dictionary). There is no single word in the TT which is the exact equivalent of 'thud', so the translator chooses an adjective which connotes the heaviness of the dull sound.

"A curious warmth floods her abdomen, followed by a tightening so severe she doubles over, gasping without sound, dropping the onion with a thud on the floor" (1-2).

The translation is:

"تشعر بدفء مفاجئ يغمر بطنها، يتبعه انقباض شديد، فينكمش جسدها مثليًا، وتلهث بصمت فتُوقع حبة البصل التي ترتطم بالأرض محدثةً صوتاً مكتوماً" (10).

On the other hand, the phrasal verb 'double over' means "to bend forward because you are in pain or because you are laughing a lot" (The Free Dictionary by Farlex). Yet, the context highlights not only Ashima's feelings of pain but also the shrinking of her body as she bends. As the translation into the TL shows, the translator emphasizes Ashima's shrinking body, too. Similarly, translating human voices is equally challenging. A description of Rana's voice (Ashima's brother) is interesting:

"His voice sounds small, threaded into a wire, barely recognizable through the holes of the receiver" (44).

The word "thread" (vb.) means 'to make one's way through something cautiously" (The Free Dictionary by Farlex). The context in the ST suggests that Rana's weak voice is struggling
through the phone wire. The translator emphasizes that meaning and reveals, as well, the personification in the description:

"بدأ صوته ضعيفًا نحيلًا وكان يشق طريقه بصعوبة عبر سلك الهاتف، وبالكاد يمكن تمييزه عبر ثقوب السماعة." (76).

Another description of the voice of Gogol the little boy is equally eye-catching. The word "sulky" (dull or dismal) is attributed to Gogol's voice rather than his mood.

"She misses the sound of his sulky, high-pitched little-boy voice..." (50).

The translation suggests that his voice is sharp and 'gruff':

"تشتاق كذلك إلى صوته الحاد المتجهم عندما ينادي عليها ليخبرها أنه يشعر بالجوع أو التعب أو أنه يود الذهاب إلى الحمام." (87).

9. The word "sugary" used to describe the snow fall:

"One January morning, the week after Christmas vacation, Gogol sits at his desk by the window and watches a thin, sugary snow fall inconstantly from the sky" (89).

'Sugary snowflakes' are edible pieces used to decorate cakes. The word "sugary" means "tasting or looking like sugar" (The Free Dictionary). There is no word for word translation in the TL that suits the context. However, the translator chooses a word which suggests thin and gossamer flakes:

"في صباح أحد أيام كانون الثاني، في الأسبوع الذي تلا عطلة عيد الميلاد، جلس غوغول على درجه بجوار النافذة ليراقب سقوط ثلوج الشمعاء من السماء" (149).

10. The figurative use of language is probably one of the most challenging fields of translation. The translator needs to keep the figurative connotations of the ST and to highlight them in the TL. The narrator describes Maxine's father's glasses. Ironically speaking, a literal translation of "perched" captures the suggested connotations.

"…thin rectangular glasses perched halfway down his nose" (132).

On the other hand, the figurative language which describes Ashima's extra weight during puberty; "the ten extra pounds she carried on her frame" (214) is not to be translated literally. The word "carry" in the ST is replaced by another verb in the TL which suggests a heavy exhausting weight. The translation is:

"وانتم على تقبلها للعشرة باوندات الإضافية التي أبهظت جسدها خلال فترة البلوغ" (347).
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11. Some details which are available in a word in the ST may be ignored in the TT because a single word in the TL gives the whole meaning. For instance the word "deveining" means "to remove the dark dorsal vein of (a shrimp)" (The Free Dictionary). In describing Gogol's weekend's activities at the Ramseys, we are told that: "...he helps to shop...and deveining shrimp with Lydia" (140).

The translation is:

فيذهب للتسوق لشراء بعض الحاجيات ويساعد ليديا في تنظيف الجمبري" (231).

The translator ignores the details related to the method of cleaning shrimps because they add nothing to the context. Another example is the reference to Ashima's "pulse point" on which top "the American seconds tick" (4). This sentence should not be separated from its context which describes Ashima's watch. She keeps "the watch face turned to the inside of her wrist" (4). So, the translator replaces the "pulse point" in the ST simply by 'wrest' in the TT while another word which means 'rhythm' in the TL is added to describe the harmony between Ashima's pulse and the ticking of the clock. The translation is:

الثواني تضرب رُس أشيما بإيقاعها معّنٌةً عن الوقت الأمريكي" (14).

D. Translation of Colors

"Beige", "Off-white", "lime", and "terra cotta" colors are known in Arabic by their transliterated terms. However, beige is a neutral color that ranges between white, pale yellow and light pink. So, it is closer to the color of cream. In translating the "beige blades of the fan' (19), the translator prefers to emphasize the creamy-color aspect of beige. In other words, "beige" is translated in the TT as 'creamy', in addition, the transliterated word is inserted between brackets. The translation is:

شفرات المروحة الثلاث، ذات اللون القشدي (البيج)" (37).

Likewise, 'off- white' is a grayish or yellowish white. It is lighter than beige yet distinguished by the two shades of gray and yellow. The translator prefers to highlight the yellow shade of the color white, thus the translation of the "off-white floor" in this sentence:

"There is nothing to comfort her in the off-white tiles of the floor" (4) is:

"لا تجد أشيما ما يُعسّيها في البلاط الأبيض الضارب إلى الصفرة" (13).

As for 'lime', it is derived from the Arabic word /laɪm/ which means a hybrid citrus fruit. As a color, 'lime' is halfway between green and yellow and it is also referred to as lime-green. It is a shade of green color with a yellowish flavor. Consequently, the translator creates a compound word which is a combination of the Arabic words /laɪm/ and yellow, and adds a footnote to explain the Arabic origin of the word 'lime'. The translation of the "the large lime-colored ferns covering the ground" (151) is:

نباتات سرخسية كبيرة لونها أصفر ليمي" (248).
In addition, 'terra-cotta' is the color of clay. The term is derived from the Latin *terra cocta* (Delahunty, 341). The term is also used to refer to the natural, brownish range color, of most terracotta, which varies considerably. It is also the color of a hard, brownish red fired clay. The building where Moushomi lives has a "terra cotta-colored façade with gaudy green cornice" (198). The translation cannot combine three words together: "brown, red, and orange," so the translator prefers the transliterated term which is also known in Arabic- that joins the three color shades. The translator defines the color in a footnote, too. The translation is:

وواجهته معطية بلوون التراكوتا وزمينة بكورنيش لونه أخضر فائق" (322).

**Conclusion**

Translators are not only readers but they are interpreters of the Literary text. In this context, Rose (1997) suggests that translators are creative readers who are at once literary critics and creative writers (qtd. In Newmark, 1988: 25). The literary translator adapts the author's texts to the exigencies of the target language and moves the author's work toward the readers. To do this successfully, a translator of literary texts must necessarily think of linguistic, phonetic, and cultural considerations as much as he would think of connotations, allusions and idiomatic meanings. Literary translation is complete cognitive process which involves a perception not only of the content and its connotations, but also of all the other linguistic, phonetic and figurative features which have created the ST and given it its literariness. For this reason literary translation is considered one of the most challenging types of translation because literary texts, unlike nonliterary texts, "are written to be read aloud in the mind, to be slowly savored, to be judiciously read repeatedly, and increasingly appreciated" (Newmark, 2011, 9). Finally, it is important to remind ourselves that translators themselves are crucial to both the source and target texts in that they are both communicators and mediators of these texts (Halliday, 1971; Ruuskanen, 1996; Toury, 1985).

**About the Author:**

**Dr. Sura Khrais** is the Associate Professor of English Literature and Criticism at the Department of English Language and Literature, Al-Balqa Applied University, Jordan. She had obtained her PhD from the University of Jordan, 2001 and her MA from Yarmouk University, 1996. Her major interests are postcolonial criticism and postmodern novel. Besides, she is free translator at KALIMA Translation project, Abu Dhabi, UAE. She has translated a number of books from English to Arabic such as *Islam and Romantic Orientalism: Literary Encounters with the East* by Mohammad Sharafidden (2009), The Author by Andrew Bennet (2010), *Climbing the Mango Trees: Memoir of Childhood in India* by Madhur Jaffrey (2011), *A Photographer on the Hajj* by Farid Kioumgi and Robert Graham (2012), -Arab Voices by James Zughby (2012), *Pathfinders: A Global History of Exploration* by Fernandez-Armesto (2015), The Namesake. Jumbha Lahiri. (2014).

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1 Lazy Susan: طاولة مستديرة صغيرة توضع فوق مائدة الطعام ويتم تحريكها لتسهيل الوصول للأطباق المختلفة. المترجم يُعرف هذا القدر أيضًا بالقرن الهولندي "Dutch Oven".
2 "metallic taste" من علامات الحمل ويسطر خلال الأشهر الأولى للحمل. المترجم يُعد الطعم المعدني "metallic taste" مثيراً للإعجاب.
3 نوع من الصابون المثبت حرفيًا بحبل قصير يُلف حول الرسغ لمنع الصابون من الانسلاخ أثناء الاستحمام. المترجم يشير هذا المصطلح إلى لغة إعادة ترتيب حروف الكلمة للحصول على كلمة جديدة، غالبًا ما تكون ضد الكلمة الأصلية. يُسمى هذا التغيير تجسيد الطبول المترجم، خصوصاً أو جنس الطلب في الشعر.
4 يكون ذلك من خلال إزالة الأوريد الأسود من ظهر الجمبري. المترجم يضع اللون اللبني بين اللونين الأصفر والأخضر ولكنه أقرب إلى اللون الأصفر وسمي كذلك نسبة إلى الليل وهو نوع من الحمضيات المترجم.
5 لون التراكوتا هو لون الطين النضج. المترجم يوضع فوق مائدة الطعام ويتم تحريكها لتسهيل الوصول للأطباق المختلفة. المترجم يُعرف هذا القدر أيضًا بالقرن الهولندي "Dutch Oven".
"I Think There Must Be Something Wrong with Us": Folie à Deux in Truman Capote's *In Cold Blood*

Afra S. Alshiban  
College of Languages and Translation  
Al Imam Mohammad Ibn Saud University  
Riyadh, Saudi Arabia

Abstract  
Psychiatrists define *folie à deux* as communicated insanity; a rare psychotic disorder that may be transmitted from the sufferer to a person or persons closely related to him/her. The disorder is often described in the context of schizophrenia, but different varieties of *folie à deux* have been noted in other conditions. In criminology, the term is used in the framework of team killers and seldom involves false or delusional beliefs, but rather deviant behaviour shared by two. Examples of notorious *folie à deux* unions include Ian Brady and Myra Hindley, Fred and Rosemary West, Charles Ng and Leonard Lake, and Angelo Buono and Kenneth Bianchi. In fiction, *folie à deux* with a criminal intent appears in Truman Capote's *In Cold Blood* (1966), where a dominant leader unites with a passive follower to commit felonies. The novel, based on the real-life massacre of the Clutter family in Holcomb, Kansas in 1959, centres on the two men responsible for the carnage, Richard Eugene Hickock and Perry Edward Smith. Capote introduces the process that brings these two warped individuals together, the early stages of their friendship, their personalities, why they are attracted to each other, and how, over time, their relationship becomes more sinister. By exposing the inner workings of their criminal minds the author enters the domain of criminologists and psychologists who are only now beginning to understand the true dynamics behind couples that kill.  
*Keywords*: Capote, *folie à deux*, *In Cold Blood*, killer couples, shared madness
"I Think There Must Be Something Wrong with Us": Folie à Deux in Truman Capote's In Cold Blood

Forensic psychologist Schlesinger (2000) explains that when two warped personalities interact, the combination is lethal. Criminologists call this toxic partnership "folie à deux, or madness for two," a term coined in the nineteenth century by French psychiatrists Charles Lasègue and Jean-Pierre Falret in relation to emotional contagion (Amone, 2006, p. 1). When this happens, it is usually because "a dominant character interacts with a weak one, and enjoys the sense of exerting power so much that he looks for ways to savour it more fully" (Wilson, 2007, p. 149). Criminologist Berry-Dee (2005) elaborates on folie à deux thus:

Psychiatrists have established that folie à deux is not due to mental disorder. By legal and clinical definition it is not madness at all. However . . . it appears in many cases, if not all, where exists in one or both participants a latent psychopathic antisocial personality disorder—again, not madness—which only manifests itself in a destructive manner when the individuals unite. Neither individual has any real structure to their life, or any moral inhibitions: they are able to destroy lives with as much compassion as one would swat an annoying fly, without the least concern about the far-fetched consequences. . . . In genuine folie à deux relationships . . . the crimes are almost always underpinned with strong homicidal . . . fantasies. (pp. xx-xxii)

The earliest recorded case of a folie à deux union with criminal intent occurred in 1828, when William Burke (the dominant personality), and William Hare (the passive of the two), joined forces in Edinburgh, Scotland to commit murder. The deadly duo killed sixteen men and women and sold their corpses to Dr. Robert Knox for anatomical study. Police soon became aware of their cadaver trade, and the two were arrested, tried, and punished. A similar case of folie à deux is that of psychopathic married couple Fred and Rosemary West, who murdered at least eleven girls, including their eldest daughter, in their home at 25 Cromwell Street in Gloucester between 1967 and 1987. The two predators lured young girls to their home and raped and tortured them before ultimately killing them. In October 1995, Rose West stood trial alone as Fred, the more dominant partner, had hanged himself in prison. She was found guilty and sentenced to life imprisonment. Ian Brady and Myra Hindley, aka "The Moors Murderers," also typify a folie à deux union. The two were ruthless to the extreme, committing as many as four murders, all of young children. However, both were eventually caught and received life sentences without the possibility of parole. Although Hindley aided Brady in the killings, it was the latter who was "the more sinister figure of the two" (Smith, 2005, p. 154). Another example of team killers is the case of murderous cousins Kenneth Bianchi and Angelo Buono, "The Hillside Stranglers," as they came to be known. Buono and Bianchi tortured and killed ten women and girls in the 1970s in Glendale, California before being incarcerated. The duo made a good team. Buono was the dominant, aggressive, and streetwise partner, while Bianchi was the gentler, more sensitive partner. Other folie à deux couples include Raymond Fernandez and Martha Beck in the late 1940s, Henry Lee Lucas and Otis Toole in the 1970s, David and Catherine Birnie in the 1980s, Paul Bernardo and Karla Homolka in the 1990s, and John Allen Muhammad and Lee Boyd Malvo in the 2000s.
In fiction, Truman Capote's (1924-1984) *In Cold Blood* (1966) offers a tantalising account of *folie à deux* in the form of Richard (Dick) Eugene Hickock and Perry Edward Smith, two ex-convicts who get together while in prison and form a bond that turns sinister. The novel re-enacts the events leading up to the real-life massacre of the Clutter family in Holcomb, Kansas, on November 14, 1959, and the aftermath of the brutal killings. Detectives assigned to the case, namely Alvin Dewey, consider two theories regarding the killer: "[a] single-killer concept" and a "double-killer concept" (Capote, 1966, p. 82). Addressing the press, Dewey informs reporters that he favoured the latter theory. The killer, he believed, was not alone. He had an accomplice who aided in subduing, taping, and tying up the family. Nonetheless, Dewey “found it difficult to understand how two individuals could reach the same degree of rage, the kind of psychopathic rage it took to commit a crime.” He asks, "Where did he find a partner, someone crazy enough to help him?" (Capote, 1966, pp. 82-83). It later turns out that two killers were indeed responsible for the carnage: Richard Eugene Hickock and his accomplice, Perry Edward Smith.

At first, Capote's (1966) evildoers seem to have nothing in common. Hickock is charming, persuasive, masculine, and "an athlete." He is also highly intelligent, "an I.Q. test taken in prison gave him a rating of 130; the average subject, in prison or out, scores between 90 and 110" (Capote, 1966, pp. 30-31). Smith, on the other hand, is naive, socially awkward, insecure, and a dreamer, who fantasises about deep-sea diving for sunken treasures. Despite their differences, both are resentful, envious, greedy, and violent to the extreme. Out of the two, it is Hickock who sees an opportunity in Smith, thinking him worth cultivating. So, he sets about to shape him into a first-rate assassin. Hickock seems to exert powerful control over his cohort, who is so smitten by his new friend that he starts doing everything to please "the masculine Dick" (Capote, 1966, p. 33). Both men typify a *folie à deux* union, where a dominant leader and a compliant follower join forces to commit brutalities. Schlesinger (2000) maintains, "The interpersonal dynamics between [deadly twosomes], as well as the distinguishing characteristics of the dominant and subservient offenders, remain unresearched and unknown" (p. 269). Yet, Capote (1966) writing in the sixties shows a remarkable understanding of *folie à deux* (even though he does not use the actual term). In the novel, the author introduces the process that brings his two fictional murderers together, the early stages of their friendship, their personalities, why they are attracted to each other, and how, over time, their relationship becomes more menacing. By providing a thorough report of their pairing, the author enters the domain of psychologists and criminologists who are only now beginning to understand the true dynamics behind murderous partnerships.

Capote (1966) first learned of the Clutter family's massacre when he read about it in the *New York Times*. He became fascinated by the story and decided to travel to Kansas accompanied by his friend Harper Lee, author of *To Kill a Mockingbird*, to learn more about the case. Once Capote had collected all the facts, learned the identities of the killers, and later corresponded with them, he set out to write his ambitious novel. This made him anxious, as "he would have to weave together a bewildering collection of characters, facts, legal explanations and psychological studies" (Clarke, 2010, p. 331). Undiscouraged, "he flew to London, where he talked with psychiatrists who helped him unravel the psychology of his two murderers" (Clarke, 2010, p. 332). He even visited the prisoners in Kansas State Penitentiary on three separate occasions, especially since the last part of his novel was "mainly a history of their lives in those
tiny cells" (Clarke, 2010, p. 333). In addition to visiting Hickock and Smith, Capote further exchanged letters with the two prisoners. Over time, the author "became the chief focus of their lives, their main contact with what Dick called 'the free world'" (Clarke, 2010, p. 361).

It took Capote (1966) six years to complete his work because he needed an ending for his story, and the only way to obtain it was to wait for the outcome of Hickock and Smith's countless appeals to overturn their death sentences. When they exhausted their appeals, their execution date was set for April 14, 1965. Thus, Capote finally had his ending. He even attended the hangings. Afterwards, In Cold Blood was released to the general public. It was first published in four installments in the New Yorker, and then independently in book form in 1966. Upon its publication, the novel received an exceptionally warm reception. Reviewers, law enforcement officials, and even Capote's high school teacher declared it "a perfect accomplishment" (Clarke, 2010, p. 362). Literary critics also commended the work for its artistry and for Capote's mastery in interweaving facts with poetic and lyrical language. Knickerbocker (1966) in the New York Times Book Review proclaimed, "In Cold Blood is a masterpiece... agonizing, terrible, possessed, proof that the times, so surfeited with disasters, are still capable of tragedy." He added that the book "manages a major moral judgment without the author's appearance once on stage" (Knickerbocker, 1966, p. 37). Pizer (1971) also praised the work, particularly the "sequential narrative," which "achieves narrative suspense as well as documentary authenticity" (p. 113).

