

In the name of God

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The Effects of Gender in Persian Translations

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Abstract

This article aims to study the difference(s) between word selections and equivalents of male and female translators who translate English texts into Persian language. The paper also aims to investigate the adapted strategy by male and female translators to render the message. To achieve this goal, the researchers based the study on Lakoff's theory. Lakoff (1973) proposes that women's speech can be distinguished with that of men in a number of ways. In this way, two Persian translations of *Pride and Prejudice*, a novel by Jane Austen, were selected; one translation is done by a male translator and the other by a female translator. The authors of this study, have selected some chapters of the English novel and compared them with the same chapters in the two Persian translations. The results of the study are significant and show that male and female translators have used different wordings and equivalents in their translations.

Keywords: Gender, Translation strategy, Word selection, Male and female translators

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Introduction

Language is an inherently social phenomenon and can provide insight into how men and women approach their social worlds (Groom, 2008), and it is reflected in their languages.

In 1990, Lefever and Bassnett presented cultural and ideological turns as a new approach to translation studies. Cultural turns focus on the interaction between translation and culture, "On the way in which culture impacts and constrains translation and on the larger issues of context, history, and convention" (cited in Munday, 2012: 192). Cultural studies in translation contains various disciplines, one of the most important one, is gender, investigated by Simon (1996). "She sees a language of sexism in translation studies, with its image of dominance, fidelity and betrayal." (cited in Munday, 2012: 198).

Many researchers worked on the difference of language use between genders. What follows is a brief overview of previous researches on men's and women's language use and their translations. We can name Safriana Silitonga et. al. (2005) who have done a comparative study of gender in two novels, *Pride and Prejudice* and *Frankenstein*. The author has described the similarities and differences of gender in these novels.

Another researcher is Mihriban Tanrivermis (2005) who has analysed the devices manipulated by Jane Austen in *Pride and Prejudice* and *Emma* to foreground the 'female voice. He conclude that Jane Austen points out the significance of equality between genders in the eighteenth century, which is something revolutionary considering the values of her time.

We can also mention Salarmanfi Anari (1388) who investigated the effect of gender's translator on translation accuracy. He studied thousands initial words of the translation of two novels, *Pride and Prejudice* and *Wuthering Heights* with different translators. He showed that the gender of the translator can not be considered as determinative factors in evaluating translation accuracy.



In this study, two translations of *pride and prejudice* have been chosen, one by a female translators and the other by a male translator. The female translator is Shamsolmolouk Masaheb and the male translator is Reza Rezaei.

Jane Austen, the author of *Pride and Prejudice*, *Emma*, *Mansfield park* and some other successful novels, was born in 1775, United Kingdom. Although Austen lived long before the Feminist movement, most of the critics considered her as a feminist writer, because in her works, she has been seeking the balance between genders in her society and the female voice is clearly reflected in her works as well.

During Austen's era, there were distinct gender rules to which society adhered to. This time period was a classic example of particular culture, where men considered superior to women in all areas of life (wikispaces.com)

Austen was very well aware of gender injustices of in nineteenth century English society. She herself, believed that women are as intelligent as men and she depicted it clearly in the character of Elizabeth Bennet, the heroine of the story is a reflection of active feminine in response to the power of particular ideology. Some critics believe that the character of Elizabeth crossed the traditional gender boundaries in the novel.

Discussion

Lakoff (1973) in his theory proposed that women's speech can be distinguished with that of men in a number of ways, including these factors:

1-Hedging, 2-Tag Questions, 3-Emotional Emphasis, 4-Empty Adjective, 5-Correct Grammar

6-Politeness, 7-Lack of Humor, 8-Direct Question, 9-Extended Vocabulary, and 10-Declarations with Interrogative Intonation.

Based on the comparison done in the two translations, extended vocabulary and correct grammar have been more prominent. So, the main focus of the study is devoted to them. In addition to the above mentioned factors, the researchers decided to find out how



male and female translators deal with cultural differences as well.

To achieve this goal, the first thirty chapters of *Pride and Prejudice* and its two translations, were selected and the sentences were compared and contrasted.

Correct Grammar

According to Lakoff's theory (1973), correct grammar is considered as the use of standard verb forms. The following examples show that the female translator has used more correct grammar than the male translator.

1) match might be broken off. (p.109)

1) نامردی باید بهم بخورد. (مصاحب، ۱۷۲)
باید جلوی این وصلت گرفته شود. (رضایی، ۱۵۳)

2) Elizabeth was then left to reflect on what she heard. (p.108)

2) الیزابت که تنها شد به چیزهایی که شنیده بود فکر میکرد. (رضایی، ۱۵۱)
الیزابت با خیالات و تأثیرات ناشی از آنچه شنیده بود، دست به گریبان بود.
(مصاحب، ۱۷۲)

As it is clear, in this sentence, the second translator has used some words which aren't in the main text . On the other hand, the first translator has used the correct form of grammar.

3) But you must remember that four evenings have been also spent together-and four evenings may do a great deal. (p. 21)

۳) اما به خاطر بیاور که آنها چهار شب را در مصاحبت یکدیگر گذرانده اند و این خود تأثیر زیادی دارد. (مصاحب، ۴۵)

یادت نرود که چهار شب با هم بوده اند، توی چهار شب خیلی چیزها دستگیر آدم می شود. (رضایی، ۳۵)

4) The morning after the assembly brought the former to Longbourn to hear and to Communicate. (p. 17)

۴) در باره ی مهمانی شب گذشته به صحبت بپردازند. (مصاحب، ۴۰)
در باره ی مهمانی شب گذشته گل بگویند و گل بشنوند. (رضایی، ۳۰)

In this example, the male translator has used slang form.

5) That the Miss Lucases and the Miss Bennets should meet to talk over a ball was absolutely necessary(p. 17)



۵) ملاقات دختران لوکاس و دختران بنت بعد از یک مجلس جشن و گفتگو درباره ی آن از حتمیات بود (مصاحب، ۴۰)

این که دوشیزه لوکاس ها و دوشیزه بنت ها همدیگر را ببینند و درباره ی مهمانی رقص صحبت کنند، بی برو برگرد واجب بود (رضایی، ۳۰)

In translating these parts, as the previous ones, the male translator tends to use more slang forms.

Extended vocabulary

Lakoff (1973) defined extended vocabulary as ‘rather than simple language, vocabulary is extended to use descriptive language.

In the sentence, both of the translators have extended one single word to several words.

6) her sisters situation remained the same, her peace equally wounded.(p.115)

۶) اثرش در وضع خواهرش یکسان بود و اسایش او را مختل ساخته بود. (مصاحب، ۱۷۹)

هیچ کدام تغییری در وضع جین به وجود نمیآورد چون آرامش بهم خورده بود (رضایی، ۱۶۲)

7) how many letters you must have a cousin to write in the course of the year. letters of business too, how odious should think them?(p.42)

۷) در ظرف سال شما چقدر باید بنویسید لابد در ضمن آنها نامه هایی مربوط به امور و کارهای مختلف نیز هست چه قدر ناهه ها باید کسل کننده و ملول اور باشد. (مصاحب، ۷۶)

تازه نامه های مربوط به کار و بار به کنار چقدر از ار دهنده هست. (رضایی، ۶۲)

In this sentence, the first translator used the correct form of sentences in translation.

8) one can't wonder that so very fine a young man, with family, fortune, everything in his favour, should think highly of himself (p.19)

۹) مرد جوانی که به این زیبایی و آراستگی است و از خانواده ای اصیل و متمول و دارای همه چیز و همه نوع مزایا، پس باید به خود ببالد و غره باشد، جای تعجب نیست. (مصاحب، ۴۲)



جوان به این خوبی، اصل و نسب دار، ثروتمندفکه همه چیز هم دارد، غاعدتا خودش را بالاتر از دیگران می داند، جای تعجب نیست. (رضایی، ۳۱)

9) she rated his abilities much higher than... (p.106)

(۱۰) ادم قابلی می دانست. (مصاحب، ۱۶۶)
پیش دیگران برای لیاقت و قابلیت او ارزش قایل بود. (رضایی، ۱۴۸)

10) inconvenient –exceedingly troublesome. (p.113)

(۱۱) کارا بسیاد نامناسب و به علاوه فوق العاده اسباب زحمت و درد سر تلقی میشد. (مصاحب، ۱۷۵)
خیلی هم ناراحت کننده و اسباب زحمت بود. (رضایی، ۱۵۵)

12) Miss lucaus so kind as to listen to Mr Collins during the chef of the day. (p. ۱۰۴)

(۱۱) باز هم در تمام مدت روز دوشیزه با مهربانی و خوش خلقی به آقای کالینز و سخنان او توجه زیاد معطوف است (مصاحب، ۱۶۶)
بیشتر مدت روز دوشیزه لوکاس با محبت به حرفهای آقای کالینز گوش داد. (رضایی، ۱۴۷،

13) your sweetness and disinterestedness are really angelic. (p.115)

(۱۴) بیش از اندازه خوبی و بی طرفی و ملایمت و شیرینی و خلق و خوی قرشته اسایی داری (مصاحب، ۱۸۰)
تو خیلی خوبی مثل فرشته هل شیرین و بی غل و غشی. (رضایی، ۱۶۳)

As it is clear in the above examples, in some cases, using extended vocabulary has lead to different translations.

15) A week elapsed before she could see Elizabeth scolding her. (p.109)

(۱۶) یک هفته طول کشید تا توانست وقتی الیزابت را می بیند اخم کند. (مصاحب، ۱۷۴)
یک هفته گذشت تا از سرزنش و سر کوفت زدن به الیزابت دست بردارد. (رضایی، ۱۵۳)

In this example, the translator, has changed the meaning.

17) Lida always unguarded and often uncivil ,boisterously exclaimed. (p.109)



۱۸) لیدیا که هیچ وقت جلو خودش را نمیگرفت و گاهی هم بی ادب میشد با سر و صدا گفت. (رضایی، ۱۵۲)
لیدیا که معمولا بی بند و بر و بی نزاکت بود با صدای امیخته با تعجب گفت. (مصاحب، ۱۷۳)

In this sentence, the second translator has translated the word uncivil differently.

15) He shall not be in love with me, if I can prevent it. (p. 123)
۱۵- ویکهام عاشق من نخواهد شد ولی به شرط اینکه من بتوانم جلوی خودم را بگیرم و عاشق ویکهام نشوم. (مصاحب، ۱۹۲)
اگر من اجازه ندهم، عاشق من نخواهد شد. (رضایی، ۱۷۴)

Each translator has had his/her own understanding of the sentence, so, they have translated differently. The female translator could not understand the meaning properly.

16) Panged of friend disgracing herself sunk in her esteem. (p.108)
۱۶) شارلوت از نظرش افتاده بود پس از این نمیتواند به او بچشم دوستی بنگرد رنج می برد. (مصاحب، ۱۷۲)
دوست الیزابت بی ابرو و از چشم او افتاده بود و این فکر از ارش میداد. (رضایی، ۱۵۱،

In the second translation the male translator, has changed the meaning of main text.

17) When you have had time to think all over I hope you will be satisfied (p.108)
۱۷) اما اگر درست در اطراف این موضوع فکر کنی شاید مرا معذور بداری (مصاحب، ۱۷۱)
ولی وقتی دفت کنی به این قضیه فکر کنی مطمئن از کاری که من کرده ام راضی خواهی بود. (رضایی، ۱۵۱)

The first translation is a literal translation of the main text and has changed the meaning.



18) She hate having visitors in the house , while her health was so different and lovers were of all people the most disagreeable. (p.113)

۱۹) وقتی خانم بنت حالش خوب نبود از پذیرفتن میهمانی خیلی بدش میاید و البته عاشق و معشوق مورد نظر از همه منفورتر بود. (مصاحب، ۱۷۵)
دوست نداشت کسی که به فکر سلامتی اش نیست اصلا به میهمان خانه اش بیاید عشاق که دیگر نگو ونپرس. (رضایی، ۱۵۵)

In this sentence, the second translation is different from the main text, and the translator could not transfer the meaning correctly.

Cultural differences

Culture is a particular form or stage of civilization, as that of a certain nation or period (dictionary.reference.com). As Bassnett and Lefever mentioned, culture impacts and constrains the translation and on the larger issues of context history and convention. (Cited in Monday, 2012:192)

Translators use different strategies to translate cultural issues. These strategies are: omission, expansion, shift and description. According to the examples, female translator has used shift strategy and in some cases has lost the meaning.

22) the loo table ,however didn't appear. (p.42)

۲۳) اما بر خلاف هر شب میز بازی به میان نیاورند. (مصاحب، ۱۵۱)
اما میز بریج را نیاورند. (رضایی، ۱۶۰)

In this sentence, the first translator, has omitted the word loo and the second translator has borrowed the word from source language.

24) to explain to her the nature of an entail. (p.55)

۲۵) معنی و مفهوم وقف چیست؟ (مصاحب، ۹۴)
در مورد تصاحب اموالشان توضیح بدهند؟ (رضایی، ۷۹)

The first translator has replaced the cultural word which isn't appropriate for the source word.

26) I would keep a pack of foxhounds, and drink a bottle of wine everyday. (p. 27)



۲۷) فقط به دسته سگ شکاری می خریدم و به شکار و... می پرداختم.
(مصاحب، ۴۳)

چند تا سگ شکاری می گرفتم و هر روز یک بطر شراب می خوردم.
(رضایی، ۳۲)

The female translator has considered cultural matters and of course religious matters in translating the original text and the issue of drinking alcohol is not permitted to enter in the target culture.

28) Then you would drink a great deal more than you ought (p. 27)

۲۹) در این صورت بیش از حد مشغول و سرگرم می شدی. (مصاحب، ۴۳)
پس خیلی بیشتر از ظرفیتت می خوردی، من اگر تو را در آن حال می دیدم فوری بطری را از دستت می گرفتم. (رضایی، ۳۲)

Again, as it is clear in this example, the female translator has censored some elements in translating this part because of cultural matters.

30) I entreat you not to suppose that I moved this way in order to beg for a partner. (p. 24)

۳۱) تصور نکنید که آمدن من به این طرف برای این است که شریک زندگی برای خودم پیدا کنم. (مصاحب، ۵۰)
نباید تصور کنید که من به خاطر پیدا کردن هم رقص به این طرف آمده ام.
(رضایی، ۳۹)

The female translator tried to consider the cultural and religious matters in this sentence and has changed the original words in her translations and this has led to improper transfer of meaning.

Conclusion

After the close study of the found examples, it is concluded that, considering the cultural issues, the female translator has failed to transfer the exact meaning of the source language. Religion considered as one of the most integral and inspirable part of any society, and the culture affects people's behavior and speech. On the other hand, considering Lakoff's ideas in the translation, we can conclude that the female translator has tried to be more faithful to the target language. But in some cases the translation



has led to the confusion of readers and improper translation. Comparing the two translations, we concluded that the female translator has used more correct grammar forms.

Several writers such as Labov 1966, Levine & Grocokett 1966, and Trudgill 1972, have speculated that men use more slang expressions in their translations than women, and that slang is men's interest in translation.

Translating the cultural issues is a challenge for the translators. They should be fully aware of cultural difference between source and target language to produce an acceptable translation.

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Language and Madness: A Foucauldian Analysis of Briefing for a Descent into Hell

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Abstract:

this paper unearths Professor Watkins', as the protagonist of Briefing for a Descent into Hell, schizophrenic character equipped with extrasensory outlook. Resented at his profession as a classic literature professor, after long-lasting stammering the professor is enveloped with amnesia wherein he experiences utopian entities which are quiet discordant with the prescribed social principles. Acting as a potential threat to society his psychiatrists are pledged to rope him in the hospital for his questions critically undermine the social institutions absolute power. This goes hand in hand with Foucault's idea about heterotopia; sending away of the individuals whose behaviour is deviant from the norms of society like Watkins, away to places such as asylum to ideologically dissuade critical thinkers.

Key Words: Michael Foucault, Briefing for a Descent into Hell, Heterotopia, Social institutions.

Introduction

The scholar whose name is to be found in sociology, philosophy, anthropology, and literature, only to mention a few, is Michael Foucault whose ideas are iconoclastic and deconstructive, even after half of a century. Indeed, he took a revolutionary stance to

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the well-trodden trends of criticism revealing their true and unmasked essence making his works hard to deal with. Agreeably enough, Foucault's most fascinating part of *oeuvre*, amid others, is his scepticism and questioning principles that used to be considered as "Common-sense" in societies for centuries. In this sense, many Right thinkers and politician, recognizing the power of his works, have labelled his books and articles as "evasive", "complex", and "implausible" to deal with. Abreast all the concepts that he concerned himself with, elaborating about "Subject", which refers to a person living in a given society, and its interaction with social institutions, are at the favour of numerous debates and critiques.

To talk more specifically, his ideas help to identify and decipher the original and primary aim of elements with which we deal every day inattentively. For example, a great deal of his works takes into account the intricate tie between individuals, social institutions, and power expounding how the former is exposed instantaneously to the latter in subtle ways. In this manner, Foucault "argues that power is a set of relations which are dispersed throughout society rather than being located within particular institutions such as the State or the government" (Mills, 2003, 35). He believes that power is not "Possessed" but "Exercised" which is distributed among different social institutions. Having a preventive nature, according to the philosopher, the main function of the social institutions is to form a docile body whose actions comply with what the principles require. This enterprise, creating a docile body, is realized through discipline and punishment. Discipline and punishment not only tame and domesticate a deviant but also dispel the ones imitating the iconoclast ones. Consequently, society, or ideology in other word, creates some reservoirs of power like hospital, police, court, and asylum to not only punish the wrongdoers but also, through labelling, to alarm and fear the others via labelling. Being equipped with his ideas facilitate literary analysis



contributing to the understanding and deciphering of the deviant characters' behaviour and attitude toward a demanding society. In the same line, this paper intends to analyse Professor Watkins' "Abnormal" manner, as the protagonist, in *A Briefing for a Descent into Hell* (1971) by Doris Lessing with regard to Foucault's ideas about the role of social institutions and how society turns down those resistant to its demands and requirement of conformity. Clearly enough, the thought-liberated professor of university is surrounded with university, police, and asylum all of which conspire to expel him from his ideal and unravelling world. As Rubenstein summarizes, the novel pictures "Charles Watkins's deeper psychic urge to heal the schism of his present condition of self-division; ... his nostalgia for union ... envisioned by Lessing through a series of metaphoric or symbolic journeys" (1986:220). As a matter of fact, Watkins is not mad but Enlightened whose manner and intentional illogical use of language are to be regarded as his strategy to resist becoming a docile body despite admitting electric shock at the end of the novel.

Theoretical Framework

Foucault focuses on a range of different institutions such as the hospital, the clinic, the prison and the university, which share with each other similar disciplinary practices. He defines discipline as practices that aim to control individuals by internalising in each of them notions such as; control over their desires and emotions, control of the body's operation and functions. The mentioned notions are all internalized by the individual through disciplinary power but have come to be observed to be obeyed by the individual upon himself. For Foucault, this set of strategies which he coins discipline are ways of behaving which are associated with certain institutional contexts and which then permeate ways of thinking and behaving in general.



Foucault claims the above-mentioned institutions use the strategies and tools of punishment and disciplinary power to make the body conform to the aims of the social system. To talk more specifically, Foucault turns the focus to the dominant subject position and discusses the methods used by them upon the marginalized individual. Although institutional punishment is a counter-response to a committed wrongdoing, the disciplinary power is concerned with control of the body, its operations and movement, which is to be internalized by the individual. In short disciplinary power is concerned with the individual's monitoring and disciplining its own body and operations. As Mills elaborates more:

Discipline consists of a concern with control which is internalised by each individual: it consists of a concern with time-keeping, self-control over one's posture and bodily functions, concentration, sublimation of immediate desires and emotions – all of these elements are the effects of disciplinary pressure and at the same time they are all actions which produce the individual as subjected to a set of procedures which come from outside of themselves but whose aim is the disciplining of the self by the self. (2003, 43)

In *Discipline and punish* (1977), Foucault informs that punishment is not just a means of repression but a complex social function and it need to be understood alongside other strategies of control such as disciplinary power. According to Downing, Foucault “turns interpretative focus away from the marginalised, abnormal, othered subject and focuses instead on the dominant disciplinary frameworks by which such subjects are judged and interpreted” (2008:79).

These institutions and their use of such strategies are the agents of normalizing the marginalized individuals and controlling the society, as asylum is one of these institutions, as the paper is



going to discuss about it. Foucault does not believe in the benevolent nature of this institution or its necessarily more humane conduct than those labelled as insane, revealing that:

The asylum . . . is not a free realm of observation, diagnosis and therapeutics; it is a juridical space from where one is accused, judged and condemned, and from which one is never released except by the version of this trial in psychological depth, that is by remorse. Madness will be punished in the asylum, even if it is innocent outside of it. For a long time to come, and until our own day at least, it is imprisoned in a moral world. (qtd. in Eribon 1991: 97).

This sort of “observation” belonging to the nineteenth century, asylum, as Foucault mentions is incapable of entering into a dialogue or understanding the unreason. (1967). According to Foucault, madness was created to demark the madness and sanity, in particular point in history. According to Foucault, the doctor’s gaze “is not faithful to truth, nor subject to it, without asserting, at the same time, a supreme mastery: the gaze that sees is a gaze that dominates” (Foucault, 1973:39). Therefore, according to this observation the subjects are evaluated which is the reason why psychoanalysis fails to decipher and grasp madness.

In *Madness and Civilisation* (1974), Foucault foregrounds the way that institutional changes, such as the availability of houses of confinement previously belonging to lepers, brought about a distinction between sane and mad. For example, in the 17th century all the people who were not contributing to the market by their labour, alongside with people who were poor or those who had scandalized their families were confined with anyone who was in any way considered abnormal. In the same line, the novel under discussing pictures the modern function of hospital and asylum.



The modern mental hospital of the late 1960s as portrayed in *Briefing for a Descent into Hell* shows the similarity of the modern asylum to what it was in earlier centuries. The asylum of the novel functions accordingly to the role of social institutions as regulating, controlling, internalizing, and punishing deviant ones. Regarding heterotopia, Foucault categorizes the asylums and madhouses as the second category of heterotopia, which is the heterotopia of deviation concerned with sending away of those people who are simply deviant from the society into another place. Downing perceives that; “Foucault suggests that the neutral voice of scientific reason, that promised to liberate us from the tyranny of religious domination and superstitious fear, has itself become an instrument of control and normalisation” (Downing, 2008: 29).

Asylum, as a social institution, exerts its disciplinary power through a variety of methods to normalize individuals. Nevertheless, ‘where there is power there is resistance’ (Foucault, 1978:95) as we observe Watkins’ resistance in the novel. The resistance in the novel by Professor Watkins is not a physical resistance but a mental resistance which is realized through his use of language both in addressing the agents of the institution; the doctor, and the nurse, and through the language of his dream and his narratives. Professor Watkins is not a violent patient therefore he is given some freedom, and gets the chance to be heard but lying in his bed he challenges the Doctor, the institution and the dominant reality they have adopted.

The same thing has happened to Professor Watkins. As soon as the professor starts proposing another reality, he loses his prestige as an esteemed professor of classics and is sent away to regain his previous health and normalcy, or as Foucault himself puts it; ‘it may be said that the disciplines are techniques for assuring the ordering of human multiplicities’ (Foucault, 1991: 218).



Discussion: Professor Watkins: A Foucauldian Analysis

This novel of Doris Lessing, *A Briefing for a Descent into Hell*, vacillates between fantasy and reality. Professor Charles Watkins, a professor of Classics, is endlessly going round in the currents of the Atlantic until he reaches a tropical shore. Influenced by the moon, after discovering a stone city, he loses himself in bloody rituals near the forest watching a bloody war of the Rat-dogs and other animals. Finally, the Crystal which has taken his other companions accepts him taking him out into space on cosmic voyage through which he reaches enlightenment.

On the other hand, the novel proposes the reality of a mental breakdown which accounts for fantastic journeys. Professor Watkins, a patient of Central Intake Hospital, as man of reason perplexes the doctors. The doctors who try powerful drugs to bring him back and dissuade him from the world he claims to be real, suggest electric shock treatment. The rest of the novel portrays Watkins through the letters of the people who have known him throughout his life such as his wife, mistress, colleagues, and friends. Watkins, from the very beginning, is a victim of the gaze of society who judges Watkins according to the norms.

The novel starts by the report of the nurse of the Central Intake Hospital, followed by the reports of Doctors X and Y. The reports precede any dialogues of characters or descriptions stressing the fact that the points of view through which Watkins is judged are those of humans and not necessarily a divine notion. The nurse and doctors observe the patient reporting based on their observations and what they infer from Watkins actions and words. Here it is reasonable to confer with Foucault's idea about gazing which he formulates, as "The gaze that sees is a gaze that dominates" (Foucault, 2003: 39).

In the same line, Watkins' family and friends who are informed later on in the novel, observe the professor as a madman whose



gaze also enters the realm of power and dominance. The family and friends of Watkins immediately adopt the fact given to them through institution and fancy that Watkins is indeed in need of medical help. After having taken for granted the claims of the institution, their gaze also becomes an integral part of the labelling. The letters of the professor's wife and friends start with pointing out the things that were also unusual and abnormal in Watkins beforehand; his insensitivity to the rules of polite society, his being too general, his reserve and unemotional character. Suddenly they all enter the process of labelling and marginalizing Watkins, a childhood friend admitting that "I have never liked Charles"(Lessing, 1971:98).

From the admittance sheet and the report of the nurse, it is obvious that Watkins was brought in after the police found him wandering. It is written in the report that the police described him as "rambling, confused, amenable" showing 17th century-asylum standard of sending away of those people who seem abnormal. It also stresses the role of the police and hospital as social institutions liable for eliminating threats such as "confused, wandering men" as instantiated in the following lines:

GENERAL REMARKS: At midnight the police found Patient wandering on the Embankment near Waterloo Bridge. They took him into the station thinking he was drunk or drugged. They describe him as Rambling, confused, and Amenable. (Lessing, 1971: 1)

Police is another institution referred to throughout the novel as working somehow parallel with the institution of mental hospital. The police have found him who after tracing his clothing succeeds in finding his identity finally. The police officers who have found him are referred to as "they" with its point of reference being "the police" in the previous line. The use of words indicates the fact that the stress is on the institution not the individuals in the police department.



Through the capturing, arresting of Watkins by the police and resigning him to the care of hospital and having him confined, the first instance of the tools of punishment and discipline are to be seen. Hospitalizing, which is the other form of imprisonment, is Watkins' punishment who as a wandering, confused man has clearly disobeyed the norm of society by being in that state, a state of idleness which is considered as a potential threat to the society and the survival of a labour-based economy. Secondly it is at the same time a form of disciplinary action, those who are free citizens, friends and passers-by have certainly observed the taking away and putting away of Watkins, the wandering man, into a mental hospital, therefore, encouraging them to control their actions, in this securing conditions of society which needs its individuals to be obedient.

The second instance of the disciplinary methods is when Watkins upon making many noises and disturbing other patients is sent to the Observation ward. This action is not merely targeted toward all citizens but those already in the Central Intake Hospital in order to discourage loud talking and noisy behaviour of the patients.

The confinement of the professor which goes on until the end of the novel until the acceptance of the shock therapy by him is another instance of punishment which fits for Watkins' struggle and insistence on the existence of another world he sees and his rejection of his identity and role in society as a professor, father and husband. Once again it is also a disciplinary technique aimed at all the individuals of society and the friends, family and acquaintance of Watkins such as; Rosemary Baines, who learn of his unfortunate faith and would learn the consequences of such actions, therefor being discouraged to act likewise.

The next disciplinary method which could also function as punishment, is the constant threat aimed at Watkins, or any patient to be sent away from the Central Intake Hospital to a permanent mental hospital, which is a policy that limits the stay



of patients in the Intake hospital to a certain period of time. The threat is there throughout the course of Watkins treatment in the hospital. It is meant as a disciplinary strategy to remind Watkins that the next level is the real mental hospital, which in its turn would bring disrepute and a permanent confinement, unless Watkins agrees to the new treatment of shock therapy. The sending away of patients to the other hospital could also highlight punishment if the patient does not collaborate with the process of normalization in the given time or refuses to accelerate the process. Therefore, he/she will be sent to another a hospital in which the process could take as long as it is needed.

The shock therapy is yet another tool and strategy which is not merely for curing the patients. Regarding its side effects, influences and its high level of risk, the treatment does not seem like very liable choice, therefore, it can be seen that it merely functions as another disciplinary strategy. The patient with the threat of the shock therapy hanging upon them are encouraged to speed up their own acceptance of reality and their role in society, therefore accelerating the process of normalization which is aimed by psychoanalysis before undergoing it through the method of shock therapy. For example “There was no method of treatment that caused more emotion in the wards, more fear” (Lessing, 1971: 129), shows the aurora surrounding the shock therapy. The institution does not cover up the fact that the shock may very well leave the patients in a hollow and inhuman condition, using the patients who have undergone the shock as an example which would once again facilitate disciplining the patients.

Throughout the course of novel, the patients of the hospital are threatened and forced to make hasty decisions about shock treatment or being exposed to some form of supervision by family members or being assigned to the care of other people while the threat of being sent away from the Intake hospital is over them. The patients have to deal with doses of drugs



prescribed to them that make them drowsy and confused, giving them the appearance of mental patients. The hospital does not seem to be a place for recovery but of a place of threat, coercion and discipline and judgment where the disciplinary powers are practised by the mental hospital.

In a dialogue between the Doctor Y and Watkins, the Professor shows his disinterest and suspicion towards the follies of the society and civilization we believe in. Once the Doctor mentions Sinbad and as soon as he enters the realm of literature, the Professor uses the name and brings to focus the pun of “sin bad” , “bad sin”, stressing in a way the triviality of literature and its stories and its techniques, its circularity and vagueness.

DOCTOR Y: Well now, nurse tells me you are Sinbad today?

PATIENT: Sin bad. Sin bad. Bad sin.

DOCTOR Y: Tell me about it? What's it all about?

PATIENT: I'm not telling you.

DOCTOR Y: Why not?

PATIENT: You aren't one of Them.

DOCTOR Y: Who?

PATIENT: The Big Ones.

DOCTOR Y: No, I'm just an ordinary sort of size, I'm afraid.

PATIENT: Why are you afraid? (Lessing, 1971:8)

The professor is not simply questioning the Doctor but asking him to reevaluate his thoughts. The struggle of the Professor in questioning the rules and normalities is seen through other instances as well.

DOCTOR Y: You give lectures do you? What sort of lectures?

What do you lecture about?

PATIENT: Sinbad the sailor man. The blind leading the blind.
Around and around

and around and around and around and... . (Lessing, 1971: 9)

In the above excerpt the Professor clearly questions literature, civilization and its field of work, the classics. At the same time



he is referring to the uselessness of methods and ways in which human society operates by the metaphor of blind people leading. At first, his narratives and reveries follow the line of jumbled and nonsensical dreams, however in those reveries and trips to his unconscious he reaches epiphanies, deeper truths and a new level of clarity shown in the songs he puts forth:

In Northlands too where light lies shadowless

A man will lift his hand to guard his eyes;

It's a thing that I've seen done in strong moonlight.

...

New eyes they are, and still not used to see,

Taking in facets, individual,

With no skill yet to use them round and right. (Lessing, 1971:54)

The language of his reveries little by little changes and they are somehow eliminated and the giveaway instead to his narratives he writes for the Doctor. The narrative become very simple in their language and very uncomplicated, following an easy traceable line of thought which is put forth in organized simple sentences and words. The story of his time in Yugoslavia is written very simply and seems like a real story, reporting events and action. Finally, his narrative evolves into a short story resembling an exemplum about honeysuckle and camellia, portraying with simple language and precisely elaborate theme of unity:

Konstantina was out of her peasant woman's grab and was a soldier again. She threw the bundle of clothes back into the field; and after a swift goodbye, goodbye, between her and the woman hoeing not six feet away, we were off and away. (Lessing, 1971: 119).

It was not: The honeysuckle spray swings and reaches the camellia.

It was not: The wind blows the spray on to its host. The two things are the same. (Lessing. 1971: 133)



It is evident that through his break down the Professor questions and struggles with his own mind which is the products of the society. At the same time, he openly questions the norms and popular beliefs. Finally as he is achieving more stability and somehow grasping a deeper truth, we see the difference and stability in his language of narratives.

4: Conclusion

The Professor who has become a patient and has lost its prestige and changed into a patient at a mental hospital, has been dispelled by his family and friends who have labelled him as well. Resisting the popular modes of thought and reality put forwards by the dominant discourse of society through institutions, he finally undergoes shock therapy. The professor is dismissed from the hospital after his memory of the real world and reality is returned to him and when he is no longer threatening the society's discourse. As soon as the normalizing purposes are fulfilled, he is sent back to the society and is dismissed from the hospital and the label of insanity.

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The analysis of novel to scenario translation based on Jakobson's Intersemiotic translation

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Abstract

According to Jakobson the meaning of a sign is assigned to the Signum. That means the Signatum is understood when there is a Signum for it. In his idea inferring of verbal signs in different cultures needs translation. The Intersemiotic translation or Transmutation according to Jakobson is an interpretation of verbal signs by means of signs of non-verbal sign system. Since the scenario or screenplay is written to be dramatized on the scene, all details should be mentioned such as: light angle, camera, sequences, dialogues and etc. so based on Jakobson's Intersemiotic idea in novel to scenario translation a non-verbal adaptation happens. In this paper the differences between novel and scenario are analyzed and translation changes in order to turning a novel to scenario or in other words a verbal to non-verbal item are introduced. Since one of translator's task is conveying the meaning, in this kind of translation the writer of screenplay plays the translator's role and here his work is analyzed as a translator.

Key words: translation, scenario, novel, Jakobson, Intersemiotic

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Introduction

Jakobson's theory is based on the meaning that in his idea assigns to the signs of language. It means that we understand a meaning when there is a sign for it. He says that the signs are presented differently in languages and their intercultural understandings happen by the help of translation. He introduces three methods of translation that his Intersemiotic method deals with two different sign systems as verbal and non verbal.

In this paper we want to prove that according to Jakobson's idea, novel to scenario translation is an intersemiotic translation or in other words it is the translation of verbal to non verbal signs since novel is written to be read verbally and scenario is written to be visualized in pictures. Also we analyze the role of scenario writer both as a writer and a translator.

Some studies are done separately in this field. Jeremy Munday in his book "Introducing translation studies" (2001) explains Jakobson's theory and states that in his idea the meaning of a word is a linguistic phenomenon and believes that it is the whole message that conveys during the translation. جعفر حسنی بروجردی in his Book "از ایده تا فیلمنامه" (2010) introduces the elements of the scenario and explains each element by telling some examples. Syd Field in his book "Screen Play: The Foundation of Screen Writing" (2005) describes the processes of screen play writing step by step and Robert Mckee in his book "Story, Substance, Structure, Style and Principles of screen writing " (1997) teaches the methods of writing a screen play by bringing some examples.

Here we first state the Jakobson's theory of translation then we explain the basic meanings of novel and screen play or scenario after that we compare the two literature genres and finally we show their similarities and differences by bringing some examples. Our case study for the examples is "the great Gatsby" novel and its screen play and most of the translations of the paper are translated by the author.



Jakobson and the concept of equivalence in translation

According to Jakobson the meaning of a word is a linguistic phenomenon and linguistic signs are needed for an unfamiliar word to be introduced. (Jakobson: 1959)

"Jakobson follows the relation set out by Saussure between the signifier (the spoken and written signal) and the signified (the concept signified). Together, the signifier and signified form the linguistic sign, but that sign is arbitrary or unmotivated. He stresses that it is possible to understand what is signified by a word even if we have never seen or experienced the concept or thing in real life."(Munday, 2001:36)

In his theory "translation from one language into another substitute messages in one language not for separate code-units but for entire messages in some other language. Such a translation is a reported speech; the translator recodes and transmits a message received from another source. Thus translation involves two equivalent messages in two different codes."(Jakobson, 1959: 233)

Jakobson provides a number of examples by comparing English and Russian language structures and explains that in there is no a literal equivalent for a particular ST word or sentence, then it is up to the translator to choose the most suitable way to render it in the TT.

He introduces three kinds of translation as:

1 Intralingual translation or rewording (within one language) is an interpretation of verbal signs by means of other signs of the same language.

2 Interlingual translation or translation proper (between two languages) is an interpretation of verbal signs by means of some other language.

3 Intersemiotic translation or transmutation (between sign systems) is an interpretation of verbal signs by means of signs of nonverbal sign systems. (ibid: 233)



It can be said that Jakobson's view to linguistics and consequently to translation is a semiotic view. Hence his theory is essentially based on his semiotic approach to translation according to which the translator has to decode the ST message first and then transmit it into an equivalent message in the TT.

In novel to scenario translation we should transfer the message and story of novel into the form and structure of scenario. So we deal with two different sign system as verbal in novel and the combination of verbal and nonverbal in scenario and as the result in movie.

The structure of novel

Novel is a story which is written in prose. Baraheni(1989) mentions the long story or novel as the only actual form of our contemporary literature and introduces it as the most widely, most global and most important form of literature all over the world.

Story is a kind of writing which the adventures of life are sequentially arranged in it. (براهنی، 1989:40)

Jamalzadeh (1999) introduces novel and story as the most important part of world literature and mentions that it has been being always the most pleasing form of literature that like a bridge leads us to the reality. He also notes two types of story as real and imaginary stories.

If a story be based on studies and researches, it can be the origin of great services or even it can cause the political, social, economical and cultural revolutions. (جمالزاده، 1999:37)

The tools for writing a novel are words and the way to use them. Each word by itself has form and meaning. In order to use a word in a text both its form and meaning must be considered and the best word be chosen.



The format of screen play

"A screenplay is a story told with pictures, in dialogue and description, and placed within the context of dramatic structure... Because a screenplay is a story told with pictures, we can ask ourselves, what do all stories have in common? They have a beginning, middle, and an end, not necessarily in that order, as Jean-Luc Godard says. Screenplays have a basic linear structure that creates the form of the screenplay because it holds all the individual elements, or pieces, of the story line in place." (Field, 2005: 20)

There are a lot of movies which are created according to a famous story even a novel can be created according to a popular folklore but this is a fact that sometimes the stories are not as popular as their movies and sometimes by watching a movie people will be interested in its original story line. Each movie represents a story. As Mckee (1997) says: "The art of story is the dominant cultural force in the world, and the art of film is the dominant medium of this grand enterprise." Movies don't have boundaries and they go beyond the physical borders to become a worldwide hit.

"Movies are a combination of art and science; the technological revolution has literally changed the way we see movies and therefore, by necessity, has changed the way we write movies. But no matter what changes are made in the execution of the material, the nature of the screenplay is the same as it has always been: A screenplay is a story told with pictures, in dialogue and description, and placed within the context of dramatic structure. That's what it is; that is its nature. It is the art of visual storytelling." (Field, 2005:2&3)

"The craft of screenwriting is a creative process that can be learned. To tell a story, you have to set up your characters, introduce the dramatic premise (what the story is about) and the dramatic situation (the circumstances surrounding the action),



create obstacles for your characters to confront and overcome, then resolve the story. You know, boy meets girl, boy gets girl, boy loses girl. All stories, from Aristotle through all the constellations of civilization, embody the same dramatic principles." (ibid: 3)

The differences between novel and screen play

"A screenplay is not a novel, and it's most certainly not a play. If you look at a novel and try to define its fundamental nature, you'll see that the dramatic action, the story line, usually takes place inside the head of the main character... A screenplay is different. Movies are different. Film is a visual medium that dramatizes a basic story line; it deals in pictures, images, bits and pieces of film... The nature of the screenplay deals in pictures. (ibid:19)

So, in writing a screen play based on a novel there are many verbal signs that must be omitted while dramatizing a scenes because they can be easily conveyed through the non verbal signs as pictures and images and needless to repeat them again verbally.

In novel also because the text is written, the aid of intonation which would clarify the intention of the spoken word is lacking. But in movies, actors can use their voice and body gestures in different situations that make it easy to understand their ideas and meanings. For these reasons there are a lot of blank spaces in each page of screen play.

"Screen and prose writers create the same density of world, character, and story, but because screenplay pages have so much white on them, we're often misled into thinking that a screenplay is quicker and easier than a novel. But while scribomoniacs fill pages as fast as they can type, film writers cut and cut again, a ruthless in their desire to express the absolute maximum in the fewest possible words. Pascal once wrote along, down-out letter to a friend, then apologized in the postscript that



he didn't have time to write a short one. Like Pascal, screen writers learn that economy is key, that brevity takes time, that excellence means perseverance." (Mckee, 1997:5)

If we want to take a look specifically at the differences between novel and screen play or scenario we can classify them into several groups. These are some elements of a novel and a screen play which make them different from each other:

Character and characterization

"Character is the essential internal foundation of a screenplay. The cornerstone. It is the heart and soul and nervous system of the screenplay. Before writer can put one word down on paper, he/she must know his/her character." (Field, 2005: 46)

"Four essential qualities that seemed to go into the making of good characters:(1), the characters have a strong and defined dramatic need; (2), they have an individual point of view; (3), they personify an attitude; and (4), they go through some kind of change, or transformation"(ibid: 65)

In my idea the best description of character is that one which says: the character is somebody who attempts to do an unpredictable but believable action. It means that you cannot certainly predict character's behavior and action before they happen. (حسنی بروجردی, 2010: 12)

There are some differences between characterization of novel and screen play or scenario and also in these two genres we deal with two different ways for showing the characteristics of characters.

The novel writers, while working often being affected by a powerful character and then start to write. They may encounter the character or read and hear about him/her. That appealing person involves the writer and makes him think and finally he starts to write about that character. In this situation it is possible for the writer not to know about his/her story and its end and let the character drag him to every direction. (حسنی بروجردی, 2010:2)



The writer of novel only deals with the words. He/she should introduces his/her story characters to the audience by describing them verbally and besides words and verbal units, audiences create the characters appearances and their personalities by the help of their imaginations.

In screen play the characters are not introduced verbally. Here, the magic of nonverbal units as images and pictures make it possible to show the appearances of the characters and by the help of some tricks their personalities also reveal.

"In screen play action is character; a person is what he does, not what he says. Film is behavior. Because we're telling a story in pictures, we must show how the character acts and reacts to the incidents and events that he/she confronts and overcomes (or doesn't overcome) during the story line." (Field, 2005: 47)

sequence

In both novel and screen play or scenario the events happen sequentially and in order in a way that each event is related to the other one as the result all scenes are connected in a chronological order.

"A sequence is a series of scenes connected by one single idea with a definite beginning, middle, and end. It is a unit, or block, of dramatic action unified by one single idea. It is the skeleton, or backbone, of your script and, like the nature of structure itself, holds everything together." (ibid: 184)

In a story, the positions and situations of characters become harder and more complicated little by little from beginning up to end. In other words The story of a movie is a progressive move with the help of new events, complexities and mystery reveals and from the starting point it encounters more and more tension which makes it more attractive. (حسنی بروجردی، 2010: 43)

"In a screenplay there's a principle which holds true: Everything is related. If you change a scene or a line of dialogue on page 10, it impacts and influences a scene or a line of dialogue on page



80. Change a few elements in the ending, and you have to add or delete a few elements in the beginning. A screen play is a whole, and exists in direct relationship to its parts." (Field, 2005: 106)

The sequence in novel is preserved by words that means besides conveying the meaning it is the task of words to maintain the sequence of events and incidents and make them related to each other. But in screen play the writer can make the sequence by the help of other elements that are visual and nonverbal and put the events in order.

"The screenplay, as a system, is made up of specific elements: endings, beginnings, scenes, Plot Points, shots, special effects, locations, music, and sequences. Together, unified by the dramatic thrust of action and character, the story elements are arranged in a particular way and then revealed visually to create the totality known as the screenplay. (ibid: 183&184)

Imagination

As you know we perceive every work of art by the help of our imagination. The power of imagination becomes more prominent while dealing with language as an art. We have to imagine something in order to create it, but it is not the same thing; we can imagine without creating, but we cannot create without imagining.

In novel, the power of imagination is the ability to form images of scenes, objects, and people, when consciously cultivated, enables reader to accomplish more in real life. Curiosity causes the imagination to be driven out and makes the audience interested in the flow of story.

The element of imagination is different in analyzing the differences between novel and screen play or scenario. In novel the writer resorts to the readers' imagination for the advance of his/her story because the only tools that are available to him are verbal language and words. Also in some novels the writers don't



pay attention to their readers and as the result the readers must make the novel's story understandable by imagining the scenes.

But in screen play or scenario because the available facilities and elements are much more than just the words and its final goal is visualizing the scenes, imagination steps asides and is not that much eminent because everything happens in the form of pictures in front of the audience. Sometimes, depending on the craft of writer, it is necessary for the audiences to use their imaginations in order to guess what will be happened next but still it is less than its occurrence in novel.

Music

Movie is a medium that can be divided into a number of constituent elements. One of these elements is voice in the form of music and dialogue. As a film is essentially a visual experience, we really cannot afford to underestimate the importance of film sound. A meaningful sound track is often as complicated as the image on the screen.

The music in a movie raises the excitements and emotions of the audience and helps to the advance of story. The sound's specifications come into screen play or scenario in order to be played with each scene.

In novel unlike screen play, and as the result movie, this element doesn't exist and as the matter of fact the writer raises his/her readers' sympathy by explaining the feelings and emotions verbally and of course the effects of the scenes in novel are somehow less than in movies.

Dialogues and scenes

In screen play or scenario the story revolves around dialogues through scenes. They are crucial in conveying the idea of the movie. They also show the relations and situations and reveal the story of the movie.



Each screen play first is a reading phenomenon that gives the information about the movie events. From this aspect it is the same as novel. But then it changes into pictures and scenes and after that becomes a visual phenomenon.

"The way you present your scene on the page ultimately affects the entire screenplay. A screenplay is a reading experience before it becomes a movie experience. The purpose of the scene is twofold: Either it moves the story forward or it reveals information about the character. If the scene does not satisfy one, or both, of these two elements, then it doesn't belong in the screenplay." (ibid: 162)

Dialogue and conversation are similar in a way that both of them show the verbal unites and speeches between characters but they also are not completely the same as each other because of some limitations that makes them different.

"Dialogue is not conversation. Real conversation is full of awkward pauses, poor word choices and phrasing, non sequiturs, pointless repetitions; it seldom makes a point or achieves closure. But that's okay because conversation isn't about making points or achieving closure. It's what psychologists call "keeping the channel open." Talk is how we develop and change relationships." (Mckee, 1997: 388)

In novel unlike screen play the dialogues must be written in a way that the reader understands the story completely by reading them. Actions and every detail of scenes are shown verbally also events in scenes are conveyed by words with the help of reader's imagination. But with the help of pictures the scenes in screen play are visualized and dialogues are somehow created differently because there are some other items besides words which help the meaning to be conveyed.



Narration and narrator

Narration is a way that a story or a novel is defined to the audience. Each story can be narrated in different ways.

1. **FIRST PERSON** narrator who is an "I" or "we" and speaks from her/his point of view and subject position.
2. **SECOND PERSON** narrator who speaks in "you" position.
3. **THIRD PERSON** narrator who is not a figure in the story, but an "observer" who stands outside the action and describes it.

If we want to compare narration in movies with narration of novels we see that there are some similarities and some differences. One similar point between narration of movie and that of novel is that: in movie the same as novel the way to narrate the story is dramatic and the events come together one after another. They also are different in that in movie the way of narration is much wider than in novel.

Audience

One of the most important points that must be paid off is the audience. The writer and film maker must know his/her audience well. There's no doubt that it is important because movies are not made in order to be kept in museums and also they are not made to be in archives. They are made to be watched by people. The writer must be aware that to whom he/she is writing. Who is his/her audience? Whether his/her writing is played in private place or it is for public show? Whether his/her audiences are common people or they are especial spectators? Whether they are adults or teenagers and children? Whether they have limited look to the play or their look is so vast? And so on. It is important for a writer to know his/her audience. (حسنی بروجردی، 2010:7)



In novel the audiences is important but not as important as he/she in screen play. A movie is made to be shown in a screen and be watched by its audience. So, the first thing that must be considered is audience while novels sometimes are not written to be read by another person. The writer writes for his/her own sake. Also a novel gets its meaning from the imaginations not the concrete scenes and pictures so, the audience's imagination is important.

The role of audience becomes more crucial while dealing with different societies with different languages and cultures. The movies act beyond the mere words and dialogues. They use much more elements to visualize a story and that is why audiences can understand and decode the story of a movie easily even without translation. But in dealing with novels of different languages and cultures it is the role of translator that becomes more sensible and prominent because he/ she should correspond the story to the receiver's society and make it tangible by the help of imagination.

Writer and writing style

The writer of a story is someone who writes about characters and incidents of the story according to his/her personal ideas and taste so, the two writers may write the same story in two completely different ways. The way of writing a story is called writing style. It is the art of writer to arrange the events, to create the characters and to make the incidents sequential for the story in order to make the story more attractive.

"When you go to the movies, don't you often feel you're more intelligent than what you're watching? That you know what characters are going to do before they do it? That you see the ending coming long before it arrives? The audience is not only smart, it's smarter than most films, and that fact won't change when you move to the other side of the screen. It's all a writer



can do, using every bit of craft he's mastered, to keep ahead of the sharp perceptions of a focused audience." (Mckee, 1997:7)

Writing a novel is completely different task from writing screen play or scenario because in novel the writer only deals with words and verbal elements while in screen writing the writer has a bigger task in dealing with non verbal elements such as pictures.

In writing a screen play from a novel the writer must show the incidents, desires, feelings, attitudes and etc... of the movie by the help of pictures. They cannot be mentioned directly by words but they must be shown to the audiences in special way via camera and pictures. Here the screen play writer is a writer and also a translator. His task is crucial because not only does he reproduce the dialogues and scenes but also he creates some elements that don't exist in novel.

Other elements

Camera angle, lighting, descriptions of the actor's positions and their dress, the details of their actions and etc... are the details that come verbally in screen play but while dramatizing the scenes they change into pictures and are shown nonverbally.

As a movie dramatizes the scenes all the details of actions and scenes must bring into the pictures. They all are necessary to make a picture seems real. But in novel only those details are written that burden the meaning of the story. They are written verbally to help the story move forward and unnecessary details because they are redundant would be omitted in novel.

Examples of two genres differences

The work that we used as the case study for two genres is "The Great Gatsby" movie by Baz Luhrmann and craig pearce which is according to "The Great Gatsby" novel written by F. Scott Fitzgerald. Here we bring some examples from both literary works to show the differences:



Screen play:

A BLACK SCREEN.

The blackness is pierced by a single, pulsing green light... We drift, as if by boat, across a dark bay toward the light. Then, we hear a troubled voice.

NICK (V.O.)

"In my younger and more vulnerable years my father gave me some advice: "always try to see the best in people," he would say..."

A gentle snow begins to fall, obscuring the light...

NICK (V.O.)

As a consequence, I'm inclined to reserve all judgments.

Novel:

"In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since.

'Whenever you feel like criticizing anyone' he told me 'just remember that all the people in this world haven't had the advantages that you have had.'

"He didn't say any more, but we've always been unusually communicative in a reserved way, and I understood that he meant a great deal more than that. In consequence, I'm inclined to reserve all judgments, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores."

Here we brought the first screen of scenario and the first part of the novel. As you see in screen play the details of scene such as lightening, camera angle, actions, characters, dialogues and etc... are mentioned. Unnecessary verbal parts and dialogues are omitted that can be because of two factors: whether they are redundant for a work of pictures and make it long and boring or they will be noted later during the movie. Also the way that each scene turns into another one is mentioned.



The writer of screen play added some information that is necessary in a work of pictures. He/she created, changed, added, omitted, revised, repeated and etc... to make a work suitable in the form of pictures and to make a movie attractive to its audience. The power of words mixes with the magic of pictures and a movie will be adapted from a novel.

Conclusion

Novel is a literary genre which is written in prose to be read verbally. Since it only deals with words and verbal units, all the positions and actions besides the speeches and dialogues must be explained verbally.

Scenario is a work of art which is written to be shown in pictures so, most of the verbal details change into non verbal units.

According to Jakobson's Intersemiotic translation theory a message of verbal items can change to non verbal units which means to translate a novel into scenario an Intersemiotic method is used.

However these two genres are the same from many aspects they have some differences too. It means that in order to turn one into another the writer must, besides writing, attempt to translate some parts since the translation means to convey the message of a text to its receivers.

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The Relationship between Language and Culture

A Case Study: Persian Language

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Abstract

Language affects culture and cultural variables in three ways: by reflecting cultural facts, by creating cultural facts, and, by representing the national identity. There is a mutual correlation between culture and language. The transformation of cultures, due to clashes between cultures or because of the hegemony of a culture over another one, leads to the transformation of languages. Language consists of three systems: phonological, grammatical and vocabulary. What differentiate a language from another, are its phonological and grammatical systems. The vocabulary of a language reflects the transformation of materialistic and spiritual aspects of culture during time. The present paper endeavors to study the transformation of Persian language during the past centuries, considering the most influential foreign factors. Throughout the history, Persian language has always been affected by powerful foreign factors and dominant languages, yet it has always preserved its main identity. In this research through a glance at some of the Persian language's characteristics, such as respect towards power and also its argot, the reasons for its inferiority with respect to modern society will be studied. Persian language, more than any other factor, reflects the Iranian culture and spirit in the postmodern world. Political and social instabilities, however, have always played decisive roles in its conditions.

Keywords: Language, Culture, Persian Language

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Introduction

Language is a social phenomenon and is intermingled with our social life. Language is created by the society, and consequently, gets transformed with social developments. Language is like a mould in which experiences, thoughts and mentalities of human societies can be put and transferred from one generation to the next. Shahrokh Meskoob believes: "If this can be said that language is the material of thought, the same way stone or wax is the material of statue, [then] thought gets embodied in language. In order for a scattered people to assume a common face (or form) and to become aware of each other's sentiments and develop common sensitivities, and consequently become an organic body – Nation – no better tool than language exists". [1]

The relationship between language and culture is a two-way one. The present paper tries to show this close relationship from various transformations of Persian language during different historic periods. This study deals with the Persian language transformations after the introduction of Islam to Iran, and then, some challenges facing Persian language in the 3rd millennium and existing solutions for them are presented.

The Interaction between Culture and Language

Culture is a collection of symbolic and dynamic acts and information which appear in the cultural creativities, classes of thoughts, the kinds of sentiments, values and customs of a society's members. Stern believes that the interaction between culture and language means to study and analyze the impact of culture on language and the impact of language on culture [2]. In this regard, Resager believes: "Language is culture and culture is language" [3]. There is a mutual dependence between the development and prosperity of culture and language. "The language can be assumed to be consisting of three systems: phonological system, grammatical system and vocabulary. The phonological system is the discipline existing between the phonetic elements of the language; grammar is the discipline existing between the meaningful elements of the language; and, vocabulary is the collection of words available to the speakers of the language and the relationship between them. Language, and



consequently its systems, are all subject to change, but the one which is more affected by social developments is the vocabulary system". [4]

Vocabulary mirrors the culture of the people who speak in that language. The English word "cousin", for example, has eight equivalent words in Persian. This example shows more affectionate, wider and deeper family relations in Eastern societies and Iran, compared to Western societies.

The Impact of Culture on Language

Culture is "the collection of knowledge which enables a person to exhibit his/her behavior in a specific society" [5]. Lynze believes that there are two common meanings of culture: The first meaning is equivalent to "civilization" and in contrast with "barbarism", and the second is equivalent to the founding elements of the eminence in artistic, literary and other social foundations [5]. As the speaking skill is special to human beings, culture too, is a characteristic bestowed upon humanity. Therefore, the more eminent a nation's culture, the more evident is its appearance in that nation's language. The fact that developed societies have more advanced languages testifies to this claim. Yusefi believes: "Language is the tool of thinking. A people lacking a rich and powerful language, lack creative, live and fruitful thoughts. Therefore, the more the strengthening of this important foundation of life [language] is ignored, fostering of the thought will be neglected more, too. The result of disturbed thinking, no doubt, is disturbed talking". [1]

The Impact of Language on Culture

Since language and literature reflect the cultural and social realities and since the transfer of culture and its heritage is achieved through language, it affects culture and its variables. Wherever the language has stopped growing and developing, so has the cultural growth.

One of the known hypotheses in the relationship between language and culture states that the structure of a language has a decisive role in the way the speakers of that language look at the world. This hypothesis is named after its developers, i.e. Edward Sapir (1884-1939) and his pupil, Benjamin Whorf (1897-1941),



but since Whorf has had a more prominent role in developing the hypothesis, it is called Whorf hypothesis too [6]. Sapir, in his famous work called "Language" (1921) regards the endeavors for adapting to the real world without using the language "nothing but a misapprehension" and states that the real world is built based on the lingual habits of the speakers of a language. Thus, the people's impression from the world is the result of the impact of language on their way of thinking. Whorf strengthened Sapir's hypothesis and stated that the relationship between language and culture is a deterministic one. The lingual determinism hypothesis, in its most extreme form, believes that we, in our way of thinking, are always under the control of the language in which we speak, because our observation, listening and experiencing are affected by the aspects which are materialized in our language; aspects which are specific to one language. The opposite of this hypothesis, in contrast, states the deterministic effect of culture on language. Based on this hypothesis, the way a language is used is evidence to that society's cultural values. A third hypothesis, which is a neutral one, denies any relationship between language and culture. It is evident that the third hypothesis is not acceptable to the author, because to her, culture and language have a completely two-way and mutual effect on each other and the present paper tries to show this interactive relationship between culture and language.

The Development of Persian Language in Post-Islamic Historic Periods

"In Sassanid period [224 AD to 651AD], i.e. when Islam was entering Iran, the official and royal court's language was Pahlavi, and unlike previous periods, the official language was not a foreign one, but the tradition of translation from foreign languages, which was founded by the Achaemenids [550 BC to 336 BC], continued in this period. For example, Shahpoor the 1st and Khosro-Nooshirvan were very much interested in translation of Greek and Indian works to Pahlavi" [7]. It was due to this very interest that after the demise of the Greek culture in its homeland, the great achievements of this culture were saved from being forgotten and then, in post-Islamic era, were



translated from Pahlavi to Arabic and found their way to European civilization.

During the first centuries of the Islamic era, Iranians did not have a mature language to go through the vast Islamic world and to undertake cultural activities in it. "Pahlavi language, which was more of a courtier and religious language, was not ready to get globalized because of its written and spoken complexities and Iranians were not able to use it at a global level. For this reason, through much devotion and effort, they first transformed Arabic language and script to an international and globally acceptable language, and then made it a tool for their cultural activities in an international level". [8]

During the first centuries After Hijrat (AH), the mutual entrance of Persian words into Arabic language and Arabic words into Persian language was started and the constructive interaction between these two languages was widened. Up to the 4th century AH, the language used in Iranian cultural circles was Arabic, i.e. the language of their new religion, and great Iranian scientists and thinkers, such as Ibn-Sina (Avicenna), and Abu-Rayhan al-Birruni, adopted Arabic language to write their important works, because it was an important element in the prosperity of Islamic civilization.

After the 4th century AH, the Iranian language named Dari Persian became a cultural, scientific and literary language, and later, became an international language. Dari Persian was the continuation of the pre-Islamic conversational language, which during the first centuries after Islam, did not have any background in science and literature, because the official, religious and scientific language during Sassanid period was Pahlavi and Suryani. "From the 4th century AH, when the awakening era of post-Islamic Iranian identity began, Dari Persian, which was the language of casual dialogues in most of the Sassanid lands and also between the courtiers, was spread in Iranian cultural and literary circles. [...] During the Islamic era, this conversational language assumed a written dimension through accepting the Persianized version of Arabic script, which was simpler and more acceptable compared to the complex Pahlavi script". [9]



Persian Language during Turk Rulers

From the 6th century AH, most of the widespread Islamic world was under the military and political authority of Turk rulers. Most of these rulers were under the influence of, and brought-up by, the Iranian culture. Persian language, which was the communication and global language of this culture, was spread from China and India to Asia Minor through the support of these Turk, but Iranianized, rulers, and at least, became one of the most authentic international languages. "From the very first period of Mongolian Rule, Persian language was the tool for official correspondence of Mongol rulers. Guyuk Khan [1206 AD to 1248 AD] wrote his letter to the Pope in Persian, and the original letter with his seal is still available". [10]

Ibn Battuta, the great Moroccan geographer of the 6th century AH, who has visited most of the Islamic and non-Islamic worlds of his time, presents amazing witnesses to the global spread of Persian language from China's royal court to the depths of Indian jungles. [11]

Persian Language and the Constitutional Revolution

In the 19th century AD, during the reign of Mozafar-aldin Shah, and then, during the reign of his son Mohammad Ali Shah, both from Qajar dynasty, a set of struggles and events happened to transform the dictatorial rule to a constitutional one. These events led to the establishment of National Consultative Assembly (or parliament) and the codification of Iran's first constitution, and are known as the Constitutional Revolution. The Constitutional Revolution, which was a major turning point in the Iranian history, along with its background (the appearance of print, printeries and legal and underground newspapers) entered Iran into an era, in which the literature talks with the ordinary people, and not with the rulers, ministers or experts. "The entrance of new social values to, and the recognition of lower social casts (as opposed to the aristocrats) by, the mentality of intellectuals who were affected by the French and Russian revolutions, were among the main factors in the transformation of language's values. Therefore, instead of the complicated language of court secretaries, and the sophisticated language of



Mullahs, the ordinary people's simple language assumed importance and each revolutionary writer or poet wanted to be the people's communicative tongue against the lords of power and wealth, and also to inform people of what he/she deemed necessary" [12]. Consequently, the social developments resulted from this revolution had a profound effect on Persian language. The fossil language of the past was broken down and the new Persian prose was created.

. The Respect towards Hegemony in Persian Language

Respect towards hegemony in Persian language is a complicated subject. The kind of respect shown is partially representative of the speaker's cultural identity, so that the hierarchical structure of the Iranian society is completely mirrored in their speech. "Through social-lingual conventions, language is related to the unequal hegemonic relations, i.e. the hegemony of one person over another and social correlation/distance based on familiarity, religious, gender, age, regional, professional, tribal and other forms of commonalities". [13]

In Persian language, using respectful forms of speech shows the social structure and parts of the speaker's cultural identity in such a way that the society's hierarchical structure can be observed from the speech. For example, in Persian language, similar to French and Arabic, there are two single and plural equivalents for the English pronoun "you", and plural "you" is applied both to a number of people, as well as to a single person to show respect. Any mistakes in choosing the appropriate pronoun can create misunderstandings and may be even regarded as impolite. Children and people of lower social positions must use plural "you" when talking to the older persons or to the persons enjoying higher social positions. "Using respectful forms in Persian language has its special place as an acceptable social characteristic. While using a form lacking signs of respect by a superior person towards an inferior person is understandable, showing a degree of respect by a superior can cross the borders of power relations and display his/her open-mindedness". [14].



The Clandestine Language

Language is a social behavior and any society which uses a common language is required to employ and obey this behavior. Social groups within any society, too, obey the general rules of that society's language, but since they have their own specific group norms, they make modifications/changes to the society's language which are based on their group norms and this is one of the methods by which different social forms of language are created. "The contemporary clandestine language is created and used by two groups. First, those who break the law, because they need a language which protects their thoughts and goals, and strangers can not enter their world through it. The second group are those who act in violation of the society's norms, an act which brings disgrace and reprehension for them. This group consists of those who believe that some kind of prejudice is applied on them, and that they are disregarded by the society. Having a specific and mysterious language so that others can not enter their clandestine world, is a method of objecting to this prejudice". [15]

The analysis of the vocabulary of Iranian teenagers and young people's clandestine language shows the spirit, mentality and culture of parts of modern Iranian citizens, caught-up in a somehow closed environment. Due to some social and religious norms existing in Iranian society, which may be considered as limiting by a small minority of young people, some kind of opposition to these norms is shown by them, and through creating their specific vocabulary they show their objection to these norms.

Persian Poetry

Persian poetry is one of the most important, prominent and effective elements of Iranian culture. Persian poetry has established such a huge superiority over other aspects of cultural activities that indeed it can be regarded as the standard and complete mirror of Iranian culture. Thus, the analysis of Iranian culture without analyzing Persian poetry is impossible. "During the first three centuries AH, Arab Muslims ruled over Iran and post-Islamic Iranian courts and dynasties had not been formed



yet. Consequently, poets whose most prominent and richest customers were courtiers, started to try their chances in Arabic poetry to please the taste, and attract the favor, of their wealthy Arab addressees". [9]

As Dari Persian was gradually formed in Iran, and as the Iranian rulers resumed their rule over the country, Persian poetry was formed based on the Arabic poetry's rhythms and syllabic forms, dating back to pre-Islamic era. "Persian poetry resumed its existence through the support by court and very soon became the "slave", "menial" and "servant" to the power". [16]

Persian language has characteristics which have helped its poetry to flourish much more than its prose. Persian is based on short and segmented vocabular and grammatical structures. As Dr. P. Natel-Khanlari (1914-1991) says: "Persian is the language of short words. [...] most Persian words have one to three epigrams and words longer than these are very rare" [1]. Dr. Gh. Yusefi (1927-1990), too, emphasizes on this point and adds: "The natural form of Persian words is short too, as it is seen in our daily conversations" [1]. The structure of Persian language is in such form that the opportunity for talking with ambiguity and vagueness and also for interpretationism is ample, and proportionately, the opportunity for talking frankly is limited. "Maybe it is this shortness of words and sentences that makes Persian language apt for poetry. The language of poetry is the language of ambiguity, brevity and balance, and short and segmented words and sentences strengthen this". [16]

These factors and the fact that Iranians have a sentient spirit and are more sentimentalist, is the reason why their greatest literary works are in the form of poems, and poetry has been the main medium to transfer their thoughts during the past one thousand years or so. The works of great poets such as Ferdowsi, Saadi, Hafez, and Mawlana testify to this.