Capote biographer Clarke (2010) likewise applauded the novel, writing:

> On a superficial level, In Cold Blood is a murder story of riveting vitality and suspense. On a deeper level, it is what [Capote] had always known it could be, a Big Work—a masterpiece, in fact, that he has infused with the somber energy of Greek tragedy. (p. 363)

Capote (1966) basked in the attention. He was so proud of his literary accomplishment that he professed it a first of its kind. In his own words, he had created a new form of genre, "the nonfiction novel," a literary style that conjoint actual events with fictional techniques (Clarke, 2010, p. 357). Literary critic Voss (2011) in Truman Capote and the Legacy of In Cold Blood states that Capote believed "that there was far more latitude than other writers had ever realized, freedom to juxtapose events for dramatic effect, to re-create long conversations, even to peer inside the heads of his characters and tell what they are thinking." Despite his bold assertion of having invented "a new art form" in fiction writing, and "his even more extravagant claim that every word of In Cold Blood is true," some critics "took issue with his claim." The novel "had failed to become a contribution to a new art form" (Voss, 2011, p. 40). Levine (1966) is one critic who challenged Capote's declaration, maintaining that "the notion of using actual occurrences in a work of fiction is hardly revolutionary." Levine refers to Joyce's Ulysses and Dreiser's An American Tragedy, two works that "relied heavily on newspaper accounts and public records" to support his point (Levine, 1966, p. 135). The literary critic settles his line of reasoning by labelling In Cold Blood a "neorealistic novel," asserting that "though some may see in Capote's work more intimations of the death of the novel, it seems to me rather to confirm and affirm the accuracy of the modern fictive vision" (Levine, 1966, p. 138). Critics disagreed, yet still argued about its proper genre classification (Hickman, 2005, p. 465). Some called it a "documentary novel," (William L. Nance, John Hollowell, and Meyer Levin), while others branded it "the fiction of the metaphysical void" (Mas'ud Zavarzadeh). Kazin (1980) calls the
work "a novel in the form of fact" (p. 210), while Solomon (2008) identifies it as a "hard-boiled work of creative nonfiction" (p. 133). Kerrigan (1998) calls *In Cold Blood* "the factual novel of 1965," and identifies it as "a remarkable work—psychologically penetrating and brilliantly written" (p. 1). Hickman (2005) too notes that the work "offers . . . an angle into the criminal mind" (p. 465). However, rather than elaborate on Capote’s insightful penetration into the minds of murderous men, both critics move on to discuss the author’s fidelity to the facts.

Capote (1966) insisted that *In Cold Blood* "is immaculately factual" (Clarke, 2010, p. 358). Nonetheless, critics found discrepancies in his declaration, since the final scene in the novel, in which detective Alvin Dewey is shown visiting Nancy Clutter's grave and conversing with her best friend, never actually occurred. Other inconsistencies concern the character of Perry Smith. On this point, De Bellis (1979) writes, "The revisions concerning Perry Smith contain, [to quote the author], 'the poetic altitude fiction is capable of reaching' rather than 'the persuasiveness of fact.'" He adds, "Perhaps Capote's personal involvement with Smith was the chief reason for his extraordinary number of alterations" (p. 533). Noel (2011) also believes that Capote's portrayal of Smith is unreliable. Both critics attribute the inconsistencies to Capote's sexual attraction to Smith, as he was a self-proclaimed homosexual. Noel, in fact, is adamant that Capote "felt romantically attached to Perry Smith" since "information about Hickock is scarce in comparison" (Noel, 2011, pp. 51, 53). Hickman (2005) also maintains that "Clearly, Capote feels some degree of personal interest in the depiction of Perry Smith that he does not feel for the depictions of Dick Hickock" (p. 471). This study, however, argues against such reductive readings of *In Cold Blood*, since the author repeatedly stated in countless interviews that "my portrait of him [Smith] is absolutely one hundred percent the way he was" (De Bellis, 1979, p. 531). He was also quoted as saying, "Over the years I'd become very devoted to Perry. And Dick, too" (Clarke, 2010, p. 361). Hence, *In Cold Blood* is not just about Perry Smith, but rather it is about team killers, a point the present study highlights.

*In Cold Blood* is divided into four parts. Each part is divided into chapters that alternate between the Clutter family, the community, the investigators, and the two ex-convicts. The first part, entitled "The Last to See Them Alive," centres on the Clutter family and the two killers twenty-four hours before the gruesome crimes occur. It ends with the arrival of Hickock and Smith at the Clutter home and the consequences of their visit. The second part, entitled "Persons Unknown," follows law enforcement officials as they piece together the crime. Meanwhile, Smith and Hickock evade justice and head to Mexico. Along the way, Hickock forges checks and cons store owners into giving him electrical equipment and clothes on credit that he later sells for hard cash. When the money is spent in Mexico on alcohol and prostitutes (for Hickock), and Smith's dreams of deep-sea diving come to an end, Hickock suggests they head back to the United States. In this section, much of Perry's personality and history is revealed as he goes through his two boxes of maps, books, songs, poems, souvenirs, and old letters in a run-down Mexican motel while his partner sleeps. The first item he examines is a yellowed, badly typed letter from his father bearing the title "A History of My Boy's Life," written to obtain a parole from Kansas State Penitentiary for his son. In the letter, the father speaks of Smith's troubled childhood and describes his son as "very touchie [sic], his feeling is easily hurt" (Capote, 1966, p. 129). He also refers to the accident that rendered his son disabled and unemployable. He calls him "a Cripple and almost middle-aged man." He adds, "Perry knows he is not wanted now by Contractors, cripples can't get jobs on heavy equipment" (Capote, 1966, p. 129). The narrator
notes that the letter "always set racing a stable of emotions—self-pity in the lead, love and hate running evenly at first, the latter ultimately pulling ahead" (Capote, 1966, p. 130). Pizer (1971) is correct in calling this part of the novel a purposeful section that "create[s] an impression of character rather than to narrate an event" (p. 114).

The third part, entitled "The Answer," details how the detectives are finally able to identify the killers and track them down due to a tip from a man named Floyd Wells, who was Hickock's cellmate and who informed him of the wealthy farmer in Kansas. On December 30, 1959, Hickock and Smith are finally caught in Las Vegas. When police arrest the two men, they find a pair of boots that match the bloody footprints found at the crime scene. Once in police custody, both men confess and are extradited to Kansas. The final part, "The Corner," shows the men locked up in separate cells, appointed lawyers, and assessed by a psychiatrist. When insanity is ruled out, the men are convicted and sentenced to death by hanging. They are then transferred to Kansas State Penitentiary and sent to Death Row, also called “the Corner.” There they meet fellow inmates of a similar fate. The men attempt to appeal their case, but each appeal is denied and both are hanged on April 14, 1965.

According to forensic psychologist Bartol (2014), the risk factors that predispose a person to become a murderer include “genetic makeup . . . upbringing . . . social environment, and ultimately the developmental path that circumstances lead [him] to take" (p. 305). Capote (1966), although not a psychologist or a criminologist, proves himself to be fully aware of the factors responsible for creating a felon. Consequently, the author provides minute details of the history of both delinquents to shed light on why these two seemingly normal men turned bad.

In the novel, the reader is informed that Smith grew up in an unhealthy environment marked by abandonment, neglect, and cruelty. His mother, Flo Buckskin, was a rodeo performer, as was his father, Tex John Smith. The two met, married, and produced four children. At first, their union was a success; they even formed a team named "Tex & Flo" that succeeded on the rodeo circuit. Despite their success, their children suffered greatly because they were constantly on the road. They lived in an old truck and survived on a diet of "Hershey kisses and condensed milk." Smith was to later claim that it was the sugar that "weakened [his] kidneys . . . which is why [he] was always wetting the bed" (Capote, 1966, p. 131). When the parents retired, and settled in Nevada, they fought endlessly, especially since "Flo took to whiskey" and became promiscuous. She then left for San Francisco and took all four children with her. Smith retaliated by running away and thieving, for he had come to "despise" his mother, who lost all self-respect (Capote, 1966, p. 131). As a result of his delinquency, Smith was sent off to a Catholic orphanage, where the nuns repeatedly beat him for wetting the bed, "which is one reason I have an aversion to nuns. And God. And religion," he was to later state. After a brief stay at the orphanage, his mother sent him to a children's shelter run by the Salvation Army. There he was also beaten for wetting the bed. Smith recalls, "They hated me . . . for wetting the bed. And being half-Indian" (Capote, 1966, pp. 131-132). One nurse there used to fill a tub with ice-cold water and hold him under until he was blue. She would then force him to wash the sheets. Later on, she thought it was amusing to rub ointment on his penis. It was unbearable and burned him terribly. He later caught pneumonia, and the nurse was discharged from her job. Smith would later write in his biography for the prison psychiatrist, "what I wished I could have done to her [the nurse] & all the people who made fun of me" (Capote, 1966, p. 275). After the incident, his father took him in, and he went to school. When he reached the third grade, he and his father roamed the
country until they settled in Alaska. Smith played the guitar and harmonica. He also liked to read to improve his vocabulary, and taught himself how to sketch. "But I never got any encouragement—from him [his father] or anybody else," he would later confess (Capote, 1966, p. 133).

After a dispute with his father, Smith joined the Merchant Marines at age sixteen, where he was subjected to sexual harassment by fellow marines. He recollects:

I never minded the work, and I liked being a sailor. . . . But the queens on ship wouldn't leave me alone. A sixteen-year-old kid, and a small kid. I could handle myself, sure. But a lot of queens aren't effeminate, you know. Hell, I've known queens could toss a pool table out the window. . . . they can give you an evil time, especially when there's a couple of them, they get together and gang up on you, and you're just a kid. It can make you practically want to kill yourself. (Capote, 1966, pp. 133-34)

Smith suffered from this kind of advance in the army as well when he joined in 1948. He recalls his sergeant giving him a hard time "Because [he] wouldn't roll over" (Capote, 1966, p. 276). While in the army, Smith was badly wounded in a motorcycle accident that rendered him disfigured. He spent a very long time in the hospital as a result, "and though the accident had occurred in 1952, his chunky, dwarfish legs, broken in five places and pitifully scarred, still pained him so severely that he had become an aspirin addict" (Capote, 1966, p. 31). After the accident, Smith joined his father and the two built Trapper's Den Lodge, but the place attracted few lodgers. When his father realised that he had wasted his money and his strength on a failed enterprise, he took out his frustration on his son. The two argued continuously until one day, "My hands got hold of his throat. My hands—but I couldn't control them. They wanted to choke him to death," Smith was to later recount (Capote, 1966, p. 136). His father, however, managed to break free and kick him out of the house. Smith then worked odd jobs and later met a man who tempted him into burglary. Eventually, he was caught and received five to ten years. In prison, he felt "very bitter"; nonetheless, sharing a cell with Hickock would pacify the embittered inmate (Capote, 1966, p. 276).

While Smith came from a broken home and received relatively little attention, Hickock came from a respectable family who loved and nurtured him, and he and his brother hardly ever fought. Accordingly, Hickock excelled in school and became an outstanding athlete. His father was to later tell police that he was "the star player. A pretty good student, too, with A marks in several subjects" (Capote, 1966, p. 166). In June 1949, he wanted to go to college, but his parents could not afford it. Nonetheless, he managed to overcome his disappointment and look for a decent job. He worked with Santa Fe Railways in Kansas City for a while, and shortly thereafter married his sixteen-year-old sweetheart. The marriage resulted in the birth of three sons, whom he later abandoned along with their mother. Hickock then worked as an ambulance driver, a mechanic, and car painter. In 1950, he was involved in a car accident that would alter his personality forever. Soon after, he started gambling, forging checks, and thieving. In 1958, he was convicted and sentenced to five years in Kansas State Penitentiary. His father was to later tell police that the car accident distorted his son's thinking and led him to commit crimes. After a brief stay in prison, Hickock divorced his wife and married for a second time, a move that his
father also attributed to the accident. However, his incarceration did not curb his penchant for criminal activity, since once released Hickock again resorted to forgery and thieving, and within a year he was back in prison.

Prison life hardened the already tough Hickock, and it was there that he met fellow inmate Perry Smith. And although Smith's friendship with Hickock began in his final months in Lansing, still "the intensity of his admiration" was paramount (Capote, 1966, p. 44). Hickock, by contrast, proved indifferent toward Smith. The narrator elaborates on their relationship thus:

He [Hickock] had liked him but not considered him especially worth cultivating until, one day, Perry described a murder, telling how, simply for "the hell of it," he had killed a colored man in Las Vegas—beaten him to death with a bicycle chain. The anecdote elevated Dick's opinion of Little Perry; he began to see more of him, and . . . gradually decided that Perry possessed unusal and valuable qualities. . . . Dick became convinced that Perry was that rarity, "a natural killer"—absolutely sane, but conscienceless, and capable of dealing, with or without motive, the coldest-blooded deathblows. It was Dick's theory that such a gift could, under his supervision, be profitably exploited. Having reached this conclusion, he had proceeded to woo Perry, flatter him—pretend, for example, that he believed all the buried-treasure stuff and shared his beachcomber yearnings and seaport longings, none of which appealed to Dick. It was important, however, that Perry not suspect this—not until Perry, with his gift, had helped further Dick's ambitions. (Capote, 1966, pp. 54-55)

Capote in the above-mentioned quote shows exceptional insight into the phenomenon of folie à deux as understood by criminologists and psychologists. Berry-Dee (2005) maintains of folie à deux relationships that the "dominant partner . . . becomes the leader, while the other partner . . . becomes the follower. . . . When they join forces . . . heinous crimes are committed that otherwise would not have occurred" (p. xx). Schlesinger (2000) echoes Berry-Dee to a great extent, asserting that in the majority of folie à deux cases "a dominant partner . . . recruits or teams up with a more submissive, passive individual" to commit felonies (p. 268). In Couples Who Kill, criminologist Davis (2005) argues that in most cases of team killers, relationships are established due to a shared common interest such as a lust for bloodshed, greed, jealousy, or resentment (p. 15). She adds, "What they all have in common is their effect on the victims: duped by two opponents rather than one." The lone killer, according to Davis, takes time to dwell on his crime and to relive the fantasies; however, killer couples "immediately discuss the homicide and move on to the next victim and then the next." Davis (2005) proceeds:

Even when a couple "only" murder once or twice, the results are particularly gruesome, with the individuals often stopping partway through the assault to find out exactly how their co-killer wants to proceed. With physical strength on their side, they don't have to adopt the blitzkrieg methods of the solo attacker. Their duality also complicates matters during the subsequent trial when the jury has to ascertain who did what. (pp. 15-16)
Capote's (1966) Hickock and Smith both have underlying compulsions to kill. Moreover, both share the same delusions of grandiosity that culminate in homicide, and both are driven to delinquency by greed. Furthermore, both men harbour much resentment toward the outside world, particularly Smith, who resented growing up unloved and uncared for. Also, Capote's novel establishes from the start that Hickock is the dominant leader, while Smith is the complaisant follower. Hickock is painted as masculine, macho, and self-assured. By contrast, Smith is described as timid, "a loner . . . without any real friends," shy, inferior, and with obvious physical deformities. He is further portrayed as effeminate, evidenced in the references made to his "tiny feet," "delicate hands," "pink lips," "perky nose," and perfectly groomed hair "which he kept brilliantined" (Capote, 1966, pp. 15, 16). In addition to his feminine features, Smith also possesses feminine characteristics such as "mirror gazing." Dick had once noted, "Every time you see a mirror you go into a trance, I mean, my God, don't you ever get tired?" (Capote, 1966, p. 214). Smith enjoyed admiring himself in the mirror; he also enjoyed playing the guitar, singing, and drawing—all stereotypically feminine mannerisms.

This feminization of Smith corresponds with what crime experts conceive of heterosexual team killers; that the superior of the two assumes a masculine role, whereas the passive partner takes on a feminine persona. However, it must be stressed that such role-playing has nothing to do with homosexuality, but much to do with folie à deux. The fact that Smith bemoans the advances made toward him by the "queens" in the army and navy confirms this point. Further proof of his sexual orientation emerges when the nurse, Cookie, who takes care of him after his motorcycle accident, is mentioned. On this point the narrator states that "sexual episodes of a strange and stealthy nature had occurred, and love had been mentioned, and marriage, too, but eventually, when his injuries had mended, he'd told her goodbye" (Capote, 1966, p. 98). Smith has affairs with other women as well. Moreover, he often fantasises about marrying a girl who was "not rich, not beautiful; rather, she was nicely groomed, gently spoken." He even envies Hickock for marrying twice and for fathering three boys since, "A wife, children—those were experiences 'a man ought to have'" (Capote, 1966, p. 98). Despite the mounting evidence of Smith's heterosexuality, a plethora of critics refuse to acknowledge this fact, preferring instead to label him a homosexual and to insinuate that the "cosmopolitan gay writer" was attracted to the real-life Smith and thus fictionalised him as effeminate (Hickman, 2005, p. 470). Such views undermine the psychological depth of Capote's killer.

Smith's effeminacy is highlighted in the novel, not because Capote desires his leading protagonist, but rather because he wants to emphasise his vulnerability, a feature of which Hickock takes full advantage. In true folie à deux style, Hickock relishes Smith's insecurities and also encourages his effeminacy. For example, he likens his partner to a needy wife on several occasions. He also uses terms of endearment like "baby" (Capote, 1966, pp. 89, 90, 108, 111, 119), "honey" (Capote, 1966, pp. 91, 100, 124), and "beauty," when addressing his companion (Capote, 1966, pp. 15, 192, 195, 199). Hickock does this purposefully to control and manipulate his partner further. He wants power, and the only way to achieve it is to emasculate Smith. The result of such conditioning is that Smith becomes very anxious whenever Hickock disappears. This is evident when the narrator states, "the sound of Dick's voice was like an injection of some potent narcotic, a drug that, invading his veins, produced a delirium of colliding sensations: tension and relief, fury and affection" (Capote, 1966, p. 194). Gaining such power enables
Hickock to always call the shots. Moreover, it proves criminologist Wilson (2007) correct in calling *folie à deux* "the dominance syndrome" (p. 232).

Latent sadism is also a feature of *folie à deux*. On this point, Schlesinger (2000) writes, "the passive partner may have sadistic proclivities that erupt only when that person is under the influence of the more dominant offender" (p. 268). In the novel, Smith's desire to hurt and humiliate others is highlighted several times. The reader is repeatedly told that Smith hates everyone, especially his family. His own sister Barbara later tells detectives she has feared him her whole life:

> He can seem so warm-hearted and sympathetic. Gentle. He cries so easily. Sometimes music sets him off, and when he was a little boy he used to cry because he thought the sunset was beautiful. Or the moon. Oh, he can fool you. He can make you feel so sorry for him. (Capote, 1966, p. 182)

Barbara recalls Smith seizing her by the throat once and threatening to kill her simply because she was defending their father. He had said to her at the time:

> Oh, the man I could have been! But that bastard never gave me a chance. He wouldn't let me go to school . . . because he didn't want me to learn anything, only how to tote and carry for him. Dumb. Ignorant. That's the way he wanted me to be. So that I could never escape him. But you, Bobo. You went to school. You and Jimmy and Fern. Every damn one of you got an education. Everybody but me. And I hate you, all of you—Dad and everybody. (Capote, 1966, p. 185)

Smith’s resentment shows his deep-seated anger at having been denied the privileges he believes his siblings received. His anger and aggression are further referenced when he argues with his father and attempts to strangle him. Both incidents demonstrate Smith's sadism, which lay dormant until Hickock entered the picture and unleashed his compulsion to kill.