Some Challenges facing Persian Language in Contemporary Era

After the emergence of modernism in Western world, and consequently the Industrial Revolution, and more recently, with the huge advances in Information and Communication



Technology, Iran, like other developing countries, has experienced different political, economic and cultural crises. Concurrent with the ever-increasing advancement of science in modern world, the language of superior countries improved very rapidly too, and the range of their vocabulary extended. Persian language, no doubt, has lagged behind this movement and has remained in the resulting shock for a long time. The presence of numerous English and French words in Persian shows that it has been greatly influenced by modern superior languages. The Iranian nation, gradually, is digesting this important point that in order to live and communicate in the modern world, they must adapt their language with the modern age so that they can enjoy its achievements. "The reality is that sentimental denying and rejection of "West" does not solve any of the problems of non-Western or colonized societies. But the key to understand West is to enter its internal world and to get access to what is accessible from it. For this purpose, one must prepare necessary tools, and one of the most important and fundamental tools in this endeavor is to try hardily and patiently and in long-term to use its heritage of science and thoughts. To do this, making language ready and susceptible to receive the meanings and concepts related to these fields is a very fundamental step forward, because one can not access these concepts unless he/she understands their language and an appropriate language to express them is prepared". [12]

It was mentioned before that many Iranians are sentimentalists and Persian language is much more powerful in the field of poetry. But to live in the age of technology, the abilities of the language in this regard must be utilized through strengthening scientific spirit and vision in it. The structure of words in Persian is similar to that of European languages, i.e. through combining prefix and suffix with noun, verb or adjective, new words can be made. Therefore, new words can be made through decomposition of European words and combining them with Persian materials to have Persianized equivalents for them. Currently, there are hundreds of words in Persian which have been made through transformation of French or English words into Persian.

The establishment of Academy of Persian Language and Literature (APLL) in Iran was an important step towards



synchronization of Persian language with advanced languages. The first APLL was established in 1935 by the order of Reza Shah Pahlavi (1878-1944), who was deeply under the influence of European extremist nationalist movements between the two World Wars. Consequently, the first APLL had extremist tendencies too and tried to refine Persian language from all foreign words, especially Arabic ones. The second APLL, which was established after the fall of Reza Shah and during the reign of his son, Mohammad Reza Pahlavi (1919-1980), had a more moderate policy. In this academy, Dr. Gh. Mosaheb (1910-1979) who wrote *The Persian Encyclopedia*, "through careful observation of the technical methods of making scientific words in English, bravely broke the frames of natural and literary language in Persian, in an atmosphere still powerfully ruled by literary mentality, and founded "The Language Engineering", which is quite necessary for making scientific words". [17]

The third APLL, which was established after the Islamic Revolution of 1979 and still continues its work, is currently undertaking its task in a more free atmosphere and tries to use the achievements of the previous two academies with a more scientific and applied approach towards language. However, "the major weakness of this academy, too, is its xenophobia which forces it to stand against absorbing foreign words which have European origins". [17]

Conclusion

Culture and language have a two-way relationship and are interacting with each other. Persian language mirrors the Iranian spirit and culture, and Iranian culture is expressed best by Persian language. The study of Persian language during the 14 centuries after Islam shows that while it has always been under different political, social and ideological circumstances and has been influenced by them, it has always preserved its main identity, i.e. the Iranian identity. In the age of globalization, however, it must preserve its identity on one hand, and on the other, through adopting a scientific approach, it must become an open language to be able to interact with the modern world and to fulfill its people's needs in the best way possible.



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‘Art of Subversion’ a Device for Critical Reading: Rereading Roald Dahl’s *Revolting Rhymes*

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Abstract

Jack Zipes in his influential book *Fairy Tales and the Art of Subversion* (1991) provides a comprehensive study of both traditional and modern fairy tales. Roald Dahl is one of the most favorite modern writers for children who has his own style to deconstruct the conventional ideas about everything in his works; he actually does so in his *Revolting Rhymes* (1983). The researcher is actually demonstrating how Dahl has been able to give hints to his implied readers that it is possible to have a critical reading of institutionalized and naturalized way of looking at things and especially at fairy tales in this regard. Thereby, after focusing on the nature of the classical fairy tales and their functions, this paper continues with the notion “art of subversion” as a critical thinking device, and tries to apply this idea on *Revolting Rhymes*. This way, this paper emphasizes that in this collection of poems, there does exist a structure upon which Roald Dahl is able to satisfy his modern readers.

Keywords: Jack Zipes’s Art of Subversion, Roald Dahl, *Revolting Rhymes*, critical reading, fairy tales

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Introduction

As one of the most favorite modern writers for children, Roald Dahl has his own style to deconstruct the conventional ideas about everything in his works. He uses language as his gun to attack the classical fossilized ideas which exist in society by means of fairy tales. It is important to emphasize that Dahl writes for children who have always been taken as the most important part of the generation. This paper is after proposing this idea that through such subversion, Dahl has been able to provide some ways to develop the implied reader's critical reading.

Revolting Rhymes (1983) is a collection of poems which—as the title suggests—go with what Jack Zipes (1991) calls “the art of subversion”. In his constructive book *Fairy Tales and the Art of Subversion*, Zipes focuses on the evolving procedure of the fairy tales' history ending with postmodern fairy tales writers and the quality of their works. Zipes believes that the contemporary fairy tales for children transcend the conventions already existing in conventional fairy tales with which every child is familiar in order to answer the needs of modern children. Dahl in *Revolting Rhymes* chooses six of the most famous fairy tales and reconstructs them in the most talented way. After focusing on the nature of the classical fairy tales and their function, this paper continues with the notion of “the art of subversion. Finally it is emphasized that by the use of the art of subversion in *Revolting Rhymes*, Dahl has been able to invite the readers to look at the traditional fairy tales in new ways and this way he works on their critical reading.

The Nature of Traditional Fairy Tales

Most fairy tales were communicated orally first—they were mostly “oral tales of nurses, governesses, and servants of the lower classes”—before the vast publication of books (Zipes, 1991: 14). People needed something to entertain their children at bedtime, and educate them at the same time. They used their imagination in order to create the fantastic world in which



everything was possible, every character was happy and was finally blessed, when s/he was able to live happily ever after with those s/he loved. So fairy tales, like myths, deal with man's desires and yearnings in general, and that's why Zipes (1991) writes:

The best fairy tales are supposedly universal. It does not matter when or why they were written. What matters is their enchantment as though their bedtime manner can always be put to use to soothe the anxieties of children or *help them therapeutically to realize who they are.* (1, my emphasis)

Zipes (1991) believes that one outcomes of the fairy tales' universality is their "ageless[ness]". Therefore, the age of the addressee is not important; the important point is the nature of human beings with all its yearnings, most of which are gratified via listening to fairy tales.

Along with the above mentioned notion, comes the second quality of the fairy tales which is the didactic element. Fairy tales are intended to civilize the children through the symbolic use of the characters. Zipes (1991) writes: "educated writers purposely appropriated the oral folk tale and converted it into a type of literary discourse about mores, values, and manners so that children would become civilized according to the social code of that time" (3). It was in the fourteen and fifteen centuries that this notion of civilization and being courteous entered the fairy tales. Most of these fairy tales which were the products of the French courts faced great acceptance by people and have remained even today; stories such as *Cinderella*, *Sleeping Beauty*, and etc. It was from this period onward, that the fairy tales were used as "political weapon[s] ... to challenge or capture the minds and sensibilities of the young" (Zipes, 1991: 131). Therefore, it was through the fairy tale that the desired mentality and behavior were conveyed to the children's unconscious mind.



As Ruth B. Bottigheimer (2006) states it was with John Locke's publications of *Some Thoughts Concerning Education* (1693) that the idea of moralizing and educating children came to be considered seriously in children's stories and especially in fairy tales. Bottigheimer (2006) writes: "he [Locke] was so effective in discussing educating the young in terms of religion, food, travel, speech, and learning to read that his name entered children's book prefaces, and his ideas permeated their contents" (116). It was with the influence of Locke that children writers such as Charles Perrault appeared. In 1697 Perrault published his well-received book called *Histoires ou Contes du Temps Passé*. In this book, he talks about the nature of the classical fairy tales, he writes that writers of traditional fairy tales:

always care that their tales contained a praiseworthy and instructive moral. Virtue is rewarded everywhere, and vice is always punished. They all tend to reveal the advantage in being honest, patient, prudent, industrious, [and] obedient and the evil which can befall them if they are not that way. ... they arouse a desire in children to resemble those whom they see become happy and at the same time a fear of the misfortunes which befall wicked characters because of their wickedness. (Quoted in Zipes, 1991: 17)

So by implying the desired concepts via symbolic usage of characters and plot, traditional fairy-tale writers succeeded in their purposes: to entertain, civilize, and educate children. This strategy was accepted pretty easily by children and interestingly enough the children believed in every story that was recounted. With this brief survey on the nature of the classical fairy tales, here come the first traces of change in the nature of fairy tales in Victorian period.



Fairy Tales and the Art of Subversion

Traditional fairy tales did not last forever. And although it is difficult to pinpoint the date of the first changes, there exists some evidence that in Victorian period some initiative changes appeared in Britain (Zipes, 1991: 98). Following history, we can notice great changes occurring in Victorian age. These changes had enough effects on the writers of fairy tales to result in transforming the nature of the classical fairy tales. Accordingly, Zipes (1991) identifies these changes, he writes:

Certainly the development of a strong proletarian class, industrialization, urbanization, educational reform acts, evangelism, and the struggles against those factors which poverty and exploitation led to social and cultural upheavals ... affected the fairy-tale works of Dickens, Ruskin, Thackeray, [and] Lewis Carroll ... (99)

When fairy-tale writers noticed the drastic changes of the Victorian era, they came to realize that the nature of the traditional fairy tales do not go with the nature of the time, and so they came to change the nature of traditional fairy tales; this notion is “The Art of Subversion”, which covers the art and talent of the writers who *consciously* came to subvert the classical fairy tales in order to feature the real world for the children.

Fairy-tale writers who practiced “The Art of Subversion” in their works strongly wanted to “undo what they ostensibly considered damage done to children through the traditional fairy-tale discourse” (Zipes, 1991: 101). With this mentality and aggression that the fairy-tale writers commenced to show toward the traditional fairy tales, there’s no wonder when we have writers such as MacDonald, Wilde, and Baum to convert the classical fairy tales according to their own wish and add a little bit of Christianity to them. Since these writers are the pioneers in doing so, critics call them ‘classical’ practitioners of subversion.



Postmodernism and the Art of Subversion

In order to justify Dahl's (1916-1991) Art of Subversion, it is necessary to mention the idea of postmodernism. With literature and art after World War II, postmodernism welcomes and practices "the very act of *dismembering tradition*" (emphasis added, Guerin, et.al, 2005: 300). Order, logic, meaning, and all of the fundamental aspects of tradition lose their effects in postmodernism. Accordingly postmodernism can no longer bear the philosophy behind the classical fairy tales. It does not even "mourn the loss of meaning" instead it goes for "the activity of fragmentation" (301).

The Art of Subversion with all its deconstructing elements in children's literature led to a new direction. It follows the same ideology as postmodernism: the observed and accepted codes in traditional fairy tales are to be deconstructed according to the new realities of the modern world. It carries the same ideology in different words; contemporary fairy tale writers, who practice The Art of Subversion, are actually liberating the readers' mind from the classical codes existing in traditional fairy tales. According to Thacker and Webb (2002) the Art of Subversion "attempt[s] to undermine the didactic, and thus controlling force, of fairy tales" (143). So this subverting art is considered as a great change in the realm of children's literature. Zipes (1991) writes about this change:

Our views of child-rearing, socialization, technology, and politics have changed to such a great extent since World War II that the classical folk and fairy tales appear too backward-looking to many progressive-minded critics and creative writers. Not only are the tales considered to be too sexist, racist, and authoritarian, but the general content are said to reflect the concerns of semi-feudal, patriarchal societies. (170)



All the factors mentioned by Zipes, influenced the mentality of the contemporary fairy-tale writers, such as Dahl, to rewrite the fairy tales in a new revolutionary way, such as what we have in *Revolting Rhymes*. This sense that the writers are actually featuring the real world to children was not condemned but approved of. That's why, Hunt (1999) writes that children books "have become ... progressively more WYSIWYG (i.e., what you see is what you get), driven by themes, problems, and issues" (12).

Thacker and Webb (2002) believe that "[t]he elements of subversion present, particularly, in contemporary picture books... invite children as readers to form a powerful relationship to the text..." (140). So the art of subversion is actually challenging the "expected reader/author relationship" (143). This way the young readers would have the authority "to think for themselves", and with the alternative version provided, their mind can transcend the already accepted codes in order to enter the unbeaten path to consider and think over the other possibilities as well (141-142). And this is what we mean by critical reading; according to Robinowitz it is "to teach ourselves to read in new ways ... that are self-conscious about how interpretation itself can be ideological..." (quoted in Davis and Womack, 2002: 71). By the help of the Art of Subversion, the resulted critical reading can "make readers aware that civilization and life are processes which can be shaped to fulfill basic needs of the reader" (Zipes, 1991: 180). So the postmodern fairy-tale writers caused great changes in the ideology of the contemporary readers. This change is seen in British children's literature, especially, as a great revolution (Hunt, 1999: 12). Roald Dahl as a British author is considered as a great revolutionary in *Revolting Rhymes*.



Revolting Rhymes

Published in 1983, *Revolting Rhymes* consists of six poems each of which bears a name of a well-known classical fairy tale. These tales are: *Cinderella*, *Jack and the Beanstalk*, *Snow-White and the Seven Dwarfs*, *Goldilocks and the Three Bears*, *Little Red Riding Hood and the Wolf*, and *The Three Little Pigs*. As Thacker and Webb (2002) mention, the classical fairy tales “are not usually associated with humour” (159); however, *Revolting Rhymes* is nothing but hilarious parodies of fairy tales.

Cinderella

The poem begins with an interesting opening. We have the narrator’s voice addressing the reader making his narrative role obvious, which is one of the postmodern narrative techniques (Thacker and Webb, 2002). It not only surprises the readers but shocks them by calling the classical version they already know as “the phoney one”:

I guess you think you know this story.
You don’t. The real one’s much more gory.
The phoney one, the one you know,
Was cooked up years and years ago,
And made to sound all soft and sappy
Just to keep the children happy. (1-6)

Dahl’s attitude toward the classical fairy tales is quite realized from these opening lines of the first poem. Violence, blood-shed, and aggression are new elements introduced in children’s literature with the subversive art, which are also present in Dahl’s other poems and works as well. Dahl believes that the classical tale “got the first bit right,” (7), and the rest goes wrong and so it is Dahl who is going tell the reader about the real version of *Cinderella*. So Dahl starts the plot from the time when everybody is attending the king’s great party, all except Cinderella who is locked up “in a slimy cellar,” by his cruel step-mother (12). She pleads for help and the Magic Fairy appears.



The interesting point here is Cinderella's impolite tone of speech and attitude while talking to the Fairy:

She [the Magic Fairy] said, 'My dear, are you all right? '

'All right?' cried Cindy. 'Can't you see

'I feel as rotten as can be! '

She *beat her fist against the wall,*

And shouted, '*Get me to the Ball!*

'There is a Disco at the Palace!

'The rest have gone and I am *jealous*

'I want a dress! I want a coach!

'And earrings and a diamond brooch!

'And silver slippers, two of those!

'And lovely nylon panty- hose!

'Done up like that I'll guarantee

'The handsome Prince will fall for me! ' (emphasis added, 18-30)

She is different from the gentle, polite and kind classical Cinderella. Her tone of speech is impolite and commanding. And Dahl depicts the prince and his falling in love with Cinderella quite ironically. Afterwards, the story is quite the same: at midnight, Cinderella runs away while leaving her shoe behind, and the prince's promise to look for the shoe's owner the very next morning. From this point on, the story goes according to Dahl's own imagination: the prince puts the slipper "on a crate of beer" carelessly and so one of the Ugly Sisters:

"Sneaked up and grabbed the dainty shoe,

And quickly flushed it down the loo.

Then in its place she calmly put

The slipper from her own left foot." (59-62)

This sudden change of plot is intensified more with the narrator's mocking comment when he continues: "Ah- ha, you see, the plot grows thicker/ And Cindy's luck starts looking sicker." (63-64). As a conscious postmodern writer, Dahl challenges the conventional narrative, pulls his head out and laughs at the reader



and this way, he is creating a sort of distance between the narration and reading. Such distance repeats itself through *Revolting Rhymes*.

Furthermore, the description of the shoe is rather funny, and for sure, causes children to laughter:

“The shoe was long and very wide.

(A normal foot got lost inside.)

Also it smelled a wee bit icky.

(The owner’s feet were hot and sticky.) (69-72)

Naturally the shoe fits nobody’s foot but the Ugly Sister’s, who shouts joyfully: “Yes! It fits! Whoopee! / So now you’ve got to marry me!” (77-78). Poor prince is totally hurt and he feels cheated. So he shouts “No!” while the Ugly Sister shouts back: “Yes!” The prince becomes angry and his rage is so powerful when: “Off with her head! ‘ The Prince roared back./ They chopped it off with one big whack.” (83-84). Here Dahl’s art to make even this harsh and violent scene appear funny is amazing: “This pleased the Prince. He smiled and said,/ ‘She’s prettier without her head.” (85-86). Like a mad person the prince continues chopping heads off including the second Ugly Sister. Working in the kitchen and looking at the killing scene through the kitchen window, Cinderella is horrified:

My Prince! she thought. He chops off *heads!*

How could I marry anyone

Who does that sort of thing for fun? (100-102)

When the Fairy appears this time, Cinderella’s wish is quite interesting: “No more Princes, no more money/ I’m wishing for a decent man./ ‘They’re hard to find. D’you think you can? ” (113-115). So a jam-maker who sells “good home-made marmalade” is finally the one with whom Cinderella is able to live happily ever after!



Jack and the Beanstalk

This fairy tale is presumed to be an English one, although its origin is not known for certain. Maria Tatar (2002) in *The Annotated Classic Fairy Tales* writes that:

“It [*Jack and the beanstalk*] is known under a number of versions. Benjamin Tabart recorded the oldest known one in 1807, but [Joseph Jacobs](#) popularized it in *English Fairy Tales* (1890). Jacobs’s version is most commonly reprinted today and is believed to more closely adhere to the oral versions than Tabart’s....” (138)

Dahl’s version follows Jacob’s. Jack and his widowed mother are broke, so they decide to sell their only cow. Jack agrees to exchange the cow with a supposedly magic bean. His mother goes mad and:

She beat the boy for half an hour,
Using (and nothing could be meaner)
The handle of a vacuum-cleaner. (24-26)

The story continues till Jack and his mother are looking at the beanstalk. Here on the tree they see golden leaves. Jack is tempted to climb the tree for the golden leaves. He climbs up and here a giant shouting: “‘FEE FI FO FUM/ ‘I SMELL THE BLOOD OF AN ENGLISHMAN!’” This quotation is taken from the original tale. So Jack is frightened and climbs down the tree. He tells everything to his mother. Till this point everything follows the classical version, whereas the rest is the result of Dahl’s own imagination. His mother replies:

The mother said, ‘And well he might!
‘I’ve told you every single night
‘To take a bath because you smell,
‘But would you do it? Would you hell!
‘You even make your mother shrink
‘Because of your unholy stink!’ (68-73)



Her complaint about Jack being dirty is brand new. But what's more subversive, is Jack's answer to his mother at this point. He asks his mother to climb up the tree, because she boasts that she is always clean. Here comes a sort of suspense: "Now would the Giant smell his mum?" (79). But the answer causes another laughter, because the mother is not clean either and the giant eats her up!

'By gosh, that tasted very nice.

'Although' (and this in grumpy tones)

'I wish there weren't so many bones.' (77-79)

The moral of the tale is when Jack decides to revenge his mother's death and so he has to wash himself out clean, not to let the giant smell him:

'In fact, a bath's my only hope ...

He rushed indoors and grabbed the soap

He scrubbed his body everywhere.

He even washed and rinsed his hair.

He did his teeth, he blew his nose

And went out smelling like a rose. (90-95)

Jack is successful and the giant cannot smell him: "Muttering loud, 'FEE FI FO FUM, /'RIGHT NOW I CAN'T SMELL ANYONE.'" (100-101). So his cleanliness helps him out and he is able to kill the giant, get some gold and be a "millionaire" (105). Jack's decision to take a bath every day is to be the ending lines of the poem: "'A bath,' he said, 'does seem to pay./ 'I'm going to have one every day.'" (106-107). From among all the six poems in *Revolting Rhymes*, this is the only poem that takes a moralizing part so directly. The rest of the poems are not so direct.

Snow-White and the Seven Dwarfs

Dahl's story of the king, the queen, the Talking Looking-Glass, Snow-White's encountering the Seven Dwarfs follow the classical tale. The man returns to the queen while bringing with him a false heart from a butchery, which he claims belongs to



Snow-White. What queen does to the heart and the narrator's command are interesting:

'I trust you killed her nice and slow.'

Then (this is the disgusting part)

The Queen sat down and ate the heart!

(I only hope she cooked it well.

Boiled heart can be as tough as hell.)

The only difference is the dwarfs; they gamble over horses! And in order to please the seven dwarfs, Snow-White does an interesting thing; she goes to the palace secretly and steals the Talking Looking-Glass to help them forecast the results of the horse races. She does not work for the dwarfs as a housekeeper but gambles with the dwarfs, they win, and become rich soon. The tale finishes this way:

Each Dwarf and Snow-White got a share,

And each was soon a millionaire,

Which shows that gambling's not a sin

Provided that you always win.

Goldilocks and the Three Bears

The story of the three bears that live in a small house in a jungle is quite well-known. But Dahl focuses on the moral of Goldilocks' action of breaking into somebody's house secretly! From the very beginning Dahl questions the morality of the story, so he believes that its publication should be banned: "This famous wicked little tale/ Should never have been put on sale" (1-2). He even calls Goldilocks names: "a brazen little crook", "that little toad/ That nosey thieving little louse", "some delinquent little tot", "Goldilocks, like many freaks", "this little skunk", "this revolting little clown". Also after counting her crimes, Dahl makes this decision that it is the best if they locked Goldilocks in a prison as the punishment!

Dahl calls the traditional *Goldilocks* as "a tale of crime on crime!" (91). The crimes that Dahl mentions are all logical and make sense and so the conclusion is rather rational. The writers



who practice The Art of Subversion in their writings, according to Thacker and Webb (2002), do actually “deconstruct the fantasy by resolving the problem at the center of the tale with a rational rather than a fantastic solution” (160). So the narrator courageously claims: “Myself, I think I’d rather send/ Young Goldie to a sticky end”. And the ending is indeed astonishing; when the baby bear nags to the daddy bear that his porridge is gone, his father says:

‘Then go upstairs,’ ...,
‘Your porridge is upon the bed.
‘But as it’s inside mademoiselle,
‘You’ll have to eat *her* up as well.’ (113-116)

Little Red Riding Hood and the Wolf

One aspect of the Art of Subversion is its “intertextuality” (John Stephens, 2003, & Thacker and Webb, 2002). These critics believe that it is via this aspect that the writers can actually guide the readers to their intention. Thacker and Webb (2002) believe that the humor aroused in the subverted fairy tales is due to the intertextuality, because “the laughter is generated by the gaps between the two texts in both the endings of the stories, and the narrative styles...” (161). That is why, as Stephens (2003) states, the reader is expected “to be familiar with the features of the conventional story” (88). This is such familiarity with the conventional story that fortifies the critical reading’s effect.

Little Red riding Hood is another story by the Grimm brothers. However, in Dahl’s version, things are quite different. The tale starts with the wolf’s hunger and his decision to eat up the grandmother. When he is done with the grandmother, he is not satisfied, because: “... Grandmamma was small and tough,/ And Wolfie wailed, ‘That’s not enough!’” (11-12). So he decides to wear grandma’s clothes and wait for Little Red Riding Hood. When the little girl comes, the conversations between them are the same as the classical version for some time. One of the typical conversations is: “‘*what great big ears you have,*



Grandma. 'All the better to hear you with,' the Wolf replied." (29-30). As Stephens (2003) states the Wolf stands for the conventional mind while Little Red Riding Hood stands for the modern revolutionary mentality who wins when challenging the convention:

Then Little Red Riding Hood said, *'But Grandma, what a lovely great big furry coat you have on.'*

'That's wrong!' cried Wolf. 'Have you forgot

'To tell me what BIG TEETH I've got?' (39-41)

Here the Wolf attempts "to restore the 'proper' version", while it is Dahl's subversive art which controls every aspect of the classical one and manipulates it according to his own desire. That's why, the most shocking incident of the tale happens:

She whips a pistol from her knickers.

She aims it at the creature's head

And *bang bang bang*, she shoots him dead. (45-47)

The classical naïve Little Red Riding Hood has changed to a fearless gangster who kills without hesitation. This little girl is a typical character in Dahl's works. As Knowles and Malmkjær (1996) write Dahl's characters are mostly "self-reliant children" (261). Hunt (1999) believes that because "[t]he utopian world of childhood has been replaced by dystopia" the children have "to be self-sufficient" (14). This way of thinking is a great change.

Finally, the ending lines of the poem are again surprising, because it seems as if the Red Riding Hood actually lives in the woods and not in a village! The narrator meets her:

But what a change! No cloak of red,

No silly hood upon her head.

She said, 'Hello, and do please note

'My lovely furry WOLFSKIN COAT.' (50-53)

The narrator calls the red hood a "silly" one, but instead highlights the "wolf skin coat" which marks the Riding Hood as a wolf-slayer.



The Three Little Pigs

This classical tale of the three little pigs that are old enough to lead their own life is quite well-known. Dahl's version includes the original lines too:

*'Little pig, little pig, let me come in!'
'No, no, by the hairs on my chinny-chin-chin!'
Then I'll huff and I'll puff and I'll blow your house in!'*
(13-15)

Dahl's version covers the same plot until the wolf eats the second pig. After that the wolf goes to the third pig who is of course quite confident because of his brick house. So the wolf cannot blow the house down. Here, the wolf's thought is interestingly new:

*'If I can't blow it down,' Wolf said,
'I'll have to blow it up instead.
'I'll come back in the dead of night
'And blow it up with dynamite!'* (54-57)

The pig's reaction is quite surprising as well. He telephones the Red Riding Hood, and she comes to his help:

*She draws the pistol from her knickers.
Once more, she hits the vital spot,
And kills him with a single shot.* (81-83)

The Riding Hood helps the pig, but she is too much obsessed with killing than anything else, so as she kills the piggy as well: "Ah, Piglet, you must never trust/ Young ladies from the upper crust." (86-87). The ending is even more interesting:

*For now, Miss Riding Hood, one notes,
Not only has two wolfskin coats,
But when she goes from place to place,
She has a PIGSKIN TRAVELLING CASE.* (88-91)

Conclusion

With the mentality of postmodernism came a great change in the writings for children: The Art of Subversion. With this method



contemporary writers came upon rewriting the classical fairy tales for the modern readers. As Hunt (1999) puts it, in this way, “[t]he idea of interventionist literature (a very old idea) has been linked to the empowering of the child (a relatively new idea) through a medium that is in opposition to that valued by the past generation (a recurrent idea) “ (15). One aspect of such empowering devices has been throughout critical reading evoked by the Art of Subversion. This way, “[t]he revolution in British writing for children has, like it or not, and with very little critical observation, repositioned and redefined the book in a period of radical social and intellectual change” (15). According to Hunt (1999) some people might not like this revolutionary idea. He believes that these people are committing two errors:

First, they are assuming “innocence” in the writing, reading, and interpretation of texts for children. Secondly, they are failing to take into account the mind of the reader contemporary with the book. (14-15)

Roald Dahl as one of the most favored modern and postmodern writer for children practices the art of subversion in *Revolting Rhymes* (1983). This collection of poems which consists of the rewriting of the six well-known fairy tales is analyzed in this paper with the concentration of its departure from the convention as a tool for critical reading.

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“Right and Wrong” in Language from Linguistics and Literature Perspective

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Abstract

As early as the 20th century when the central thought in modern linguistics was introduced and substituted the proceeding dominant idea there was not a supposition that linguistics and literature sit in tension with each other, rather it was supposed the ideas, findings, and views of linguistics and literature were in tune with each other, instead. Indeed, synchronic studies were introduced to help enhance the precision and depth of diachronic studies and, in one view, they were ranked second to diachronic studies, and regarded complementary to them. Gradually, an illusion emerged that modern linguistics ideas stand against literary scholars' views and they devalue, and ban referring to the literary pillars of a language, finding words, expressions and structures belonging to the previous eras of language, reviving them and reentering them to the cycle of everyday, current language of contemporary people. It is claimed, as well, that in modern linguistics perspective they are speakers of language who decide about “Right and Wrong” in language and no one can prescribe the correct way of writing and speaking. The present article aims to enact the belief in confrontation of linguistics and literature in regard to “Right and Wrong” in language is a misunderstanding and linguistics has not made any comment on this issue and, in fact, it is not licensed to

Keywords: syntaxmatic and paradigmatic, right and wrong in language, historical-comparative linguistics

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Introduction:

Linguistics has taken a long way to its present state and has taken effect from the sociopolitical events of each epoch and, indeed, has adapted itself to the conditions in every setting and just then it has come on the scene and played its role actively. So, in the first place, instead of being actively involved in changing and making new situations, it has been a great help to developing the linguistic part of new conditions. A sketchy glance at the history of linguistics can illuminate this truth. For instance, in Greece where philosophy was at the center of attention the first linguistic studies were looked at from the philosophy perspective. Platonic and Aristotelian thoughts, two main streams of thought in Philosophy at that time, influenced linguistics. Though the question, “what is the origin of universe?”, addressed by Aristotle and Plato was the same, their answers, manipulated by their viewpoints towards world, appeared to be different, and in a sense even conflicting. The Root source of Plato’s thought came from Socrates’, who believed in the other world and argued this world was a reflection of the other one which, in turn, was made to exist by a unique creator. Hence, in answer to the above question Plato’s finger was pointing to the other world.

When the same ontological question was directed towards language, as a component of universe, the general answer, from Plato’s side, was predictable. But what mattered, now, was how to take the way from this world out to the other one. The trouble was settled through advancing the idea of tracing words back to the history of language (i.e. etymology) so as to get to the original words, where form and function coincided.

On the other side was Aristotle’s standpoint. He, the son of a physician, despite being a true believer in God, the same as Plato, held an experimentalist approach to that question and was in quest of finding an answer supportable by the rationales alluding to the earthy world. He came out asserting an arbitrary



and conventional link between form and function in language, established by language users in a dark time in history.

The aforementioned paragraphs were on the business of giving clarification to this point that ideas in the discipline of linguistics, as in other fields, were and are a function of leading views in each era and they don't come out of the blue but are under the influence of some macro conception of a particular period and their appropriate and deep interpretation depends on the extent to which they are nourished.

The main reason behind writing the present article is that “despite the solid reputation that linguistics has as a successful discipline, many of the expectations have not (or not yet?) been realized properly” (Stokhof et.al:2010). A commonly, but misconceived, held view, mainly among linguists, is that linguistics does not welcome the attempts made, largely by literary men, to purify and enrich the contemporary language of their own through digging out and uncovering the words buried under the thick pages of literary books and, also, reentering them to the cycle of language and, if possible, command and recommend the language users to apply them in their everyday language. “Prescriptivists follow the tradition of the classical grammars of Sanskrit, Greek, and Latin, which aimed to preserve earlier forms of those languages so that readers in subsequent generations could understand sacred texts and historical documents”(Finegan). The point to be illuminated in the present article is that, despite this common misconception, it seems linguistics does not pick any side concerning this subject and remains neutral to that.

The current article aims to explore the reasons why linguistics remains impartial in regard to this subject and, in fact, it should do so, otherwise it would have broken one of its fundamental principles i.e. its being descriptive; a principle through which linguistics configures its identity. It is noteworthy that the writer, in the present article, does not make a new claim but he tries to



explicate what is implicated in linguistics resources and tends to be a source to misunderstanding.

Data analysis:

Linguistics has a chequered history in regard to its nearing to theoretical and practical aspects of language studies. As far as recorded in history, the first linguistic studies were stimulated by practical motivations. Trying to hinder Language changes made as a result of diversity in pronunciation makes one of these major stimuli. “The Vedas, the oldest of the Sanskrit memorized religious texts, date from 1200 BC. ... was changing, but ritual required exact verbal performance. Rules of grammar were set out for learning and understanding the archaic language. Pāini's (500 BC) description ,which contains also rules formulated by his predecessors in a tradition from the tenth to the seventh centuries BC, originated in comparisons between versions called padapā a word-for-word recitation and as a continuous recitation of divine origin, ,unalterable, of the same Vedic texts. The grammatical rules were devised for this comparison and for checking textual accuracy, and technical methods of grammatical description were developed in connection with the formulation of these rules” (CAMPBELL: 2007).

Linguistic studies in Greece were at first, on the advent of linguistics studies there, theory laden and, as mentioned above, philosophy had a great contribution to linguistics and related studies. The second period of linguistics in Greece, which lingered for a great number of centuries, was practically motivated. It set out after the Alexander's, the great, attack when he extended the realm under his control from Greece to Indian, after which a period known as Hellenism in history started out. The policy Alexander was following in regard to the conquered lands was appointing a Greek ruler at the highest positions, while giving lower positions to the natives. Seeking their various interests, Non Grecians to get acquainted more to the culture and language of the dominant nation set out both to learn the Greek,



the Athenian dialect, and also study the literature of Greece, particularly Iliad and odyssey of Homer. So Greek, gradually, was gaining an empire -wide application and was at the risk of being spoken variously, deviated from its native version, across the empire. To keep the consistency in pronunciation of Greek all over the empire special emphasis was put on the “correct” variant of Greek and to facilitate enjoying the literature of Greek, later, the first grammar for Greek was authored by Dionysius Trax. So, the same as Indian linguistic studies, grammar tradition in Greece, at least partly, owes its origin to language change.

The same stance towards language was extended to Latin and the Romans tried to apply the taxonomies of Greek grammar to Latin. It was just in the 11th century when, again, linguistics integrated with philosophy and scholastic philosophy viewpoint to language replaced the traditional approaches. Hence, once more, theoretical perspective prevailed upon applied ones.

Modern linguistics started at late 18th century and up to early 20th century when the notion of descriptive linguistics was introduced by Saussure, most linguistic studies were centering on studying the history of languages to find their similarities through which they could get to the ultimate goal of historical-comparative linguistics i.e. recognizing language branches and families. But, paradoxically, structural or descriptive linguistics is in continuation of historical linguistics and, in fact, one step forward to make historical studies more accurate and precise and, as stated above, it was done on the hand of a historical linguist. “Like Meillet, Saussure was a student of Indo-European, the vast family that links most languages in Europe with most of those from Persia to Southern India” ”(Matthewu: 1934: 7). The main idea which gave rise to descriptive linguistics is that studying a language along its history is a hard job to deal with properly; therefore, it is wise to divide the history of a language to some periods then concentrate on each of them and describe them in



isolated from other periods and finally by bringing the results of the descriptions together a comprehensive description would be available and a better picture of the history of the given language would be at hand. The particular situation motivated Saussure to advance his novel idea of was as follows:

“In Ancient Greek, for example, the accusative singular usually ends in -n: hodó-n ‘road’ or oikíA-n ‘house’. Compare -m in Latin (dominu-m ‘master’ or puella-m ‘girl’) or in Sanskrit (devá-m ‘god’). But in Greek it could also be -a: thus in the words for ‘mother’ and ‘father’ (mBtér-a, patér-a). Is this simply an irregularity, by which some nouns in Greek decline aberrantly? At first sight it is: in Latin, for example, the corresponding forms again end in -m (matre-m, patre-m). But let us suppose, as a hypothesis, that in the prehistoric language the ending was throughout *-m. It is marked with an asterisk, to show that this is a reconstruction and not, for instance, the historical -m of Latin. But phonetically the consonant had, we can assume, a nasal articulation, which is preserved in both the -m of Latin dominu-m and the -n of Greek hodó-n. Let us also suppose, as a further hypothesis, that the phonetic element *m was neither simply a consonant nor simply a vowel. Instead it was one that could, in general, either accompany a vowel to form a syllable (consonant + vowel + m, m + vowel, and so on) or, itself, have the position of a vowel within one (consonant + m, or consonant + m + consonant). In that respect it is like, for example, the ‘n’ in spoken English, which forms a syllable with ‘t’, again with no vowel sound, in a word like, in phonetic spelling, [bktnh] (button) or [bktnhhivl] (buttonhole). The apparent irregularity will then make perfect sense. In the form that prehistorically underlay, for example, hodón the ending *-m came after a vowel and developed in Greek into -n. In the form that underlay, for example, mBtéra it came after a consonant (consonant + m). In that context it became, instead, -a”(Matthewu: 1934:7). Out of this and similar arguments the



following ideas flourished: “first, if languages are systems they are, from an external viewpoint, closed. Each will have a determinate set of basic units, and a determinate set of relations among them, and will be distinguished sharply both from other languages and from anything that lies outside such systems...Secondly, if ‘everything’ in a system ‘holds together’, any change which affects it will result in a new and different system...the study of systems must, accordingly, be separated strictly from that of historical relations between systems. As historians, we can describe the changes that relate, for example, the Indo-European system to the Greek, or, in historical times, the Greek system as it was in fifth-century Athens to that of Modern Greek as it is spoken now. In Saussure’s terms, that is to practice ‘diachronic linguistics’, the study of languages on the time dimension”(ibid. 10).

What Matthew declares in continuation is striking: “But, to be able to carry out such studies, we must first have established the systems that we are relating. Each system, as we have said, is different. Therefore, in investigating, for example, the system of Modern Greek, we are not concerned in any way with that of Greek in ancient Athens, or of Greek in any intervening period. We are concerned just with the system that exists now. We are thus practicing what Saussure called ‘synchronic linguistics’: a pure linguistics of the language system, to which the dimension of time and history is irrelevant”(ibid. 10). So what is prioritized in modern linguistics is distinguishing synchronic and diachronic studies of language and not only it does not take any negative view towards diachronic linguistics but , as depicted through the quotes unfolding the reasons behind the emergence of modern linguistics, it is an introduction and a preliminary work to historical studies.

The impartiality of descriptive linguistics in regard to “right” and “wrong” in language and also towards the position taken by literati can be evidenced from a different angle, as well. As it is



bolded in the definition of linguistics, it is taken for granted today that linguistics is a scientific discipline. One term which can equate the term “science” and can truly enact the essence of this notion is the term “description” which stands against having and presenting a gloomy personal account of things and regarding them as truth without offering any proof, away from personal interpretations, which can meet the standards and principles set for “scientific” activities. Tracing back the history of science, we come to the conclusion that the idea of “scientific studies” was first presented after the 16th century, before which the priests’ account of universe and their personal standpoint about things was equated, or at least they were desiring to be regarded so, with the true nature of things in universe, facts. Gradually people came to the understanding that personal accounts of world could be a hallucination of “fact”. They also concluded that the first step to improvement is identifying the phenomena as they are out in the nature not as one may wish them to be. In so doing, they set some standards and regulations so as to evaluate the ideas maintaining scientific and also conduct scientific researches.

As already mentioned, science remains a descriptor observer seeking the fact and basically it is just a method of research, different from its products which can be evaluated virtually too. Gary B. Lewis argues "science is a determination of what is most likely to be correct at the current time with the evidence at our disposal. Scientific explanations can be inferred from confirmable data only, and observations and experiments must be reproducible and verifiable by other individuals. In other words, good science is based on information that can be measured or seen and verified by other scientists.....Falsifiability is the principle that a proposition or theory cannot be scientific if it does not admit the possibility of being shown false. Anything that cannot be observed or measured or shown to be false is not amenable to scientific investigation. Explanations that cannot be



based on empirical evidence are not a part of science. He claims further that "research clearly shows most students and teachers do not adequately understand the nature of science. For example, most teachers and students believe that all scientific investigations adhere to an identical set of steps known as the scientific method, and that theories are simply immature laws. Even when teachers understand and support the need to include the nature of science in their instruction, they do not always do so. Instead they may rely upon the false assumption that doing inquiry leads to understanding of science. Explicit instruction is needed both to prepare teachers and to lead students to understand the nature of science". "Rene Descartes established the framework of the scientific method in 1619, and his first step is seen as a guiding principle for many in the field of science today:...never to accept anything for true which I did not clearly know to be such; that is to say, carefully to avoid precipitancy and prejudice, and to compromise nothing more in my judgment than what was presented to my mind so clearly and distinctly as to exclude all ground of methodic doubt. (Discours de la Méthode, 1637, section I, 120)...By sticking to certain accepted "rules of reasoning," scientific method helps to minimize influence on results by personal, social, or unreasonable influences. Thus, science is seen as a pathway to study phenomena in the world, based upon reproducibly testable and verifiable evidence. This pathway may take different forms; in fact, creative flexibility is essential to scientific thinking, so there is no single method that all scientists use, but each must ultimately have a conclusion that is testable and falsifiable; otherwise, it is not science. The scientific method in actuality isn't a set sequence of procedures that must happen, although it is sometimes presented as such "(Whorf).

The job of descriptive linguistics as a scientific discipline "is to describe individual languages as perceptively and rigorously as possible, with maximal accountability to a naturalistic corpus of



data ideally collected within a broad program of language documentation [...] to ensure that the full spectrum of language structures are represented. Evans and Dench (2006:3):

Conclusion:

Based on what was discussed above it can be concluded that linguistics and literature take their own ways in regard to language and none of them has dominance over the other one. Reviewing of the history of linguistics, instead, unveils the fact that these two fields of study have been of assistance to one another and they have not experienced confrontation as the alleged common view demonstrates. Basically, linguistics particularly in its scientific reading, because of limitations imposed by scientific principles, is not licensed to make comment on what cannot be proved by applying the scientific method.

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Bakhtin, Marxism and Sociological Method on Linguistics

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Abstract

This essay, with a rather new trend in studying Bakhtin, is the pointed translation of Bakhtin's *Le Marxisme et la philosophie de langage* (1929)- translated as Marxism and philosophy of language- and translated into French in 1977, in which Bakhtin has lucidly expatiated about the socio-economic and ideological conditions and their explicit effect on language in which sense, he can be called a Marxist. For further development of the discussion, the parts which are found suitable for argumentation, are analyzed and explicated in the light of principle expositors of Marxism such as Terry Eagleton, Raymond Williams and Louis Althusser to find out how close Bakhtin has manifested and shared with them. In addition, the rule of class conflicts, semiotics system of language underpinned by the clashes and the necessity of Marxist philosophy as well as ideology in intuitive philosophy of language are investigated and elaborated in how sociologic methods effect the very module of linguistics. It is further suggested that Bakhtin ought not be confined merely as a Formalist though a more disseminated Marxist critic of language and linguistics.

Keywords: Bakhtin, Marxism, Ideology, Class Conflicts, Philosophy of Language, Sociologic, Linguistics

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INTRODUCTION

MARXISM AND PHILOSOPHY OF LANGUAGE

In the light of my recent researches on linguistics from Saussure to Derridean trends, I have come up with some questions regarding Bakhtin's Marxist's ideas about linguistics. Bakhtin is mostly known as a Formalist who is concerned with the language and its nature. However, among his ideas about language from which some of the most elements are polyphonic, carnivalesque and dialogic nature of language, it is easy to find some Marxists' ideas of him in his texts especially in *The Object, Tasks, and Methods of Literary History* in which he points out to the ideological life of language which is a radical Marxist term. He states that "*literary history is concerned with the concrete life of literary work in the unity of generating literary environment, the literary environment in the generating ideological environment, and the latter, finally, in the generating socio-economic environment which permeates it*".

Bakhtin believes that social context equates with ideology i.e. society is under the direct influence of a superior ideology in which using the term ideological society is quite right and true. In the same essay, in some other parts, he explains that "*the individuality of a system (more precisely an environment) is based exclusively on the interaction of the system as a whole and in each of its elements with all the other systems in the unity of social life*". It is incontrovertibly, by no other means, referring by 'system' to the society and by 'the system as a whole', a society amalgamated with an ideology.

However, some think that Bakhtin, in this very essay, has just some general ideas which in one way or another connects linguistics to the social side and ideology like a pragmatic. But what is the essence of my essay is that I have shown that Bakhtin is also an orthodox Marxist in both his philosophy and method in linguistics and language. Bakhtin in his book *"Marxism and Philosophy of Language"*, in which he has profusely talked about



his Marxist's ideas about language and philosophy and to the necessity of Marxism. The original text is in French which I have had to take the its gist out in English and discuss further points.

In the preface of the book, Volochinov, Bakhtin's co-author, explains that there can be no question, of course, about the Marxist Bakhtin as the book is Marxist from beginning to the end. Bakhtin describes the necessity for a Marxist approach in philosophy in language; however, at the same time, it practically affects all domains of human sciences, among those cognitive psychology, ethnology, language pedagogy, communication, stylistics , literary criticism and asks them all through the foundation of modern semiotics. However, as the subtitle of '*Essay on application of sociologic method on linguistics*' in this regards reveals, it is a book about the language and society, under the sign of dialectic signs, as an effect of social structures.

BAKHTIN AND THEORY OF LANGUAGE

Something laudable about Bakhtin is that, at the same time that he speaks about linguistics as such, it should be noted that, in his critique of Saussure, the most eminent representative of what Bakhtin calls 'abstract objectivism', and the excess of nascent structuralism, it precedes about 50 years of modern linguistics. We will see that two sides meet. Now there may be a question raised which *as Marxism developed some many years later than formalism after time of Bakhtin, why nothing has been mentioned about Bakhtin in Marxism about the theory of language like those of Althusser and Piere Machery, Terry Eagleton and Reymond Williams?*

In his book, Bakhtin describes before everything else, the true point of linguistics and the true nature of facts of language. Language, like for Saussure, is a social construction whose existence is established based on the needs of communication. Unlike Saussure that emphasizes that linguistics is an abstract ideal, rejects the individual aspect of speech, though someone



like Bakhtin believes that speech is linked to a social structure different from person to person, but sum total of individuals.

Saussure, in his linguistic model, mostly considers the general social side of the language when he develops the signs system of signified and signifiers. His rejection of individual side can equate to the rejection of language as a invention in Barthes' words. However, when Bakhtin talks about the dialogic nature of the language, he points out to the two sides of a dialogue, a speaker and a listener in which the role of an individual in establishment of a communication is vital. Bakhtin in his essay, *The Object, Tasks and Methods of Literary History*, says

"The base doesn't determine the literary work by 'calling it off to one side', as it were, 'in secret' from the rest of literature. Instead, it acts on all of literature and on the whole ideological environment. It acts on the individual work precisely as a literary work, i.e. as an element of the whole ideological environment which is inseparably joined to the total situation provided by literature."

This statement is multifaceted: First and foremost, its emphasis is on the contrary of what Saussure believed which was the rejection of the individual side of language, instead stressing on the individual work equated precisely on as literary work in which Bakhtin considers the role of each and every one of these individuals or voices in the construction of a whole. Second, through stating to the idea of ideological environment, he is perchance considering the Marxist side of language which relates not to the individual as such but to the linguistic structure of language taken shape from society. Here Bakhtin bears analogies with Terry Eagleton that has established himself as a leading expositor of Marxism within the emerging field of contemporary literary theory, most notably with *Criticism and Ideology: A study in Marxist Literary Theory* (1976), who argues in "The



Rise of English" (1983) that "literature concerns not simply beauty and spiritual uplift, but the social control of the middle and working classes". Eagleton, as a radical Marxist, bluntly asserts that the discipline of literature like formal religion, is deeply involved in the reproduction of the dominant class. In this sense, Bakhtin also channels all roots (philosophy, language and ideology) –as will further be discussed- into the social milieu.

He further says in the book that "Language conflicts reflect class conflict and the system in which it belongs". It is once more, what exactly Marxists such as Althusser and Eagleton believed. Marxists believe in the class base of language which underpins its production and development. Language, as it implies, is in control of the dominant social class, ideologically speaking. Bakhtin in further explanation of the above mentioned continues that "Semiotics of the community and the social class don't overlap" i.e. there is one to one relationship between social class and linguistics in which procedure language or what it is meant here, semiotics of community, is the direct result of the social class, not simply as part of social class. Once again, in here, Bakhtin is putting emphasis on the social environment in production and modification as well as development of the language.

Somewhere else, Bakhtin explains that "verbal communication inseparable from the other forms of communication, implies conflicts, relations of domination and the resistance, adaptation or resistance to the hierarchies, use of language by the dominant class to reinforce their power". What is axiomatic in here is what Bakhtin calls 'dialogic nature of language' in which two forces and sides are permanently apparent and participating in a conversation, but heed must be taken that by conversation it does not necessarily mean a dialogue between two people, as much it implies the nature of language per se also. He points to the dominant class once again which makes it incontrovertible not to consider language as what Bakhtin thinks, as non-social or non-



ideological. As it will further be discovered, his Marxist ideology is apparent.

Although, there exist differences between different classes, such as priest way of talking to educational system, Bakhtin focuses on the difference in speech in the same system. His matter of concern is speech and the essence of dialogic language. According to the dialogic language, Bakhtin says that there are always two parts participating in a speech which exists always in form of dialogue and their nature is based on the differences. Dialogic is a concept developed by Bakhtin that asserts that all language is a dialogue in which a speaker and a listener form a relationship. All language, argues Bakhtin, is the product of at least two people. He also introduces another term known as Dialogic Utterance, in which he asserts that each individual speech act is oriented toward a particular listener or audience and demonstrates the relationship that exists between the speaker and listener. Further, In his essay, "From Discourse in the Novel", Bakhtin applies his ideas directly to the novel. He believes that the novel is characterized by dialogized heteroglossia defined as a characteristic of the novel in which multiple worlds and a variety of experiences are continually dialoguing with each other, resulting in multiple interactions, some of which are real and others of which are imagined. In all his terminology, he emphasizes the double side of language which roots in society.

Regarding the social side, Bakhtin in his book, Marxism and philosophy of language, applies that every sign is ideological. Ideology is the reflection of social structure. Thus any modification in social ideology, exerts modification in language pro rata. Unlike Saussurean design of language, what Bakhtin believes is that, Language obeys dynamic positivism. Through positivism he means the visible parts of the language under the influence of social forces. He continues as saying that "any evolution in linguistic and language, obeys the laws of the nature of the society". The social part in which the language shapes is



stressed in here. As it will further be discussed, the social side, as Bakhtin believes, is under the direct effect of infra-super structures of Marxist society. He explains in the book that

"The sign and society are inextricably related.

Every sign is ideological. Semiotic system is used to express the ideology and is indeed modeled by it. Thus, the word is the ideological form. It records the slightest variations in society and every new forms which the ideology constitutes".

Bakhtin agrees that Saussure saying language is an activity of the mind. He continues that if language is determined by the ideology, consciousness, so thinking are also packages of the language, then they are shaped by ideology. "Psyche and ideology are in constant interaction of dialectic". Ideology as Bakhtin believes, stands on the counter side which is one side of the language shaping. Marxistically speaking, ideology is a Marxist term and form. Louis Althusser believes that "the dominant hegemony, or prevailing ideology, forms the attitudes of people through a process he calls interpellation or hailing the subject, which is ideology's power to give individuals identity by the structures and prevailing forces of society". In one way or another, what Bakhtin says is Marxist in essence.

LANGUAGE AND INFRA-SUPERSTRUCTURES

Bakhtin's core of speaking in his book, after introducing his Marxists' ideas, tries to show how infrastructures and superstructures determine the nature of language. Nicolas Marr emphasizes on the assimilation of Language and superstructure. Any evolution in the base corresponds to the sudden change in the language. But Bakhtin believes that ideology is a superstructure. "Social transformations in the base reflect in ideology, and language is the vehicle for ideology, then in language". Bakhtin, converse to what Marr says, never says that language is superstructure. Superstructure and base always



interacts with each other. However what he affirms is that Language is never tantamount to an instrument of production. Other than that, Bakhtin defines language as the expression of social struggles and relations, it is the experiencing and conveying these struggles.

DISCUSSION

STUDY OF IDEOLOGY AND PHILOSOPHY OF LANGUAGE

Raymond Williams, another expositor of Marxism, shares the same ideas as what Eagleton believes saying in "*From Marxism and Literature*" (1977) which is about Williams' theoretical considerations of culture and society, that "*a culture is not only a body of intellectual and imaginative work; it is also a whole way of life*". What Williams considers, is that literature, in essence, language as such, is reflection of an ideology as in what he calls 'a whole way of life'. Bakhtin, in his book, is somehow explicating such point in details. He shares much with Williams and Eagleton in their Marxist ideas about the nature of language and literature. Marxists theories, are linked with the problems of philosophy of language. Bakhtin states in his book, that language has a social side which itself is a Marxist entity in the sense that base and superstructure determine its ideology and in a mutual relationship, ideology does the same.

Julian Wolfers in *Critical Keywords in Literary And Cultural Theory* (2004), remarks ideology in Marxist sense of the word that ideology always bears on material conditions of lived existence. He continues that the idea of ideology seems to indicate power and can be promoted as universal. What Wolfers point is the ideology in sense of social environment since it can be universal. Etienne Balibar (1988) as quoted in *Critical Keywords*, construes ideology as a kind of 'symbolic capital' of the ruling class itself, "as the body of representations that expresses its own conditions and means of existence (for the bourgeoisie, for instance, commodity ownership, judicial



equality, and political liberty), or at best as the expression of the relation of average members of ruling class to the conditions of domination common to their class". Balibar, as common point to Marxists, argues that ideology is through the ruling dominant social class. It seems there is no obligation in changing the taken for granted definition of ideology among either what Bakhtin believes in or what other Marxists have creed in. For instance, Terry Eagleton as Wolfreys expatiates, defines ideology as "ideas and beliefs which help to 'legitimate' the interests or a ruling group or class specifically by distortion and dissimulation". According to what Eagleton remarks, ideology is from the ruling class which is capable of permeating based on its law making power. Bakhtin also points repeatedly to the ideology surrounded by and confined to social power groups which manifests itself through language and law. Reymond Williams (1977), categories 'ideology' in three different concepts which all are common in Marxist writing. 1. A system of beliefs characteristic of a particular class or group 2. A system of illusionary beliefs – false ideas or false consciousness- which can be contrasted with true or scientific knowledge 3. The general process of the production of meanings and ideas. What is common in all three taxonomy Williams counts, is that ideology is a production system coming from a productive system. Wolfreys continues in exposition of Williams that ideology is then a system of cultural assumptions, or the discursive concatenations, the connectedness of beliefs or values which uphold or oppose social order. Fredric Jameson (1981) defines ideology in a way which is a clarification of Marxist as saying "All class consciousness- or in other words, all ideology in the strongest sense, including the most exclusive forms or ruling-class consciousness just as much as that of oppositional or oppressed classes- is in its very nature Utopian". What Jameson remarks is pointing to the social side of ideology which is a



social construction and existing inseparably intricate with ruling class and dominant social milieu.

Bakhtin explains how language is a system of signs which are rooted deep in the environment. Louis Althusser in *Ideology and Ideological State Apparatuses (1994)* has a definition of ideology which proximate Bakhtin's definition of language rooted in society as stating that "ideology is the system of ideas [...] which dominate the mind of a man or a social group". Therefore, structurally speaking, as Bakhtin has previously stated, language makes the consciousness of a man which equates Althusser's 'domination of the mind of the man' i.e. language is the consciousness then language dominates the mind and the hierarchy of this chain of being, metaphorically speaking, from the mind of the ruling men, to the ideological laws dominating the society. Althusser then concludes that "ideology is tantamount to illusion" (1994: 122-3).

Considering these Marxists' definitions of ideology in mind, Bakhtin explains that "Language shapes through the signs, ideology protrudes some signs, but some tools can be given artistic form though are not per se sign. We are living in the universe of signs. Where we can see a sign, there is also ideology. Everything has an ideological semiotic value". In the light of the essence of ideology, Bakhtin, in this book, claims that "Every field of ideological creativity has its own mode and ways towards the reality. Every sign has not only an ideological reflection, a shadow of reality, but also is a fragment of that reality" (Marxism and philosophy of language).

Though, how does the ideology permeates into the language? Is it really that easy to say that ideology shapes the language? Through what process? Bakhtin seems to have been able to define the procedure of infiltration of ideology in the system of language in a more clear way than what Marxists claimed to explain. It might be a consensus, in my idea, to consider Marxists very vague in the process of expatiation of ideological language



since what is so apparent in Marxists way of talking, is mostly calling into the ideology, hegemony and claiming that ideology shapes the base and superstructure in minor or major cases. However, this cannot be the very case as a practical explanation regarding this procedure of ideology shaping the language is vital. Bakhtin in his book, has taken it into a deep further exposition. He states clearly the procedure as

"A sign is a phenomenon from the outside world. By placing the ideology in consciousness, they transform studying of ideology with studying the consciousness and its laws. Individual consciousness is in fact socio-ideological. So it is impossible to construct an objective psychology or objective ideologies. Consciousness takes form and existence in the signs created by a group organized in social relationships. Society shapes the consciousness of individuals, on the other hand, the logic of consciousness is the logic of ideological communication, interaction of semiotics in a social group".

Thus, Bakhtin considers the semiotics as the representative of the ideology and whatever it may be, whether a socially accepted and agreed by the whole ideology or one which is partially believed in. Likewise, Eagleton in "*From Literary Theory: An Introduction*"(1996) remarks

"To speak of 'literature and ideology' as two separate phenomenon which can be interrelated ism as I hope to have shown, in one sense quite unnecessary. Literature, in the meaning of the word we have inherited, is an ideology. It has the most intimate relations to questions of social power".



Bakhtin also emphasizes on the social power as the base is the power and language, as orthodox Marxist such as Eagleton and Machery long believed, is in the control of this power. But in infra-super structural considerations (Marxism), what stage does ideology occupy as it is controversial in Marxist's among those who agree or disagree that base and superstructure affects on each other and so on. Bakhtin even tries to clarify the true place of the ideology saying "The ideological reality is a superstructure situated directly above the economic base. The only way to get the Marxist sociology to account for all the ideological structures is to leave the philosophy on language conceived as the philosophy of ideological sign". In this case it is Marxist.

RELATIONSHIP BETWEEN INFRASTRUCTURES AND SUPERSTRUCTURES

Bakhtin's main concern after definition of language underpinned by ideology, is the issue of how infra or super structures relate with each other regarding the philosophy of language. He explains that "Of the most problematic issues regarding the Marxism, is the philosophy of the language. Each time which has been said that how infra-structures determine the ideology, the answer has always been, causality. Under some really social dialectical evolution, infra takes the form of super". He points to the dynamism of infrastructures and superstructure in which here he seems to be the converse side of Marxists who believed in rigid base or superstructure. Marx argues that the economic means of production within a society- what he calls the base- both engenders and controls all human institutions and ideologies – the superstructure- including all social and legal institutions, all political and educational systems, all religions, and all art. What Marxists believe, is one way street which base determine superstructure, however, Bakhtin believes in dynamism between base and superstructure that interact pro rata. But what kind of relationship is there regarding to the language?



What Bakhtin calls a mutual relationship of infra and super structure, is also arguable in the way that there is a reciprocal relationship of super and infra. Bakhtin says "Any sign is the result of a social consensus between the individuals during some interactions". He defines these relationships in a series of essential points:

1. Don't separate ideology from the material reality of the sign
2. Don't cut the sign from the concrete forms of social communication
3. Don't cut the communication and forms from their material basis (infrastructure)

Accordingly, these points can result in this fact that ideology protrudes itself in the form of signs which have a communicable side of incontrovertible nature. He explains "Everything is essential to be linked to the socio-economic conditions. On the other words, we cannot enter the realm of ideology which has taken roots and forms from the social value". What Bakhtin points here, ideology is truly inherent in mind which metaphors itself in the form of signs and semiotics, which has a direct result and springboard in the form of a speech, voice or language. However, a note to be mentioned is that if ideology is inherent in social values then what can determine the refraction (break or fragmentation) in the ideological sign? "It is due to the class struggle" Bakhtin states; He says that the linguistic signs develop everlastingly between infra- to super- but encircled by the ideological phenomenon.

TOWARDS MARXIST PHILOSOPHY OF LANGUAGE TWO ORIENTATIONS OF LINGUISTIC-PHILOSOPHIC THOUGHT

After determination of the nature of ideology and its relationship with language, Bakhtin goes further to the philosophy of language through asking three questions. 1. What are the elements of philosophy of language? 2. What methodology is



adopted for studying it? 3. What is its concrete nature? Simply considering language as language of what it is, under influence of ideological semiotics, is not going to be of any help. Language shall not be regarded pragmatically. The philosophy of language is so much abstract and important when the notion of Marxism enters. Marxism has its own philosophical roots which directly affects -if Bakhtin considers Marxism and linguistics to underpinning each other- the philosophy of language and needs further exposition.

Bakhtin says "In the philosophy of language and methodological divisions corresponding the general linguistics, what is the solution for our problem is to isolate and define language as specific case of study". He separates language as an entity of its own existence. Bakhtin explains that the laws of creation of linguistics are essentially the individual-psychological laws which he wants to emphasize that language is an individual construction which they are in return affected by the class, and infra-super determine their ideology and language's inseparable part is ideology. Then, language underpins the social context. He continues that the most immediate social situation and social environment determine largely, even from inside, the structure of the utterance. He believes that social contexts are varied but has its own immediate modifications on the speech. Thus, in what sense, Bakhtin is called a Formalist if his core of his philosophical ideas are mostly based on definition of socio-economic effects on language? Since he focuses his attention towards 'the structure of the utterances' that's why he is called mostly as a Formalist.

CONCLUSION

Bakhtin in his book, *Le marxisme et la philosophie du langage* (1929), explains that in sociologic method of studying linguistics, socio-economic conditions has ideological base which affects on the semiotics of language as the dynamic part of it. Language, in his idea, is underpinned by the social class



struggles if there is any difference seen in a language is seemingly a whole society with the same socio-economic elements. Due to the social context, the language is a mentality of not me, but us and his/her. But it is rather impossible to discover these socio-economic activities of the mind. (it is permeated in its nature).

Bakhtin expatiates some points such as the social milieu in which language shapes, underpinned through infrastructures and superstructures which are all under direct impression of socio-economic conditions in Marxist sense of word. Bakhtin shares a bulk with main expositors of Marxism such as Terry Eagleton, Raymond Williams and Louis Althusser specially in the common creed about the ideology, power and class. In about Theory of language, Bakhtin concludes that the laws of creation of linguistics are essentially the individual-psychological laws which he wants to emphasize that language is an individual construction which they are in return affected by the class, and infra-super determine their ideology and language's inseparable part is ideology. In this sense, Bakhtin can be considered mainly as a Marxist against what is generally believed about him as a Formalist.

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A Postmodern Reading of Nocturnal Harmony for Wood Orchestra

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Abstract

Reza Ghasemi's *Nocturnal Harmony for Wood Orchestra* narrates a subject called Yadoallah who is a refugee settled in a small apartment. This study challenges common postmodern decentralization to depict, although moderately, a landscape of the contemporary world and the contemporary man submerged in it. This man, though filled with fear and terror, would not be enslaved by any fixed center. There is no meaning nor reality, but just a fragmented subject who withstands this endless chaotic world and is not symptomized with nostalgia and the sorrow of losing the center. This approach creates an equal presence of capacity in which subject – i.e. the refugee character of Ghasemi's story – as living his anti-humanistic life undergoes a metamorphosis into a dog.

Key Words *Nocturnal Harmony for Wood Orchestra*, subject, postmodernism, decentralization, anti-humanistic

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Introduction:

The great amount of critical works written on his novels, interviews with him on his personal style of life and viewpoint towards it, the considerable awards of Golshiri Award (2002), the Writers and Critical Award (2002 and 2010), and PEKA award (2002), are all confirmations on Reza Ghassemi's influential effect on the contemporary Iranian literature. Ghassemi is a contemporary novelist and playwright, famous for his unique perspective on both historical and contemporary issues. He has authored some outstanding plays like *A vous de jouer mercutio* (1990), and *Architect Mahyar's Dilemma* (1986), and novels such as *The Spell Chanted by Lambs* (2002), *The Well of Babel* (1999), and *The Nocturnal Harmony of Wood Orchestra* (1996) among which the latter is the most famous one. First published in the U.S.A. and then in Iran, *The Nocturnal Harmony* deals with difficulties an Iranian exile encounters in France. Identity, time, death, horror, and alienation are among the major contents of his works especially *The Nocturnal Harmony*.

Influenced by his long life's personal experiences, Ghassemi depicts his protagonists as the decentered and fragmented subject of a world in which everything is in flux; a world in which there is no promise of eternity. Considering his protagonist as fragile in an unstable world, Ghassemi's *Nocturnal Harmony* is an opportunity to analyze the concept of the decentered subject. The unstable subject, fallen out of the humanist heaven, who tends to shape his own microcosm is one of the most considerable characteristics of Ghassemi's works, and in addition, one of the basic concepts in the postmodernist theory. This new understanding on the concept of man as the decentered subject was a reaction against the project of the Enlightenment. Segura argues that "the skeptics vehemently object to all notions of the subject, or subjectivity, which they argue are rational projects of the Enlightenment. Like the object, the subject is seen as a



pragmatic symbol of modernity and has lead to modern myth of a unified individual subject” (33-34).