According to Schlesinger (2000), in the case of killer couples, murder is encouraged by "the sense of security that . . . [the] dominant person brings" (p. 268). Again, this point manifests itself in the novel when Hickock orders Smith to shoot the Clutters one by one, and he gladly obeys. When the two abandon the scene, Herbert Clutter lies on the floor in a pool of blood with his throat slashed from ear to ear, and a gunshot wound to the face. The life of his son has also been ended with a single gunshot wound to the face. Nancy is shot in the back of the head while she lies in bed facing her bedroom wall, her hands and ankles tied. Mrs. Clutter too has been tied, but her hands are bound in front rather than behind her back. She is shot in the side of the head, her eyes open. Smith later tells investigators that although no money was found, Hickock was mad with power. He wanted the entire family obliterated.

It is greed that triggered the idea of multiple murders for Hickock. However, for Smith, it is mainly the desire to impress his partner. Still, upon closer inspection, other motives emerge. For Hickock, "the glory of having everybody at his mercy . . . excited him" (Capote, 1966, p. 239). He resents anyone with money and power and thus decides that the Clutters should be punished for making him feel inferior. The narrator states that all his life Hickock had been envious of those who were better off financially: "Envy was constantly with him; the Enemy was
anyone who was someone he wanted to be or who had anything he wanted to have" (Capote, 1966, p. 200). While Hickock's motives seem to consist of greed, envy, and a deep-seated psychopathic desire for power and control, Smith's motives are of an entirely different nature. In true folie à deux style, he wants to impress Hickock. He also wants revenge on all those who slighted him: the nuns who called him "a half-breed" and whipped him mercilessly, "his father, a faithless girl, a sergeant in the army," and a list of others (Capote, 1966, p. 93). He even confesses once convicted:

I was sore . . . And it wasn't because of anything the Clutters did. They never hurt me. Like other people. Like people have all my life. Maybe it's just that the Clutters were the ones who had to pay for it. (Capote, 1966, p. 290).

The Clutters thus serve as surrogates for the emotionally damaged Smith, providing an outlet for his simmering rage.

For Hickock and Smith the experience of bloodshed is exhilarating, and several days later they want to murder again. This is evident when they hitchhike across the Mojave and decide to wait "for some solitary traveler in a decent car and with money in his billfold—a stranger to rob, strangle, discard on the desert" (Capote, 1966, p. 154). When a travelling salesman offers the two hitchhikers a ride, Hickock instructs Smith to strangle the man upon receiving his signal. Once in the car, Smith wants to finish the job quickly, especially after hearing the man laugh. He dislikes the outbursts as they "sounded very much like the laughter of Tex John Smith, Perry's father" (Capote, 1966, p. 174). Just as Smith is about to knock the driver out upon receiving the signal, the latter stops his car for a third hitchhiker, and thus saves himself from a murder most foul.

In addition to the characteristics mentioned above as typifying folie à deux unions, Davis (2005) adds, "Surprisingly, it's not unusual for a deadly duo to tell a third person about their crimes" (p. 18). In Capote's novel, Floyd Wells, Hickock's former cellmate, tells police that he strongly suspects Hickock and Smith of the murders because when he celled with Hickock, he had boasted about working for a wealthy farmer in Kansas named Herb Clutter, who kept thousands of dollars in a safe at his home. The greedy Hickock soon entertains fantasies of robbing the farmer and leaving no witnesses alive. He tells Wells that he would recruit Smith, described by Wells as "a half-Indian fellow [Hickock] used to cell with" (Capote, 1966, p. 161). So, Hickock and Smith are ultimately apprehended due to the involvement of a third party.

Despite the strong connection established in a folie à deux union, experts maintain that it can end; this normally occurs when the dominant partner tires of his weak accomplice (Berry-Dee, 2005, 269). Hickock demonstrates this point when the two arrive in Las Vegas and Smith visits the post office to collect his box. While waiting for Smith to return, Hickock begins to contemplate the idea of getting rid of his partner. The narrator elaborates thus:

Dick was sick of him [Smith] —his harmonica, his aches and ills, his superstitions, the weepy, womanly eyes, the nagging, whispering voice. Suspicious, self-righteous, spiteful, he was like a wife that must be got rid of. And there was but one way to do it: Say nothing—just go.
"I Think There Must Be Something Wrong with Us": Folie à Deux

As Hickock prepares to take off, he is captured along with Smith and forced to stand trial. However, in true folie à deux style, he refuses to take responsibility for his actions, blaming his accomplice instead. Hickock paints himself as the weaker of the two, repeatedly stating, "It was Perry. I couldn't stop him. He killed them all" (Capote, 1966, p. 230). His behaviour typifies what criminologists theorise about killer couples; that when apprehended, the dominant of the two minimises his role and lays all the blame on his meek accomplice, who continues his idolisation nonetheless (Berry-Dee, 2005, p. xxiv). In the novel, the reader is told that Smith has become so psychologically dependent on Hickock that he actually misses him. Even on Death Row, he thinks of nothing else but Hickock. "Many thoughts of Dick, he wrote one day in his makeshift diary. Since their arrest they had not been allowed to communicate, and that, freedom aside, was what he most desired—to talk to Dick, be with him again" (Capote, 1966, p. 259).

*In Cold Blood* offers a fascinating account of a folie à deux with all the "potent ingredients of the self-sacrificing accomplice and a conspiracy between two warped individuals who share a fantasy and pursue a common goal" (Berry-Dee, 2005, p. 220). The relationship between Hickock and Smith comes about due to fate stepping in and allowing the two men to meet and to share their perverse fantasies. In joining forces, the duo becomes extremely dangerous. Had they not encountered each other in the Kansas State Penitentiary in 1959, the Clutter murders would never have occurred. Berry-Dee bemoans that no pragmatic study of the phenomenon of folie à deux has ever been carried out. Nevertheless, Capote, a novelist, appears to be fully aware of "this little-understood criminological curiosity" when he presents it with superior accuracy in *In Cold Blood* (Berry-Dee, 2005, p. xxii). This fact alone makes him a subject worthy of further scholarly attention.

**About the author:**
**Dr. Afra Alshiban** is an associate professor of English at Al Imam Mohammad Ibn Saud University, Saudi Arabia. She is also Vice-Dean of the College of Languages and Translation. She is author of "Browning’s Duke—Connoisseur or Serial Killer?" and other works that employ the medico-psychological tradition to literary texts. She is also co-author of *Marmaduke Pickthall Reinstated*.

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"I Think There Must Be Something Wrong with Us": Folie à Deux

Alshiban

Busby.


The New Diaspora and the Transformation of America in Bharati Mukherjee’s *Jasmine*(1989)

Abeer Abdulaziz. AL-Sarrani
English Department
College of Arts and Humanities
Taibah University, Madinah, Saudi Arabia

Abstract:
The current research at stake on the notions of new diaspora, immigration, and the study of feminist postcolonialism no longer hold the essential homogenized stereotype of the third world victimized immigrant women but rather consider these women as agents of change and transformation who are capable of subverting traditional gendered roles both in their native lands and America. Therefore, this essay argues that Bharati Mukherjee’s novel *Jasmine* (1989) presents a strong immigrant female heroine who resists conscious and unconscious marginalization by mainstream white American society and who also transforms the lives of some of the Americans with whom she interacts while in America rather than a female character who is transformed by America and forced to shuttle between identities. Accordingly, despite the many names that *Jasmine*’s heroine is known by and that supposedly refer to the different identities she has shuttled between, this essay claims that only one identity of the heroine exists. This identity is presented through a third dimensional level that represents her true, single, and growing identity, through which she has shuttled only on a naming level. The essay first discusses how the heroine presents herself in a third dimensional level in the midst of the different names given to her. Then it investigates the reasons that have led the heroine to accept the different names assigned to her. Finally, it investigates from a feminist perspective, how the heroine is able to partially transform the lives of some of the American men with whom she interacts in America.

*Keywords*: identity, multi-ethnic literature, postcolonial-feminism, resistance, third world
Introduction

The current notions of new diaspora, immigration, and the study of feminist postcolonialism have started to shift from upholding the essential homogenized stereotype of the third world victimized immigrant women and began to consider these women as agents of change and transformation who are capable to challenge traditional gendered roles both in their native lands and America. These changes have taken place due to the effects of transnationalism, hybridity and globalization. Spivak (1996) is one of the major critics who fully discussed their impact on both literary writing and criticism. She urges women writers in particular to regard themselves “not as victims below but agents above, resisting the consequences of globalization as well as redressing the cultural vicissitudes of migrancy” (p. 251). Spivak (1996) also argues that a notion of what she coins as “new diaspora” has emerged and is shaped by the influence of transnationalism and globalization (p. 246). Furthermore, Almeida (2009) explains that:

The transnational flow of subjects and peoples beyond delineated borders, frontiers and spaces has led to the questioning of the belief in a fixed and univocal concept of a nation (as Benedict Anderson argues), in a centralized national identity and in the notion of cultural authenticity—beliefs that have been central to the establishment of a national literary tradition in many countries. Today, however, the notions of displacement and deterritorialization, often understood as, “the detachment of knowledge, action, information, and identity from a specific place or physical source,” as Hoffman defines it, have predominated in contemporary literary production, forcing a revision in the way we discuss national literatures (p.44)

In the same vein, Loomba (1998) also declares that it is no longer reasonable to continue holding generalized perceptions of postcolonial subjects especially women. She points to that:

many writings on postcolonialism emphasise concepts like “hybridity” and fragmentation and diversity, and yet they routinely claim to be describing “the postcolonial condition”, or “the postcolonial subject” or “the postcolonial woman”. At best, such terms are no more than a helpful shorthand, because they do not allow for differences between distinct kinds of colonial situations, or the workings of class, gender, location, race, caste or ideology among people whose lives have been restructured by colonial rule. (p. 15)

Therefore, it is important to for both literary writers and critics to present and discuss literary works that deconstruct the old generalized assumptions about postcolonial subjects following Young’s (1995) definition of deconstructive approach which “makes the same no longer the same, the different no longer simply different” (p. 36).

Jasmine’s Critical Overview

Bharti Mukherjee is one of the diasporic writers who also promoted holding this notion of postcolonial experience in the new diaspora. Mukherjee clearly confirms to Edwards (2009) that her essay titled “A Four-Hundred-Year-Old Woman” is definitely her “manifesto” of sorts (p. 172). In that essay, she claims the following: “my literary agenda begins by acknowledging that America has transformed me. It does not end until I show how I (and the hundreds of thousands like me) have transformed America” (p. 13). She further clarifies this statement to Edwards (2009) by declaring:
[i]n that essay I was saying to the mainstream white American: whether you like it or not, we non-white immigrants are here to stay, we are not visitors or transients. I was announcing my intention to resist conscious and unconscious marginalization of our citizenship status.” (p. 172)

Mukherjee’s literary agenda is clearly portrayed in her novel *Jasmine*, and there is wealth of scholarship that discusses the first part of this agenda; that is, how America and the Americans have transformed *Jasmine*’s heroine, an Indian immigrant, multiple times throughout her life, during her journey across many U.S. states, and through her interactions with American families. A large amount of scholarship has been dedicated to *Jasmine* to trace the amount of transformation its heroine experienced in America. On the one hand, some scholars have portrayed this transformation negatively: Ruppel (1995) claims that in *Jasmine* “name changes can be seen as a response to the still ongoing effects of colonialism. She must change to survive and to continue her journey” (p. 183). Moreover, Queiroz (2011) discusses the harsh scholarly criticism *Jasmine* has received and explains that many scholars accuse Mukherjee of her “compliance with a so-called project of re-colonization of third world people living in the first world” and “claim that the novel’s protagonist participates in the process of othering herself in order to belong to a mainstream society in the host country” (p. 11). In the same vein, Warhol-Down (2008) states: “among feminist and postcolonialist readers, practically everybody hates *Jasmine*” (p. 1). On the other hand, some articles have celebrated this transformation and considered it a positive one. Hazenson (2010) argues that the character of *Jasmine* exemplifies the ideal “‘New American’ maximalist, and her widely ranging cross continental experiences serve as a fable for the becoming process of a New American” (p. 6). However, until now, there has been no critical scholarly research exploring how the second half of Mukherjee’s literary agenda is portrayed in *Jasmine*, which involves showing how she (and the hundreds of thousands like her) have transformed America (Edwards, 2009, p. 13). Such critical analysis is in favor of the current research at stake on the notions of new diaspora, immigration, and the study of feminist postcolonialism which no longer hold the essential homogenized stereotype of the third world victimized immigrant women but rather consider these women as agents of change and transformation who are capable to subvert traditional gender roles both in their native lands and America. Therefore, the author of this essay would like to state that in *Jasmine*, Mukherjee undoubtedly presents a strong immigrant female heroine who resists conscious and unconscious marginalization by mainstream white American society and who also transforms the lives of some of the American men with whom she interacts while in America rather than a female character who is transformed by America, American men in particular, and forced to shuttle between identities. Accordingly, despite the many names that *Jasmine*’s heroine is known by and that supposedly refer to the different identities she has shuttled between or transformed into, the author claims that only one identity of the heroine exists. This identity is presented through a third dimensional level that represents her true, single, and growing identity, through which she has shuttled only on a naming level. Therefore, the changes her personality underwent were the natural results of growth and experience. For the purposes of this argument, the author will first discuss how the heroine identifies herself and how she presents herself in a third dimensional level in the midst of the different names given to her. The author will then investigate the reasons that have led her to accept the different names assigned to her. Referring to the current notions of new diaspora, immigration, and the study of feminist postcolonialism which no longer hold the essential homogenized view of the third world victimized immigrant women but rather consider
these women as agents of change and transformation who are capable to challenge traditional
gendered roles both in their native lands and America, The author will specifically show from a
feminist perspective through following the examples of her female role models, Lillian Gordon
and Mother Ripplemeyer, how the heroine was able to partially transform the lives of some of
the men she interacts with in America: Half-Face, Bud, Du, Taylor, and Prakash, whom The
author the author regards as passing as an American, an assertion that the author will discuss in
detail later in the essay.

Postcolonial-Feminist Identity in the New Diaspora

Brah (1996) explains that:

[t]he idea of identity, like that of culture, is singularly elusive. We speak of ‘this’ identity
and ‘that’ identity. We know from our everyday experience that what we call ‘me’ or ‘I’ is
not the same in every situation; that we are changing from day to day. Yet there is
something we ‘recognise’ in ourselves and in others which we call ‘me’ and ‘you’ and
‘them’. In other words, we are constantly changing but this changing illusion is precisely
what we see as real and concrete about ourselves and others. And this seeing is both a
social and a psychological process. Identity then is an enigma which, by its very nature,
defies a precise definition. (p. 20)

From one end of this continuum, Mukherjee’s heroine recognizes the presence of her own
singular identity within her despite the different names she has been referred to through declaring
a third dimension of her identity. She actually cleverly presented at the beginning of the novel
while she was narrating the story of how she had received the scar on her forehead: she tripped
and fell on a rock as she was ‘physically’ running away from the astrologer and ‘psychologically’ escaping from the doomed fate he said was assigned to her. The heroine
regards the scar as her “third eye” (Mukherjee, 1989, p. 5). Here, for the purpose of this
argument, the author regards this “eye” to stand for her true self, which is presented through her
third dimensional level identity using the pronoun “I” in the novel. In Jasmine, the heroine who
is the narrator of the novel narrates while assigned the name ‘Jane.’ However, she always
dissociates herself from the name ‘Jane’ and from all of the other names that supposedly
represent examples of her multiple identity shifts. Thus, in the narration process, she uses the
pronoun ‘I’ or ‘me’ to refer to her real self, and these terms do not refer to Jane or any of the
other names or identities whose stories she is telling. The heroine’s separation approach to all the
assigned names reinforces the author’s argument that she does not experience any identity shifts,
as the only change she experiences is on the naming level. Therefore, the changes she undergoes
on the identity level indicate the novel is a form of bildungsroman. At the beginning of the novel,
Jasmine’s heroine states that “in the white lamp light, ghosts float towards me. Jane, Jasmine,
Jyoti” (Mukherjee, 1989, p. 21). She makes this statement in the portion of the novel in which
she is supposed to be Jane, as she is in Iowa with Bud. Therefore, it is obvious that she distances
herself from most of the names that have been used to refer to her in the past, as well as the one
she is called by at that time. In fact, she further distances herself from the ‘Jane’ name and
asserts the following: “Bud calls me Jane” (Mukherjee, 1989, p. 26). Thus, the heroine does not
see herself as Jane. The heroine also distances herself from another name by saying that “Lillian
called me “Jazzy” (Mukherjee, 1989, p. 132). The other assigned name, “Jase”, is no different
since the heroine also states that “Taylor called me Jase” (Mukherjee, 1989, p. 176). She further
distances herself from this name by explaining that Jase “was a woman who bought herself spangled heels and silk chartreuse pants” (Mukherjee, 1989, p. 176). Thus, it was only a name and had no effect on her real identity. This act of distancing herself from given names occurs again while she is elaborating on her past in India, both in the village and the city. She explains that Parkash:

wanted to breakdown the Jyoti I’d been in Hasnapur and make me a new kind of city woman. To break of the past, he gave me a new name: Jasmine. He said, “You are small and sweet and heady, my Jasmine. You’ll quicken the whole world with your perfume.”

Jyoti, Jasmine: I shuttled between identities. (Mukherjee, 1989, p. 77)

As with all the names she is assigned in America, both Jyoti and Jasmine are other names and supposed identities given to her in India, and she disassociates herself from them as well. She explains that “my grandmother may have named me Jyoti,” (Mukherjee, 1989, p. 40) and Prakash had given her the name Jasmine. Therefore, she again does not see herself according to the names assigned to her by others or through their different supposed identities. In mentioning names or identities throughout the novel, there are nearly always three versions of the heroine: the name she is talking about, Jane the supposed narrator, and the pronouns ‘I’ or ‘me’ that refer to the heroine’s true identity. For example, while she is Jane and talking about either Jyoti or Jasmine, her true third dimension is expressed as follows: “Bud’s and mine and Du’s. Jane Ripplemyer has a bank account. So does Jyoti Vijh in a different city” (italics mine, Mukherjee, 1989, p. 7). However, one might argue that the heroine herself asserted that she had “shuttled between identities” (Mukherjee, 1989, p. 77), and most of the scholarly research that is in favor of such a claim primarily refers to the heroine’s following statement:

I should never have been Jane Ripplemeyer of Baden, Iowa. I should have lived and died in that feudal village, perhaps making a monumental leap to modern Jullundhar. When Jyoti’s future was blocked after the death of Prakash, Lord Yama should have taken her. (Mukherjee, 1989, p. 127)

First, it is important to note to that this statement is a part of the heroine’s conversation, when she is supposedly Jane, with Mary Webb about the belief of ‘revisiting the world’, in which the heroine believes and confirms earlier by saying that “I have been reborn several times, and that yes, some lives I can recall vividly” (Mukherjee, 1989, p. 126). The heroine questions herself in silence and with wonder at the beginning of this conversation about the belief of having an eternal soul:

what is if the human soul is eternal- the swamis say of it, firs cannot burn it, water cannot drown it, winds cannot bend it- what if it is like a giant long-playing record with millions of tracks, each of them a complete circle with only one diamond- sharp microscopic link to the next life, and the next, and only God to hear it all? I do believe that. And I do believe that extraordinary events can jar the needle arm, jump tracks, rip across incarnations, and deposit a life into a groove that was not prepared to receive it … (Mukherjee, 1989, p. 126-7)

Thus, regarding the human soul, the heroine believes that it has an eternal nature that gives it the ability to exist and continue across many lives, as well as throughout the person’s own life. In other words, she believes that without the validity of such a belief, and without
believing in it, she would not have been able to come to America and survive the predetermined fates of exile and widowhood and exile, let alone death. At the same time, she asserts that despite the different names given to her and all the conditions she had to endure and live under in both India and America, she is still the same person who was able to persevere under these different conditions of place and time because of her genuine quality of survival, which the author of this essay discusses later in detail. Thus, the heroine is saying that due to the belief and her ability to maintain a single identity, she was able endure the harsh conditions she faced in India after the death of Prakash. Otherwise, she would have never been able to come to America and resist the different forces of widowhood and exile. Thus, she undoubtedly answers Mary and states: “Yes,” I say, “I do believe you. We do keep revisiting the world. I have also traveled in time and space. It is possible.” (Mukherjee, 1989, p. 127). However, she again asserts to herself that:

Jyoti of Hasnapur was not Jasmine, Duff’s day mummy and Taylor and Wylie’s au pair in Manhattan; that Jasmine isn’t this Jane Ripplemeyer having lunch with Mary Webb at the University Club today. And which of us is the undetected murderer of a half-faced monster, which of us has held a dying husband, which of us was raped and raped and raped in boats and cars and motel rooms? (Mukherjee, 1989, p. 127)

This is also one of the quotations to which many scholarly critics refer when talking about the different identities between which the heroine shuttled. However, the author of this essay believes that this statement, when aligned with what the heroine states about the belief of the soul’s eternity, indicates that she refers to the different situations that she encountered with each of these names. These names are connected to different times and places, but she was still able to maintain her identity throughout her journey. Despite the metaphorical forces of fire, water, and wind, she had referred to while thinking about the soul’s eternity, she remained the same person. In fact, the author of this essay believes that these forces according to the heroine’s life could refer to the following: fire to the fate of sati, that the water could be linked to the heroine’s sea journey and Half Face’s threat and the incidents of rape and murder, and that the wind refers to her life in Iowa, in which the heroine’s influence has been compared to that of a ‘tornado’ (Mukherjee, 1989, p. 215) by Bud’s ex-wife, Karen.