Postmodernism is an all-encompassing attack on the entire Enlightenment movement. At the center of this new phenomenon, postmodernists reject the possibility of being objectively rational because they decline the standpoint of the identity that modernists presuppose. Postmodernists’ definition of rationality is much vaster than that of modernism; so vast that it saps the borderline between rationality and irrationality (Welsch, 2000: 12). Their ideology appealed to an expansion of rationality. Rationality as defined by postmodernism, is not merely a fleeting drop of reason, but a travelling beyond the empirical and scientific realm to contain also the cultural and aesthetic aspects of life in reason (ibid. 15).

Instead of seeing humanity as a precious container of independent rational selves, as modernists adhered to and advertised, postmodernist thinkers consider man as an unavoidable extension or byproduct of culture and put an end to the individual self all together (Hassan, 1987: 29). Individuality is dead and what is remained is the result of social, cultural, and political actions and reactions. As Kenneth Gergen maintains, “with the spread of postmodern consciousness, we see the demise of personal definition, reason, authority... All intrinsic properties of the human being, along with moral worth and personal commitment, are lost from view” (2002: 228-9). This study first analyzes the concept of the decentered subject within the postmodernist framework, and then explores this concept and its representations within the domain of *The Nocturnal Harmony*.

Postmodernism

Regarding postmodernism as a philosophical movement, in his article “*Poatmodernism and Philosophy*”, Stuart Sim describes it as an “antifoundational” “style of philosophy” called “skepticism which sets out to undermine other philosophical theories



claiming to be in possession of ultimate truth” (2001: 3). Considering Poststructuralism’s constitution of a “gesture of skepticism towards received authority” through its rejection of the structuralist tradition of thought,” Sim regards it “as falling under the heading of postmodern philosophy” (ibid, 4).

Rejecting the possibility of the signified, the center, and the ultimate universal truth, “poststructuralism called into question the cultural certainties that structuralism had been felt to come to embody; certainties such as the belief that the world was intrinsically knowable, and that structuralism gave us a methodological key to unlock the various systems that made up that world” (ibid, 4). Poststructuralists disagreed with “the overall tidiness of the structuralist enterprise” in which “one system (or narrative) comes to seem much like any other, and the analysis of its grammar becomes a fairly predictable exercise,” and “the analytical techniques being used by the structuralist determined the results” (ibid, 5). Speaking on the underlying interest in breaking down the monopoly promoted by the traditional belief in the ultimate center, Sim refers to the point that what is of high importance among poststructuralist thinkers is “dissimilarity, difference, and the unpredictability of analysis” (ibid.) over uniformity.

In most critical writings poststructuralism has been taken synonymously with the name of Jacques Derrida and his antifoundational and deconstructive criticism. Whereas the structuralists had presupposed that there was a tight and identifiable relation between the signifier and the signified, poststructuralist thinking believe in “instability of language” (ibid.). Although poststructuralism is under the influence of Structuralism and the revolutionary theories of Ferdinand de Saussure, there is a break between the key concepts of the two schools. Saussure’s major point about language is that it is a system made up of signs, and signs consist of a signifier (word) and a signified (concept) which are in an arbitrary connection



with each other (Norris, 2002: 4-5). Structuralists viewed this connection as arbitrary, but, once fixed in language, it will be stable. Poststructuralists referred to the instability of language and rejected “the natural link that common sense assumes to exist between word and thing” (ibid.).

Derrida discusses on the implication of Saussure’s theory in his “*Of Grammatology*” and elaborates the fact that language functions as independent of the world. He contends all Western philosophy for its “logocentricism” and its relying on “metaphysics of presence” in the sense that it is organized around an “ultimate referent”, a self-certifying and self-sufficient ground, or foundation, available to us totally outside the play of language itself, that ...serves to “center” (that is, to anchor, organize, and guarantee) the structure of the linguistic system, . . . and determinate meanings of any spoken or written utterance within that system” (Abrams, 2009: 70). Referring to the fact that these imagined stable groundings are human concept and therefore product of human language, he indicates that they are not out of the dynamic instability of language which produces infinite number of meanings (1978: 280). In Derrida’s view we can never have a demonstrably fixed and decidable present meaning and he coins the term *Difference* to point to the phenomenon that, on the one hand, the features that establish the signified meaning are never “present” to us in their own positive identity since both these features and their significations are nothing other than a network of differences, on the other hand, since this significance can never come to rest in an actual “presence”, its determinate specification is deferred from one linguistic interpretation to another in a movement or “play”, as Derrida puts it, *en abime* – that is, in an endless regress (2004: 7). The impossibility of stopping the process of deferring of meaning at a point indicates that there is no outside-the-text and that each text becomes “a tissue of all other texts” (Thiher, 1985: 90), and therefore it will be revealed that reality is constructed



and cannot be discerned from fiction. This linguistic turn accelerated the transition from modernism to postmodernism.

Postmodernism and Postmodern Fiction

The term postmodernism first appeared in literature and art after the Second World War (Hoffmann, 2005: 10). It was officially inaugurated in America as a “critique of the Fifties and modernism,” then it was broadened into a new “sensibility and mode of writing” practiced by the prominent novelists such as William Gaddis, John Hawkes, William Burroughs, John Barth, Donald Barthelme, E.L. Doctorow, Jerzy Kosinski, and Kurt Vonnegut. And later, as a “general cultural phenomenon,” it dominated the cultural domain of the second half of the twentieth century (ibid, 14). It was used to describe the characteristics of a new kind of fiction represented by styles which blended and fragmented, techniques which were randomly utilized, and methods which were impermanent (ibid.). It sought to undermine the unitary vision certificated by the existence of the universal absolute. It diminished the attempt of preserving the eternal through recourse to a transcendental essence that is considered as a part of human consciousness and therefore exists beyond the realm of physics and history, and then preserved from ephemerality. (Bellamy, 1974: 35) The illusion of an absolute fixity outside the flux of the physical and historical world is shattered. Postmodern fiction suspends universally accepted interpretations and fixed patterns, and emphasizes fragmentation and uncertainty (ibid.). It “frequently betrays a playfulness that moves beyond the predominant seriousness and even the lucid moments of modernist experimentation” (Wolf, 1999: 184) to reject “the very possibility of (referential) meaning,” and disclose the instability of language “as an open system allowing no stable relations between signifiers and signifieds nor any truthful reference to extralinguistic reality” (ibid, 183). The consequent conviction concerning “the linguistic constructedness and



fictionality of (our experience of) reality” leads to postmodern fiction’s embodiment of self-reflexivity through foregrounding “its own fictional and medial nature,” and its project of “denaturalization and deconstruction of hierarchical relations, discursive boundaries and generally of logocentric thinking.” (ibid, 183) Referring to the function of postmodern narrative, Roland Barthes adds that “‘what takes place’ in a narrative is from the referential (reality) point of view literally nothing; ‘what happens’ is language alone, the adventure of language, the unceasing celebration of its coming” (1977: 124).

Decentering the Subject

The postmodernists instead of using traditional terms such as “human”, “individual”, and “self” use the word “subject”. In the same way, Ragland-Sullivan describes the postmodern Lacanian split subject as a mixture of the five previous senses of subject; “The twentieth-century Occidental subject is still a mixture of the medieval “I” believe; the Cartesian “I” think; the Romantic “I” feel; as well as the existential “I” choose; the Freudian “I” dream...” (Ragland-Sullivan, 1986: 10). All this was for the reason that postmodernists, particularly poststructuralists, intended to decenter the humanist assumptions of the subject as a “coherent identity, endowed with purpose and initiative, whose designs and intentions effectuate the form and meaning of a literary or other written product” (Abrams, 2009: 280). These thinkers reduced man from his authoritative position to mere “subject”; Jacques Lacan argues that “the consciousness is structured like a language” (1998: 48). Derrida rejects the idea of language as the function of the subject and states that: “the subject (in its identity with itself, or eventually in its consciousness of its identity with itself, its self-consciousness) is inscribed in language, is a ‘function’ of language” (1984: 15). Foucault describes the contemporary man and states that “it is comforting, however, and a source of profound relief to think



that man is only a recent invention, a figure not yet two centuries old, a new wrinkle in our knowledge, and that he will disappear again as soon as that knowledge has discovered a new form” (1994: xxiii). Roland Barthes also reduces human author to a mere space and announces “the death of the author” (1967).

This was the end of the unified self fallen out of humanistic paradise to the postmodern realm of belief in a heterogeneous split self. This was how that the “alienation” of the characters of novelists such as Albert Camus and Franz Kafka which was the result of separation of the unified self from self-identity became substituted by fragmentation of characters of fictionists such as Donald Barthelme, John Barth and Kurt Vonnegut who fail in quest for meaning or self identity. Postmodern fiction turns to reveal the artificiality of the unified self. The schizophrenia of the postmodern self has been clarified by Fredric Jameson. Jameson explains that how the postmodern man is from one hand involved with the loss of historicity and from the other hand the disorder of language. And his inadequacy to express his fragmented experience of history leads to fragmentation in his psychic life (1991: 27). Regarding *The Nocturnal Harmony*, Yadollah is a decentered subject whose frustrated status is appropriate for creature of a text which is endlessly fragmented. Yadollah describes himself in a way as that: “I have created various personalities within myself. I endlessly create these personalities. All my dreams, upon going through my mind, no wane with someone else who sees the same dreams, come to be true. “By him not by me. For my creation, I have devastated myself” (121).



Decentered Subject in *The Nocturnal Harmony*

The Nocturnal Harmony is the story of a Persian man who lives in Paris but works all night and sleeps most of the day based on Tehran time. These two parallel times form opposite sides of the day during which people lead their lives normally and simultaneously. This sense pervades the book as a structuring image. The narrator himself, a coy and hesitant individual lives much within himself and within the microcosm of his apartment. He lives partly in 1943, when he was younger and had a family, and partly in a time close to the present when most of the action happens. Besides the narrator and his neighbors in an old apartment house, there are invisible presences, partly visible ones, characters such as a dog who goes by different names, and the narrator's shadow. He suffers from a psychological condition he calls "lapses in continuity," periods when he is in yet a third time-frame, interacting with characters seen only by him. Consistent with this, for instance, is the fact that his mirror shows only inanimate objects but not his own reflection.

The narrator is an Iranian intellectual who sought refuge in France. He now lives with some Iranian and French housemates that all of them, each in their own way, are going to decline and decadence. His life is somehow changed and out of its natural course. The narrator who has emigrated, now considers himself as rootless, and in contact with the foreign culture and thought, he comes to be schizophrenic. He has lost his previous center and has no opportunity to again fix his centrality; He neither can escape from his Eastern identity, nor can completely accept the Western identity. Yadollah is similar to the narrator in Sadegh Hedayat's novel *The Blind Owl* (1937). He is a dreamer and secluded. Yadollah is similar to the narrator in Sadegh Hedayat's novel *The Blind Owl* (1937). In contact with the rush cruelties and atrocities of everyday life, he has been diminished and deprived of his coherent identity.



Alienation of the Decentered Subject

Alienation is a common theme in all postmodern literary productions which intervenes in the relation between man and world and hinders man's traditional belief that he is able to understand the world. "One's identity may become out of date, or superfluous, or no longer socially validated. One may thus experience anomie, a condition of extreme alienation in which one is no longer at home in the world" (Kellner, 1995: 232). This alienation is apparent not only in the characters but in other aspects of the novel as well. Yadollah strongly feels his loneliness; he describes his condition as that: "suddenly I felt I'm trapped. A mysterious hand, very craftily, first removed everything from my surroundings so that there be no rescuer for me, then on the prowl, he was waiting for the time to plunge the knife in my back." (108) In fact, alienation is the reaction of Ghassemi and his characters to the contemporary dismantled world which has suppressed the individuals' dreams and desires.

Alienation of the Decentered Subject in Society

Deconstruction and its belief in man as the non-stopped network of identities reinforced the idea that unlike the traditional coherent identity, the contemporary man is a combination of different identities and subject to so many forces.

In *The Nocturnal Harmony*, Ghassemi creates world which is strongly influenced by other social forces such as society, family, and religion. One of the major forces influencing the protagonist is society. It is for political reasons – although not clearly mentioned – that Ghassemi's protagonist is in exile and albeit he makes no overt complaint, this intertextuality has thrown him in this building. Other forces are at work, too. His religion, for instance, is a determining factor in his transformation into a dog. It is the religious beliefs that drive him into his final fate. His family is an important force, too. Although his relation with his



mother-in-law is a good one, he pulls faces at communicating with his wife. All these forces push the protagonist into being a finally fragmented amalgamation of different forces.

Alienation of the Decentred Subject in Nature

The singing birds reciting “He must be hanged”, St Paul’s Cathedral, Benedickt’s plants’ roots that had been stopped growing, the narrator’s bed which is devil’s bed, the mirror which reflects the inanimate objects, his desk in the Café which like a ship without a sea anchor has been isolated from the rest of the Café, are all confirmations on his alienation which reflect his loneliness. “for me who had lived all my life in the Eastern hemisphere with time in the West, at nights the sixth floor of this apartment turned to be a small planet of which I was the only captain” (9). The common point among all these cases is that they have stopped processing and moving forward, and been isolated from the world they exist within it. Through his alienation, Yadollah reflects the newly defined identity of the subject as decentered.

Alienation of the Decentered Subject in Individuality

Disintegration and incongruity is not a matter just related to the external physical and environmental domain of life, it can have to do with the internal psychological realm and shatter individuality from within. Discontinuity seen in the protagonist is the ultimate result of the influences of not only the different forces of society, environment, etc., but also of the two parallel time lines. One is the real story which depicts the protagonist dealing with the neighbors in the sixth floor of the building in France. The second is the time in which the protagonist is dead reciting the events following his death. This spatio-temporal disorder depicts a man who suffers from three diseases; “mirror disease, lapses of continuity, and self-destruction.” It paves the way for decentering the unified man and reducing him to the only object who has no reflection in the mirror. The instability of the identity of the protagonist is evident at that moments when he



holds different objects in front of the mirror and sees all of them in the mirror except his own image. He knows the mirror does work; it is his decentered self which has acquired the features of being just a shadow, or even worse, being a nothing as not reflected in the mirror.

He suffers from lapses of continuity. These lapses impede his understanding of the incidents occurring around him. For instance, note this part of the novel: "In the middle of doing things, lapses of continuity happened to me. When taking a shower, there were times that I washed my head for ten times but at the end didn't know whether I washed it or not" (18).

The protagonist is well aware of the fact that he doesn't have an integrated identity. He is sure his character is fragmentary. "If she [Raana] had three characters, mine were infinite." His decentered self is also evident in his disease, "self-destruction"; "If I'm always acting against my expedients, it is because I am not me myself. I am constantly kicking my own luck for kicking my shadow. The shadow which has removed me and replaced my place." (21)

Conclusion

Ghassemi's protagonist doesn't show any interest in searching for the coherent identity of which he has been deprived. Instead he tries to prove he "thinks so he is"; a quest which ends in his annihilation. To show that he exists, he chooses the most axiomatic device used for representation: his mirror. Much to his chagrin, however, there is NOTHING:

"Every time I stand in front of the mirror, I only see a vague silver surface which is hollow till infinity. At first, I used to think the problem is with my mirror. I was extremely horrified, however, when "M A R" came to visit me and I was shaving in front of the mirror. To be honest, I did everything I could to forget this foolish habit of shaving in front of the mirror



but there was no result. Indeed, I couldn't see myself but I could hear the creepy sound of shaving” (42).

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<http://www.thefreelibrary.com/Reza+Ghassemi.+Harmonie+nocturne.-a098643963>

-Without proper citation. This is the most important problem that can hardly be forgiven.

-There are parts (eg. Page 12) in which quotation marks exist, but no page numbers are offered.

There are quite a few mistakes with the use of language and grammar.

Where is the entry for the primary source (Ghasemi's novel)?



Ian McEwan's *Atonement* and Poetics of Metafiction

Fariba NoorBakhsh¹

Abstract

Through a close textual analysis of Ian McEwan's *Atonement*, the present study approaches the novel with the aim to explore the writer's employment of the technique of metafiction to draw the reader's attention to the problematics of representation of reality. Parody, self-referentiality, multiple narrative frames, and attention to the act of writing and the reader's aesthetics are among the metafictional techniques which are traced in this novel. *Atonement*, as a metafictional novel, subverts literary conventions upon which it is built. Fusing conventional and metafictional techniques, this novel turns to parodic interpretation of the fictional conventions it is simultaneously employing. Besides, through its self-referentiality, this novel thematizes the process of construction of fiction. In this story, the issue of representation is problematized by the use of narratives within narratives. Nonlinear narratives challenge the conventional temporality; in this way, the narrative moves forwards and backwards. Because metafictional texts deliberately emphasize their own fictionality, the process of writing is directly and frequently referred to. Furthermore, in his concretization of the fictional world, the reader consciously acknowledges his active involvement in its construction. This study will use the ideas of Linda Hutcheon and Patricia Waugh with regard to their contribution to the clarification of metafiction as a postmodern technique of fiction.

Keywords: McEwan, *Atonement*, Hutcheon, metafiction, reality, representation.

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INTRODUCTION

Atonement is a metafictional novel. In *Atonement*, as a postmodern novel, the boundaries between fact and fiction are blurred and the definite understanding of truth is challenged. Through its self-reflexivity, *Atonement*, a novel which is written by Briony the novelist, becomes the representation of novelistic career. The novel repeatedly draws the reader's attention to its own fictionality. This novel is "from beginning to end concerned with the making of fiction" (Finney, 2004, 69). It is fiction about fiction. McEwan shapes Briony's imagination through his narrative. By the use of narrative, Briony, in turn, has been able to shape the ways of thought of the individuals. In fact, language has given her such a power. But, unfortunately, this power is not adequate for her to compensate for the fatal mistake she has made. However, a sort of ambivalence permeates this novel. On the one hand, the reader both despises and sympathizes with Briony. On the other hand, Briony, as the author, tries to maintain her dominance over the narrative. Now, these questions are raised: What is the significance of McEwan's employment of metafictional techniques in this novel? If metafiction is a postmodern tendency, does the novel follow the postmodern way of thought in not presenting an ultimate meaning? Does McEwan adhere to the concept of relativity of truth or he seeks to subvert this postmodern notion by exhibiting the outcome of concealment of truth? In order to answer these questions, the present study attempts to analyze the concept of metafiction according to the ideas of several eminent critics. By the way, McEwan's *Atonement* is examined in terms of its relation to McEwan's style of writing and narrative mode, specifically his metafictional techniques.



METAFICTION

Linda Hutcheon calls postmodernism a “contradictory phenomenon” which “uses and abuses, installs and then subverts, the very concepts it challenges” (1988, 3). She defines metafiction as a type of “fiction that includes within itself a commentary on its own narrative and/or linguistic identity” (1980,1). She chooses the adjective “narcissistic” to describe the “textual self-awareness” of narratives (1980, 1). As Hutcheon puts it, in the seventies, self-conscious texts were known as post-modernist ones. Surprisingly, to Hutcheon, the term “post-modernism” is too “limiting” to include the vast scope of metafiction (1980, 2). She believes that postmodernism is “an extension of modernism and a reaction to it” (1980, 2). She states that the realization that “[r]eading and writing belong to the processes of ‘life’ as much as they do to those of ‘art’, establishes “one side of the paradox of metafiction for the reader”. The other side is that the reader has to “acknowledge the artifice, the ‘art’ of what he is reading”. Furthermore, “as a co-creator”, the reader is asked “for intellectual and affective responses comparable in scope and intensity to those of his life experience” (1980, 5). Hutcheon goes on to argue that language of fiction represents “a fictional ‘other world’”; in case of metafiction, it is quite “explicit” since in the process of reading, “the reader lives in a world which he is forced to acknowledge as fictional”(1980, 7). But simultaneously he is asked to take part in the process of the story. She calls such a “two-way pull” as the reader’s “paradox”, and the text’s being both “narcissistically self-reflexive” and “oriented toward the reader” as the paradox of the text (1980, 7).

Patricia Waugh considers metafiction to be related to the sort of fiction that “self-consciously” points to itself “as an artefact [sic]” to examine the connection between fact and fiction. Criticizing its own process of “construction”, this type of



fiction both studies the basic “structures of narrative fiction” and investigates “the possible fictionality of the world outside the literary fictional text” (1984, 2). She surveys the origin of the term “metafiction” which has been used for the first time by William Gass; however, she says that this terminology can be traced back to the comparable trends since the 1960s, such as “metapolitics”, “metarhetoric”, and “metatheater”, which deal with the way individuals “reflect, construct and mediate their experience of the world” (1984, 2-3). In response to the attacks directed towards metafiction on the part of the critics who “have tended to see such literary behaviour as a form of the self-indulgence and decadence characteristic of the exhaustion of any artistic form or genre”, Waugh asserts that metafictional writers “simply sensed a need for the novel to theorize about itself” (1984, 10). Defining metafiction as a type of fiction that “self-consciously reflects upon its own structure as language”, Waugh relates this definition to some similar modes of “self-conscious writing” such as “the introverted novel”, the anti-novel”, “irrealism”, surfiction”, the self-begetting novel”, and fabulation” (1980, 14). She argues that metafiction “operates through exaggeration of the [...] oppositions inherent in all novels: of frame and frame-break, of technique and counter-technique, of construction and deconstruction of illusion” (1980, 14). Waugh believes that the novel is not dead, instead it has acquired “a mature recognition of its existence as writing” which is related to “a contemporary world” which likewise is getting conscious of the way “its values and practices are constructed and legitimized” (1980, 19). Considering metafiction as a postmodernist technique, Waugh elaborates on the term “post-modernism”. With reference to John Barth’s idea regarding post-modernism, Waugh asserts that this movement reflects “the same sense of crisis and loss of belief in an external authoritative system of order as that which prompted modernism” (1980, 21).



However, according to Waugh, modernism does not insist on its own state as a work of art as does metafiction (1980, 21).

Wolf finds “meta-dimension” in diverse genres and works such as painting, novel, comedy, and movie. He states that “metareferentiality” implies “all kinds of references to [...] aspects of a media artefact [sic]” (2009, v). He argues that the “movement” of “metization” has been for long dedicated to “literary studies”, especially since the coinage of the term by William Gass and Robert Scholes in 1970 (2009, 3). Of course, he believes that research in the field of “meta-phenomena” reaches back to time before the 1970s. He refers to Abel and Booth who had used the prefix “meta” to describe a particular kind of theater and fiction (2009, 3-4). In his book, Wolf tries to go beyond “monomedial focus” on fiction to get to a “transmedial approach” which covers several media (2009, 6).

In *An Introduction to Narratology*, Monika Fludernik defines metafiction as narratorial comments which “question the validity of the story or of the way in which it is presented” to convey the idea that “the narrative discourse is a constructed account” (2009, 61). According to Fludernik, the objective of metafiction is to put emphasis upon “the fictionality of the narrative discourse”; in this way the story is characterized as “fictional” and “made up” (2009, 62). Furthermore, she considers as metafictional, the “strategies which do not come into play at the level of narrative discourse” and “destroy the illusion of a realistic portrayal of events”, the devices such as “the endless loop”, “the tale within a tale within a tale”, “metalepsis” or “the shifting between narrative levels”, and “overemphasis on plot” (2009, 63). She concludes that these metafictional strategies strength the “illusion of a fictional world” (2009, 63). That is the reason she takes even the Victorian narratorial intrusion as a metafictional technique since it unites “the real and imaginary worlds in the reader’s mind” (2009, 63).



In *Towards a Natural Narratology*, Fludernik refers to McHale's, Waugh's and Hutcheon's studies of "the ideological and thematic properties of postmodernism" (1996, 204). She says these critics relate postmodernism to "Modernism", "late Modernism", and particular techniques such as "surfiction" (1996, 204). She says that these writers' emphasis is on finding the underlying principle of postmodernism's "playfulness" or "political persuasions" (1996, 204). She points to McHale's and Hutcheon's highlighting "major types of narrative experimentation" such as the disruption of "narrative logic", "privileging of narratorial function over the plot function", and "self-reflexive metalinguistic play" or "metafiction" (1996, 204). She states that metafictional techniques which are emphasized in McHales' and Hutcheon's works draw attentions to "the inventedness of the narrative discourse" (1996, 204).

Atonement

David Malcolm describes McEwan as "a major British novelist of the late twentieth century" whose stories "shaped British fiction" (2002, 6). He defines metafiction as the type of fiction that "constantly reminds the reader it is fiction and also addresses the problems and possibilities of storytelling and narrative generally" (2002, 6). He continues that McEwan both follows and diverts from the major trends of his time (2002, 7). In Malcolm's view, McEwan's metafictional tendencies within his novels portray the prevalence of this technique in the British fiction of the 1980s and 1990s (2002, 9). Malcolm points to the "problems in giving accounts" in McEwan's metafictional novels, in which the reader is provided with "a reality through texts that are not transparent windows, but particular shaping of events through language, narrative, and genre". "However", says Malcolm, "accounts can be given" (2002, 11). One should not take it for granted that Malcolm's book had been published before the publication of *Atonement*.



The first section of the novel is related to a day in 1935 in the Tallis household, when Briony falsely accuses Robbie of raping Lola, Briony's cousin, which leads to Robbie's arrest. The novel starts with Briony's attempt to bring her play, *The Trials of Arabella*, into being. She is obsessively concerned about the play to be desirable in the eyes of her brother, Leon, who is coming home after a long time. In Finney's view, from the very beginning, the novel displays its "literary self-consciousness" (2004, 70). In this section, different perspectives are offered by the third person narrator to depict the same outlooks; however, later on, the reader is given understanding that all of these perspectives are filtered through Briony's imaginative power. There is "fictional voice within the fictional voice" (Ellam, 2009, 41). In this way, the narrative gets away from the realist and even modernist techniques. In her obsession with order and her aspiration to be a writer, she is tempted to bring about order in the lives of the individuals around her "[o]rder must be imposed" (McEwan, 2001, 108); meanwhile she turns them into fictionally created characters. In this section, there are many references on the part of Briony to the process of writing story. The second and third chapters of the first part are related to the different interpretations of Briony and Cecilia regarding the scene of Cecilia and Robbie together at the fountain. Briony relates fact to fiction and frequently mixes the two. Briony imagines that Cecilia needs her help; she has false interpretation of the incidents which caused the vase to be broken. Furthermore, as she reads Robbie's letter to Cecilia, and worse than that, witnesses them in the library, she comes to the recognition that Robbie is a "maniac" out of the information she has gathered out of the fairytales (McEwan, 2001, 112).

The second section covers the retreat of the soldiers—including Robbie—at Dunkirk. The arrangement of the information in this section is quite different than the first part of the novel. This part opens with the soldiers, including Robbie, who are going back to



England. Many of the incidents in this part are viewed from Robbie's perspective. Robbie is critically injured and his infection is worsened as we get to the ending parts of this chapter. His gradual loss of concentration and his hallucinatory thoughts lead the reader to sense his terrible condition. The reason of Robbie's presence there is gradually unraveled by means of his memories and letters. In this part, the reader understands what Cecilia had told him when the officers were taking him to the police car: "I'll wait for you. Come back". These words haunt him all through this part. Again, this is Briony who creates this sense of attachment and love between Robbie and Cecilia.

The third section follows Briony as she is being trained as a nurse at a hospital where the wounded soldiers from Dunkirk are treated. This Briony seems totally different than the Briony we are already familiar with in the first section of the novel. The "literary narcissist" of the first section is turned to the "self-oblivious nurse" of the third part, as Eagleton names her (2001, 3). The affection that Briony shows toward the wounded causes her to achieve a sense of sympathy on the part of the readers. In Ellam's view, "[w]ithout this 'softening', there is the danger she would be construed as too unbelievable [...] in her desire to make amends" (2009, 30). Cyril Connolly's letter makes the reader be shocked to recognize the fact that the entire story had been written by Briony. Therefore, the novel is shown to be a self-reflexive one. It is in this part that Briony shows her decision to take a literal step to alter the situation by finding Cecilia and promising to make amends for her crime. However, all this process even proves to be fictional in the next section.

The final section goes to 1999, when Briony is an aged novelist. Many of the points related to the lives of the characters of the story are clarified in this part through the first person narrative of Briony. The "direct voice" of Briony, according to Ellam, portrays "her last chance for finding atonement as well as



introducing the most unreliable of narrators to the unwitting reading public” (2009, 31). Due to her disease, vascular dementia, she tries to make the best use of her imaginative power as a writer since her outlook towards future is very negative: “Loss of memory, short- and long-term, the disappearance of single words – simple nouns might be the first to go – then language itself, along with balance, and soon after, all motor control, and finally the autonomous nervous system” (McEwan, 2001, 355). Now the reader notices that it is going to be the final draft of Briony’s novel.

It is only in this last version that my lovers end well, standing side by side on a South London pavement as I walk away. All the preceding drafts were pitiless. But now I can no longer think what purpose would be served if, say, I tried to persuade my reader, by direct or indirect means, that Robbie Turner died of septicaemia at Bray Dunes on 1 June 1940, or that Cecilia was killed in September of the same year by the bomb that destroyed Balham Underground Station (McEwan, 2001, 370).

Metafictional Techniques of *Atonement*

Linda Hutcheon states that postmodernism simultaneously employs and subverts what it attempts to challenge. She defines parody as “a form of imitation, but imitation characterized by ironic inversion”; it is “repetition with critical distance, which marks difference rather than similarity” (Morson and Emerson, 1989, 87-88). Ellam points to the novel’s “layering of numerous intertexts and references to other works” as a metafictional feature (2009, 18). The numerous literary allusions within the novel are strongly related to the incidents happening there. These allusions also help the reader anticipate the following occurrences. From the very beginning, the



epigraph hints the reader about his encounter with the manipulation of many standards by the author. Jane Austen's *Northanger Abbey* is a parody of gothic genre; *Atonement*, likewise, is a parody of the realist and modernist trends in the realm of literature. In addition, there are references to Richardson's *Clarissa*, D. H. Lawrence, and Shakespeare's *Twelfth Night*. Ellam quotes of Peter Kemp who describes *Clarissa* as a "tale of rape and attempted amends" (2009, 32). Kemp also describes Malvilio—the character whose role Robbie had taken in the college production of *Twelfth Night*—as "the man from below stairs whose aspirations are cruelly thwarted", and *Northanger Abbey* as a "comedy of misplaced accusations that lead to shame" (quoted by Ellam, 2009, 32). Finding all these parallels between literary allusions and the thematic issues of *Atonement*, Kemp attributes such relevance to the "dangers of the literary imagination" (quoted by Ellam, 2009, 32). Similarly, Eagleton describes *Northanger Abbey* as "a work preoccupied with the destructive nature of fantasy" (2001, 3). Brian Finney describes Catherine Morland as "the victim of reading fiction" and the one who fails to "make a distinction between the fictive and the real" (2004, 70). Pilar Hidalgo compares Briony Tallis with Catherine Morland in their "distorted" perception by literature and in their "imperfect knowledge of the world" (2005, 83). Brian Finney asserts that Mcewan's "frequent use of intertextuality" in this novel shows his "enduring concern with the act of narration" (2004, 72); he adds that these allusions "warn the reader not to treat *Atonement* as a classic realist text" (2004, 73).

The other metafictional technique of *Atonement* is its self-reflexivity. As a fiction about fiction, its main concern is the process of storytelling. Ellam describes *Atonement* "[a]s a literary novel that relishes the pleasure in being self-aware about its fictionality" (2009, 16). In fact, *Atonement* questions the possibility of making distinctions between fact and fiction. Ellam



states that “[b]y highlighting its fictionality [...], *Atonement* [...] exposes the role of the novelist while challenging readers’ expectations” (2009, 17).

Multiple narrative frames with the aim to prove the subjectivity of narrated facts is what has been frequently practiced in modernist fiction. What makes this technique a metafictional one in this novel is that all these narratives are embedded ones within a novel which is constructed by an embedded novelist, Briony, who is created by McEwan; hence, “a tale within a tale within a tale” (Fludernik, 2009, 63). Furthermore, in modernist fiction, unraveling the truth is possible while in postmodern fiction, getting to ultimate knowledge is problematized.

Atonement pays especial attention to the role of the author. The God-like author of the traditional novel is replaced by Briony, the author who, because of her limited awareness of her surroundings, weaves up a plot which brings up disastrous consequence. Briony has been writing all this to atone for the crime she committed. Meanwhile, the reader gets aware of the death of the lovers before they are united, although in Briony’s story they live together. She claims that by writing this novel, she wanted to give these lovers what she had taken from them before. In fact, she, as an author, thinks of herself as the one who is authorized to reverse the reality. Briony, as the author, ironically considers herself comparable to God:

The problem these fifty-nine years has been this: how can a novelist achieve atonement when, with her absolute power of deciding outcomes, she is also God? There is no one, no entity or higher form that she can appeal to, or be reconciled with, or that can forgive her. There is nothing outside her. In her imagination she has set the limits and the terms. No atonement for God, or novelists, even if they are atheists. It was always an



impossible task, and that was precisely the point.
The attempt was all (McEwan, 2001, 371).