Furthermore, the author of this essay believes that this quotation and all the other previous quotations included in this section should not be evaluated separately but rather critiqued in aggregate with all the other similar statements in the novel concerning the issue of identity and naming in order to acquire a clear, holistic vision of the heroine’s perspective regarding these concepts. The heroine considers these names and supposed identities as mere roles in her life. She states that “plain Jane is a role, like any other” (Mukherjee, 1989, p. 26). Asserting this opinion about the narrator’s supposed name serves as strong evidence regarding how the heroine considers these names and identities that are assigned to her mere roles that she has to act out. Thus, like the heroine herself, the author of this essay will not associate her with any of the assigned names but rather continue to refer to her as the ‘heroine’ of the work. Most importantly, the heroine states that “owning is rebellion,…, it means survival” (Mukherjee, 1989, p. 30). Thus, the heroine knows that to survive she must own her own identity despite the different names and identities assigned to her. She considers these new names only as vehicles for survival. She also states that “we murder who we were so we can rebirth ourselves in the images of dream” (Mukherjee, 1989, p. 29). Here, she again metaphorically describes the act of continuously accepting new names as murder and rebirth, which does not extend the premises of
dreams to reality; they only stand for new names that she does not allow to reach the level of her identity. Hoppe (1999) states, "Jasmine murders herself in order to recreate different selves, but she can never wholly deny, forget, or escape the previous ones" (p. 139). Dlaska (1999) also states that "Jasmine’s multiple transformations are represented in the uncompromising terms of death and rebirth but on a psychological level also reflect a desperate search for selfhood in the context of immigration" (p. 128). Furthermore, she explains that “I had a past that I was still feeling. Perhaps still am” (Mukherjee, 1989, p. 34). Indeed, she is still her first and past true character who naturally grows and develops over time and with experience.

Given all that has been stated above, it is important now to discuss how the heroine defines herself. The author of this essay believes that she presents herself as a genuinely strong person beginning from the time of her birth, which she describes in the following statement:

when the midwife carried me out, my sisters tell me, I had a ruby-red choker of bruise around my throat and sapphire fingerprints on my collarbone… My mother was a sniper… I survived the sniping. My grandmother may have named me Jyoti, Light, but in surviving I was already Jane, a fighter and adapter. (Mukherjee, 1989, p. 40)

Here, the heroine associates herself with the strong female character Jane in Charlotte Brontë’s Jane Eyre because she has also survived the harsh conditions she had to face so early in her life just for being a girl born into a class-based and male-oriented society. She survived her mother’s attempt to kill her the moment she was born, an act of mother’s despair and necessity to save her child from the possible doomed fate of becoming a poor girl without a dowry. Nevertheless, the heroine understands her mother’s distress and does not judge her action; she affirms that her mother “wanted to spare me the pain of a dowryless bride. My mother wanted a happy life for me” (Mukherjee, 1989, p. 40). However, it is worth noting that she continues to compare herself with Jane Eyre during her relationship with Bud and states, “I think maybe I’m Jane with my very own Mr. Rochester…” (Mukherjee, 1989, p. 230), which further proves that she distances herself from the mere name given to her by Bud. It is the quality of survival that links her to Jane Eyre from the day of her birth.

Being a survivor also required the heroine to escape the fate of exile and widowhood that would be cast upon her according to the astrologer’s prophecy, which she narrates at the beginning of the novel in the following passage:

Lifetimes ago, under a banyan tree in the village of Hanspur, an astrologer capped his earring with his satellite dish to the stars- and foretold my widowhood and exile. I was only seven then, fast and venturesome, scabrous- armed from leaves and thorns. “No” I shouted. “You’re a crazy old man. You don’t know what my future holds! (Mukherjee, 1989, p. 3)

To begin, it is worth noting that the heroine cleverly ceases every attempt to continue reinforcing the fact that she is a genuinely strong woman who, although a seven-year-old girl, was able to talk back to the astrologer and deny his ability to foresee the future, as well as his prophecy. The author of this essay believes that to survive any possible threat that might put her at risk of being doomed by the astrologer’s prophecy, the heroine does not mind having a new name occasionally. In fact, having a different name serves as a vehicle for the heroine to survive the fate of widowhood and exile. The heroine’s determination to escape the fate of widowhood and exile is evident in her following statement: “I’m twenty-four now, I live in Baden, Elsa...
County, Iowa, but every time I lift a glass of water to my lips, fleetingly I smell it. I know what I don’t want to become” (Mukherjee, 1989, p. 5). Here, the heroine refers to the incident of falling into the lake that has a dead dog in it, which continues to haunt her because it reminds her of her past in India and, most importantly, of the astrologer’s prophecy. Thus, she repeatedly affirms to herself that she does not want to become a widow in exile. Therefore, to escape this possible doomed fate she must continue being a survivor every time a threat occurs.

Accepting the many names given to her by different men and women in America is a way for the heroine to avoid exile and widowhood while she is with them in America. Near the end of the novel, the heroine asks herself how many more times does she need to survive the possible fate of exile and widowhood by accepting new names and how many other wife and husband relationships must she have with men: “How many shapes are in me, how many more selves, how many more husbands? (Mukherjee, 1989, p. 215). Again, making such a statement near the end of the novel confirms that the heroine uses the renaming strategy to survive. Furthermore, the end of the novel reconfirms the author’s argument concerning the heroine’s acceptance of new names as a vehicle for survival; since after successfully escaping the predetermined doom of exile and widowhood, the heroine addresses “the astrologer who floats cross-legged above my kitchen stove” (Mukherjee, 1989, p. 241) and tells him that she had falsified his prophecy and whispers “watch me re-position the stars” (Mukherjee, 1989, p. 241). The author of this essay believes that although the heroine does not mention the astrologer until the end of the novel, the way he easily floats cross-legged around her and the fact that she whispers to him indicates that the astrologer and his prophecy were constantly on her mind; these all serve as clear evidence that her ultimate goal from the beginning was always to survive the condemned fate of exile and widowhood. Therefore, it goes without saying that such a strong woman with a fixed aim would never allow others to force her to shuttle between identities.

Furthermore, another way of perceiving the heroine’s acceptance of the new assigned names relates to Mukherjee’s literary agenda of showing how her and the hundreds of thousands like her have transformed America (Edwards, 2009, p.3) and their determination to resist the unconscious and conscious marginalization practiced by mainstream white Americans. More importantly as has been discussed earlier the current research at stake on the notions of new diaspora, immigration, and the study of feminist postcolonialism no longer hold the essential homogenized stereotype of the third world victimized immigrant women but rather consider these women as agents of change and transformation who are capable to subvert traditional gendered roles both in their native lands and America.

The Transformation of America

It is worth noting here that Mukherjee specifically shows that most of the American men in the novel straightforwardly ask the heroine to help them to either become better people or navigate a difficult time safely, both of which fall under the category of transforming into better people and having better lives. Thus, she clearly declares that “I wanted to become the person they thought they saw: humorous, intelligent, refined, affectionate” (Mukherjee, 1989, p. 171). Furthermore, she asserts that despite the different names given to her along with their different supposed identity shifts. She declares that she still thinks of herself as caregiver, recipe giver, and preserver. She can honestly say all she wanted was to serve, be allowed to join” (Mukherjee, 1989, p. 215). Most importantly, through following the examples of her female role models Lillian Gordon and Mother Ripplemeyer she also strives to be considered a strong influential

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woman who could transform the lives of others for the better and specifically states that one day I want to belong to that tribe of Lillian Gordon, Mother Ripplemeyer (Mukherjee, 1989, p. 197). These two women specifically helped the heroine transform her life for the better and prevent her from falling into the fate of exile and widowhood. According to her, Lillian is “a facilitator who made possible the lives of absolute ordinariness that” the heroine and other women like her “ached for” (Mukherjee, 1989, p. 131), and Mother Ripplemeyer is “a woman with the curtness and directness of Lillian Gordon who got the heroine the job in the bank (Mukherjee, 1989, p.196).

Furthermore, Queiroz (2011) also argues that while “it is indeed true that the protagonist is named by most men she encounters in the novel, but it does not mean that men are the ones responsible for helping her shape her subjectivity.” (p. 97). She also claims that the heroine does not have a passive character that she needs men to actually shape her identity. The protagonist is the one who is mostly responsible for her own transformations. She moves to the USA in spite of all the risks, murders Hal-Face, decides not to commit sati, leaves Flushing, gets her own jobs, flees to Iowa, leaves Bud and then chooses to reunite with Taylor. Even though she does not perform all these actions without other people’s help, she is the one who makes her life decisions. (p. 97)

The author of this essay also strongly promotes Queiroz’s view of Mukherjee’s heroine concerning her possession of a strong feminist character that cannot be shuttled by men. Thus, in the following sections, the author will discuss how throughout her life, the heroine is able to resist the forces of marginalization, survive the predetermined fate, and most importantly similar to her female role models, Lillian Gordon and Mother Ripplemeyer, partially influence a considerable positive transformation of some of the American men with whom she interacts while in America.

Jasmine is the first new name given to the heroine by her husband Prakash. The author of this essay regards Prakash as passing as an American in the novel because he exhibits more American qualities than Indian ones with respect to his opinion about women, children, marriage and life in general. In fact, he is the one who introduces the heroine to America and the opportunity to go and live in America. Accepting the name Jasmine that Prakash gives her is a way for the heroine to avoid exile while she is with him and while she is in America. Thus, although she still lives in India, the exile the heroine wants to escape in India is cultural rather than geographical. Most importantly, in accepting her name, Jasmine, the heroine also helps to transform Prakash’s life, a request that he made through the following statement: “Jasmine, Jasmine….help me be a better person” (Mukherjee, 1989, p. 79). “You are small and sweet and heady, my Jasmine. You’ll quicken the whole world with your perfume” (Mukherjee, 1989, p. 77). Sadly that the terrorist attack in India ended Prakash’s life; however, interestingly, the heroine insisted on persevering with Prakash’s mission and dream. She states that “Later I thought, we had created a life. Parkash had taken Jyoti and created Jasmine, and Jasmine would complete the mission of Prakash. Vijh & wife” (Mukherjee, 1989, p. 97). So, she decides to travel to America. It is true that her main mission was to carry out the sati tradition on the University of Florida campus where Prakash wanted to study to honor his dream and his hope for a positive transformation there with the heroine’s help, however, in travelling to America, the
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The heroine also wants to escape the fate of exile and marginalization that widowed Indian women faced in a male-dominated society; a fate that the astrologer had already assigned to her.

Kali, the second name given to the heroine, is bestowed by the heroine herself, which strongly proves the author’s argument that she has accepted and actually used renaming as a vehicle to survive the fate of exile and widowhood. First, it is important to note that the heroine regards her relationships with the men she encounters in America as that of husband and wife. She states that “I have had a husband for each of the women I have been…Half face for Kali” (Mukherjee, 1989, p. 197). Therefore, the author of this essay believes that she assigns herself another name to avoid the fate of widowhood. At the same time, the author also believes that she chooses an Indian name to avoid the fate of exile because she wants to consider herself an American while in America. Therefore, the acts of rape and murder and her experience of widowhood in exile are not associated with her but instead are associated with the Indian, Kali. Of course, the heroine did not transform Half-Face’s life; instead, she ended it. Wikramagamage (1996) discusses this episode of killing Half Face in detail while opposing critics who criticize Mukhejee for presenting a “neo-colonial endorsement of the idea of the ‘west’” (p. 63). By referring to Mohanty’s “Under Western Eyes” essay, she strongly defends Mukherjee’s novel and praises it for challenging the stereotypical perception of third world subaltern women that need to be saved by white men. She claims that:

as a post-colonial novel, Jasmine contests a certain stereotypical profile of the “ethnicized” woman as victim – the “Hindu” woman, the “Third World” woman – a profile that has an enduring legacy in “western” feminist writings on “other” women. As a feminist novel, Jasmine presents itself as a challenge to the patriarchal definitions of feminine subjectivity and life-options that seek the protagonist’s compliance in the two national-cultural locations in which she finds herself. (64)

She further argues that this rape scene deconstructs the Western feminists’ view of the “image of the white man as the ‘savior’ of brown women” (p. 73). She also explains that the heroine’s murdering of Half Face also challenges Western feminists assumption that third world women are typically “without agency and voice, and the object of privileged white feminist discursive interventions,” (p. 75) because she “refuses to remain a silent raped body” (p. 75). Moreover, it could also be argued from a feminist perspective that she did not only help herself but also helped to save other women from the risk of being sexually harassed by a criminal rapist who scornfully told her while she was trying to avoid him “you know what's coming, and there ain't nobody here to help you, so my advice is to lie back and enjoy it. Hell, you'll probably like it. I don't get many complaints” (Mukherjee, 1989, p. 102). So, she was not the first one and would never have been the last one if she had not killed him. Interestingly, she indirectly justifies the act of killing Half-Face as acceptable and required by asserting that if she had told Lillian Gordon, her role model, that she had “murdered a man last night” then Lillian would have answered, without any hesitation, “I'm sure you had an excellent reason” (Mukherjee, 1989, p. 131). Assuming her savior’s, Lillian Gordon, approval she positions herself from a feminist perspective as a savior of other women. Following her role model and taking a step ahead, she was able to transform other women’s lives for the better without knowing or meeting them.

Jazzy is the other name given to the heroine by Lillian Gordon. It is a name that the heroine accepts to change her fate of being Prakash’s widow and simultaneously become more
Americanized, thus escaping the fate of marginalization and exile and entering the phase of assimilation and fitting in the society. The heroine describes Jazzy as a person “in a t-shirt, tight cords, and running shoes” (Mukherjee, 1989, p. 132). Like, the name Jasmine, Jazzy is used as a vehicle to survive the fate of exile in America since it includes transforming the heroine’s outer appearance helps her fit into American society and pass as an American. Lillian Gordon teaches the heroine how to enter through revolving doors, get on and off escalators, and eat and cook American food in order to help her to pass as an American and thus avoid marginalization. “Now remember, if you walk and talk American, they’ll think you were born here. Most Americans can’t imagine anything else” (Mukherjee, 1989, p. 132). The heroine indirectly confirms that the name did not have any influence on her identity and that she was only shocked when she saw herself in the mirror; she and states that “I checked myself in the mirror, shocked at the transformation” (Mukherjee, 1989, p. 132).

Jase is the name given to the heroine by Taylor. Again, the heroine accepts it to distance herself further from exile. However, it is evident that Taylor did not want to compel the heroine to shuttle between identities, he only meant to call her by a name that would create more intimacy between them. The heroine makes this clear by stating the following: “Taylor did not want to change me. He didn’t want to scour and sanitize the foreignness” (Mukherjee, 1989, p. 185). She actually confesses that “I changed because I wanted to” (Mukherjee, 1989, p. 185). In fact, it is in this period of her life that she undergoes the most psychological growth and gains the most experience in America. She clearly states that “on Clermont Avenue, in the Hayes’s big, clean, brightly lit apartment, I bloomed from a different alien with forged documents into adventurous Jase” (Mukherjee, 1989, p. 186). It was the only name that, while distancing herself from it, she still feels that she knew before; she explains that “I whisper the name, Jase, Jase, Jase, as if I’m calling someone I once knew” (Mukherjee, 1989, p. 215). Furthermore, just as in the other relations and other name change incidents, the heroine does not mind this new name because it is a way to help Taylor transform into a happier person, particularly with respect to his unstable relationship with his wife, which ends when Taylor’s wife leaves him for another man. Indeed, like Prakash, Taylor reveals to the heroine his need to navigate this difficult situation and confirms to her that “It won’t be okay by itself. But you’ll make it okay, Jase. If you hadn’t been here, I’d have gone crazy” (Mukherjee, 1989, p. 183). He also asks her the following: “Sleep with me tonight,… “Jase, please.” (Mukherjee, 1989, p. 197). He also insists to her once more that her presence with him and his adopted daughter is very important to them as they undergo this difficult time and simultaneously attempt to remain a family; this is evident in the following conversation: “‘Jase,’ he said… ‘what would it take to make you stay on?’ ‘If Duff needs me, I’ll stay.’ ‘Sure Duff needs you…I think maybe I need you’” (Mukherjee, 1989, p. 186). Taylor’s and Duff’s need for the heroine is portrayed in their continuous attempts to find her after she has left them until they finally locate her address and travel to Iowa to ask her to come back to join them to transform their lives for the better.

Jane is another name given to the heroine by Bud Ripplemeyer, and it is supposedly the name of the heroine while she is narrating her story. However, as with the other names, she accepts the new name assigned to her as a vehicle to help her survive the fate of widowhood and exile. Once again, the heroine accepts this name and agrees to help Bud, who confesses to her the direct affect she had on him in the following statement: “I saw you walking and I felt my life was just opening to me…. ‘Jane,’ he likes to say, nuzzling this head between my breasts, ‘you
brought me back from the dead” (Mukherjee, 1989, p. 200). Similar to Prakash and Taylor, Bud also asks for the heroine’s help to “Put this old bull [referring to himself] out of his pain” (Mukherjee, 1989, p. 213). He actually, straightforwardly proposes to her, saying, “…marry me, Jane …Marry me …” (Mukherjee, 1989, p. 213). In all of these relationships, the heroine never asks for help from these men. On the contrary, they are the ones who are continuously asking and begging for her help. Furthermore, to fulfill her desire to be included in Mother Ripplemeyer’s and Lillian Gordon’s tribe, the heroine also helps Du, the Vietnamese child she and Bud adopted. She describes her reaction to Du’s decision to leave to California and live with his biological sister, in stating: “I am in Du’s room, trying to think like Lillian Gordon. She put me on the bus that Florida morning gave me money and a kiss. She didn’t cry, didn’t even stay to wave goodbye. I want so much to be like her” (Mukherjee, 1989, p. 224). She did not object or attempt to stop Du because she knew that his life would be transformed for the better by being with his original family. Like Lillian Gordon, the heroine here, the author of this essay believes, is considered a “facilitator who made passible the live of absolute ordinariness that [Du] ached for” (Mukherjee, 1989, p. 131). Furthermore, the author of this essay affirms believe that Karen’s critique and comparison of the heroine’s influence to that of a “tornado” (Mukherjee, 1989, p. 215) by the end of the novel represents strong evidence of the degree of influence, positive or negative, that the heroine has had on the transformation of others, rather than the other way around.

Conclusion
The concepts that have been discussed above along with the ending of the novel reinforce the author’s argument that in Jasmine, Mukherjee undoubtedly reveals the second part of her literary agenda, which is showing how female immigrants have transformed America which promotes Spivak’s (1996) assertion to women writes to present themselves “not as victims below but agents above, resisting the consequences of globalization as well as redressing the cultural vicissitudes of migrancy” (p. 251). Indeed, Jasmine presents the journey of a strong immigrant female heroine who resists conscious and unconscious marginalization by mainstream white American society and who also through following her female role models positively transforms the lives of some of the American men with whom she interacts while in America rather than a female character who is transformed by American men and forced to shuttle between identities.

About the Author:
Dr. Abeer Abdulaziz AL-Sarrani. My research is located at feminist and postcolonial studies, and cross-cultural comparative literary studies. My book Harriet Beecher Stowe’s Uncle Tom’s Cabin in Arabic: Challenges of Cross-Cultural Translation examines the cultural, religious, feminist, and political challenges limiting UTC’s Arabic translations to plot-oriented ones. My current research in collaboration with Boston College involves the influence of English literature on shaping the Middle Eastern identity in US politics. I am an Assistant Professor of English at Taibah University in Saudi Arabia. I hold an M.A. in English and a Graduate Certificate in Women’s Studies from Kansas University, and a PhD in English from Indiana University of Pennsylvania.
The New Diaspora and the Transformation of America

AL-Sarrani

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Fantasy versus Reality in Literature

Syed Mikhail Mohamed Roslan  
Centre of English Language Studies, Universiti Sultan Zainal Abidin, 21300 Kuala Nerus, Terengganu, Malaysia

Radzuwan Ab Rashid (Corresponding author)  
Centre of English Language Studies, Universiti Sultan Zainal Abidin, 21300 Kuala Nerus, Terengganu, Malaysia

Kamariah Yunus  
Centre of English Language Studies, Universiti Sultan Zainal Abidin, 21300 Kuala Nerus, Terengganu, Malaysia

Mohd Nazri Latiff Azmi  
Centre of English Language Studies, Universiti Sultan Zainal Abidin, 21300 Kuala Nerus, Terengganu, Malaysia

Abstract  
Through fantasy we are able to group, explain, alter and comment on reality. Fantasy can subtly lure readers into its comforting embrace and speak to the human desire for more than the empirical world of the familiar. With that in mind, this paper aims to critically analyse and discuss how the lines between fantasy and reality are blurred in literature. It is hoped that this systematic review will project our desires which appear in the form of fantasy onto reality. Three research questions were formulated: (1) Can magical realism be the bridge between fantasy and reality in literature? (2) What role does fantasy play in literature? (3) How does fantasy affect its audience? Search items identified 72 articles and books related to this topic. The analysis shows that there are differing views and opinions about the fantasy versus reality debate in literature. The importance of this study is to bridge the gap between fantasy and reality in literature, and in addition to provide insights to the readers on how literature is perceived differently by different people.  
Keywords: Blurred boundary, fantasy, literature, reality, systematic review
Introduction
Fantasy fiction typically presents the readers with fictional worlds that to some degree relate to our actual world. Fantastical worlds range from being wholly different in all aspects from the real world to being a fictional real world with a single occurrence of the supernatural, or any degree of fantastic elements in between the two extremes. Whichever the case may be, all of these fantastical worlds invariably relate to our own world and therefore they cannot escape relation to it, even if only by virtue of being written in this world and read by a reader from this world.

Starting with the most fantastic worlds, that is to say, the most different from the fictional real world and ending with the least fantastic, we will show that each of these worlds to some degree relate to our actual world. We argue that authors actively construct a reality or a deviation from a reality in fantasy with the intent of providing a realistic work of fiction despite its fantastical elements. This action positions the fictional reality in between the book and the reader, by virtue of being only half a reality which requires a reader to close the gaps in the text.

Traditionally, fantasy can be defined along three avenues, being either defined by its relationship to rationality, its relationship to reality, or by virtue of being a genre that evokes wonder. While the first of these categories, the criteria of rationality, is not frequently used to describe fantasy, it is nevertheless interesting in its focus on perception. This definition suggests that “works in which events occur or exist according to rational standards” are typical of fantasy (Tymn, Zahorski & Boyer, 1979, p.18). Crucial to this definition, then, is the concept of rational standards. While a work can be defined as fantasy by the presence of the non-rational, it is the reader that defines the rational. In practice, the definition by rationality is a variation on the most common definition of fantasy through its relationship to reality. Fantasy is defined by not being reality and thus the definition by rationality only adds the element of reality being constructed. This definition of fantasy (while the details may differ between theorists) is the generally accepted starting ground for most contemporary definitions (Collins, 1982).

While the first two avenues defining fantasy focus on aspects of fantasy literature, the third route focuses on the reader of fantasy. The first such formulation and one which is still frequently quoted is that of Todorov (1975). His definition of the fantastic positions the concept firmly with the reader, as it is “that hesitation experienced by a person who knows only the laws of the natural, confronting an apparently supernatural event” (Todorov, 1975, p.26). While Todorov’s (1975) fantastic may be prompted by a work of literature, it is a reader’s experience that is the essence of the fantastic. These different interpretations of fantasy create difficulties in establishing a firm, stable definition, of the term “fantasy,” as “one man’s ‘world,’ then may be another man’s fantasy” (Collins, 1982, p.30). Definitions of fantasy that define it as a reaction by the reader often suggest that the purpose of fantasy is “to amaze and shock” (Moorcock, 1987, p.31), “to evoke wonder” (Mathews, 2002, p.67) or otherwise simply refer to “a quality of astonishment that we feel” (Rabkin, 1977, p.81).
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Fantasy and fairy stories according to Tolkien (1984), are not limited to audience predominantly made up of children. In his essay “On Fairy Stories” Tolkien (1984) explains that it is a result of our culture that children are associated with fairy tales because they are confined to the nursery. Tolkien (1984) then writes, “Children, as a class... neither like fairy stories more, nor understand them better than adults do: and no more than they like many other things...But in fact only some children, and some adults, have any special taste for them.” (p. 130). Tolkien (1984) subtly suggests that children may not comprehend fairy stories as anything more than stories, and more importantly, adults, who supposedly possess more logical and learned minds, have an understanding of the stories no better than the children for whom the stories are created. In stating this, Tolkien (1984) explains that Fantasy as a genre should not only be geared towards children.

Fantasy is a difficult genre. Scholars have been discussing its definitions for years. The term has been the matter of constant critical speculation, there is no agreement on a precise definition (Clute & Grant, 1997). That is quite understandable: fantasy has expanded through modern times, and is still evolving, where sub-genres are created and cross each other. Boyer et al. (1979) believe that “fantasy, as a literary genre, is composed of works in which non-rational phenomena play a significant part” (p. 3). This means that the events, in some cases, places and beings, could not have taken place or could not exist according to our reality and does not apply to our natural laws. Fantasy is a genre that one places under one big umbrella called non-realistic literature, the other being realistic literature.

In realistic literature, the world is just like the one we live in, according to our natural laws. The worlds past and present are an exact copy of our reality. What we read in realistic literature could have been real; it would not break with our view of reality. Broadly defined as “the faithful representation of reality”, realism in literature is the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions, implausible, exotic and supernatural elements. The non-realistic literature on the other hand, has that break with our view of reality; something we know cannot or will not happen. In this type of literature, magic and mystical creatures are just as natural as Internet and horses are to us. The non-rational phenomena are a natural part of the laws in non-realistic literature. There exists a bridge between non-realistic and realistic worlds when we begin to make sense of it. The works of Charles
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Dickens, Charlotte and Emily Bronte, Walter Pater, and Oscar Wilde maintain a realist core overlaid by fantastic elements.

**Source and History of Fantasy**

Modern fantasy is young (Priyatni, 2016), only two centuries old, however, its sources can be traced back to the ancient world. Some scholars like Zipes (2012) traces the source to fairy tales, while Tolkien (1984) traces it even further, back through the Norse mythology, Anglo Saxon tales and Arthurian myth (Armitt, 2005). All of these elements have contributed to the forming of fantasy. Literature traced back from the ancient world, from *Gilgamesh* to the *Odyssey*, is rooted in fantasy (Mathews, 2002). The difference is that when read at that time, these works were looked upon as real. For the ancient people, magic and other supernatural phenomenon and creatures were seen upon as realistic. These early works had the function to stimulate, educate, entertain; in some cases, even influence, control and impress (Mathews, 2005).

**The Beginning-Ancient Fantasy**

What have the Ancient Greek and Roman novels, medieval romance, and early modern verse and prose in common? They all have elements which are typical traits of fantasy: magical transformations, strange monsters, sorcerers, dragons and the existence of a supernatural world (Mendlesohn & James, 2009). The oldest known example that could in our time be classified as fantasy is *The Tale of the Shipwrecked Sailor*, dated about 4000 years ago, written in hieroglyphics and found on papyrus from ancient Egypt. It tells of a story of a shipwrecked sailor on an enchanted island who meets a genie, confronts a monstrous serpent, and finally escapes (Mathews, 2005). The earliest forms of written fiction that we have from the ancient world are “works that we might understand as fantasy, and which have influenced many modern fantasy writers: stories about gods and heroes” (Mendlesohn & James, 2009, p. 7). Here we see the typical narrative elements of fantasy being shaped. The hero on a journey, faces danger in the form of monsters, survives and becomes a wiser man. It is based on such works including *The Epic of Gilgamesh* and Homer’s *Odyssey*. In these works, there are many elements that are a precursor for future fantasy (Mendlesohn & James, 2009).

One might also mention the works of the Far East that has contributed to fantasy. The classical Sanskrit epics of ancient India contain works that deal with politics, history, philosophy and metaphysics (Priyatni, 2016). There are stories about love, cosmos, meetings between gods and man, and beast fables. In the fables, animals are given human qualities and abilities. Through these tales are about talking animals, we learn about our strengths and weaknesses and about morals and choices (Mathews, 2005).

**Contemporary fantasy**

Contemporary fantasy, also known as modern fantasy or *indigenous fantasy* is a subgenre of fantasy, set in the present day. It is perhaps most popular for its subgenre, urban fantasy. Urban fantasy is set in an entirely fictitious world. Many urban fantasies are set in contemporary times and contain supernatural elements. However, the stories can take place in historical, modern, or futuristic periods, and the settings may include fictional elements. The prerequisite is that they must be primarily set in a city (Datlow, 2011). These terms are used to describe stories.
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set in the putative real world (often referred to as consensus reality) in contemporary times, in which magic and magical creatures exist but are not commonly seen or understood as such, either living in the interstices of our world or leaking over from alternate worlds. Meanwhile consensus reality is that which is generally agreed to be reality, based on a consensus view.

Fantasy is often characterized by a departure from the accepted rules by which individuals perceive the world around them; it represents that which is impossible (unexplained) and outside the parameters of our known reality. Fantasy usually describes those stories that could not happen in real life, known as make-believe. Modern fantasy allows for a break with reality, anything is possible from flying cars from travelling to other worlds. For this to succeed, the author needs to suspend the readers’ disbelief of the plot and characters. These stories involve magic, or a quest, or good vs evil. One of the most obvious benefits of fantasy is that it allows readers to experiment with different ways of seeing the world. It takes a hypothetical situation and invites readers to make connections between his fictive scenario and their own social reality.

Meanwhile, Zipes (2008) states that “it has generally been assumed that fairy tales were first created for children and are largely the domain of children, but nothing could be further from the truth” (p.17). From the very beginning, thousands of years ago, when tales were told to create communal bonds in face of the inexplicable forces of nature, to the present, when fairy tales are written and told to provide hope in a world seemingly on the brink of catastrophe, mature men and women have been the creators and cultivators of the fairy tale tradition. When introduced to fairy tales, children welcome them mainly because they nurture their great desire for change and independence (Zipes, 2008). On the whole, the literary fairy tale has become an established genre within a process of Western civilization that cuts across all ages.

Even though numerous critics and shamans have mystified and misinterpreted the fairy tale because of their spiritual quest for universal archetypes or their need to save the world through therapy, both the oral and the literary forms of the fairy tale are grounded in history. According to Zipes (2008):

they emanate from specific struggles to humanize bestial and barbaric forces, which have terrorized our minds and communities in concrete ways, threatening to destroy free will and human compassion. The fairy tale sets out to conquer this concrete terror through metaphors (p.29).

Source and History of Reality

This section addresses the attitudes and conventions of literary realism and an effort will be made to approximate a generalized definition of this genre. It has to be stressed that information provided here is provisional. It is not an absolute formula of the genre, rather an attempt in identifying and appreciating literary realism.
The understanding of reality is relative and not identical for all, as both literary realist works and the criticism of them reflects. One of the fundamental conceptual changes that the modernists introduced was the understanding that reality is relative, that is, that it cannot be fully knowable or communicable, but can only be approached from a relative perspective and is not identical to all. This constituted a significant departure from the dominant perception of reality as conceivable, knowable, verifiable and communicable. Realism is the faithful or true representation of reality. It can be representative of any everyday life situation typically involving middle and lower classes (most people are not considered as the “upper class”).

The principal referent of literary realism is ostensibly, reality. Fantasy fiction, for example is a form of deformation of reality which creates its own reality, whereas literary realism appears to be a representation of something concrete, something “real”, that is, reality. On the surface, literary realism would appear to presume upon a set of rules supposedly related to real-life, to reality, outside of fiction. We tend to judge, as readers, a literary realist text as if it were “real life”. A common perception of realism is that it is characterized by ‘maximum verisimilitude’ (Jakobson, 1971, p. 38). This perception is often also thought of as a key characteristic of the genre of literary realism.

In a literary context, we may say of a text that it is realistic if the sequence and manifestation of events are plausible. A text is real if we can relate to the characters or if the atmospheric effects transport us into the text’s reality. We may remark on the realism of environmental description and social detail. All of these elements lend to an appearance of the real, that is, verisimilitude.

Literary realism is fiction, however, regardless of what referent it may suggest. Iser (1971) observes that “the basic and misleading assumption is that fiction is an antonym of reality. It is a source of confusion... when one seeks to define the “reality” of literature” (p.85). Reality is both its raw material and its outcome. The interaction with a text amounts to a “real experience and has the potential of making the reader react to his own ‘reality’, so that this same reality may then be reshaped” (Iser, 1971, p.85). In other words, fiction draws on, emulates and addresses reality, regardless of genre, and by virtue of its subject and in providing an experience in itself, has the potential of changing our perception of reality.

Literature has arguably helped shape our idea of reality, culturally as well as individually, which has led some to claim that everything is fiction. That the scope of accepted reality, is, at least in part, dictated by fiction. This lays a heavy burden on fiction in general, literary realism in particular. Critics of literary realism have argued that it effects a continuation and naturalization of detrimental fictions about reality, by presuming a closer relationship with other genres.

We would be mistaken, however, to expect a direct correlation or make a direct comparison between the reality represented in a literary realist text and our external reality. Like fantasy fiction, literary realism creates a reality; it is not a mirror to reality. As Morris (2003)
points out, “realist novels never give us life or a slice of life nor do they reflect reality” (p.4). Literary realism does not refer directly to reality, as that would be an act of imitation, and imitation is neither representation nor art. A representation is, in fact, a referent in itself, a portrayal or a sign of something else, once removed from its subject; and a copy is not art.

So, how do we define reality? Is it even possible? How do we express reality, let alone comprehend it? It would appear impossible. It is generally accepted today, that human comprehension and language cannot encompass reality in its entirety. We may have a partial understanding from our own perspective, our sensations, and reflections on and experience of reality, but to grasp reality in its entirety, escapes us. Thus, our understanding of reality as a whole is largely based on concepts. Iser (1971) argues that “no literary text relates to contingent reality as such, but to models or concepts of reality, in which contingencies and complexities are reduced to meaningful structures” (p.70).

Thus, literary realism does not actually refer to or represent reality, but rather a perception of it, which it seeks to structure and communicate, and, like all fiction, draws on elements of reality, and can potentially alter our perception of reality.

**Magical Realism**

Magical Realism, while encompassing a range of subtly different concepts, share in common an acceptance of magic in the rational world. It portrays magical or unreal elements as a natural part in an otherwise realistic or mundane environment (Bowers, 2004). Strecher (1999) defines magic realism as “what happens when a highly detailed, realistic setting is invaded by something too strange to believe” (p.20).

Many writers are categorized as “magical realists,” which confuses the term and its wide definition. Magical realism is often associated with Latin American Literature, particularly authors including Miguel Angel Asturias, Gabriel Garcia Marquez, Jorge Luis Borges and Isabel Allende. In English literature, its chief exponents include Salman Rushdie and Alice Hoffman.

A literary mode rather than a distinguishable genre, magical realism aims to seize the paradox of the union of the opposites. For instance, it challenges polar opposites like life and death, and the pre-colonial past versus the post-industrial present. Magical realism is characterized by two conflicting perspectives, one based on a rational view of reality and the other on the acceptance of the supernatural as prosaic reality.

**Methodology**

A systematic review was conducted with the multidisciplinary literature on fantasy versus reality using the keywords of “fantasy” “reality” and “literature.” The selection criteria were specified as: (1) what constituted fantasy-studies and conceptual papers that examined or described the elements of fantasy were analysed. Also two stories were chosen as the subjects of study and evaluation, (2) the elements of reality were also analysed. Then, (3) the parallels drawn between the two and an analysis was made as to how the two actually fused together in the world of literature. Also (4) how fantasy affects both adult and children was looked into. Besides that, a
number of publications were used for the purpose of this study – ranging and spanning over a number of years from 1953 to 2016.

The literature search was comprehensive within the data pool consisting of computerized bibliographic databases (i.e. JSTOR, Dissertation Abstracts, Academic Papers and Lectures), major literature and psychology journals and the reference lists of several reviews and books.

The initial online searches of the aforementioned data pool identified 64 books, articles and journals on fantasy and reality. After going through all these readings, it was found that 60 books, articles and journals met the preliminary selection criteria. It was noted that although some articles and books were worthy of analysis and were meaningful – they did not meet the criteria and needs of the selected topic. In the end, 60 were analysed in the final literature synthesis.

Analysis and Discussion

Theme 1: Why fantasy matters?