The role of the reader also undergoes drastic changes. The reader realizes the constructedness of all the narrative at the end of the novel. The reader of *Atonement* possesses the paradoxical position that Hutcheon elaborates on. He has to suspend his disbelief by reading a piece of fiction while simultaneously he is reminded of the fact that what he is reading is a piece of fiction. Referring to the first part of the story, Ellam says that it is “a relatively slow-paced realist narrative that shifts from the point of view of one character to another” (2009, 23). She mentions that “the apparently distant third person of Part One is seen to be crafted from her subjective perspective” 2009, (23). She continues that “the discovery that Briony has been ordering events is one that entirely challenges the readers’ understanding of what has come before” (2009, 23). Ellam asserts that “[t]hrough Briony, McEwan alerts the readers to not trust the author [...] as well as warning of the dangers of the literary imagination” (2009, 23). She states that the last paragraph of the novel makes the readers remember that they are reading a story, and ironically “the surprise is delivered by a fictional character” (2009, 23). She continues that even now, Briony claims that she does not know why she is “revealing that Robbie died at Dunkirk and Cecilia at Balham, but does so anyway, and it seems as though she cannot resist a final manipulation of the readers’ expectations” (2009, 24).

CONCLUSION

In *Atonement*, the presumed reality is represented through the mediation of the viewpoint of an author-narrator-character who has partial knowledge of what goes on around her. There is no traditional omniscient narrator in *Atonement*, and its focalization is repeatedly altered from Cecilia, to Robbie, to Briony, and some other characters of the novel. However, the subjective narrative voice of Briony both implicitly and explicitly



dominates the whole narrative, from the Tallis household, to Dunkirk, to the hospital, and to the final coda. She penetrates into the consciousness of the characters and views the world from their perspectives. In this process, she takes the role of the author to bring order to the chaos she is responsible for. However, the reader understands that the young Briony is unable to differentiate between reality and fiction. The mature Briony, ironically, makes use of fiction to atone for the crime her fictional construct had committed. But it proves to be a futile attempt. Briony's fictional world is not a safe and reliable place. Briony does her best to compensate for her mistake, but the reader comes to realize that her narrative is just a sort of justification since her guilt is irreversible.

Having all these issues in mind, we may return to the initial question. What is McEwan's objective of using metafiction in *Atonement*? Does he want to reveal his uncertainties about all the realities of the world, or does he intend to subvert this notion by asking his readers to get to the truth by means of their own perception? Making use of metafictional techniques, McEwan, in this novel, reminds the reader of the fact that what he is dealing with is a literary artifact produced by Briony. In this way, he implicitly asks the reader to question the validity and authenticity of the reality which is represented through the narrative voice of this fictional author. In a wider scope, this novel may reveal McEwan's skeptical treatment of truth and his postmodernist philosophical view that language constructs reality. In the age of the replacement of "grand narratives" by the "petit" ones—as Lyotard puts it (1979, 60)—McEwan no longer seems to trust narrative as the means by which the mysteries hidden in the text, or world, can be unraveled.

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Application of Mukarovsky's Foregrounding Device in Forough Farrokhzad's Poetry

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Abstract

The rapid developments in linguistic studies in the Twentieth century- the appearance of the Structural linguists and Formalists in particular- has connected literature and linguistics in such a way that the study of the former is in many ways bond to the application of the latter. In this regard, language possesses various functions, one of which is the poetic function which stands against the automatized function of language. The poetic function is achieved through the process of foregrounding, which is a significant literary stylistic device based on the Prague scholar, Jan Mukarovsky's notions. In simple words, the writer uses the sounds of words or the words themselves in such a way that the reader's attention is immediately captivated. The aim of the present article is to show how the Iranian modern woman poet, Forough Farrokhzad, has made use of different ways through which foregrounding occurs in her poems. As a result of this technique, the poems move beyond the automatization of the everyday language, and achieve what is called, the poetic function of language

Key words: foregrounding, Mukarovsky, poetic language, Forough Farrokhzad

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Introduction

It's a well-known saying that language is a means of communication. Verma (2006) quotes Henry Sweet who says that language is the expression of ideas (16), which shows that human beings express their feelings and share them with others through language. Looking from another angle, one of the uses of language is in creating pieces of literary texts, and in Bassnett and Gundy's words (1993), "anyone who wants to acquire a profound knowledge of language [...] should read literary texts in that language" (7). This emphasizes the fact that language and literature are interconnected, as Leech (1969) states that "even the deep examination of literature is not possible if language and literature are studied separately" (1). Although, there is a deep association between these two, the language of poetry is different from the ordinary language in various ways. Sardar Fayyaz Ul Hassan, in his article "Analyzing the Language of Poetry from the Perspective of Linguistics" (2013), describes this distinction from Leech's point of view:

According to him, poetic language deviates from generally observed rules in many ways. He adds that creative writers, particularly, poets are enjoying the unique freedom about the use of language into different social and historical contexts. He expresses that the use of tropes is a characteristic of literary language. (398)

Foregrounding is a significant aspect of the poetic language. It is a well-known principle of the works of art when the work deviates from the norms which we are used to experience in our daily communications. It is a means of interest and surprise, rather than habituation and automatic responses. "Such deviations from linguistic or other socially accepted norms are labeled foregrounding, which invokes the analogy of a figure seen against a background" (leech, 1968: 57).



Forough farrokhzad (1935-1967) is among those poets who aim at presenting the habitual in a fresh perspective so that the reader would see the world and its objects through the fresh eyes. She uses the foregrounding technique in order to make some aspects in her poetry, prominent. Just in the same way that a painter uses various colors and shadows to make some scenes or objects of the painting more prominent than the other ones, Forough uses the method of foregrounding to do the same job: taking certain objects or events out of the habitual life and evoking fresh responses from the reader towards them.

The present study intends to assess the foregrounding technique in Forough's poetry. The investigation is made on the poems of two of her collections of poetry named *Let Us Believe in the Beginning of the Cold Season* (1974) and *Another Birth* (1964) and is based on Mukarovsky's classification of different types of foregrounding techniques used by the creators of literary texts.

Foregrounding: The Way towards Defamiliarization of the Automatic Perceptions

One poetic technique which causes the audience of the literary texts to see the familiar things in an unfamiliar way is defamiliarization, the final result of which is an increased awareness on the part of the readers to experience the world and its objects beyond the automatic ordinary understanding. Russian literary critic, Victor Shklovsky introduced the term, first, in his controversial article, "Art as Device" (1917).

Eggs (2005) quotes from Shklovsky that "art aims to impart the sensation of things as they are perceived and not as they are known. Art is a way of experiencing the artfulness of an object; the object is not important" (92). It is obvious that the poet's final aim of writing is achieved through defamiliarizing reader's expectations. Lawrence Crawford in his essay "Difference in Defamiliarization " (1984) discusses that Shklovsky's idea is the result of his belief in the fact that "only the creation of new forms



of art can restore to man sensation of the world, can resurrect things and kill pessimism" (209).

In Shklovsky's idea, our life is deeply automated because we get used to things so quickly. It is as if we are not experiencing anything at all when we are involved in familiar everyday experiences, which do not evoke any fresh perception in us. Consider some repeated experiences of our routine life, such as passing the same places every day or doing the washing up as a daily activity. After a while, we no more recognize the places we are passing and we would keep doing the washing ups absentmindedly. Our eyes no more finds any freshness in these experiences. For Shklovsky, this is not real reaction to life and if people get used to such passive experiences without attempting at any freshness in their looks towards the world, they are not really living. In this regard, art can be one way to react against this dullness and habituation. It is a "tool to revitalize our dull perceptual habits" (Ginzberg, 1996, 8).

On the basis of this idea, art exists to have one major duty among other ones: to cause fresh perceptions by overcoming the dullness of life. However, here comes an essential question: how can a poet reach this goal of defamiliarization in literature? Very briefly, one way to achieve defamiliarization is when the poet changes the language of daily communications and thwarts the automatization of it. At the same time, the poet may use words or phrases in a way that causes a noticeable change in what we take to be their standard meaning.

The term "foregrounding", suggested first by the Czech theorist Jan Mukarovsky (1932-1964) refers to "the range of stylistic effects that occur in literature, whether at the phonetic level (e.g., alliteration, rhyme), the grammatical level (e.g., inversion, ellipsis), or the semantic level (e.g., metaphor, irony) (Bertens, 2001). In other words, it refers to every "artistically motivated deviation" (Leech and Short, 1981: 48).



These deviations are from rules, maxims, or conventions of ordinary language or other socially accepted norms, which results in some degree of surprise in the audience. As Mukarovsky declares, foregrounding may occur in everyday language in such cultural products as journals or newspapers, but it happens mostly by accident without any systematic design behind it. In literature, however, foregrounding is systematic and by design. This means that "similar features may recur, such as pattern of assonance or a related group of metaphors, and one set of features will dominate the others (Mukarovsky, 1958:20).

The final goal is to strike the readers and capture their attention. Hunt and Vipond (1985) investigated the effects of textual features as "discourse evaluations". These are described as "words, phrases, or events" that are "unpredictable against the norms of the text" and that convey the narrator's evaluations of story characters or events. As far as discourse evaluations look like foregrounding, Hunt and Vipond's findings are worthy to be referred to in the present discussion: in a study with readers of short story, they understood that the readers could remember those phrases that had "struck them" or "caught their eye" when they were provided with the original text, rather than when the same story and events were given to them, but rewritten in a relatively "neutral" term. This experiment proves the psychological effects that a work of literature may have on the readers and shows how this violation of the automatic schemes can prolong the process of reading and evoke feelings which stick in the reader's mind for long time after the act of reading ends.

But how is foregrounding achieved?

Mukarovsky believes that foregrounding is achieved by means of either extra regularities (pattern making) or irregularities (pattern breaking).

The poet goes beyond the regular patterns of language, by repeating sounds, structures and phrases, and through those new



arrangements, extra-regularity occurs. As examples of extra-regularities that the poet might use for the purpose of foregrounding one may refer to parallelism, by which ideas that are related to each other are expressed in parallel forms. Katie Wales (2001) considers it a device in rhetoric that depends on the "principle of equivalence", "the repetition of the same structural pattern: commonly between phrases or clauses" (283). Alliteration- the repetition of consonants -, assonance- the repetition of vowel sounds-, and other forms of creating equivalent patterns such as pun are other instances of extra-regularity for the purpose of foregrounding.

Pattern breaking (irregularities) in poetic language is a deviation that may occur at various levels such as discoursal, grammatical or semantic level. As the titles indicate, each refers to a sort of violence or breaking rules, rules of discourse (by deviation from the norms of discourse), rules of grammar (by changing the word order for example), and rules of the word's meanings (by use of figures of speech).

Forough Farrokhzad (1935-1967) is one of the most influential Iranian female poets of the twentieth century. The poet of such collections of poetry as *Another Birth* and *Let Us Believe in the Beginning of the Cold Season*, speaks of the social events that influence the privacy of the everyday lives of the people, the conflicts between tradition and modernity (as an inevitable feature of the time at which she used to write her poems, exactly between 1930 to 1960), and the female's concerns and worries in a society which looks at women inferiorly. She was among the first generations to embrace a new style of poetry, pioneered by Nima Yushij (1895-1960), whose major characteristics were new experiments with rhyme, imagery and other figures of speech. She uses these literary techniques in her move from social general themes to the expression of personal and private moods, as she justifies this shift by saying that "one of the reasons for



indulgence in artistic work is the subconscious need to combat decadence" (Milani, 1992:3).

The expression of this transition from traditional world to the new one in Forough's poems justifies her insistence on putting aside the traditional approaches of treating literary themes and applying the technique of defamiliarization to uncover "the oppressive elements of familiar situations and relationship" (Esmaeli and Ebrahimi, 2013: 165). Forough Farrokhzad employs defamiliarization, not through official formal language, but simple words. She is a nonconformist in both the style of her poems, in which she deviates from the accepted norms and conventions of language, and her treatment of the themes and subjects of her poems. "She chose some plain and intelligible issues and composed her poems based on them; therefore, she made her poetry comprehensible to most of the people and created an innovative and specific style for herself. She collocated simple words and so subtly applied them to make non-traditional adjectives and description" (166).

The present study has investigated the poems of Forough Farrokhzad, mostly chosen from *Let Us Believe in the Beginning of the Cold Season* and *Another Birth* and by applying Mukaovsky's theory of foregrounding technique demonstrates how this talented Iranian poet has achieved the deamiliarizing effect of the poetic language mainly through the techniques of pattern-making and pattern-breaking.

"Someone Comes", Who Knows the Magic of Words¹

The poetry of Forough Farrokhzad has contributed much to the shaping and definition of the modern Persian female poetic canon. She is a renowned, qualitative poet that her poems stand out from that of other modern poets on account of foregrounding

¹ "Someone Comes" is the refrain of Forough's well-known poem "someone like no one else"



of intense sensibilities, creative imagination, fresh use of language and play with words and vivid imagery.

Foregrounding refers to the usage of certain linguistic devices for the purpose of attracting attention. In poetry, meaning and esthetic effect are unified through the poet's deliberate and systematic foregrounding of linguistic devices. Juxtaposed against the backgrounds of the standard language and an often rich and diverse poetic canon, Forough asserts her individuality through the systematic foregrounding of relations between the semantic and grammatical components that together form what we call poetry.

The researcher, in her attempts to make a survey of various linguistic deviations that have enhanced the quality of Forough's poetry, has found out that there are multiple instances that the poet has deviated from the grammatical and semantic rules of language, and through a remarkable linguistic inventiveness - peculiar to herself - achieved the existing novelty of expression in her poetry. The poet's remarkable linguistic inventiveness involves the application of both pattern-making and pattern-breaking in her poetry.

The first technique of foregrounding, pattern making, deals with the repetition of sounds and parallel phrases and structures that the poet uses in order to change the prose language of the ordinary speech into poetic language. Forough makes use of this technique by the frequent parallelisms and phonetic repetitions which create a peculiar music that causes her poems to be more effective in conveying the feelings of the poet, and a mental picture of the objects, scenes and emotions her poems try to express. Alliteration, "the repetition of the consonants in two or more words" (Wales, 14), is used skillfully in many of Forough's poems. One example is the alliteration of the sound /s/ in the following lines of her poem "I sinned":

I sinned, a sin full of pleasure

[...]



I sinned, surrounded by arms
In that silent seclusion,
I sat disheveled at his side;
His lips poured passion on my lips,
And I escaped from the sorrow of my crazed heart. (Farrokhzad,
Translated by Hillman, 1977:342)

The effect of his repetition is to create a hissing sound, the forbidden experience for a woman, of a secret love and intercourse that should be hushed and silenced.

Besides the multiple examples of alliteration and assonance in her poems which are perceptible in the native language and would lose their effectiveness in being translated to English, there are other kinds of repetition or parallelism in Forough's poem which contribute to the formation of the poetic language of her works.

Anaphora, which is defined as "the repetition of sounds in successive clause" (Cuddon, 1998:37) is seen frequently in Forough's poems:

We reached
From under the tables
To **the behind** ,
And from **the behind**
To **on the** tables,
And played **on the** tables. (Farrokhzad, 412)

Or:

Companion, the all and one **companion**

What black clouds are waiting for the sun's feast (398).

Anadiplosis is " the repetition of the last word of one clause at the beginning of the following clause to gain a special effect" (Cuddon, 34), and is employed beautifully in the following lines:

Suddenly, the window was full of **night**,
Night, full of empty voices. (303)



The effect is to intensify the experience by creating a link between the idea of the lines of the poem, and as a result, evoke the joy and a sense of aesthetic pleasure in the readers.

Cuddon defines palilogy as "a deliberate repetition of a word or words for emphasis" (631):

The tongue of sparrows means spring, leaf, spring.

The tongue of sparrow means breeze, perfume, breeze.
(Translated by Ismail Salami, 198)

The enemy dwells in hidden places, that searchers for you,
gently, gently (330)

Quiet Friday

Deserted Friday

Friday saddening like old alleys

Friday of lazy ailing thoughts

Friday of noisome sinuous stretches.

Friday of no anticipation. (314)

It seems that the poet herself tries to comprehend the concept "Friday". Each repetition seems to be another opportunity for her to contemplate on the idea and express it each time in a new form and framework.

I am cold

I am cold and it seems that I can never be warm again (305)

I am nude, nude, nude.

I am nude, like a silent pause between tender words of love (400)

This repetition is more effective when it comes to the repetition of "the verbs. As far as the verbs, from grammatical point of view, usually carry the chief feeling and idea of every structure, this repetition is more impressive in forcing the readers to take the poet's attitude for granted.

I will come, I will come

I will arrive.

I will arrive.

With my flowing locks: the winged scent of the soil, with my eyes: the bright insight of the night. (383)



The repetition in the following lines from "Someone Like No One Else" is very effective in promising the arrival of "someone" who is different:

Someone is coming

Someone is coming

Someone from the rain, from the pitter-patter of the rain [.....]

And spreads a cloth

And distributes the bread

And distributes the Pepsi Cola

And distributes the City Park

And distributes Fardin Movies (434)

The above were just few from among many examples of Forough's application of the technique of foregrounding through her skillful play with the music of words, the final result of which is to defamiliarize the ordinary language and create the poetic language. The repetition reinforces foregrounding, because it moves the reader to pause more than the usual time, on certain words, and in this way the feeling that the word is determined to convey, will be foregrounded and emphasized. Mukarvosky believed that the function of poetic language is to surprise the readers by providing them with a fresh and dynamic awareness of its linguistic medium. Foregrounding acts towards this aim. It makes something prominent by violating the rules of language.

Pattern-making, one of the two suggested methods of foregrounding has been discussed. Here the present research would focus on the pattern-breaking or deviation, as the second way of foregrounding proposed by such critics as Mukarovsky and Leech. In this regard, pattern-breaking may occur at various levels such as grammatical and semantic level.

Grammatical deviation happens when the rules are broken in making the sentences. The grammar of each language is a set of multiple rules and principles, such as word order, word function, verb tenses and so on, and this is the reason behind the



application of multiple possible ways of pattern-breaking by the poets. "if there is no clash between words, there would be no poem either. Poetry goes beyond the language, violates its norms and stirs the place of words. This means 'the clash between words', the source of a construction called 'poetry' (Alipour, 1998:21).

The use of adjective in the place of noun is an example of such grammatical deviations and clashes in Forough's poetry:

I went to remain unuttered in this song
I went to esteem myself with unuttered (42)

"Unuttered" is an adjective which is used in the place of noun in the second line.

Hello fishes.....hello fishes
Hello, reds, greens, golds. (314)

"reds, greens, golds" are used as noun and have even taken the plural sign "s".

In the following lines, the poet has used the adjective "silent" instead of "silence" very artistically:

Listen
To my voice, far away,
In the heavy fog of the morning prayers and watch me in silent of the mirrors. (402)

The word "empty" is an adjective, but it is used as noun in the following line:

I think of a moon
Of a bitter awakening after the play of the wonder
And of the long empty after the scent of acacia. (329)

Another way of foregrounding the language is bringing the word at the beginning of the lines of the poem "when this proceeding of the word occurs against the normal construction of the sentences and this defamiliarization takes the readers by surprise (pournamdarian, 2002: 376).

Wind comes, naked and fragrant
Wet, rain touches the body of the maze (158)



The word "wet" precedes the other elements of the sentences, the subject (rain) and the verb (touches), and this appeals to readers for it is a sign of the speaker's emphasis on the significance of the experience the word "wet" carries in the above poem.

Sometimes the word is located at the end of the line, instead of occupying the initial position, and this again happens against the rules of the grammar, for the purpose of the enhancement of the experience:

I think of a home

With its ivy's breathes, numbing.... (330)

The adjective has come after the noun against its customary usage.

Semantics is the study of meaning. Semantic deviation means that the poet departs from what users of a language apprehend as the standard meaning of words, in order to achieve particular goals. This type of deviation is achieved by using different figures of speech, such as metaphor, irony, paradox, symbol, etc. There are various instances of semantic deviation in Forough's poetry which will be referred to briefly:

Shall I dance on the glasses again? (141)

Here, the poet ascribes the life of a bubble to herself and through this comparison, assumes an image of a temporary happiness, like the short life of a bubble on the glass. Here "I" has left its real identity and taken the characteristics of a bubble because the codes of language can't provide for the expression of an illusory happiness in this line.

Wales (2001) believes that paradox "is a statement which contradicts its apparent meaning" (282). As a result, when Forough says that:

I have no sign of her lips on my soul

But the flames of pleasant kisses. (200)

In the initial line, the poet rejects the presence of any sign of the beloved's lips on herself, while this declaration is immediately



denied in the second line by claiming that there is nothing but flames of the beloved's kisses on her soul! The value of paradox here is its shock value. Its apparent implausibility shocks the reader - the aim of defamiliarization - and makes him more careful towards what he/she is reading.

Verbal irony is another figure of speech used in the following poem:

How kind you were, my Beloved, my sole Beloved!

How gentle it was when you lied!

It is generally believed that the failure to detect the irony may result in the reader's contrary understanding of what the poet intends to convey. The speaker, is apparently appreciating the beloved's kindness, but when the reader moves on through the lines, would recognize that this kindness is ironic and the speaker is in fact complaining of the beloved's cruelties.

Finally the researcher refers to symbol as a significant semantic deviation in Forough's poetry, through one example chosen from an oft-quoted line:

Maybe the truth

Was those young green hands

Those young green hands that were buried under the non-ceasing fall of snow. (402)

Here, the word "snow" has not lost its true meaning. The immediate meaning is the snow that covers everything and makes the objects around with its heavy whiteness, even. However, the word "buried" and its repetition in the other lines of the poem and its association with the concept of "death" is suggestive of another layer of meaning in Forough's poem. Snow, here, goes beyond a natural phenomenon and means the premature death of a young man or woman, beautifully shown by the "green young hands".



Conclusion

The distinguishing quality of Forough's poetry is to remove the automatic expectations and predictable reactions and all the commonly accepted connotations of the familiar but essential concepts of life. She gives this chance to her readers to look deep into life by putting aside the prejudices and false judgments. This is typically known as defamiliarization and Forough fulfills this task by the application of various techniques, generally called foregrounding.

She is talented in making use of the potential qualities inherent in the language and by knowing the linguistic norms and deviating from them, she has been successful in the enrichment of her poetry on the one hand, and opening the minds of the readers towards new interpretation of very familiar but strange phenomenon, called "life", on the other hand,

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Oedipal Myth and Subversion in the New Novel 'The Erasers'

Mina Pourjafarian¹

Abstract

In his novel *The Erasers*, Alain Robbe-Grillet depicts a postmodern world of the unknown, a world of mystery where man has to come to terms with his lack of identity. Alain Robbe-Grillet makes a parody of conventions in his works, particularly in *The Erasers* in which Wallas has a lot in common with the mythical King Oedipus. In spite of such resemblances, Wallas tends to be the mere miserable creature not just the unfortunate man like Oedipus. Escaping from the labyrinth he is stuck in, Wallas does not pay just with his fame, eyes, or power, but he is lead into a more disappointing end, the dark world of uncertainty and lack of identity. Contrary to the time of Oedipus, the postmodern world is void of such emblems and concepts of good and evil. Therefore, such a resurfaced oedipal character in this world looks unworthy and parodic. The references to the oedipal myth are evident; however, that is the only way for the parodist like Robbe-Grillet to subvert these conventions, which have slight meanings in the world of postmodern man. The structure of the novel and the author's postponing the meanings demonstrate the deletion of the standards in which lies the author's depiction of the confusing, untrustworthy postmodern world. This is the world where the hero and the reader feel both confused and helpless.

Keyword: Oedipal myth, subversion, new novel, postmodern man, identity.

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Since the modern man has been trying to detach himself from conventions, myth has been always the subject matter especially in literary world. As Abrams defines, "Myth is a story derived from a system of hereditary stories of ancient origins. Such stories as myth or legends are born out of human beliefs and minds" (p 206). These conventions are put under questions cutting the human being from outer world and all his impacts from the real world as well. In the history of literature, many mythic legends have been used but one is more frequently apparent in the works of art and that is the masterpiece of ancient Greek playwright Sophocles' Oedipus Tragedy. However, sometimes it's been turned to parodies of the Tragedy. Novels are not different from other genres even if not better for such purposes setting elaborate traps for unwary reader.

As novels are concerned, 20th century was an era of antinovel that is according to Glossary of Literary Terms "a work which is deliberately constructed in a negative fashion relying for its effect on deletion of standard elements, on violating traditional norms and on playing against the expectations established in the reader by novelistic methods and conventions of the past."(Abrams, 2009: 231). Post modernism an era of deconstructions and anti-conventions supports mostly the characteristics of Anti-novel. According to Paperback Guide to Literature in English by Ian Ousby, "post-modernism rejects traditional Realism in favor of a heightened sense of artifice, a suspicion of absolute truth and resulting inclination to stress the fictionality of fiction. Its distrust in traditional mimetic genres, allied to the philosophical climate of STRUCTURALISM and DECONSTRUCTION, has also encouraged post-modernism to show interest in popular forms such as DETECTIVE FICTION, SCIENCE FICTION, and fairy tales. (Ousby, 2012: 309). Although as Auden summarized a typical detective fiction plot: "a murderer occurs; many are suspected; all but one suspect, who



is the murderer, are eliminate; the murderer is arrested or dies."(Ousby, 2012: 110), in a more post-modern fiction it turns to a fiction of MYSTERY which heightens the suspense and surprise of the reader. For the wants of rejection in traditional Realism and forms, recently there has been another literary term called 'Nouveau Roman'. The new novel is characterized by a plain narrative tone avoiding metaphor and simile in favor of exact physical descriptions, and radical disjunctions of time and place (Keep et al). Its authors were known as those detached from norms and understanding of others. As their novels became more complicated and more mysterious, their works got the title of "Nouveau roman" (New novel) and they were called "New Novelists"(J.P. Plottel,1382: 10). Thomas Kendall argues that by doing so writers such as Alain Robbe-Grillet sought to return to a mythic understanding of man's relation to an ineffable reality¹. New Novel depicts man as lonely and disable creature; semantically, humanism and rationalism have no meaning and structurally characterization is not needed. Accordingly in most of such works there's no character to consider as personage, men are depicted as things or statues (Beyrami et la). Characters usually come across things and statues which are somehow like themselves. The author on New Novel avoids expressing his own attitudes and personal ideas through his characters. Alain Robbe-Grillet, an avant-garde French novelist who eschewed traditional narrative chronology and psychological exploration of characters in favor of coolly objective description, emphasized form over content.² Robbe-Grillet's complex novels that interrogated and challenged conventional narrative modes, that altered or abolished fictional elements such as character, plot, setting, point of view, and chronological time in favor of repetitions, an

¹ Alain Robbe-Grillet and the Nouveau Roman Movement

² Obit Magazine, "Alain Robbe-Grillet, French Novelist, Dies at 85", 2008



absence of emotion, minute objective and sometimes geometric descriptions, the lack of authorial analysis, and the deconstruction of time (Hamstra, 1998) are categorized in New Novels. As Hamstra claims, the novels of Robbe-Grillet all challenge their readers to re-evaluate the way they read, the way they think, and the way they visualize the world around them. The novels are vastly different from each other. *The Eraser*, as an example of new novel, concerns a police inspector, Wallas, and his search for a man who has supposedly killed another man who, in actuality, was not killed. The novel is set in a small Belgian city, a city with a considerable network of canals and bridges and boulevards that all look the same; throughout the novel, the city becomes a type of labyrinth, adding an ambiguous complexity of space to the novel's non-linear chronology"¹. In the story, a murder is committed or maybe not, police knows a suspect or perhaps not. Wallas, the investigator is tasked to find out the truth that what has happened; he wanders the streets of the city in search of both the dead man and his murderer – or, again, perhaps not. The novel is beyond the detective fiction; there's no solution; everything is mixed up. Robbe-Grillet himself made an assertion:

"The difference is that in the traditional detective novel there must be a solution, whereas in ours there is just the principle of investigation. Detective novels are consumer products, sold by millions, and are made in the following way: there are clues to an event, say a murder, and someone comes along and puts the pieces together in order that truth may be revealed. Then it all makes sense. In our novels what is missing is 'sense'. There is a constant appeal to sense, but it remains unfulfilled, because the pieces keep moving and shifting and when 'sense' appears it is transitory. Therefore, what is important is not to discover

¹ Mark Hamstra, "Alain Robbe-Grillet" 2 October 1998



the truth at the end of the investigation, but the process itself¹."

Insomuch of the disappearance of the characters, the things become much more important and remarkable as interrelated chains without carrying single meaning separately but in groups of things (Es'haghian,1386: 30); in so far that the novel is called 'Novel of Things'. There's an illustration from *The Eraser*:

“The scattered fragments, the two corks, the little piece of blackened wood: now they look like a human face, with the bit of orange peel for the mouth. The oil slick finishes off a grotesque clown's face, a Punch-and- Judy doll. Or else it is some legendary animal: the head, the neck, the breast, the front paws, a lion's body with its long tail, and an eagle's wings. The creature moves greedily toward a shapeless prey lying a little farther on. The corks and the piece of wood are still in the same place, but the face they formed a moment ago has completely disappeared. The greedy monster too”(p 47).

Robbe-Grillet in his 'Pour un Nouveau Roman' argues that the traditional novel depending on an omniscient point of view and its adhering to the unities (time and place) creates an illusion of order and significance which is in contrast to “the nature of modern experience.”(Keep et al). Accordingly, the other distinguishing element of Nouveau Roman is the matter of time. Generally, there are two types of times; one is that of the usual time which is called chronologic. And there's another type depending on mental conditions of the character (while waiting, it is exhausting; when in happiness, it flies). The former is independent of man but the latter is subject to the spirit of him

¹“Alain Robbe-Grillet and the Nouveau Roman Movement”



(Beyrami et al). In literature, nevertheless, we have other kinds too, the ones which are born out of character conceptualizations. As Beyrami concludes, in such works, structurally, the techniques popular in cinema are used; that is, pictures from various times and events are put together to form an event from the mind; in other words, a collection of things, situations and series of events is held in mind in a way that it leads to a special feeling (My translation of Beyrami). This is one precise characteristic of *The Eraser*: “He had been here once already, but only for a few hours, when he was a child, and he does not have any very precise memory of the place.” (p 56)

In accordance with Es'haghian's statements in his book “An Approach to the Labyrinth of the Nouveau Roman”, the significant element in Robbe-Grillet's works is the role of Labyrinth which is vividly accompanied/ subcategorized into elements as following in his novel *'The Erasers' (Les Gommages)*:

Repetition:

As Es'haghian states, so many actions, dialogues and events are repeated and may exhaust the reader but with a little patience, it leads into a better understanding of the novel. Each repetition conveys its own meaning, for instance, repetition of Wallas buying erasers which the title also talks about it. The first time eraser is mentioned is when Wallas goes to a stationary shop to buy an eraser. Of course there's no relation between being a special agent and buying an eraser good enough for drawing. However, the seller gives him one, contradictory to what he needs (p33). “It was not at all what he is looking for”(p 90). The second time is when Wallas meets the chief commissioner, Laurent, struggling to hide it from Wallas. “By shifting the dossiers on top of his desk, Laurent covers up the little piece of eraser.(p 91) The third, is when the commissioner by shifting the dossiers causes the eraser to appear: “..an ink eraser probably, whose poor quality is betrayed by several worn, slightly shiny places.”(p108) The fourth is when Wallas goes to Victor Hugo



stationary shop to again buy an eraser. He gives the characteristics of the eraser he's looking for to the saleswoman but doesn't know the brand of the manufacturer printed on one side of it.

“The manufacturer's brand was printed on one side, but was too worn out to be legible anymore: only two of the middle letters were still clear: “di”; there must have been at least two letters before and perhaps two or three others after.” (p195)

But what is the significance of such repetition of buying an eraser and looking for a special one? What draws the attention of the reader, Es'haghian claims, is the name of manufacturer printed on eraser. Why that's half-printed and given just the two letters "di". It's been asserted in many essays that these two words before and after which there must have been at least two letters, represent the name 'Oedipe'; the two letters of the middle are 'di', and the two letters before it 'oe', and the two letters in the end 'pe'. In an essay, “Mythic Structures in Allain Robbe-Grillet’s *Les Gommages*”, Chadwick and Harger-Grinling insist on the significance and truth-revealing of the two letters of manufacturer's brand 'di'. Besides Es'haghian's claim, Chadwick et la state that, if we consider the two letters as (id), it is the identity of Wallas he's looking for: "While they are obviously the central two letters of Oedipe, when reversed they form 'id', the unconscious part of Wallas's character upon which he's unable to focus." He actually is not in search of a suitable eraser but himself. He's lost and cannot find himself. Letters are faded away; that is, the true identity has been faded, he has lost his pathetic past and his father. There is something wrong with all conditions in which the erasers are mentioned; first, it's not what he's looking for, second the commissionaire hides it, third when it's appeared its quality is not proper, and fourth the brand is faded. So when given the eraser, he is not satisfied because it's not what he wants; he's not fully defined through that, no true



identity, no information about father. Once he came to the town with his mother to find the father, but they encountered the ignorant, denying face of father.

Es'haghian claims that eraser, in other word, is a mean to erase; that is, Wallas is a tool in other's hands to fade to erase the existence of father from the earth like Oedipe who cleaned the earth of his father. For the last time he goes to dusty store to buy an eraser but the seller says: "... they must have sold the last one..."(p 376) . And again Wallas is drowned in the darkness of his hopelessness and unknown identity. He's indeed erased and faded away in the world of post modernity.

The mystery of patricide:

Robbe-Grillet begins the novel with a sentence of Sophocles' Oedipus the King, the key element of revelation of Oedipus secrets: "Time that sees all has found you out against your will." Thus, helplessly, the reader finds himself not in a sheer detective-mystery novel but in an ancient Greek mythic-tragic atmosphere and finds out he'll examine the novel by its mystery of "man essence" and he's being in chains of in-vain attempts for escaping from a predetermined and unchangeable fate. The reader knows that there should be a significant meaning behind the quotation from Sophocles. Was it the sheer purpose of the author? Was it the predetermined fate that put Wallas into such situation? But while one keeps reading, he finds out the significance he was looking for is nothing but a play by the author.

According to Asad'Alahi, curiosity for finding his identity in Wallas begins whilst he starts his mission in a small city where there was a murder and it is his first mission that can lead into a great success in his career if everything goes right(1384). Hence, the attempts to do the state-commission are mingled with attempts for self-realization and self-scrutiny, discovering the philosophical identification and family (Es'haghian, 1386: 53). Wandering in the streets for the sake of his commission, he



recalls some memories from the back of his mind, some fading pictures of the past:

"He had been here once already, but only for a few hours, when he was a child, and he does not have any very precise memory of the place."(p 56)

"... they had stopped (on their way to seashore, farther south, where they went every day) to visit some relative."(p 202)

According to the young detective's discoveries:

"Some twenty years ago, Dupont had relations regularly with a woman in modest circumstances who, subsequently gave birth to a son. The professor, who had „done everything to keep this regrettable event from occurring (?) and whom the woman attempted to pressure into an alliance, persisted in his refusal to marry her."(p 313)

Now that this abject son, named 'Jean', has grown up, returned to take heritage from the father but father denies him. Jean feared of father, brings with him a bold 'rambler', Maurice. In detective's theories, Maurice shoots Dupont.

Undoubtedly, what Wallas comes to conclusion of is not thoroughly correct, but the reader indirectly in some way is acquainted with Wallas's past life. Wallas is the unwanted son of Dupont but he's not aware of it. He's never met Dupont and his attempt to see him in Doctor Juard's clinic is in vain. He doesn't know his father and only meets him when in complete darkness of the room, he shoots him not knowing whose blood is on his hand! Only the reader, although not sure of it, knows the truth. The author with the inspiration of Sophocles' Tragedy and Lios King being killed by his son, Oedipus, could help the reader in finding the truth (Es'haghian; 1386). Es'haghian believes that Robbe-Grillet's mystery novel is in ways rebuilt of the ancient Greek Tragedy (p 55). However, what we consider characteristics of the new novel is contradictory to above-mentioned theory of rebuilding the ancients. There ARE direct and indirect references to the Oedipus tragedy and there are some



resemblance between Wallas, the protagonist, and Oedipe, mythic character. In *The Eraser*, as a modern/ post-modern novel, in which mythic elements are depicted vividly, according to Morrissette, there are traces of Oedipal Myth (Moddelmog; 1993). But what he neglects to mention is that we are not able to confirm and assure the resemblance until we finish the novel. According to Es'haghian one of the would-be resemblances of Wallas and Oedipus is their tiresome and wandering: Wallas is roaming with his fatigue feet that is the equivalent of Sophocles' Oedipe (p 59). The author calls him "the only pedestrian(p 63)" since from early in the morning to 7:30 P.M that he's going to Dupont's house, he's been continuously wandering, seeking, investigating and meeting suspects, and didn't have a small chance to rest. Having killed Dupont, he comes to café, "he is sitting on the edge of his bed, his elbows on his knees and his head between his hands. He has taken off his shoes, which were hurting him; his feet are swollen from so much walking"(p 405). According to Oedipus Tragedy, when Oedipus is born, in order not to realize his pre-determined and dire fate (patricide and incest), he's given to a shepherd who rescues him and takes him to 'Cithaeron Mount', where King Polybus and his wife take him as their son. There he thinks himself Polybus's true son. In the novel there have been references to this tale; Dupont's unwanted son of the woman he had affair with, had been taken to Doctor Juard's clinic in Corinth street.(Plottel; 1382, p 29). From the name Oedipe that means swollen feet we get the idea of Wallas' feet swollen out of walking so much. "Your ankles would still trouble you. [...] That was how you got your name—Swell-Foot."(Oedipus Tyrannos, 2007: 111).

Apart from the whole resemblance of the two, is the other element, signs and statues; most of which are in some way in relations with Greek Oedipus Tragedy. First is the picture on the curtain of the second floor of opposite house which Wallas looked up at. On this net curtain there's a picture of two



shepherds "carefully bending over the body of the newborn baby"(p 155). Wallas thinks: "It probably is not healthy to make a baby drink from the ewe's teats that way."(p 155) This scene reminds us of the Cithaeron Mount, Oedipus' death commissionaire and his savior shepherd. Death commissionaire pitied Oedipe and gave him to shepherd to take him away from the land. Wallas too had not seen the father, and as a child he was taken to another place (Corinth) from his home town (Thebes) where he remembers had been once before (Es'haghian, p 60). But the way Wallas comments on the huge scene of shepherds, (not being *healthy* for a child to drink milk THAT way) is mocking.

There are other images that refer to other stories in this tragedy like when Dupont is waiting for Doctor Juard in his clinic looking at the mirror and objects beneath it:

"He glimpses his face in the mirror over the fire place and, beneath it, the double row of objects arranged on the marble: the statuette and its reflection, the brass candlestick and its reflection, the tobacco jar the ashtray, the other statuette-a splendid wrestler about to crush a lizard"(p342)
"... The blind man with the child, ..." (p 342)

Both images represent a story of Greek Tragedy of Oedipus the King. The 'splendid wrestler' and the 'lizard', a figure of an athlete with a lizard that is Apollo with python; and 'a blind man led by a child' suggesting both Theiresias, the seer of Thebes, and Oedipus himself after his blinding led by his daughter Antigone"¹(p 163) Or as Es'haghian asserts the former refers to Oedipus' struggle with the strange mythic creature "Sphinx" with the body of a lion and feminine appearance (p 62). Sphinx sitting outside of Thebes asked a riddle of travelers passing by; if they failed to solve the riddle Sphinx killed him/her. The riddle was:

¹ "The Persistence of Oedipus", Out of Athens: The New Ancient Greeks', copyright@ 2010, the president and fellows of Harvard Colledge .



“What goes on four legs in the morning, on two legs at noon, and on three legs in the evening?” Oedipus solved the riddle; a man, who crawls on all fours as a baby, walks on two legs as an adult, and walks with a cane in old age. And the Sphinx destroyed herself. People of the Thebes, choose Oedipe as their king. The legendary is about to *crush* the lizard (python) does not sound legendary.

When Wallas asks where's Doctor Juard's clinic where he can investigate, he's given the address: “The Juard Clinic, Eleven Rue de Cornithe.”(p 104) On the way he encounters a bookstore where he enters to ask where the Cornithe Rue is; that sees a picture of “The ruins of Thebes”. “On a hill above the city, a Sunday painter has set up his ease in the shade of cypress trees, between the scattered shafts of columns.”(p 275) The author reminds the reader not to forget about the mythic atmosphere of the novel (Es'haghian, p 64; 1386). According to Freud “Oedipus Complex”, Es'haghian claims, Wallas sees in the young woman the picture of his own mother (whom he admired), like Jocaste, mother and pretty wife of Oedipe.(84).

“She cannot have been the tenant who preceded Dupont, [...] Has she been the servant there? [...] With a throaty little laugh, as if he had just indulged in some flattering compliment. His wife? That would be strange.[..]”(277)

There's another picture that links these two,

“The one on the left shows the stem face of a middle-aged man; he is seen in three-quarters, almost in profile, and seems to be observing the statuette out of the corner of his eye-unless he is looking at the second photograph, older than the first,...., a little boy in a communion suit is looking up toward a tall woman wearing the ruffled dress and plumed hat fashionable in the last century. It is probably his mother, an extremely young mother whom the child looks up at with rather perplexed admiration”(289)



According to Bruce Morrissette, the myth here is the key to comprehend the novel (Moddlemog, 1993: 4). The author tries to draw reader's attention towards the myth, through which the reader may encounter some hints of the whole story, and simultaneously they may lure him away. What is important here is that, he does not want the reader to compare these two as one. Wallas is not Oedipus. He does not have the destiny Oedipus trapped into. Yes, they both killed their fathers. But what is significant here is the question of FATE. What put Oedipus in such status is the gods like Apollo as he declares: "Apollo said through his prophet that I was the man who should marry his own mother, shed his father's blood with his own hands." But in a post-modern life, it is not gods who predestine the life, it is not the fate putting humans in such miseries; they both are victims of fate, but Wallas's is that of social and economic-political authorities arose in the life of a post-modern man; gods like Fabious and his gangs.

The author wants the reader to make the connections, to find the links just to prepare him and make him aware of the parodic aspect of the novel. Through the novel all the above mentioned images and references to the *Myth*, is out of mockery, some pictures seen from outside on the above window-curtain, or on the canals made by wastes and trashes while the protagonist is wandering the Labyrinth streets, or on the old or used erasers which the mere function of erasers is itself significant of author's deconstructive purpose. There are connections with the riddles, but in the novel, the riddles are just asked by the drunkard. This, as Asad'Alahi claims, makes a mockery of the strong and wise Sphinx; even the way he asks the riddles implies this:

"Tell me what animal is parricide in the morning...[...] what animal is parricide in the morning, incestuous at noon, and blind at night? [...] It's not hard: patricide in the morning, blind at noon...No...Blind in the morning, incestuous at noon, patricide at night. Well?"(p 365)



Or in another riddle he asks: “What animal is black, has six legs and flies?”(p 411). All the references just help the reader to increase his ability to win the game, it cannot be the rebirth of myth Grillet insists on. As Morrissette points out, the sequence of events in the novel approximates that of Oedipus the King while simultaneously subverting it.(Debra Modellmog, 1993: 66) “Like Oedipus, Wallas fulfills the detective's role of solving a murder when he discovers that he himself is the murderer he seeks; but, unlike Oedipus, Wallas commits the crime after he begins the investigation. Indeed he becomes the murderer only by becoming the detective.”(Modellmog, p 66; 1993)

In the novel as a Mystery novel, in which the events, characters, scenes are not vividly shown, everything is depicted through ambiguity, mystery and haze. If there is imitations, it is not for affirmation of myth (Asad'Alahi; 1384), but mostly to deconstruct its grandeur. In here Wallas is not trapping into the spell of Sphinx. In spite of all the references leading the reader to come to a conclusion that Wallas is Oedipus, he is actually opposite of him. He doesn't reach the throne; he doesn't blind himself, just sits and watches what happens. The sequence of events made the Oedipus the King tragic, of which Robbe-Grillet by making a mockery, turns the story into a mystery-detective one.(Asad'Alahi; 1384) One cannot make head or tail of if not go back to previous pages. That unity classics talks about, is not seen in the new novel, *The Eraser*.

In postmodern life, Wallas killing his father is not a huge tragedy, it's a common factor in detective-mystery novel. It's just coincidence that Dupont turned out to be his father, although we are not sure of that either as it's not mentioned. The reader concludes and puts the pieces of puzzle together. Myth in this novel in some ways helped the reader to link events but one should not entirely rely on it and Grillet insists on that; too much reliance and certainty in a post-modern life will lead into failure.



At the end what remains, is a modern mad aloof, filled with uncertainties and without any proof for his own identity.

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A Study of W. B. Yeats's "Leda and the Swan" through the Perspective of Halliday's Systemic Functional Grammar

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Abstract

"Leda and the Swan" is among William Butler Yeats's masterpieces which manifests his political and philosophical ideas about history in general and his own time in particular. Todorov (1977) once remarked "literature is a verbal work of art". Central to this definition is that Both the centrality of language to any literary discourse, and the fact that the verbal style includes all the devices of language that are used to achieve communication in speech and writing, make a recourse to language at all levels of linguistic description indispensable if one tries to fully grasp the message and aesthetics of a literary text. None of the literature written on this poem has focused entirely on linguistic features of the poem. This study, therefore, seeks to fill the gap by analyzing this poem from the perspective of Halliday's systemic-Functional grammar to show how Yeats portrays man/ god relationship in order to comment on his time.

Key words:Halliday, Yeats, Systemic-Functional Grammar, Leda and the Swan, Metafunctions

Introduction

Generally considered as the last Romantic and perhaps one of the first modernist poets, william Butler Yeats is the most influential

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poet in twentieth century. His lofty political and philosophical ideas, his symbolic poetics as well as his frequent revision of the poems have rendered his poetry almost indecipherable. One of his most anthologized and most debated poems, “Leda and the Swan” is a skillful recreation of a Greek myth in which Zeus comes to Leda, the Queen of Sparta, in the form of a swan seeking refuge from a chasing eagle and fascinated by the beauty of Leda, rapes and impregnates her. As a result, she lays two eggs which yield Castor and Polydeukes as well as Clytemnestra and the Helen of the Trojan War. This act of violence exerted by god on the human leads to the destruction of Troy. Yeats has fruitfully utilized this classical myth in his poem to comment on the turbulence of the time period in which he lived.

Previous readings of this poem have mostly dealt with literal interpretation of the poem, the manifestation of power relations in the text and the political context in which the poem was written. Of course, The very fact that the poem intermingles a variety of subjects like myth, power, violence, sex, religion and history as well as the metrical and structural features of the poem, has made it a basin of controversy and an interesting case study for critics of different stances. Hoyt Trowbridge (1953) in “Leda and the Swan’: A Longinian Analysis” is a classical one dealing with Longinus’ concept of ‘sublimity’ and believes that Yeats’s poem exhibits all the components of the Longinian system developed in the treatise “ On The Sublime”. He explains sublimity as rising from five springheads:

The first two - elevated thought and passion - are qualities of mind in the writer, largely inborn; they are manifested in his writing by particular ideas and emotions of a noble and vehement kind. The other three-figures, diction, and composition - are the verbal means by which thought and feeling are communicated (119).



Trowbridge finds such analysis exhaustive, “since it covers all the elements of literature, as Longinus conceives it: the content expressed and all aspects of the expression” (ibid) and suggests although the most important of five sources is the grandeur of ‘thought’, or to put it into Longinus’ words “the power of forming great conceptions” which “is concerned with large and majestic things, when it raises the mind above the commonplace and leaves in it much food for reflection” (ibid, 120), the concept of rape, though well suited, must not be considered as inappropriate in the course of the sublime, because “the criteria of grandeur leave a considerable margin for individual judgment” and therefore one must take into account “the poet’s way of conceiving and presenting it. Yeats does it quite perfectly, as Trowbridge notes, because he “insists on the sexuality of event, which is essential to his whole conception, but excludes the more brutal and less credible events” (121). Therefore, Yeats present the event in a way that the helplessness of Leda is more accentuated than the physical violation in the act of rape.

Another scholar-critic comments on this poem from a feminist point of view. Elizabeth Butler Cullingford in "Pornography and Canonicity: The Case of Yeats' 'Leda and the Swan'" discusses the cultural context in which Yeats wrote the poem. She explains that “According to Yeats, the poem was inspired by a meditation on the Irish situation in relation to world politics.” (1994: para. 5). She reads the poem “as an aristocratic liberal intervention in the cultural debate about post-Treaty Irish identity” for which Yeats’s name might have become associated with paganism or anti-Catholicism on the conservative Ireland. However, she goes on to discuss ‘rape’. She admires Yeats' demand that the body be recognized as "the whole handiwork of God”, but complains that “no one at the time seriously questioned whether this liberalism justified his graphic description of the body of a woman attacked and violently raped by an animal” (para.10). In a historicist reading, she argues that



all the political and moral debate about this poem was conducted between men while Yeats' woman reader would have objected its sexism rather than its obscenity. She believes that objections to sexism are not the same as objections to sex, but they may sound alike. Subordination, dehumanization, pain, rape, being reduced to body parts and penetrated by an animal are the characteristics that Leda is portrayed with. Cullingford stress on these qualities are very distinct from other critical readings of the poem, because as Viana (2010) notes, though Leda's helplessness was highlighted by Trowbridge, "it was more because of the violence itself. The animal is never so grotesquely pointed out as an animal, and is really only named in the title; most critics refer to it as 'he' and 'the god', sometimes even 'Zeus' and 'Jove'", Cullingford finds it important to bring forth the bestiality to carry forward her argument (57). Comparing the first and the second (final) version of the poem, she notes that Yeats changing the second line from

A rush, a sudden wheel, and hovering still
The bird descends, and her frail thighs are pressed
By the webbed toes, and that all-powerful bill
Has laid her helpless face upon his breast.

to

A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.

strengthens the connection between male violence and male-eroticism because the action in the first version shows straightforward exercise of force while the second version offers an air of consent on the side of Leda. Cullingford argues that " 'Leda and the Swan' begins as real rape, but Yeats' language hints at the possibility of consent in medias res" (para. 26)

There are also different readings of the poem like the postcolonial reading of Janet Neigh's "Reading from the Drop:



Poetics Of Identification and Yeats's Leda and the Swan" which considers "Leda's lack of clear resistance to the swan's rape illustrates the impossibility of resistance without complicity" (Neigh 2006: 153, quoted in Viana, 60) and that of Bernard Levine(1971) in his study of the Dissolving Image which finds Leda, and not the Swan, as the aggressor. W.C. Barnwell (1977) offers two further readings of the poem. In one, he suggests that both Leda and the Swan are victims and that a third party is at work as the rapist. He turns upon Yeats scheme of history and time and concludes that:

Pattern is behind history and its cycles and presumably dictates its motions. Therefore it compels history to come into being, to act and to cease. And in order for a cycle to begin there must be a coupling of the natural with the supernatural; that is, Mary with the Holy Ghost, or Leda with the swan. Since such sexual contact is necessary to get the cycle rolling and to keep it going for whatever reasons the perfect pattern may have for its existence, the supernatural as well as the natural is influenced by this force. Zeus or the Holy Ghost or whatever must copulate with Leda or Mary or whomever. Both man and god are forced into sexual union for the sake of a history that must move in certain prescribed grooves for certain destined ends (65).

Therefore, he comes to this conclusion that in this reading the history and its turning must be the rapist victimizing both the Leda and the Swan. Barnwell also draws upon Ernest Cassirer's ideas on the relationships of man, 'animal simbolicum', and his symbols and poems to argue that "it is the reader of the poem who is the rapist; for he manipulates the bird and woman through



their paces again and again, through countless shudders and blows, through countless burnings and deaths, through countless conjectures and questions about life and time and their ultimate meaning” (66).

A cursory glance at the literature written on Yeats’s “Leda and the Swan” shows that none of them focused entirely on linguistic features of the poem while as Todorov (1977) once remarked “literature is a verbal work of art”. Central to this definition is that “not only the centrality of language to any discourse on literary procreation, but also the fact that, the verbal style includes all the devices of language that are used to achieve communication in speech and writing”, in order to fully grasp the message and aesthetics of a literary text, there must be a recourse to language at all levels of linguistic description (Yeibo, 2011: para. 1). This study, therefore, seeks to fill the gap by analyzing this poem from the perspective of Halliday’s systemic-Functional grammar.

Theoretical Framework and Methodology: Halliday’s Systemic Functional Grammar

Systemic-Functional linguistics regards language as a network of relations and structures constituted as a result of those relations. This theory of language is based on semantics which is, by itself, formed by the text or discourse. It represents a language, or any part of language, as a resource for meaning manifested by choices that users of language make. Each choice point in the network, as Halliday argues, specifies (1) an environment, consisting of choices already made, and (2) a set of possibilities of which one is to be chosen. (1) and (2) taken together constitute a system(xxiii). This approach, is also functional as it is designed to interpret the use of language in the context; thus, from this perspective, the system of language is not haphazard or arbitrary,



but rather, natural result of the society and the social needs of people. Therefore, the fundamental semantic aspects of language are functional. Halliday identifies three meta-functions of language: the ideational function of language organizes our experience of the world as it involves representing actions, situations, entities, people, qualities, phenomenon and processes of consciousness (Halliday, 1985:53). The interpersonal function is the “participatory function of language” (Halliday, 2007:184) which forms, maintains and regulates the social relations set up between the text-producer and text-consumer (Halliday and Matthisen, 1999:7). This metafunction of language “allows for the expression of attitudes and evaluations and is realized by mood and modality (Bilal, 2012: 1). In other words, the participants in verbal actions are related to each other in the framework of the functions constituted by the language itself; each assumes a role to declare a statement, ask a question, command a task or offer a service. How these functions are distributed depends on the context of the verbal relation and the position of the participants.

There is a relationship between language and text so that based on the context in which language is used, text is produced. Since text is the container of the meaning and means of its communication, this relation gives structure and cohesion to the verbal phenomenon and therefore it paves the way for the actualization of the other two meta-functions mentioned above. This function of language which according to Halliday and Matthiessenthisen is an enabling one (1999: 8) is textual function.

As it was discussed above, the ideational function is a representative of both the world inside us and the world around us. In order to be manifested in language, the world must be cut into various forms to enable us to encode and express our experiences of the world. Therefore, the world is divided into three distinct parts to be presented in language; A) **Process**



which construes experience as on-goings or events such as happening, doing, sensing meaning, being and becoming. These ‘goings-on’, Halliday explains, are sorted out in the semantic system of the language, and expressed through the grammar of the clause. B) **Participants**, which refers to the elements or entities (not necessarily human) directly involved in the process. It is defined by Halliday as “the one that does, behaves or says, together with the passive one that is done to, said to, etc”. (cited in Iwamoto:67). C) **Circumstantial elements** which form the place, time, how-ness, conditions and instruments required for the process to take place. Needless to say, the circumstances associated with the process are typically expressed by adverbial and prepositional phrases.

These experiential pattern of the ideational function are actualized in Transitivity of language which is defined by Hasan (1989) as “who does what in relation to whom/what, where, when and why” (36). This is ,in fact, a short interpretation of the three distinct aspects of process, participants and circumstantial elements discussed above. It must also be noted that “Hallidian concept of transitivity is different from the traditional one in the sense that the former is an extension of the latter in that it is applied to the whole clause rather than just the verb and its object” (Thompson, 1996: 78 and Raja&Azmat, 2012:24).

Halliday’s transitivity theory can be used as a stylistic approach to uncover the main linguistic features of certain literary discourse. In other words, as Halliday notes, “transitivity specifies the different types of process that are recognized in the language, and the structures by which they are expressed” (1985:101).

Types of Processes in Halliday’s Transitivity Theory

In the systemic-functional linguistics, process is the inevitable component that always makes a clause and is always represented by a verb with or without its dependants(Raja &Azmat, 2012: 25). The transitivity theory suggested by Halliday refers to a



system that “construes the world of experience into a manageable set of the process types (verbs” (Halliday, 1994:100). For Halliday transitivity is more semantic than purely a syntactic concept; therefore, based on the semantic features of the processes, that is , considering whether they represent processes of being, sensing, saying, behaving or existing, Halliday divides them in six groups: material, mental, verbal, existential, relational and behavioral

. **Material Processes**

Material processes represent processes involving ‘doing’ something or ‘happening’ of an event. It can be either physical like ‘running’ or non-physical like ‘accepting’. Every material process has two participants; the **Actor**, which is the inevitable component of the process, signifies the doer, and the **Goal**, which is an optional element, expresses the person or entity (animate or inanimate) affected by the process.

Mental Processes

Mental processes express the meanings of feeling or thinking. Grammatically, all mental processes involve two participants; first, a **sensor**, a conscious participant which feels, thinks or perceives, and then, a **phenomenon** that is felt, thought or perceived by the conscious sensor. Mental process verbs, according to Halliday (1994) can be subcategorized into three types: cognition (verbs of thinking, knowing, understanding), Affection (verbs of liking, loving, fearing or hating), and Perception (verbs of sensing, hearing,...) (cited in Iwamoto, 74).

Relational processes

These types of processes are dealing with the process of beings. Relational processes which are expressed by ‘be’ verbs attribute a quality to things or entities or show the time/place or the possessive attributes of the things or entities. These processes are of two types; the identifying mode which involves an **Identifier** and an **identified** and the attributive mode which exists between



a phenomenon or **Carrier** and quality, classification, or the adjective modifying it which is called **Attribute**.

Behavioral Processes

Behavioral Processes include processes of physiological and psychological behavior. These processes, Halliday (1994) explains, “represent outer manifestations of inner workings, the acting out of processes of consciousness and physiological states” (quoted in Iwamoto, 81). Hence, they can be considered as a borderline between material and mental processes. These processes involve only one participant which is called **Behavior**.

Existential processes

Existential processes represent the process of existing and happening. The verb in existential sentences is often, but not always, ‘be’ verb. And the word ‘there’ is necessary as a subject though it has no representational function. The entity or the event that is said to exist is called **Existent** which can be any kind of phenomenon, such as a thing, person, object, institution or abstraction, action or event (Iwamoto, 82).

Verbal Processes

Verbal processes are those involving the processes of saying, and exist on the borderline between mental and relational processes. Just like saying or meaning, the verbal processes express the relationship between ideas constructed in human consciousness and the ideas enacted in the form of language (Halliday, 1994:107). The participant who is speaking is called **Sayer**, the one to whom the process is directed is **Target** and what is said is **verbiage**.

In addition to the main participants of the processes discussed above, there is another participant which is called **Beneficiary**. It is a participant on which the processes are done or applied. This participant mainly appears in material or verbal processes and to a less extent in relational processes. Moreover, in all processes, besides the processes themselves and the participants, there are some other elements that we previously called **circumstance**



which express extent, accompaniment, location, matter, manner, role and causes.

Discussion

The most important issue at work in Yeats's "Leda and the Swan" is the question of power relations between the God-figure, the Swan, and Leda, representative of the human-figure. By utilizing the transitivity system, we shall analyze this issue as well as trying to answer the questions Yeats poses in the poem to come to a deeper insight into various layers of meaning in the poem.

In this analysis, the italic format has been used for the stanza itself, bold format for the clause, functions of participant appear within the square brackets to show the function of participants, and factors which may help the reader to understand better the situation involved are shown using the round brackets:

*A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.
How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?*

A sudden blow: [existent] **the great wings** [Actor] **beating** [Material process] **still** [Circumstance: duration]

Above the staggering girl [circumstance: spatial], **her thighs**[Goal] **caressed** [Material process]

By the dark webs[Actor], **her nape**[Goal] **caught**[Material Process] **in his bill**[circumstance: spatial],

He [Actor] **holds** [Material process] **her helpless breast** [Goal] **upon his breast**[Circumstance; place].

How [interogative] **can** [auxiliary verb] **those terrified vague fingers**[Actor] **push**[Material process]



The feathered glory [Goal] **from her loosening thighs**
[Circumstance: Prepositional phrase]?

And how [interrogative] **can body** [Goal (for the passive verb
“laid”/actor (for the verb “feel”)], **laid** [Material process] **in that
white rush** [Circumstance: Prepositional phrase],

But feel [Mental process] **the strange heart beating**
[Phenomenon] **where it lies** [Circumstance: place]?

In his book *The Poetry of W. B. Yeats*, A. N. Jeffares claims that this sonnet “is closely related to Michelangelo’s painting in Venice” (1961:44), but , having mentioned some other paintings claimed to be Yeats’s source of influence, Richard Ellmann (1963) argues that a study of all these works renders this conclusion “that Yeats has done something different from any; not only are his graphic details at variance (none of them show the bird’s beak holding the nape of Leda’s neck), but the whole intellectual weight is distinct” (viii). Ellmann believes that Yeats might have probably been under the influence of a reproduction of a Greek bas-relief, however, he continues that the poem cannot emerge from any visuals since for the Greek artist the act of rape must have been ‘a magnificent variety of sexual assault’ and “the god and the human receive his equal attention”, while, in Yeats, “the interest is centered on the mortal woman... we watch Leda’s reaction, not the god’s” (x). This is, of course, quite justifiable as the title establishes Leda as the central figure, mentioned first. Pistrang (2013) also believes that “Yeats saw the rape in the bas-relief, but not the ‘burning’ of Troy. This must be where Yeats as author intervened and produced a Leda greater than the rape. She is not just a victim but an influential character in history” (90). Jeffares, also, argues that the poem “is another metaphorical treatment of the moment of annunciation, prompted by Yeats’s feeling that some starting point for a new [historical] cycle was imminent in his period” (44). He considers the myth of Leda as the beginning of a new ‘gyre’ or a new historical era.



This poem is in fact about an act of violation imposed by Zeus, the god, on a human being, Leda which initiates a new circle of history. Leda is raped by Zeus in the form of a wild swan and this copulation results not only in the Trojan War and eventually the destruction of this city, but also in the death of Agamemnon, who is killed by his wife, Clytemnestra. "Leda and the Swan" is a fourteen-line Petrarchan sonnet in iambic pentameter. Helen Vendler writes that Yeats often wrote Petrarchan sonnets "because of its two-part verse structure, [which] falls easily into such dialectical structures as question and answer, or one view versus another view" (Vendler 148, quoted in Pistrang). The first eight lines (the "octave") and the final six (the "sestet") are separated at the moment of ejaculation—the "shudder in the loins."

Our analysis of the transitivity system of the octave illuminates the authority of the swan. There are eight processes at work; an existential process followed by six material processes among which five have the swan as the actor and Leda as the goal, and the one which has Leda as the actor is actually a negative verb. There is, also, one mental process in which the active participant or the sensor is Leda which accentuates her helplessness as she can do nothing but to 'feel' the 'the strange heart beating'. Lack of action (material processes) on Leda's side signifies her inability in the situation. From the very beginning of the poem, she is clearly seen as a victim of the aggressor. She is transfixed as a result of the sudden blow of the swan. Yeats has presented the story *in media res* which as Trowbridge notes, puts readers in "the midst of a violent action". Along with this abrupt beginning, the use of simple present tense throughout the poem, except for the last line gives an air of actuality to the events. The effect of this technique, Trowbridge further adds, is that "the material presented is powerful in its own right, but the effect is intensified by the quality of immediacy added by this device of style" (124). The adverb 'still' which is the circumstance marker of the



process, also, proves that “the poem develops within a stretch of time” in which the rape takes place (Spitzer, 1954: 272). Moreover, as a result of the enjambment employed in the first quatrain, all the processes of beating, staggering, caressing, catching, and holding in happen so fast that bombard the reader with a host of events in such a speed that s/he is stuck in the same wonder and shock as Leda’s.

*A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.*

*Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?*

A shudder in the loins [existent/Actor] **engenders** [material process] **there** [circumstance:place]

The broken wall [Goal], **the burning roof and tower** [Goal]

And Agamemnon dead [goal].

Being so caught up [adjective phrase; circumstance].,

So mastered by the brute blood of the air [adjective phrase; circumstance],

Did she put on his knowledge [Mental process] **with his power** [circumstance: prepositional phrase]

Before the indifferent beak could let her drop [circumstance: adverbial phrase of time]?