Zipes (2012) argues that researchers should turn their attention to recent sophisticated and innovative theories of storytelling, cultural evolution, and human communication and mimetic to see how fantasy enables us to understand why we are disposed towards them and how they ‘breathe’ live into our daily undertakings. Yet, Zipes (2012) states the opposite is true. We all know we believe or want to believe in fairies and fairy tales. We all know that fairy tales are tied to real life experiences more than we pretend they are not. According to Zipes (2012) we ward off fairy tales and pretend that they are intended mainly for children because they tell more truth than we want to know. They are filled with desire and optimism. They drip with brutality, bluntness, violence and perversity. They expose untruth, and the best are there, brusque and concise. They stamp our minds and perhaps our souls. They form another world, a counter world, in which social justice is more readily attainable than in our actual world, where hypocrisy, corruption, hyping, exploitation and competition determine the outcome of social and political interaction and the degraded state of social relations.

Theme 2: Fantasy for all

The fairy tale or the fantasy genre is often associated with children and children’s literature, yet children are not the consumers of fairy tales. Sale (1979) points out that “children’s literature includes many books that older people, well past childhood, read and enjoy even when they are not reading with or for children” (p.79). Many authors purposefully write tales for adult audiences. Whether intended for children or adult readers, the sheer number of tales that exist across nations and cultures demonstrate the widespread popularity and influence of the tradition. Many scholars from a variety of disciplines tend to ignore the fairy tale tradition in their studies of culture and literature. Yet, a number of key contemporary writers have appropriated fairy tales for their own purposes resulting in the need to try to explain the value of fairy tales.

Zipes (2008) suggests that authors continue to rewrite fairy tales because “the transformative and utopian qualities of the fairy tale appeal to young and older audiences and make it both stable and flexible as a literary form” (p.100). In retelling fairy tales, these authors
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shape the fictional landscape for both children and adults in order to help their audiences work through real life situations and anxieties.

We first encounter fairy tales as children, but we continue to keep them in our lives, even as adults. Many people have the tendency to write off fairy tales as trivial because of the pop culture appeal, but just because something is popular in culture does not mean that it is not worthy of studying. It is perhaps because of their popularity, that it is so important to study fairy tales, as popular culture reflects that which the people are receiving. Thus, the genre’s very persistence suggests its appeal.

Theme 3: Bridging Fantasy and Reality – Magical Realism

According to Rogers (2002) magical realism is the fusion between fantasy and reality. It tells its stories from the perspective of people who live in our world and experience a different reality from the one we call objective reality. If there is a ghost in a story of magical realism, the ghost is not a fantasy element but a manifestation of the reality of people who believe in and have “real” experiences of ghosts. Magical realist fiction depicts the real world of people whose reality is different from others. It is not a speculation, magical realism endeavours to show us the world through other eyes.

We recognize the world, although now – not only because we have emerged from a dream – we look on it with new eyes. We are offered with a new style that is thoroughly of this world that celebrates the mundane. This new world of object is still alien to the current idea of realism. It employs various techniques that endow all things with a deeper meaning and reveal mysteries that have always threatened the secure tranquillity of simple ingenious things. This art offers a calm admiration of the magic of being, of the discovery that things already have their own faces. This means that the ground in which the most diverse ideas in the world can take root has been reconquered – albeit in new ways. For the new art it is a question of representing before our eyes, in an intuitive way, the fact, the interior figure, of the exterior world (Roh, 1925).

In magical realism, we find the transformation of the common and the everyday into the awesome and the unreal. It is predominantly an art of surprises. Time exists in a kind of timeless fluidity and the unreal happens as part of reality. Once the reader accepts the fait accompli, the rest follows with logical precision (Flores, 1955).

Conclusion

Three salient themes have emerged from this literature review regarding fantasy versus reality in literature. The three themes inform us why fantasy matters to us, to show that fantasy in reality is considered safe, the elements of allegory in fantasy, the existence of a thin line between the realm of fantasy and the realm of reality which leads to magical realism in literature and finally, fantasy is for both children and adults alike.

Some scholars frown upon fantasy literature and feel that not much importance should be paid to it. After all, shouldn’t we just stay in the world that we see before us? Why do we need to
delve into the contrived worlds of someone’s mind? Why elevate and even celebrate magical, mythical creatures- and magic itself? Why should we present evil in any form in literature? It is because we are storytellers. We simply love to listen to other people’s stories. We grew up on a steady diet of fantastical tales-they fuelled our imagination and satisfied our desire for adventure. Fantasy in particular, speaks to our dreams and deepest desires. Fantasy literature contains many universal elements and it is this universality that points to a deeper message in each story that we read.

Fantasy too can open up many different possibilities and writers are able to convey complex ideas on a symbolic level that would be difficult to convey otherwise. Besides that, fantasy works provide a fresh perspective on the real world. The fantasy genre involves a different way of apprehending existence but it is no less true than realism. Fairy stories and other tales of fantasy often get a bad rap. Nowadays, the power of the fantasy tale is still celebrated, thanks to writers and thinkers as diverse as Carl Jung, Bruno Bettelheim, Joseph Campbell, Oscar Wilde, and J.R.R. Tolkien. Fantasy has struck such a chord with modern readers, that it has taken fantasy to dizzying heights. Tolkien and J.K. Rowling are testament of these phenomena.

It was commonly thought that fantasy was a form of escapism. This is far from the truth. The reality is fantasy is a way of engaging with genuine problems in the real world. The reality lies in the fact that we can identify ourselves with the struggles of good versus evil. We can identify with that drama – that fights to overcome the evil power. So, we all like to see the vanquished and good to come out on top, because we want that to happen to our own lives. The working-out of this epic struggle reminds us the worthiness of good and the perversion of evil.

**Future Research**

Fantasy tends to polarise people. The oft-repeated logic is that “serious” readers prefer realism while fantasy caters primarily to children or those who view reading as a form of escapism. The assumption is that fantasy is of lesser value than realist writing – which is why it is commonly associated with children and imagination. That is why this myth needs to be squashed and the advocates of the literary world need to rethink about how fantasy can also cater to adults. A new approach and understanding needs to emerge as to give fantasy the status it so rightly deserves – at par with other forms of literary work. The notion that fantasy is merely a form of escapism has to be looked into and scholars need to come up with a new understanding of the richness of fantasy and its contribution, not only to the literary world but to everyday life as well.

**About the Authors:**

**Syed Mikhail Mohamed Roslan** is studying English and Communication at Universiti Sultan Zainal Abidin, Malaysia. This paper is part of his research project for Research Methodology course taught by Dr Radzuwan Ab Rashid.
Fantasy versus Reality in Literature

Roslan, Ab Rashid, Yunus & Azmi

Radzuwan Ab Rashid is a senior lecturer in Faculty of Languages and Communication, Universiti Sultan Zainal Abidin, Malaysia. He received his PhD degree from the University of Nottingham, UK (2015). He has published papers in several reputable journals including Discourse Studies, International Journal of Technology Enhanced Learning, and Research in Learning Technology.

Kamariah Yunus is a senior lecturer in Faculty of Languages and Communication, Universiti Sultan Zainal Abidin, Malaysia. She is also the Deputy Dean of Research and Postgraduate Studies. She received her PhD from University of Malaya, Malaysia (2015).

Mohd Nazri Latiff Azmi is an Associate Professor in Faculty of Languages and Communication, Universiti Sultan Zainal Abidin, Malaysia. He received his PhD degree from University Sains Malaysia (2010).

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A Modern Tragic Hero in Eugene O’Neill’s The Hairy Ape

Bassam AlTaher
School of Basic Sciences and Humanities
German Jordanian University
Amman, Jordan

Abstract
Eugene O’Neill’s (1888 – 1953) play The Hairy Ape (1922) tackles a very important issue related to Capitalism and Industrialism that affected the United States of America at the beginning of the twentieth century. In this play we find an alienated protagonist of the low class who is perceived as a modern tragic hero of the century. What becomes of the ordinary man when everything around him is related to classicism and segregation, and the lost feeling of belonging when poverty flourishes is what O’Neill portrays vividly in the play. He is able to evoke sympathy with his protagonist, and raise serious questions in his death. This paper analyzes the protagonist from the angle of a modern tragic hero. Historical and theoretical background will be dealt throughout in order to comprehend the notion of heroism in a twentieth century era.

Key Words: alienation, capitalism, drama, tragic hero
Introduction

In the beginning of the twentieth century, American theatres were inspired by European cultures. Henrik Ibsen (1828-1906) and Anton Chekhov (1860-1904) influenced major playwrights in America, such as Tennessee Williams (1911-1983) and Arthur Miller (1915-2005). Because of this influence, Realism became a major movement in various plays, in which imitating reality was important to modernize the stage, create a sense of realism on set designs, dialogues, and characters. However, to completely imitate real life on stage became quite difficult, thus allowing the opportunity for Naturalism to emerge from Realism to make drama more feasible on stage. The scientific era of the nineteenth century influenced Naturalism greatly, in which science reflected on how "powerful forces governed human lives, forces of which we might not be fully aware and over which we might have little control – the forces of heredity and environment" (Styan, 1981, p.6). Naturalistic plays were driven by realistic aesthetics, and at the same time providing a scientific point of view with political, historical, and economic forces.

Relevantly, theatre became the main focus of Dion Boucicault's (1820-1890), an Irish actor and playwright, who worked alongside John Augustin Daly (1838-1899), one of America's influential men. Together they ensured "the subjects and techniques of the native theatre were regularly fed and nurtured by its older cousins." (Styan, 1981, p.109) To further achieve Realism and Naturalism on stage, David Belasco’s (1853–1931) dominated the theatre, achieving drastic changes that affected the whole art of drama and the theatre. According to Styan, 1981, Belasco adapts Boucicault views, and avoids rebellion against Naturalism and Realism. “Belasco began as a stage manager within New York’s commercial theatre itself, and was responsible for its best offerings in décor and scenic and lighting effects” (Styan, 1981, p.109). Technical detail became his characteristic throughout all of his plays, as he adopted realism to excite his audience. One of his greatest achievements is that he “aimed at photographic accuracy” (Styan, 1981, p.109), in which he spent a lot of time in creating perfect scenes for various plays, like The Girl of the Golden West (1905) and The Governor’s Lady (1912). This professional technicality has become the essence of American theatre.

Richard Boleslavsky (1889 – 1937), a member of the MAT (Moscow Art Theatre) from 1906, founded the first American Laboratory Theatre with Maria Ouspenskaya, who is also a former MAT member. In this theatre, they taught the Stanislavsky System of acting. “The Laboratory Theatre demanded new skills of concentration from its students, based upon Stanislavsky’s method of developing an actor’s ‘affective memory’, by which he could live an emotion over again.” (Styan, 1981, p. 117)

It took the American Theatre decades to establish a realistic theatre that is distinguishable from the Russian theatre. Elia Kazan (1909–2003) was the first to explore social problems on stage. As a result, by the end of the 1920s, the scene in American theatre was set for new and “indigenous playwriting, in which the new realism would inevitably dominate much of the achievement” (Styan, 1981, p.121). There are variations in the way realism was presented in America, like using satire and parables. Elmer Rice (1892–1967) used these kinds of styles, “if a streak of sentimentality vitiates his social and political drama, he created a rich variety of ethnic character studies, and had the ability to set these in a firm naturalistic frame.” (Styan, 1981, p.123) When the Great Depression hit America during the 1930s, American drama leaned towards “social protest, even propaganda, and they also belonged to the realistic tradition”
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(Styan, 1981, p.124), which at that point leaned more towards Naturalism. The works of Clifford Odets (1906-1963) and John Steinbeck (1902-1968) reflected "human misery and cosmic pessimism" (Murphy, 1987, p.148) as major elements in Naturalistic plays.

With Realism and Naturalism, the idea of a world where individuals find it hard to connect with one another emerges in modern drama, giving birth to a new kind of character who is known as the modern tragic hero. Aristotle (384-322 BC) was the first to record the concept of a tragic hero. In his book *Poetic*, he explains how a classical tragic hero should be. First, a hero must go through tragic events that are "an imitation…of an action of life" (as cited in Butcher, 1902, p.27). Action then generates character and thought. Aristotle's tragic hero should be "a man who is not eminently good and just, yet whose misfortune is not brought about by vice of depravity, but by some error or frailty" (Butcher, 1902, p.45). Not only does the hero share common traits with a common man, but also is part of a noble or prosperous family.

However, in modern times, the framework of a tragic hero is bound to change. According to Arthur Miller's "Tragedy and the Common Man" (1965), Miller redefines a tragic hero from a modern perspective. Miller (1965) believes that Aristotle's tragic hero should not be one of noble birth or from a prosperous family. He believes "that the common man is as apt a subject for tragedy in its highest sense as kings were" (Miller, 1965, p.148). To see a common person fall into the depths of a mental and emotional dilemma as her or she faces tragic events, the impact would be much stronger on the audience than that of one of noble birth. Most importantly is that a modern tragic hero should struggle in finding his "rightful" (Miller, 1965, p.148) place in society.

Aristotle (as cited in Butcher, 1902) believed that a classical tragic hero should have a fatal flaw in order to achieve a great downfall or the hamartia. Yet Miller sees the tragic flaw as a flaw related to indignity. When a modern tragic hero struggles to secure dignity in his or her society, a struggle is inevitable which generates feelings of awe and tragedy in the audience. Moreover, the main cause of the modern tragic hero's fall is his or her incapability to accept the status quo, and thus falls into the depths of despair.

Aside to Miller's definition of a modern tragic hero, Marvin Carlson, 1993, defines the modern tragic hero in his book *Theories of the Theatre* as an isolated person who is cut off from the world (p.367), yet he interacts with the community with his unique individuality of “limited awareness” (Carlson, 1993, 367), and is not seen as an “abstract self” (Carlson, 1993, 367). His personality seeks “consciousness both of self and the world. Unlike the Greek Tragic Hero, who takes refuge “in silence and the self, he commits himself to the world in language and action, striving at last to unite himself with the absolute Other” (Carlson, 1993, 367).

This paper connects Eugene O’Neill's main character in *The Hairy Ape* to a lost, disconnected tragic hero. Throughout the play, a qualitative approach is imperative in order to come to such a conclusion.

**Modern Tragic Hero**

Eugene O’Neill was greatly affected by Realism in drama, and as an acknowledged leading playwright of the twentieth century, he took charge of the Greenwich Theatre between the years 1923 to 1927. O’Neill “was also a director of the Provincetown Players and a founder
of the Theatre Guild, which produced most of his plays.” (Grey, 2012, p.427) Yet, his interest in the various aspects of life made him focus on his writing. He was inspired by difficult and controversial topics, as he tests the limitation of man kind in very sensitive situations. Being the son of a popular “matinee idol and the father of American Drama” (Grey, 2012, 427), James O’Neill, his father, made him expand the ideology of realism, expressionism, and lyricism to the American stage. Influenced by his father, who was also an actor and a playwright, he was able to transform the theatre into drama of its truest sense. It is also striking how many of O’Neill’s characters resemble the people he knew in his life, the “content of O’Neill’s drama is intricately tied to his own past…O’Neill could not escape – neither in his own psychic development nor his playwriting – from the conflicted relationships he had with all the members of his own family” (Bloom, 2007, p.1). This shows that the complicated relationships O’Neill faced with his family is reflected in his characters, for he drew them with a sense of mourning and tragedy.

His taste for tragedy impressed critics, leading him to win four Pulitzer prizes in drama for several of his plays, and later on the Nobel Prize for literature in 1936 (Bloom, 2007, p.8). Yet his personal torments from the scarring effects of his familial relationships – his mother's drug addiction, father's constant absence, and brother's death due to alcohol – haunted him, making him write plays from a disturbed personal perspective.

According to O’Neill’s life and influential kind of drama, his play The Hairy Ape (1922) is one of his most controversial plays. It was first produced by the Provincetown Players, and was a huge hit after its first performance. O’Neill's statement on The Hairy Ape was that the play “should by no means be naturalist.” (Grey, 2012, p. 427) implies that the play is entirely realistic in its characters and plot.

The Hairy Ape portrays the rupture of a man’s identity, who is from the working class, is sent into exile and then to his death when the play ends at the zoo. Yank, the protagonist of the play works at a ship below deck, feeding the ship’s engine with coal. He has a muscular physique and a loud voice that distinguishes him from the rest of the crew. His confidence in his strength and ability as a stoker is untouched until Mildred, a rich young heiress, visits the stokehold to see what life is like on the other side of the ship. Yank is then greatly offended by Mildred’s horror of him, who called him a “hairy ape.” This name-calling crushes his self-esteem, arousing the urge to go "see a gorilla at the zoo, the only creature with whom he can now feel kinship;” (Grey, 2012, 427) when he sets the gorilla free to destroy the capitalistic world he abhors the most, the gorilla turns against him and crushes instead. Yank's feelings of insecurity appears when his dignity is stripped away from him. This event only brings about the beginning of his downfall. According to Miller, 1965, and Carlson, 1993, Yank does fulfill the criteria of a modern tragic hero. His attempt as a low-class person who is fighting back the injustices of capitalism is encountered in the play with death and loss. To O'Neill, death and loss is reality, because the powerful system will always feed on the powerless person no matter how hard a strong individual fights back.

The death of the modern tragic hero is necessary to point out the consequences of segregation. Bloom, 2007, indicates that the play is a form of expressionism in addition to realism, for its expressionistic set design and staging techniques. Moreover, Bloom argues that the “episodic structure, dehumanized characters, [and] a dreamlike quality…place…[the play]
firmly in the expressionistic mode.” (Bloom, 2007, p. 65) Expressionism appeared in art as a sort of awakening from industrialization. Its goal is to awaken “the psyche of modern men. In an attempt to unmask the inner psyche of individuals, it exerted to present the whole world.” (Kaja, 2009, 63) The British critic Raymond Williams (1921-1988) (as cited in Kaja, 2009) explains how expressionism is an important issue when it comes to the consciousness of the mind; he states “‘What life is like when the external pretenses are dropped’” (as cited in Kaja, 2009, p.63). This implies how dramatic the world would be if everyone acted the way they actually wanted, and not what is expected from them by society. Simply the way O’Neill characterizes Yank, a brute from the underworld, who does not know how to pretend to be someone unlike his own self: 

Listen to me! Sure I’m part of de engines! Why de hell not! Dey move, don’t dey? Dey’re speed, ain’t dey! Dey smash trou, don’t dey? Twenty-five knots a hour! Dat’s goin’ some! Dat’s new stuff! Dat belongs…I’m young! I’m in de pink! I move wit it! It, get me! I mean de ting dat’s de guts of all is. It ploughs trou all de tripe he’s been sayin’. It blows dat up! It knocks dat dead! It slams dat offen de face de oith! It, get me! De engines and de coal and de smoke and all de rest of it! (O’Neill, 1998, 1, p.128) 

Obviously, The Hairy Ape tackles social problems in the quest for truth in recognizing what a human being actually is. Yank’s feelings of loneliness and loss is but a mere fraction of the damage done to a low-class citizen.

With the dramatic use of realism and expressionism in The Hairy Ape, the theme of alienation evolves from the conflict between the classes, setting a tragic plot ready to unfold. Mildred symbolizes the upper class, an aristocrat in the form of a capitalist, whereas Yank falls into the working class whose sense of belonging is shaken when he meets Mildred in the Stokhold. The issue of belonging begins with Paddy, an old stoker, who reminisces the past on how sailors used to have more freedom and strength. Yank finds it easy to defend himself by striking odds with the old man and telling him how life as a stoker is not meant for a man of old age. The engines of a ship only work for those who are young and strong. However, Long tries to convince Yank that capitalism has everything to do with their current situation, in which the rich are getting richer, and the poor are getting poorer. The word “belong” (O’Neill, 1998, 5, p.145) recurs a number of times throughout the play, and is specifically used by Yank to emphasize the place he belongs to:

“All dis gives me pain. It don’t belong. Say, aint dere a back room around dis dump? Let’s go shoot a ball. All dis is too clean and quiet and dolled-up, get me! It gives me a pain” (O’Neill, 1998, 5, p.145).

With multiple settings, the dilemma of Yank is indicative. Apparently, Yank does have some similar qualities to an ape, with his rough character and strong body. His “‘ape-like’ qualities…[enables him] to shovel coal at breakneck speed; because of Yank, the engines of the steamship…possess an incessant rhythm.” (Krasner, 2005, p.146) As the plot progresses, we see a lonelier Yank, who keeps on searching for a place to belong. “Tink!” (O’Neill, 4, p.141) is the word Yank uses always to think about who he really is and where he belongs to. His identity
undergoes a serious change as he thinks of how Mildred squealed in horror by his very presence: “Say, is dat what she called me – a hairy ape?” (O’Neill. 4. p.141) At the beginning, Yan is perfectly fine with who he really is, an uneducated coal stoker, who lives with the mess of the coal for a long time. He is at harmony with himself and accepts the strength he has, a strength that is similar animalistic behavior. Yet when he encounters Mildred, who symbolizes the upper class, he begins to lose that sense of harmony, and tries to seek meaning to his presence. Hence, trying to find his rightful place in society transforms him into a modern tragic hero.

O’Neill’s portrayal of a hero in modern times is to be an ordinary person, a commoner, who constantly struggles to fit in society. Miller, 1965, believes that for a modern tragic hero to appear, he or she should come from a low class society. Stature, according Miller, is necessary to induce tragedy, and for a tragic character to become a hero in modern times, he or she has to break free from the "bounds imposed upon them, usually by society" (as cited in Adams, 1991, p.9).

By looking closely at the character of Yank, one finds that he is stuck; he cannot proceed with this quest of finding a new him, and so he tries to find a way back to the way things were. Yank at first tries to grab the attention of the upper class, that perceive him as an invisible creature. He screams, yells, and even tries to hit the gentlemen who walk by him to grab their attention, but all remain indifferent. They only see what they want to see; the “Monkey fur!” they so desperately adore. Even after Yank hits a gentleman who was running after the bus, the gentleman did not show any sign of pain or anger towards him, and only focused on the fact that he has missed the bus:

Gentleman – I beg your pardon. (then irritably) You have made me lose my bus. (He claps his hands and begins to scream) Officer! Officer! (Many police whistles shrill out on the instant and a whole platoon of policemen rush in on Yank from all sides. He tries to fight but is clubbed to the pavement and fallen upon. The changing gong of the patrol wagon approaches with a clamoring din) (O’Neill, 1988, 5, p.245).

This indifference caused Yank to search further for a place to belong. With the upper class unwilling to accept him, and the lower class’s reality is bitter and unfair, he ends up going to the world of contained animals, the zoo. When Yank shakes the hand of the gorilla, the act symbolizes his search for a sense of belonging. “The subject here is the same ancient one that always was and always will be the one subject for drama, and that is man and his struggle with his own fate. The struggle used to be with gods, but is now with himself, his own past, his attempt to ‘belong’” (Diggens, 2007, p.77).

The last soliloquy by Yank endears a heartbreaking throb and a final call to the audience to be aware of the issue of a lost identity; a struggle man will always want to solve throughout his or her lifetime:

He got me, aw right. I’m trou, Even him didn’t tink I belonged…Christ, where do I get off at? Where do I fit in? Aw, what de hell! No squakin’, see! No quittin’, get me! Croak wit your boots on! … In da cage, huh? …Ladies and gents, step forward and take a slant at de one and only –
(his voice weakening) – one and original – Hairy Ape from de wilds of –
(He slips in a heap on the floor and dies. The monkeys set up a
chattering, whimpering wail. And, perhaps, the Hairy Ape at last
belongs) (O’Neill, 1988, 8, p.163).

The final blow Yank receives from the ape is symbolic, as it shows the great injustices
done to the common person, the poor, and the different. It is only in death does one finally
realize that Yank was actually a somebody, who had once a voice of his own. His heroic act can
only be seen in his death, and his flaw is his sense of indignity, transforming his feeling of
nothingness into a sense of purpose and responsibility. Thus, the tragic ending truly makes Yank
a modern tragic hero.

Conclusion
Yank’s loss of who he really is and what he means to the world fits the description of a modern
tragic hero perfectly. It is in his falling that one realizes the conundrum of a capitalist world and
class segregation. Yank strives to make a connection with the other in order to be accepted in
society, but never prevails. In the end, he dies alone, still searching to belong somewhere. The
sympathy he arouses in the audience transcends him to a symbolic figure who has endured the
pain of ignorance, and has chosen to sacrifice his pitiful presence to become a modern tragic
hero.

About the Author:
Bassmah B. AlTaher is an English Instructor at the German Jordanian University, whose
passion is teaching, researching, and reading. A PhD holder from the University of Jordan with a
degree in English Literature; she is specialized in American Modern Literature and the Modern
Novel. Her main interests in the field of research are Film and Literature, Post-colonialism, and
African-American Literature.

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Revelations of Ethnicity and Additional Significant Ingredients in Yann Martel’s Life of Pi

Ashok K. Saini
Department of English Language & Literature,
Prince Sattam Bin Abdulaziz University (Wadi-Al-Dawasir Campus),
Saudi Arabia

Abstract:
This research paper attempts to delineate and outline the revelations of ethnicity and additional significant ingredients in Yann Martel’s Life of Pi (2001). In the opening of Life of Pi, the novelist reveals a comprehensive portrayal of the lethargy, the special style, the velocity, and the jesting. It survives by being lethargic and because of its slothfulness; it consents to algae to cultivate on its body that acts like concealment with the surrounding moss and shrubbery. Life of Pi is audacious, in fact, evangelical; premise locates it on a perilous, ethical high position. Devoid of displaying unequivocally the hallmarks of the modern novel – metafictional self-reference; the need to be affianced and politically ‘relevant’; the need to elucidate and alert as well as simply to notify – the essential account of Pi’s survival is solely laudable, intriguing, exhilarating and remarkable. The narration is an erroneously fossilized account of a tale which is, in its verbal structure and eternally fluid. In average state of affairs such self-consciousness concerning the fictitious act vigor challenge the reader, forcing him into noting the several ways and biases with which a single incident can be revealed by a writer, to question the reliability and believability of the account, to analyse the content itself as an work of art rather than what that text explores. Nevertheless in this illustration, the challenge is to avoid doing this, and consequently to be contrasting the gloomy and listlessly honest insurance brokers who cross-examine Pi at the end.

Key Words: booker prize winning writer, ethnicity, integrity and believability, significant ingredients
Introduction:
Yann Martel was born in Salamanca, Spain, in 1963, of Canadian parents who were doing graduate studies. Later they both joined the Canadian Foreign Service and he grew up in Costa Rica, France, Spain and Mexico, in addition to Canada. Martel continued to travel widely as an adult, spending time in Iran, Turkey and India, but is now based mainly in Montreal. Martel obtained a degree in Philosophy from Trent University in Ontario, then worked variously as a tree planter, dishwasher and security guard before taking up writing full-time from the age of 27. Martel’s first book, The Facts Behind the Helsinki Roccamatios, was published in 1993 and is a collection of short stories, dealing with such themes as illness, storytelling and the history of the twentieth century; music, war and the anguish of youth; how we die; and grief, loss and the reasons we are attached to material objects. This was followed by his first novel, Self (1996), a tale of sexual identity, orientation and Orlando-like transformation. It is described by Charles Foran in the Montreal Gazette as a ‘... superb psychological acute observation on love, attraction and belonging ...(90)’. In 2002 Martel came to public attention when he won the Man Booker Prize for Fiction for his second novel, Life of Pi (2001), an epic survival story with an overarching religious theme. The novel tells the story of one Pi Patel, the son of an Indian family of zookeeper. Martel’s Life of Pi (2001) is a fantasy adventure novel and its account is inspired by Martel’s childhood friend Eleanor and her adventures in India. The protagonist Piscine “Pi” Molitor Patel, is an Indian boy from Pondicherry, reveals issues of spirituality and practicality from an early age, and survives 227 days after a shipwreck. Martel brought the idea of rituals many times. Life of Pi was first published by Knopf Canada in September 2001, and the UK edition won the Man Booker Prize for Fiction the following year. It was chosen for CBC Radio's Canada Reads 2003, where it was championed by author Nancy Lee. It won the 2003 Booker Prize, a South African novel award. Its French translation, L'Histoire de Pi, was also chosen in the French version of the reading competition, Le combat des livres. In the opening of Life of Pi, the novelist reveals a comprehensive portrayal of the lethargy, the special style, the velocity, and the jesting. It survives by being lethargic and because of its slothfulness; it consents to algae to cultivate on its body that acts like concealment with the surrounding moss and shrubbery. Mamaji had taught Pi how to swim. “I lay on the bench and fluttered my legs and scratched away at the sand with my hands, turning my head at every stroke to breathe. I must have looked like a child throwing a peculiar, slow-motion tantrum (106)”. Pi lives in Pondicherry, India with his parents. Simultaneously, the family owns a wonderful zoo that is an abode to hundreds of animals including tigers and zebras.

Yann Martel elucidates the circumstances and the town, the zoo, and the landscape of the entire setting. He furthermore reveals the scent, perceive, and consider what Pi whiffs, perceives, and feels; internally, biologically, and within. Pi is moreover having a sacred engagement, was brought up a Hindu however reconnoiters entire categories of convictions such as Christian, and Muslim, to be baptized, identifiable a prayer rug, and praise Allah. There are countless evidences in Life of Pi from the persistence escort that was on the vessel. The Life of Pi has a twofold communication. This is not just an amusing novel nevertheless this is nowadays a survival chaperon. Pi knew that his paramount fortuitous of existence was being seen by another vessel. He debates fairly a few times, “Jesus, Mary, Muhammad and Vishnu! ...(290)” when he was either gratified or obligatory sustenance. Jesus and Mary refer to the Christian faith, Muhammad refers to the Muslim faith, and Vishnu is a Hindu God. Over all, this novel is greater to furthermore new that we have recited. Life of Pi novel constructs a part of you that attempts and
aimed at exploration. *Life of Pi* reveals precisely what to do if perpetually acquire entombed in a life boat through an orangutan, hyena, and a 450 pound Bengal tiger, as its mentioned, “I turned around, stepped over the zebra and threw myself overboard” (320). This is full of revelation and curiosity, jumps out of the middle of *Life of Pi*. It’s symbolic of the account of Yann Martel tells in *Life of Pi*, a significant account where he makes the implausible sound reliable. When we upset diagonally condemnations corresponding that, we know we are in the hands of a master chronicler. Yann Martel reveals the account of Piscine Molitor Patel, self-christened as Pi.

*Life of Pi* is divided into three parts. The primary one is where the protagonist, Pi, being a mature, guises back upon his youthful days. How he histrionically transformed his name to Pi when he happening to appear in secondary school, since he was weary of being erroneously. How he was a born Hindu, nonetheless as a fourteen-year-old, interacted with Christianity and Islam and happening to track all three convictions. Other part, it all goes erroneous. The vessel descends and Pi ends up with a tiger, a hyena, a zebra and an orangutan in an insignificant lifeboat. The preceding part is predominantly a dialogue amongst two foreigners. Meanwhile they want to identify what is erroneous with the vessel and Pi is the only toughie.

Pi tells the foreign investigators a terrible, realistic description of his tribulation. This is the indispensable conversation amongst Mr. Okamoto and Mr. Chiba:

[Mr. Okamoto:] “The blind Frenchman they met in the other lifeboat – didn't he admit to killing a man and a woman?”
[Mr. Chiba:] “Yes, he did.”

[Mr. Okamoto:] “The cook killed the sailor and his mother.”

[Mr. Chiba:] “Very impressive.”

[Mr. Okamoto:] “His stories match.”

[Mr. Chiba:] “So the Taiwanese sailor is the zebra, his mother is the orang-utan; the cook is...the hyena – which means he’s the tiger!”

[Mr. Okamoto:] “Yes. The tiger killed the hyena – and the blind Frenchman – just as he killed the cook” (299-305).

By Mr. Okamoto and Mr. Chiba find out the vibrant elucidation of the conceivable parable. This is the tangible agreement fleshed out and made uncut. Which is sort of what faith does for a wafer of bread in the Catholic religion? Secondly, Martel more or less actually cautions against reading the book as an allegory in a number of interviews. Granted, he also says in one interview, but you can probably guess which story that is (*Guardian Interview*). The algae island might be the second weirdest part, it’s an island made entirely of seaweed, full of meerkats and freshwater ponds. It gets even stranger: dead fish rise to the surface of the ponds at night and disappear by morning. It just doesn't have the hazy feel of delusion: those gaps and blurred edges. It has edges. One possibility is that the island represents some type of comfortable faith. When Pi first steps onto it he says as much: “My foot sank into the clear water and met the...
rubbery resistance of something flexible but solid. I put more weight down. The illusion would not give. I put the full weight of my foot. Still I did not sink. Still I did not believe (122). What do you do when your spiritual test (a.k.a. Richard Parker) follows your every command? You leave:

By the time morning came, my grim decision was taken. I preferred to set off and perish in search of my own kind than to live a lonely half-life of physical comfort and spiritual death on this murderous island. (143)

Like all of Martel’s symbols and allegories in Life of Pi, the island ends up being more elusive than one might think. India in mid-1970s was a tumultuous place. Gandhi’s authoritarian measures were a little like saying to the opposing baseball (or cricket) team, in the novel, Gandhi’s measures invade Pi’s home state of Tamil Nadu (where Pondicherry is located). Gandhi severely disappoints Pi’s father, who had hoped for a tolerant, new India: “The camel at the zoo was unfazed, but that straw broke Father’s back” (29). The confinement actually seems to do him some spiritual good. We at Shmoop are reminded of an earlier musing of Pi’s two favorite topics: religion and animals. At one point Pi says, I know zoos are no longer in people's good graces. Religion faces the same problem. Certain illusions about freedom plague them both (14).

Life of Pi is intended, so Martel tells us, to make the reader believe in God. This bold, apparently evangelical, premise locates it on a dangerous moral high ground. Aesthetically, the fiction which reveals a certainty by unambiguous sermonizing to a certain extent than as a expected ending drawn from the interactions and proceedings it reveals, is disappointing, even “immoral.” Undeniably, Martel’s proclamation is to be expected to have the contradictory consequence on his reader, provoking a strong-minded counter-reaction not to submit to a moralistic spiritual schedule. Martel discusses the autonomous preference: the aspiration to judge to a certain extent than the credence itself. He reawakens the innermost supremacy of the story as yarn and legend, as the compelling description told roughly the camp fire and handed connecting generations, considered to pass the night hours with captivating drama rather than to distribute opinionated psychoanalysis on existing civilization. The narration is an erroneously fossilized account of a tale which is, in its verbal structure and eternally fluid. In average state of affairs such self-consciousness concerning the fictitious act vigor challenge the reader, forcing him into noting the several ways and biases with which a single incident can be revealed by a writer, to question the reliability and believability of the account, to analyse the content itself as an work of art rather than what that text explores. Nevertheless in this illustration, the challenge is to avoid doing this, and consequently to be contrasting the gloomy and listlessly honest insurance brokers who cross-examine Pi at the end.

Martel takes diverse approaches of dialogue and genre, transforms their distinctiveness and blends collectively them flanked by a solitary deposit of covers. Approximating India, which is a point of rear-ender of dissimilar civilizations and creeds, and of which Pi (who derives different benefits from the three religions he follows simultaneously) is the most vivid personification, the novel holds collectively styles from poles apart of the library. In the island scene, an happening which occurs significantly immediately as the novel seems to be fetching – dare one say this about a story about a child sharing a boat with a Bengal tiger? – Repetitive and conventional, the Eden myth is reconfigured in a chilling biological reversal where trees
consume men. The expected atmosphere is liquid and malleable and Man is something nevertheless in ideal supervision or sympathetic of it, notwithstanding his audacious superciliousness. The castaway narrative exposes man in his most basic state as the descendant of monkeys, concerned with existence rather than production, his superiority one of intellect rather than technology.

The novelist discusses a comprehensive portrayal of the lethargy, the special style, the velocity, and the jesting. It survives by being lethargic and because of its slothfulness; it consents to algae to cultivate on its body that acts like concealment with the surrounding moss and shrubbery. The throw away description balances straightforward hitherto impressive things occurring (days passing, fish caught, rescue ships encountered) with ethical self-discovery. We’re not sure when you jumped ship, but Martel increasingly tests the limits of his readers’ faith. Maybe you grimace before you even begin and say, “A boy and a tiger in a lifeboat? Like that could ever happen.” Maybe, as Pi’s survival extends to an unprecedented 227 days, and he hones his skills as a shark-thrower and hawksbill connoisseur, you say, “Enough’s enough. I want realism” (112). Most readers probably raise The Eyebrow of Disbelief when Pi meets another castaway on the Pacific Ocean and discovers an island made entirely of seaweed. The Japanese investigators are right there with you. They tell Pi flat out: “We don’t believe your story” (99). On a theoretical level, Pi defends himself well. But the knockout punch happens when Pi tells an alternate version of his story. He retells the shipwreck, his survival, and his 227 days at sea without the animals. In their place, he puts himself, a Taiwanese sailor, his mother, and a cook. The story is horrific, even ghastly.

**Conclusion:**

Thus, the beauty of the account outweighs the believability of the second? On the one hand, Martel applied power in developing the first account. The sheer volume, the proliferation of details, favors the first. On the other hand, the first story is also totally unlikely. We’re not going to tell which story to believe. Martel doesn’t spend much time describing Mexico or Canada. The two Japanese investigators interview Pi during his convalescence in Mexico; and the conversations between the author and an older Pi Patel take place in Toronto. These settings serve more as points of departure. Memory and storytelling, which are also vehicles of freedom, take care of the rest.

**About the Author:**

**Dr. Ashok K. Saini** is faculty in the Department of English Language & Literature, Prince Sattam Bin Abdul Aziz University (Wadi-Al-Dawasir Campus), Kingdom of Saudi Arabia. He has dozens of books to his credit published both in India and abroad. He is associated as member board of editors with a number of international journals.

**References**


Pandey’s 2016 book is a rigorous discussion of multilingualism and monolingualism in prize winning, marketable fiction, a fiction that “Englishes” and re-Englishes our world in the service of globalization. Booker and Pulitzer winners and shortlisters—it is argued—use tokenizations, (self)translations, transliterations, and lexicalizations from different languages like Hindi, Arabic, Bengali, Turkish, and Urdu while making a case for or “visibilizing” more dominant languages like English, French, and Italian. The main contention is that momentary and shallow
multilingualism in this prize winning fiction, i.e. “cosmetic multilingualism” as Pandey repeatedly calls it, hides a turn to a form of long-term, more serious monolingualism. The book, therefore, makes literature, and fiction in particular, the battlefield for competition among different languages to gain global dominance. Accordingly, it is concluded that such writers are helping sustain current global linguistic hierarchies by peripherizing some languages.

The book is a significant contribution to postcolonial studies from a language-based perspective. Thus, one of the merits of this book is a multidisciplinary approach appealing to readers and critics working in the fields of applied linguistics, stylistics, postcolonial studies, multilingualism, sociolinguistics, translation studies, and above all cultural/globalization studies. Actually, this book might gain a good ground in critical studies nowadays, in tandem with the increasing popularity of postcolonial literatures in Western academic institutions since the 1990s and the surge of interest in the question of “Empire,” to use the title of Antonio Negri and Michael Hardt’s 2000 book on globalization and international relations.

The book consists of an Introduction on languages in literature, a Conclusion on the efficacy of linguistic exhibitionism, and three chapters on award cultures and multilingualness in the era of post-globalization followed by four chapters on linguistic exhibitionism in the fiction of individual millennial authors.

The prize-winning transnational authors Pandey discusses in separate chapters are Salman Rushdie (his 2008 novel *The Enchantress of Florence*), Aravind Adiga (his 2008 novel *The White Tiger*), Jhumpa Lahiri (her 2008 short story collection *Unaccustomed Earth*), and Monica Ali (her 2003 novel *Brick Lane*). To reiterate Pandey’s contention, such writers seem to market multilingualism, linguistic diversity, and hybridity in their works while they are actually “Englishizing” our post-global world in the 21st century, thus rendering multilingualism to the superficially “cosmetic” status.

Pandey’s argument is reminiscent of Gayatri Spivak’s contention in “Can the Subaltern Speak?” (1988) that the Western intellectual, in a replication of neo-colonial power structures, can further the oppression and cultural erasure of the subaltern and be complicit in the project of imperialism. Likewise, such Western-trained writers may further promote certain dominant languages at the expense of other “minor” ones, pursuing what Spivak once labeled as “epistemic violence.” In other words, linguistic hegemony or appropriation is constructed in fiction just as “otherness” is constructed in language and via colonialist and imperialistic ideologies. And such transnational writers are complicit in such covert forms of normative monolingualism and linguistic violence.

From one perspective, the book justifies the hegemonic status of some languages like English in the post-global era, a status largely occupied through literature whereby it becomes the battleground for “linguistic wars.” Critics might have issues with the implicit assumption that diasporic prize-winning authors achieve their international status because of the ideological deployment of multilingual strategies in the service of globalization, not necessarily because of their artistic merits. On the other hand, it should be asserted that most of such writers achieved international fame and won prestigious prizes before the publication of the works Pandey discusses. Thus, their display of strategic multilingualism in the service of monolingualism can be seen as a reaction to their international fame and adoption by imperial centers rather than a cause of this prestige.
Moreover, the role of readers’ responses, the publishing industry, and academic institutions in the creation of literary/linguistic tastes or distastes and global reception should not be downplayed. Furthermore, critics may argue that Pandey’s selection of writers is not adequately representative, having that the writers chosen for analysis come from one continent, with Indian and Bangladeshi roots.

Finally, and as Pandey is aware, the conception of the book is not particularly new since language mixing is a noticeable phenomenon in postcolonial literatures. Chinua Achebe, for example, finds in English a convenient medium for conveying his artistic vision and African experience as expressed in his novels and non-fiction. By contrast, he occasionally uses Ibo in the form of translated proverbs and transliterated character names. The cultural dominance of English might justify the writer’s adoption of English to address global audiences. However, Achebe’s 20th century literary oeuvre is different in timeframe from the new and 21st century prize-winning fiction Pandey tackles. This book is compatible with the vogue of brittle “multilingualism” and logic of diversity characteristic of recent globalization discourses which mask different forms of hegemony and homogenization, linguistic and otherwise. The book’s systematic analysis of code-mixing in literature as well as its sustained theoretical principles for the analysis of this phenomenon are notable.

All in all, Pandey’s book is a timely good read for our post-global literary scene. It is a cogent account of linguistic imbalance in literature, literary capital, and canon formation. Interestingly, the book provides an insight into how scholars with a background in linguistics deal with literary materials. And Pandey’s interrogation of the employment of language in literature is certainly worthwhile. The patient analysis and the great breadth of language-oriented research are also commendable. And the multiplicity of textual evidence of linguistic exhibitionism Pandey culls from the fictions under analysis is one of the book’s main strengths. Contra its exposition of "cosmetic multilingualism," this book can be read as an ardent call for real multilingualism in fiction to help achieve more international communication and a better, symmetrical global interchange.

Reviewer: Dr. Shadi Neimneh
Faculty of Arts, Department of English Language and Literature
Hashemite University, Jordan
Book Review

Space and Narrative in the Nineteenth Century British Historical Novel

Author: Tom Bragg
Title of Book: Space and Narrative in the Nineteenth Century British Historical Novel
Year of Publication: 2016
Publisher: Routledge, New York
Number of Pages: 186
Reviewer: Assia Mohdeb, Department of English, University of Bejaia, Algeria.

Ever since the publication of Sir Walter Scott’s historical novels in Britain in the first half of the 19th century, specifically his Waverley Series, together with the works of some continental and American writers like Balzac in France and James Fenimore Cooper in America, the historical novel genre has come to life and received a spectrum of criticism. Many influential critical works like Georg Lukacs’ The Historical Novel (1955), Brian Humnett’s The Historical
Novel in Nineteenth Century Europe (2009), Richard Maxwell’s The Historical Novel in Europe, 1650-1950 (2012), Jerome De Groot’s The Historical Novel (2010) and others have tried to speculate and see into the genre’s broader characteristics and ethos. An axiomatic definition of the historical novel centers around the way history is genuinely re-incarnated in an authentic way relying on realistic details and faithfulness to the historical fact. Here then, the emphasis is put on the way past histories, civilizations, cultures, and even manners are revived and brought to life in the present time. More important than this, the revival presupposes not only a concern with genuineness, resemblance and fidelity to history through character or event, but at the same time discloses, in Lukacs’ understanding, the difference as well as the continuity between the past and the present.

By assumption, the historical novel as a text or as a narrative, taking into consideration the author’s style and his influences, may claim some rhetorical and artistic elements which are eclipsed by the approach the author (or narrator), as a historian rather than as an artist, carries out. In fact, most of criticism on the genre capitalizes upon the realistic aspects and disregard the metaphorical characteristics, considering them as vestiges or anxieties of influences from other movements and genres rather than building blocks of the genre. Nevertheless, as a distinguishing re-evaluative study, Tom Bragg’s book entitled Space and Narrative in the Nineteenth Century British Historical Novel (2016) reviews nineteenth century selective approach toward the historical novel genre and, in its place, recommends a narrative approach that considers the rhetorical and artistic elements characteristic of the genre throughout the century.

Accordingly, Bragg’s book, Space and Narrative in the Nineteenth Century British Historical Novel (2016) studies the representation and the importance of space as an important trope in the revaluation and well understanding of nineteenth century British historical novel. The space is as important in the genre simply because it functions as a clue to narrative, characters, style, and historical knowledge. The author looks at the genre’s fictitious traits overstepped or minimized by most of the studies and thus opens the possibility of extending its definition and broadening its scope, away from the social realism bias to the poetics of the novel and narrative. To do so, Tom Bragg studies the different shifting representations of space in the genre, the interconnectedness between space and narrative, and the notion of the narrative’s and space’s palimpsests—which all amount to the genre’s richness and poetics.

The author selects three important nineteenth century British historical novelists including, in the vanguard, Sir Walter Scott as the canonical forerunner of the genre, then William Harrison Ainsworth and ultimately Edward Bulwer Lytton, and explores the relationship between space and narrative in some of their known historical novels. In Scott’s historical novels, Bragg emphasizes upon ‘the marginal space’ of rural settings and concentrates on the fluidity, spirituality, and even strangeness of the Waverley space, Scott’s characteristic space model which seems to be a space of ideas and which sets up opposing and conflicting styles. Ainsworth and Bulwer, as Bragg shows, tap into the description of the factual and fictitious spaces of the city; while Ainsworth deals with the city’s architecture, Bulwer investigates archeological ruins and settings.

Tom Bragg’s book is divided into an introduction, four chapters, and a conclusion. The introduction leafs through the traditional selective approaches towards the historical novel which delimits its scope and perspectives, and at the same time brings to the fore the major studies that counter them and call for a more inclusive approach for the understanding of the genre. These include Richard Maxwell’s which encourages the genre’s borrowing from other genres and even
other cultures, Brian Humnnet’s which focuses upon sociopolitical issues and realistic methods within the historical novel, and ultimately, Fiona Robertson’s which delves into the gothic elements the genre may reveal. The introduction also elaborates on the notion of the palimpsest, a method of textual analysis in the historical novel which takes into consideration the interactivity between different ideas, perspectives, genres within it, and which Bragg aspires to revive.

The first chapter of the book entitled *A Certain Kind of Space: Walter Scott and the Poetics of the Historical Novel Space* deals with the representation of space and genre in the historical novels of the Scottish writer, Sir Walter Scott, including his *Waverly* (1814), *The Monastery* (1820) and *The Talisman* (1825). In his portrayal of space, Bragg suggests, Sir Walter Scott strikes a blow at the sublime spaces of the countryside and wild territories rather than the urban spaces. Drawing on Franco Moretti’s ideas of the historical novel’s ‘unhistorical spaces,’ (qtd. in Bragg, 25), as well as the intertwined connectedness between space and genre, Bragg suggests that Scott advocates the palimpsest model of space which accounts for the fluidity of the Waverley space he weaves. Bragg, in particular, concentrates on the natural space in Scott’s *Waverley*, commonly known as ‘the pass of peril’ (30), the two converging streams bordering the highland territory, by drawing a connection between the scene itself, the movement of the plot, the themes the author intends and characterization. The two different streams, as Bragg elaborates, reflect the political conflict between the Hanoverians and the Jacobeans, allude to a variety of genres from romance and Gothicism (as the romantic encounter between Waverley and Flora to and the space spiritual character), and inquire into Edward and even his companions as characters.

The same intertwining between space and narrative is evident in Scott’s *The Talisman* and *The Monastery*. In *The Talisman*, a change in space and place reflects a change in the style and tone of the writer as in chapter three in the novel where two men; the protagonist, sir Kenneth and the Saracen emir, sheerkohf, as they travel on, stumble upon “dark taverns and chasms amongst the rocks, the grottoes so often alluded to in Scripture” (36) which led the author to shift to a gothic style to suit the mood and purposes of the story. Similarly, in *The Monastery*, Scott shows a dexterous handling of the palimpsest model and reveals different kinds of spaces, some of which are poetic, like the ‘Corrie-nan-shian ravine’ and others are ordinary spaces, like the ‘Glendearg’, much like Melrose, in Bragg’s viewpoint.

The second chapter entitled *Mis) Reading the palimpsest: Readers of Waverley* capitalizes upon the readers of the Waverley space and cross-examines the different types of knowledge these readers may gather from them. Bragg highlights that Scott’s readers are his characters in the text and the idea of epistemology, or ‘ways of knowing,’ is both conducted by intellectual (the historian) and folk characters. Indeed, as Bragg shows, Scott populates his Waverley novels with men of noble and gentrified classes who indulge in the process of deciphering and carries out tests or investigation of masculinity and manhood. Nevertheless, some of Scott’s characters excel in the process of readership but others fail as they confuse things and draw erroneous conclusions from the space they explore or encounter. This is clearly shown in *Waverley*, where Edward Waverly interprets ‘the pass of peril’ and all Scotland as a whole as a site for his romanticism and military adventure, based on the scene’s romantic quality. In another novel, *The Antiquary*, Scott busies himself with recovering knowledge through the exploration of ruins and unveils the difference between folk men whom Bragg calls ELEMENTALS and scholarly intellectual men. The novel features two men’s reading of the Kaim of Kinprune ruin in the landscape; Jonathan Oldbuck, the historian, reads the Kaim of
Kinprune as a Roman antiquity and Edie Ochiltree asserts that what Olbuck fancies for Roman ruin is nothing more than the remains of a barbecue. By giving two different views on a hillside ruin, one erudite and the other folk, Scott examines different modes of recovering history’s significance, and at the same time hints at the shifting, uncertain nature of the historical novel’s space. More important than this, for Scott, the elementals themselves form a kind of a palimpsest revealing as many qualities as the miscellaneous ruin spaces. In Bragg’s understanding, the elementals challenge the realism, the exactitude, and the levelheadedness of the scientific approaches to history many Intellectuals advocate and suggest that historical can be retrieved through others rather than the verifiable scientific or scholarly methods.

The third chapter entitled Architectural Incongruities: History and the Space of Contrast in the Novels of W. H. Ainsworth, Tom Bragg studies the architectural spaces of the city in the historical novels of William Harrison Ainsworth by emphasizing upon the montage of sensational and gothic effects the spaces convey and their ability to direct and serve the narrative’s plot, characters and themes. Indeed, Ainsworth’s historical structures and gothic cityscapes reflect his attitudes towards genre and narrative, approaches to history and epistemological assumptions. In a form of a palimpsest, he mixes drama and humor, historical facts and gothic effects to show history as an amalgam of different fragments, patches, and contrasts, which are gathered in the text to clarify the difference between the present and the past. More important than this, Ainsworth believes that history is not to be read in historical books or reported by common people, but it is a place to go to verify, compare, and to explore with eyes. Thus, for him, tourism is the best way to rescue historical ruins from neglect.

Ainsworth likens narrative to a historical building with a complex and versatile structure, drawing ideas and history from inside, outside, beneath and around them. That is to say, Ainsworth uses the physical layout of the monuments, including rooms and wards, the external shape of the building together with the internal components—to direct and organize genres within it, assist in characterization and storytelling, and set tones and types of information. Ainsworth’s chapters’ titles in The Tower of London demonstrate his thorough task in classifying and detailing in the description of the monument. He writes “of the mysterious occurrence that happened to Queen Jane in Saint John’s chapel in the White Tower”, how Gilbert escaped from the By-Ward-Tower” “how Jane was imprisoned in the Brick Tower, what befell Cicely in the Salt” (qtd. in Bragg, 109).

Still, Ainsworth’s spaces glance at the relationship between architecture, landscape, and masculinities. His description of architectural spaces, buildings, and monuments, Bragg clarifies, indicates his conscious use of space to “imply information he cannot detail more explicitly” (114) on his characters and themes. In the same work, The Tower of London, Ainsworth draws a historical personage called Sir Giles Mompesson, a worker in the titular judgment chamber and a corrupt man who takes pleasure and vicious interest in punishing prisoners. Ainsworth’s description of Mompesson’s house, which is a part of the prison, including its coldness, emptiness, the underground passages to the prison and Mompesson’s passion for revenge—all detail ideas on the protagonist’s “sadistic and perverse nature, a degenerate villainy perfectly in step with the novel’s larger preoccupation with the effeminacy and transgressive sexuality of James I’s reign” (Bragg, 114).

Chapter four entitled The Humbler Task; Bulwer Lytton and the Space of Archeology scrutinizes the work of Edward Bulwer Lytton whose focus targets archeological spaces. Bulwer has written a number of historical novels including The Last Days of Pompeii (1834) and its follow up Reinzi (1835), The Last of the Barons (1843) Harold (1848), among others. Typical to
Bulwer's historical novels is their stretched out temporal scope which result in what Bragg calls ‘new seriousness’ in the genre; it reached the fifteenth century Spain in *Leila* (1838), the fourteenth century Rome in *Reinzi* and first century civilization in *The Last Days of Pompeii*. Bulwer's method, Bragg argues, separates the historical facts from the sub-fictionalized plots the narrative incorporates: historical facts and figures like William the Conqueror, Harold, the last of the Barons and events like the Battle of Hasting do surface in his texts, but ideas about revenge, love, rivals are all imagined and slot into the narrative.

Like Scott and Ainsworth, Bulwer deploys the palimpsest model of the narrative and space; he gathers historical fragments and artifacts to structure and feed his narratives, extracting from them situations, characters and themes. Yet, what differentiates him from them is his proselytizing religious perspective and didactic aim. Indeed, Bulwer’s teleological favoritism does surface in his *The Last Days of Pompeii*, where he skillfully draws a similarity between the ancient city’s life of Pompeii and his own time cities like London and Paris. In the novel, Bulwer features the destruction of Pompeii by a volcano which he associates with fate and providence. In Bulwer’s understanding, Bragg explains, the eruption of Pompeii is symbolic and serves as a moral lesson not only to the pompeians but also to posterity as a whole, and what is important is not the eruption itself, but the existence of the site of Pompeii and its use for a religious didactic aim. In short, Bulwer’s handling of the historical archeological site is to reinforce a Christian and moral understanding and interpretation of world history. He collects fragments and signs from the site to foster his own interpretation, relying on historical or ‘world knowledge.’

In *Space and Narrative in the Nineteenth Century British Historical Novel*, Tom Bragg has studied the interconnectedness between narrative and space in the works of three nineteenth century British historical novelists; Sir Walter Scott, William Harrison Ainsworth, and Edward Bulwer Lytton. As the study has revealed, if Scott has given birth to the historical novel in Britain with his Waverley series, Ainsworth and Bulwer have made a step further in developing the genre, at times extending and at other divorcing Scott’s model; Ainsworth transcended Scott’s rhetorical, spiritual, and wild spaces to concentrate more on the romantic and spectacular aspects of the city’s historical monuments and buildings, and Bulwer excelled in the articulation of the didactic and religious intents historical spaces or ruins let slip.

Bragg’s study is as important as it considers space as a clue to the understanding and re-evaluating of nineteenth century British historical novel’s rationalism and Marxist propensity. Instead of considering as historical only novels that bear fidelity and authenticity to certain historical events and figures and that find shelter in the realist style of writing, Tom Bragg proposes a broad understanding of the genre that stretches its definition and scope, relying on the genre’s palimpsest model that favors the co-existence of multiple, heterogeneous ideas and genres within it—characteristics that align it with the main stream novel rather than historical fiction, and also the fluid representation of the space in the genre as a peephole to narrative, character, style, historical knowledge as well as masculine ethos. Bragg’s views of the nineteenth century historical novel and history as a whole bears resemblance to postmodern views of history, which lay claims to nether elements and which highlight history as well as fiction. Linda Hutcheon, a postmodern Canadian critic, argues that writing history in the era of postmodernity involves a displacement of the traditional realist methods at work with postmodernist techniques, like historiographic metafiction, which images both historical and non historical elements. She writes: “in the postmodern writing of history, there is the deliberate contamination of the historical with didactic and situational discursive elements, thereby challenging the implied
assumptions of historical statements: objectivity, neutrality, impersonality, and transparency of representation” (92).

Moreover, through the three authors and the different historical visions they aim to achieve, Bragg has revealed nineteenth century British historical novel to achieve a lot of things at the same time, not only to revive a certain historical period or character, but to give a more broader, poetic, and religious view of reality and events in that distant past. Ultimately, Bragg emphasizes both the historical novel’s factionality and fictionality which associate it with the kind of fiction that instructs and entertain at the same time mainly through Ainsworth and Bulwer. Nevertheless, apart from the ground-breaking representation of space in the historical novel the study capitalizes, Bragg backs up earlier studies on the historical novel’s narrative palimpsest model to which Bragg’s book is indebted and at the same time extended, including Jerome de Groot (2010) study entitled The Historical Novel, where he approximately lists thirteen genres to be dissected from the historical novel, and Fiona Roberston’s study entitled Legitimate Histories: Scott, the Gothic and the Authorities of Fiction which clearly focalizes upon the fairy and gothic elements in the genre.

References

Reviewer:
Assia Mohdeb
Department of English, University of Bejaia, Algeria.