The sestet begins with “shudder in the loins” which expresses the moment of ejaculation which brings about the three goals following; the ‘breaking ‘of the wall and ‘burning’ of the houses which imply the destruction of the city of Troy, as well as the death of Agamemnon; three outcomes of the conception of Helen of the Troy. The subordination of Leda is further pointed to in the eleventh line with the passive verbs “caught up” and “mastered”. The repetition of the verb “caught” shows that from line 3 on she has been “caught up”. “the inconspicuous particle



up put into the relief of the rhyme, ”, Spitzer explains, “denotes brutal interception of time, the arrest of time, which is what the act of rape means for her to whose potential reaction the raper is indifferent” (273). It may also denote the total mastery of the swan over Leda. In order to define Leda’s subject position towards the rape, or to put it in Cullingford’s words, to gain access to Leda’s consciousness”(Para. 23), the poet brings up two unanswered questions. The first question in line 5, asks about the possibility of resistance from Leda, meanwhile, it maintains that her fingers are "vague", i. e. Lacking force or purpose, and her "loosening thighs" allow entrance for the "feathered glory" of Zeus. There seems to be no resistance or opposition and the questions are merely rhetorical, expressing only “a bewildered helplessness, an anguished pity for the un- fortunate girl (Trowbridge, 124). Then, the poet asks “how can body, laid in that white rush,/ but feel the strange heart beating where it lies?” this feeling of the “strange heart beating” preceded by the “loosening thighs” and followed by “a shudder in the loins” seems to be indicative of moments of physical acquiescence intermingled with her fear. She might be mentally opposing the rapist, but physically “her body is unable to combat the physical pleasure received through penetration. She is still resisting, but her body concedes pleasure (Pistrang, 103). After the two rhetorical questions in the octave, the final question brought up in the last two lines sound more like a proposition or speculation. Trowbridge draws a distinction between the first two question and the third one and says that it cannot be translated into the declarative and is an “oracular” question, “forcing the mind to think and the heart to feel, but baffling inquiry” (125). By the end of the poem, she is physically “caught up” the “mastered”, nevertheless, there is still a possibility for her to gain something for the loss she has had. She may have come to this understanding that, regardless of the brutal rape imposed on her, she is the one who forms the future course of history. However,



the interrogative mode utilized by yeats leaves the possibility open to question.

Conclusion

W. B. Yeats is famous for his meticulous choice of words and structure which is evident in his constant revising of his poems. "Leda and the Swan" is among his masterpieces which manifests his political and philosophical ideas about history in general and his own time in particular. Through a stylistic and linguistic exploration of the poem, we have tried to show how man/ god relationship is portrayed in order to comment on his time. Leda as the representative of human beings has to be victimized by the bestial force of the god, Zeus. As we have shown in the discussion, the god is always the active participant in all the actions (material processes) as in sudden blow, beating, staggering, beating, shudder, mastered, burning, while Leda is always passive participant who is unable to show any active reaction. Zeus is the one who does and Leda is described in adjectives like caressed, helpless, terrified, vague, and loosening. She is left only with sensory experiences; to feel terror, reflect upon the on-goings or put on some tentative understanding. These findings are aptly in line with feminist and postcolonial readings of the poem which explore the power relations between Leda and the Swan.

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Female Iconography in Forough Farrokhzad's Selected Poems

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Helen Cixous, a post-structuralist French feminist, celebrates female body and sexuality in writing in her seminal essay “The Laugh of the Medusa”. “Ecriture Feminine” or “Feminine Writing” – Cixous’s neologism— was a bold attempt against the extreme repression of the patriarchal tradition imposed on femininity. In effect, feminine writing intends to deconstruct the gender prejudices in vantage of substantiating women’s identity through the discourse of language. Forough Farrokhzad’s poetry can be explored in parallel with Cixous’s feminist view where they both try to seek freedom from all the feminine suppressed desires and impulses. Establishing the rightful authority of women’s voice and identity, Farrokhzad was resolute enough to express her femininity. To be more precise, Farrokhzad’s perspective colors her poems with thick brush strokes of her femininity where she struggles to constitute her feminine individuality through language. This paper is an attempt to explore Farrokhzad’s selected poems— Andouh, Osyan, and Sheri Baraye To— in the light of Cixous’s theorization of *Ecriture Feminine* in “The Laugh of the Medusa,” using it as a platform to build up its argument concerning Farrokhzad’s selected poems. Having demonstrated language as an efficient discourse to express femininity, the authors call for Farrokhzad’s endeavor to settle her femininity through the language of her poetry.

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Introduction

I [Forough Farrokhzad] devote my life to my art, or even I can say that I sacrifice it for my art. I want life for my art's sake. Though I am aware of all disagreements with my lifestyle in the contemporary atmosphere and society [Iran], I believe that barriers must be broken down, one should have started treading this path, and I find this courage and clemency within me, which have blazed a trail for others to follow. I know lots of things have been said about me. I will not be defeated and tolerate everything meekly, as I have done so till now (qtd. in Rezaee, 2003: 132-3).

Forough Farrokhzad (1935-1967) is a distinguished symbol of modernity whose treasure of poetics and attitudes are valued as a turning point in the twentieth century of Iranian literature. Baraheni introduced her as “the most important woman in Iranian history, the greatest poetess in Iran, and one of the greatest poets of twentieth century” (2002: 59). Farrokhzad’s poetry is a mirror to reflect the hardship of women in the patriarchal society of the time. In effect, she is reminisced as a remonstrant whose poetry is the poetry of protest not only to the male-dominated society of the time but also to the masculinity of the language. Hence forth, as the poetry of a non-conformist requires, Farrokhzad’s poetry is the ample field for exploring notions in femininity. In reality, her poetry reflects the Iranian culture and its underlying patriarchal conduct effectively. More importantly, the well-employed female speaker of Farrokhzad’s



poetry, particularly her selected poems— “Andouh,” “Osyah,” “Sheri Baraye To”— expose moments of the feminine suppressed desires and impulses in the Iranian women’s life in general and hers in particular. This paper predominately focuses on the female myth of submissiveness in the context of searching for identity in Farrokhzad’s selected poems, and her place in the Iranian contemporary society. Helen Cixous’ theory of “écriture feminine” (1976) has been also utilized as theoretical frame work to expose Farrokhzad’s struggle to express female identity through the femininity of her language.

Discussion

The Laugh of Cixous: Cixous’ Celebration of Females’ Poetics of Body and Individuality

Cixous, a French radical feminist writer, seeks to find a relationship between sexuality and language. She tightly focuses on the concept of “écriture feminine” (1976) or feminine writing, “the inscription of the female body and female difference in language and text,” as Elaine Showalter proposed (qtd. in Lodge: 300). Highly admired, “The Laugh of Medusa,” is Cixous’ celebrated form of writing to exhort women’s liberation from the man structured society through the discourse of language. In reality, Cixous stands against the idea that both sexual differences and prejudices lead to sexual hierarchies and introduce women as an inferior sex. She, rather, argues that sexual differences allow differences in both the expression of mind and the discourse of language which does not pursue a lined order. “Feminine writing,” thus, offers women a means of articulating the inner, repressed self for many years in a patriarchal structured language. As Cixous persuades women to write their body, she holds the view that women’s writing will allow them to experience their own feminine world through a feminine mode of writing. In reality, Cixous believes that “écriture feminine” can lead a way to discover female body i.e., to write from their body means to overcome centuries of



prescription and oppression on femininity. As a post-structuralist thinker, Cixous knows that language provides the ample field for meaning and expressing femininity. Accordingly, she simulates the interest in women to register their moments of lived experience, actual childbirth, and free expression of mind. Henceforth, female body is the source of meaning in “écriture feminine”.

Cixous opines that western culture is grounded on gender prejudices where a woman is always defined and identified in terms of the other superior male. In effect, Cixous proposes that men, as the preferred sex, marginalizes women and restrict their activities within the domestic hearth. In effect, these imposed margins come through the male language and women can liberate themselves through coding their own feminine body experiences. Hence forth, female writing offers the way to hold power and identity through the medium of language: “She must write herself, because this is the invention of a new insurgent writing which, when the moment of her liberation has come, will allow her to carry out the indispensable ruptures and transformations in her history” (Cixous, 1976: 880). Cixous’ écriture feminine underlines the merit of “feminine writing” as a medium of power to voice female’s inner feelings and experiences. Cixous expounded the view that writing about feminine issues will surpass the superiority of the male language. “And why don’t you write? Write! Writing is for you, you are for you; your body is yours, take it” (1976: 876).

Cixous, also, believes in the healing power of language, for female’s centuries of sufferings, to liberate women from a man structured society. She argues that female must change their place from a submissive object to an active subject. In reality, female identity can be changed through language which, in her perspective, is the language of feminine body and experience. Cixous addresses her female readers as either they can be frozen in their own bodies by a patriarchal language, inhibited from any



free expression of mind and body, or they can use their bodies as a medium to express their femininity. She believed that the language of feminine body and experiences can be utilized as a medium to substantiate women's identity and selfhood: "writing is precisely the very possibility of change, the space that can serve as a springboard for subversive thought, the precursory movement of a transformation of social and cultural structures" (Cixous, 1976: 879). Emphasizing on the women's prescribed life and oppression, Cixous, also, continually strives for deconstructing the male structure system of language through encoding women's writing of selfhood:

It is by writing, from and toward women, and by taking up the challenge of speech which has been governed by the phallus, that women will confirm women in a place other than that which is reserved in and by the symbolic, that is, in a place other than silence (ibid 881).

Female Iconography in Helen Cixous and Forough Farrokhzad: A Study Base on Helen Cixous' Ecriture Feminine

*I wish freedom for Iranian women and
I wish equalized right for women and
men. I am fully aware of my sisters'
sufferings because of injustice in this
patriarchal society and use half of my
art to portrait their melancholies (qtd.
in Rezaee, 2003: 134).*

Cixous and Farrokhzad shared the same concern in substantiating their own female self through language. Their quest was embarked on generating "feminine language" and "identity" in



terms of defining themselves as autonomous liberated individuals far free from a masculine prescribed mode of life. Hence, the extracted verses from Farrokhzad's selected poems – "Andouh," "Osyan," and "Sheri Baraye To" — represent how Cixous' "écriture feminine" is applied not only to challenge the restricted borders but also to liberate women from the bounds of tradition regarding femininity and marriage. Like Cixous, Farrokhzad, also, succeeded in her attempt to break the manacles of patriarchy myth concerning femininity and marriage.

Like Cixous, Farrokhzad alters the common stereotype about femininity as an "emotional care giver" into the powerful image of "medusa" to deconstruct the debilitating patriarchal language. "écriture feminine," the language expressed through the powerful image of medusa, offers new identity to the oppressive femininity. Similarly, Farrokhzad represented that female can resist the strict codes of the patriarchal society through female writing. Thus, Farrokhzad's adopted strategy challenged the patriarchal codes and conduct of the day through the femininity of her language. To put it simply, her poetry hinges upon femininity; hence, the feminine language is used as a medium of power to substantiate her femininity. Her poetry is centrally concerned with female identity which can be described best as "feminine capital" where the significance lies on the feminine inner self.

The society that Farrokhzad portrayed is a highly patriarchal society through which women were sexually, emotionally, physically, and mentally oppressed. But what exasperates women's oppression was their exposure to the harsh male language, schemed to implement the patriarchal ideology of the time. In effect, Farrokhzad rose to prominence where patriarchy took priority over femininity, and her poetry is, then, the uncompromising cries of a solitude woman who is in search of her identity in centuries of denial and submissiveness. Farrokhzad can be best characterized as the explosion of the



painful complex of stillness of the Iranian woman (Jalali, 2006). To be more precise, Farrokhzad penned about femininity –female body, emotions, and experiences— so as to enhance her social status not only as an autonomous woman but also as a human being. Her cry of rage was built up as an intellectual response in favour of female identity. Similarly, in Baraheni’s perspective (1996) Farrokhzad was the first woman in Iranian literature who revolted against the patriarchy through a woman’s writing:

I wanted to be a “woman,” that is to say a “human being”. I wanted to say that I too have the right to breach and to cry out. But others wanted to stifle and silence my screams on my lips and my breath in my lungs (qtd. in Hillman, 1987: 31).

The Authenticity of Forough Farrokhzad’s Poetries: Colouring Centuries of Repression and Oppression on Femininity

A more detailed discussion of femininity sheds light on the fact that the twentieth-century Iranian ideology of femininity, mostly male oriented, appointed men both as the head and voice of the family whereby Baraheni expounded the forthright view that the Iranian culture and tradition was regarded as the components of a “masculine history”. In reality, the Iranian conception of femininity and marriage would argue for a male-dominated social value system. In Iranian patriarchal society, women were fettered to the domestic haven whereupon their activities were strictly home bound. In reality, the Iranian patriarchy’s sphere of influence extended across their lives. Women’s duties and responsibilities were succinctly summarized in two terms: the submissive wives and committed mothers. Supportably, love of home, family, household chores, and domestic responsibilities



were women's only concern and passion. To be more precise, women kept the family unit stable and cohesive by pursuing the chauvinistic family codes. In reality, in the contemporary society women's scheme was defined as an emotional care giver to preserve the family as a stable and cohesive unit, whilst, father served as an economic provider and, foremost, the rational head of the family.

In the twenty-century of Iranian calendar, women's rights were also strictly limited to domesticity. Even after marriage, women did not have any free expression of mind, but rather, they were, to a large extent, subordinated to the male's authority. To yield to a man, however, threatened women with the loss of identity as well as individuality. Women were, thus, obliged to appease men and with whom they were identified; such identifications were done at the cost of losing their own identity.

Further, the Iranians' moral attitudes towards femininity laid the value on submissive women who were supposed to consolidate the family unit by performing their roles as dutiful wives, devoted mothers, and obedient daughters. The Iranian view of sex was sexually bound whereupon women led an inferior life to their opposite sex. Put another way, through the Iranian sexually-biased lenses, male privilege surpassed women who were devalued as a second sex. As a modern non-conformist poetess by applying "écriture feminine," Farrokhzad dared to breach into the conventional attitudes on femininity and apply new approaches to attenuate the "patriarchal capital" within family and marriage. Farrokhzad trenchant criticism centers on the women's inhibition to express their femininity. Regarding her view, marriage is described in its best as a prison: "come here, o self centered male creature, come open *the door of the cage*. I am that *bird*, that bird that for a long time has had thoughts in her head of flying" [Italics mine] ("Osyan," ls. 5-12). Farrokhzad, similarly, wrote about the bleak experience of women's marital status which can never resist male's supremacy: "I know I will



never be able to live this cage even if the warden should let me go [...] I have lost the strength to fly away”.

Farrokhzad’s life overlaps the social ferment of mid-century Iranian culture where patriarchal myth was in the lead. It is generally accepted that patriarchal conduct was dominated in the Iranian society of the time. To be more precise, a strict male-controlled set up of the time was regarded as the order of the day. Having brought up in a society with patriarchal assumptions and expectations in high priority, Farrokhzad’s poetries embody centuries of repression and oppression imposed on femininity. To tighten the focus of study, a step has been taken towards Farrokhzad’s personal thoughts on the Iranian cult. In effect, Farrokhzad was successful enough to communicate her personal impressions of the Iranian through the femininity of her language. In this perspective, Farrokhzad’s intelligent and profound sympathy was successfully demonstrated in vantage for femininity i. e., Farrokhzad’s poetry clearly defines the transitional struggles of the oppressed femininity on her way to find her voice. In Farrokhzad’s view, the dominant contemporary ideology expresses no sense of sympathy towards its oppressed femininity. Thus, her bold attempts were highly aimed at extending her genuine sympathy for women and their constant struggle to express their desires as well as aspirations in a constitutionalized patriarchal society. In a sense, the abject misery of the twentieth-century femininity triggers Farrokhzad’s pen and thoughts to take a preliminary step towards the twentieth-century male oppressed femininity.

Late in the nineteenth-century, the “women writing” took up a substantial portion in creating opportunities for women to register their emancipation from the patriarchal chains of the contemporary society. One of the underlying aims and objectives of the ecriture feminine was elucidating women’s roles and status within their marriage. The contemporary society laid the groundwork for marriage on gender prejudices and inequalities



whereupon women's aspirations and individualization had been undermined as a result. Hence, Marriage was counted as one of the serious problems for femininity on the way towards expressing female voice. As one of the active forerunners of the movement, Forough Farrokhzad was bold enough to protest against the ideologically constructed notion of marriage. Farrokhzad, whose strained marriage and his painful marital experiences with Parviz Shapour had already imprinted her emotionally was resolute enough to express his bitter hostility towards the constitutional perception of marriage. Hence, she no longer considered marriage as a consecrated union between the couples. Conversely, she thought of marriage as one of the main obstacles on her way to emancipation.

Farrokhzad's bitter female experiences in life evinced her lifelong interest in poetry where she could expressly communicate her personal thoughts and impressions. Subsequently, poetry was the best medium through which her immediate needs, personal, and social searching for identity pays off. In reality, she was in search of an opportunity to communicate authentically her inner self throughout the language of her poetry. Her inner self experiences embody ages of extreme repression against femininity. Registering the intimate moments of female life in general and hers in particular, Farrokhzad's poetry is highly distinctive among the "confessional school of poetry". Just as the majority of confessional poets, Farrokhzad centrally focused on patriarchy painful moments of experiences often related to more historical or cultural problems (Ousby, 1996:89).

Henceforth, Farrokhzad entered into the hot stream of the day both through the well-employed female speaker of her poetries and the femininity of her language. As one of the pioneers of her time, Farrokhzad expressed eloquently, the inner conflicts and sexual feelings of women who were repeatedly denied and surpassed for centuries. In effect, Farrokhzad large-scale effort



bear fruits in the celebration of the new concept for femininity. In her perspective women were no longer fettered to the domestic prison, but rather, their movement helped them to express what they really feel. To be more precise, the great treasure of her poetries all dealt with the issues of love, sex, and marriage spoken by speakers who were socially and sexually deviated from the contemporary codes. Farrokhzad's formed chain of resistance against the Iranian perception particularly femininity and marriage found its voice through Farrokhzad's selected poems; such as "Andouh," "Osyan," and "Sheri Baraye To," which leaves an in depth analysis in the ensuing pages.

Challenging Iranian century's myth of the monolithic family – mothers as the emotional care giver and fathers as the head respectively— Farrokhzad had enough temerity to express and address social taboos regarding femininity, sexuality, and marriage. As a matter of fact, her life and art is considered "as one of the woman's poetic struggle within a pervasively patriarchal society [...]" (Hillman, 1987: 38). In some of her poetries such as "Asir," "Andouh," "Osyan," and "Sheri Baraye To," she voiced her concern about the hardship of women in Iran, conventional marriage, and women's social status, what she can no longer succumb to. To substantiate what the authors argue, it is necessary to refer to "Asir" (1952), Farrokhzad first poem collection, to see how her pent-up rage towards masculinity is built up. In reality, in "Asir" Farrokhzad expressly addresses male capital (power) as women's restriction.

"I want you, and I know
That I can never take you in my
arms:
You are like that clear, bright sky,
and
I am a *captive bird in this cage*"
[Italics mine]
("Asir," ls. 1-4)



Although Farrokhzad was, time and again, admonished by the conservative society of the time, she was resolute enough to pursue her interest for women's right and freedom:

Only through the strength of perseverance shall I be able to do my own part in freeing the hands and feet of art from the chains of rotten conditions and in bringing into existence the right of every one and especially women to be able freely to draw aside the curtain of their hidden instincts and tender, fleeting emotions and to be able to describe what is in their hearts without fear and concern for the criticism of others (qtd. in Hillman, 1987: 28).

Farrokhzad's poetry is, then, a woman's inner self i. e., her body, emotions, thoughts, and feminine experiences— which are portrayed through a woman's writing. Focusing on the significance of female writing to express femininity, Farrokhzad's poetry can be studied from a Cixousian point of view. Cixous' theory of "écriture féminine," offering the conceptual framework for this paper, set out to present Farrokhzad's female altered characters from a "submissive woman" to "medusa" who aimed at representing feminine desires and the language of body through defeating the male supremacy.

Woman must write herself: must write about women and bring women to writing, for which they have been driven away as violently as from their bodies –for the same reasons, by the same law, with the



same fatal goal. Woman must put herself into the text [...] (Cixous, 1976: 875).

Farrokhzad's interest lied in creating opportunities for women to develop their individualities. She made her voice heard through creating unconventionally non-conformist speaker of her poetries whereupon the sexual binary opposition would mean nothing to her and they were at the service of exposing the falseness of the stereotypes concerning femininity. For instance, she has a progressive movement towards realizing her identity and individuality, and has thoughts and desires of her own. It is the harbinger of hope for a progressing society. Farrokhzad, however, did his best to meliorate public thoughts about the role of marriage in defining women's social identity.

“Come on, do not let go of pain to
fill opening

Light in the sky lyrics

If we let fly

Like a flower in the Garden of

Poetry”

(“Osyan,” ls.17-20)

Encapsulating Farrokhzad's new notion of femininity, the speaker did her best to emancipate herself from the male-dominated social value system of the day. On her way towards her emancipation, the speaker comes into sharp conflict with the Iranian constitutional conventions aimed at restraining women's movement.

Besides, in “Andouh” for instance, the speaker's repulsion to become male property is manifested throughout the femininity of her language, where her flat refusal to give in the patriarchal codes is heard.

“Sleeping Everglade raw bird and
an anonymous



Every moment from the dark
depths of the plaint it takes
Moonlight can see smoke in the
Birdie the claws fear what it takes”
 (“Andouh,” ls. 9-12)

Farrokhzad was not a typical Iranian woman whose only concern was family. She, rather, intended to break the thick wall of convention which restricts women’s activity within domestic haven as an obedient being. She, time and again, cries for women’s liberty in her poetry. As a confessional poet’s approach necessitates, Farrokhzad’s personal concerns regarding femininity provide the concept for her poetry. Hence, by articulating the hidden desires and impulses of the Iranian women— inhibited from both their physical needs and individual rights—, Farrokhzad broke new grounds in Persian literature and was reputed as a remonstrant whose poetry addresses the social taboos previously kept hidden such as love, lust, and sexuality (Karim and Rahimieh, 2008).

Farrokhzad addressed the social taboos with relatively more explicitness rather than her contemporaries. As a matter of fact, throughout Farrokhzad’s poetry, marriage is used as the main vehicle through which her cynicism is carried. For instance, in “Osyan” she vociferously condemns the institution of marriage as a cramped prison for the women. By voicing female’s oppressed identity, Farrokhzad shook the foundations of the Iranian convention on marriage. She postulated that marriage itself could not guarantee its partners’ happiness unless women can voice their concerns and passions.

Farrokhzad’s bitter cynicism went to the very institution of marriage and family where her poetries were, also, all the embodiment of her conception. Farrokhzad’s novel approach to marriage severely undermined the contemporary widely-held conventions of marriage. In effect, Farrokhzad lodged strenuous objection against the institution of marriage where there is almost



no choice for the oppressed women to voice their inner self, what she boldly did:

“But the man of the selfish
Shame shame not says this poem is
for you
Rebelle against it Halan not know
The cage space is tight, tight”
 (“Osyan,” ls. 25-28)

Farrokhzad’s involvement with “écriture feminine,” also, contributes significantly to women’s social status in the Iranian society whereupon it provokes the heavy criticism of critics. Farrokhzad chided the institution of marriage which is, according to her, a kind of prison that fetters women to domestic hearth. Farrokhzad, then, is in search of liberating her own feminine self through the feminine language of her poetry.

“Come here, o self centered male
creature, come open *the door of the
cage*. I am that *bird*, that bird that
for a long time has had thoughts in
her head of flying”
 [Italics mine] (“Osyan,”ls. 5-12)

The speaker is even aware of her present situation as an entrapped bird in the cage of marriage, as she is forced to tie the knot with her superior male counterpart. “Osyan” succinctly summarizes Farrokhzad’s ideas about marriage. In “Osyan” Farrokhzad relates the life of Iranian women as prisoners who are bound to a nuptial life and the subsequent pain they are doomed to burden. She prefers to let her voice heard by the dogmatic crowd who expect women’s passivity.

“Do not put lock on my lips silence
I must say my secret
Say to the universe
The echo of my Fire voice



Come on, do not let go of pain to
fill opening
Light in the sky lyrics
If we let fly
Like a flower in the Garden of
Poetry”
 (“Osyan,” ls. 13-20)

Moreover, Farrokhzad vehemently rejected the commonly-held idea that men were allowed to usurp their authority over their wives to curtail their freedom of speech, individualities and their rights. In effect, Farrokhzad was in pursuit of affording equal opportunities between the couples. Farrokhzad adhered to this well-grounded belief that through the femininity of their language, they can expressly communicate their concerns. She, also, viewed wifehood as a sign of slavery at the service of male desire: “woe to this [wedding] ring, with its features that glitter yet and glow, whose meaning is slavery and mere servitude” (Halghe,” ls. 17-20). In effect, the licensed relationship between a man and woman was registered as an eternal commitment between them. In effect, she was successful enough to express her deep-seated resentment towards the marriage by naming its sign (wedding ring) as a sign of degradation and slavery. Hence, in the poems— “Andouh,” “Osyan”— free from social conventions, the speaker urges to relate the years’ of oppression on femininity:

“Do not lock my lips silence
The untold love story at heart
The open foot cord expensive
This vain wish troubled my heart”
 (“Osyan,” ls. 1-4)

Motherhood was also predominately concerned in Farrokhzad’s poetry where in “Sheri Baraye To” her feminine tacit and maternity are concerned. “Sheri Baraye To” (1957) – dedicated to her son Kamyar— registered the last lullaby of a disappointed



mother who is leaving her child alone to pursue her literary endeavour against the male-dominated society of the time.

“Let the shadow of me the
wanderer

Be separate and far from your
shadow

When one day we reach one
another,

Standing between us will be none
other than God”

(“Sheri Baraye To,” ls. 9-12)

Highly aware of her low status in the society as a woman— But spared the pain of the “*woman*” I was (Sheri Baraye To, l. 20) — Farrokhzad strived to undermine her effort in making her voice heard in a highly sex-oriented society:

“I propped the door of the dark
Zip front of my pain
I hope

The thin, cold fingers
The stigma of being laughed eaten
The vanity, I

I told her you cry

But spared the pain of *the “woman” I was*”

[Italics mine]

(“Sheri Baraye to,” ls. 13-20)

Conclusion

As an expressionist poet, Forough Farrokhzad is eulogized as a promethean figure in expressing feminine desires and impulses. She adopted an uncompromising stance towards the institutionalized codes of the time particularly the contemporary issues; the concept of femininity, and the institution of marriage which was the fulcrum of most of her poetries by applying “*écriture feminine*”. Farrokhzad not only did breach into the conventional attitudes on femininity, sexuality, and marriage but



also she vehemently protested against the very common stereotype on femininity to curtail their liberation. Poetry, hence, was a medium through which Farrokhzad's intense feminine feelings and search for identity, in a male centered society, was successfully pursued. Farrokhzad had enough temerity to stand against a society which forced her to embody centuries of denial as servitude. Thinking of language as a powerful medium to liberate females free from the male dominated stifles and limits, Farrokhzad was in urge of transforming female hood from a submissive object into an active subject. Farrokhzad's poetry, then, singles out the efforts made by a bold Iranian poetess to challenge the patriarchal myth of conduct imposed on femininity. Her poetry is the uncompromising cry of a solitude woman who urges to present her inner self, emotions, thoughts, and feminine experiences through the femininity of her language. Focusing on the significance of female writing to express femininity, Farrokhzad's poetry can be studied from a Cixousian point of view. Cixous' theory of "écriture feminine" (1979) , offering the conceptual framework for this paper, set out to present Farrokhzad's female altered characters from a "submissive woman" to "medusa" who aimed at representing feminine desires and the language of body through defeating the male supremacy. Forough Farrokhzad's selected poems, "Andouh," "Osyan," and "Sheri Baraye To," which are narrated by a well-employed feminine language, not only do cherish the feminine forgotten identity but also shed light on the poorly treated female individuals of the time who lost the opportunity to erect their social status in the highly patriarchal society of the time.



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Parrhesiastic Application of Language as Power Tool in Orwell's Two Political Narratives, 1984 and Animal Farm

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Abstract

This article investigates the application of Parrehsia as a linguistic power tool in politics dominated societies as reflected in George Orwell's *1984* and *Animal Farm*, two dystopian communities in which *men of authority* and *men in authority* make their best to maintain their dominance over the subjects, proletarians, as their main objective. On their way to more power and dominance, the power people use, or misuse, language to excavate the real intentions of the subjects to defuse any possible conspiracy or power loss. Parrehsia is one of the tricky ways practiced by some totalitarian and despotic rulers in contrast to some others of the same category who utilize force and military threats to solidify their tyranny. *1984* and *Animal Farm* show two opposite aspects of the use of language and discourse as power tool which is also witnessed in some totalitarian societies very today.

Keywords: Parrhesia, Parrhesiastic, Foucauldian Power Tools, Power, Language and Discourse



“Where I found a living creature, there I found will to power.”

(Nietzsche, *Thus Spake Zarathustra*, 1961, 137)

Introduction

"Parrhesia" (παρθρησιάζω), "Parrhesiastes" (παρθρησιάζω-της) and "Parrhesiastic" are all derivatives from the same root that refer to a concept, hidden but latent, since the ancient times. They were first introduced by Michel Foucault who dug them up from the ancient works coming down from Greco-Roman era. He believes that the term was first registered in the literature by Euripides, who lived in the fifth century B.C., and descended down into the fifth century A.D with a flourishing and pervasively popular background. *Oxford English Dictionary* defines it as “frankness or freedom of speech.” Therefore, the English translation of the word is "free speech." In French "franc-parler," and in German "Freimuthigkeit" are the commonly and widely accepted significations (Michel Foucault, Oct-Nov. 1983).

According to the definitions Foucault excavated from the origins of this term, , Michel Foucault removes the limits put on the origins of "power" that confine it to a specific source or phenomenon. Instead, he believes that "power is everywhere; or loss of any sort directed to the addressee who holds always a relatively higher social position compared to that of the speaker. With regard to this fact, parrhesia roots from a powerful resource or power center like authoritative personage, and its winning by the speaker is to gain, at least provisionally, a powerful state to express the intended truth, mostly in a criticizing manner. Therefore, parrhesia, as one of the usages of language as power tool, can itself be regarded as a power tool which is resorted



either to gain more power (to state something impressively), or to diminish or steal some power from the opponent (by undermining the reputation and validity), or, at least, but mostly applied, to curb the sharpness of the rage of the addressee or secure his own safety against this probable wrath which may ensue from the declaration of a given bitter fact.

Power and its Resources

The struggle for power is pervasive in all facets of life, individual or societal, private or public, in infinite forms and shapes, manipulating any sort of means that leads to the practical or ideal tackling of superiority and dominance. The main objective of all individuals, groups, unions, communities, nations and governments is to gain the triumph of having access to one of the means that facilitates the struggle for them or scales up the probability of their victory. Parents and kids, teachers and students, husbands and wives, bosses and slaves all are engaged in a continuous contention of power hunting and dominance possessing rivalry. However, what is "power" and where does it emanate from? Socialists believe that "the unequal distribution of property . . . is a source of power, i.e., the means by which some can manipulate or threaten others" (Barry 85). In his definition, Michel Foucault removes the limits put on the origins of "power" that confine it to a specific source or phenomenon. Instead, he believes that "power is everywhere; not because it embraces everything, but because it comes from everywhere" (Foucault 1981, 93). Generation gap, segregation of the sexes, political oppositions, scientific researches, religion, spirituality, language acquisition, eloquence, parrhesia . . . all are sources of the said power struggle and means to achieve the power positions. The word "power" is exposed to various interpretations and definitions so that finding a determined and vivid clarification of this complex and ambiguous word seems to be impossible. Nearly all philosophers, politicians, scholars, men of letters, etc.,



from the very ancient era up to the present, have, in a way or other, dealt with this multivalent term.

In the meantime, power is an abstract phenomenon that cannot be observed directly, and "our evidence is used in *indirect* ways to establish the truth" (Morriss 145). As Bertrand Russell defines, power is the "production of intended effects," therefore, the effects of power practice are the only evidences to prove its existence: "our observation is limited to *performance*, to what a thing (or person) in fact does in specific occasions. Its powers and their congeners do not lie open to public view" (Morriss, 124). This characteristic makes it more difficult and complex to give a clear-cut definition though innumerable definitions have been issued by various people, each depicting their own perception and understanding of power. Some take it as a solid, fixed, inflexible and unleashed phenomenon that intrudes into the remotest corners of the personal or public lives, natural or artificial, and obliges the affected to be driven into the desired way or status. Others see it as a dynamic and flexible abstract that does not equal the negativity of the "force" but usually plays a neutral role in its effect issuance.

For Russell, as discussed in the introduction of his book, *Power: A New Social Analysis*, power is a dynamic phenomenon liberated from any sort of restricted forms such as wealth, economics, militarism, propaganda, and the like. For the militarists of the 18th c. and 19th c. and the socialists and economists such as Marx, on the other hand, military and economic forces were the real form of power. However, Russell believes that power cannot be limited to any of these forms as its ultimate and only form, but rather, power can be witnessed in any of these outfits as its one form from a group of forms.

Some orthodox economists' ideas, including Marx himself, were misunderstood or mistaken in seeing economic self-interest as the basic and primary motive in the social nexus. The ambition for commodities, when deprived from glory and power, is limited



and a moderate competence can fully satisfy it. Love for material comfort does not necessarily dictate the really expensive desires. These kinds of commodities passed as a legislature became subservient through corruption which is usually tolerated for the sake of glory and power, not solely as affording comfortable positions to possess. After assuring a moderate degree of comfort, both groups, individuals and communities, will follow higher power positions rather than mere wealth, thus, turning wealth into just a means to gain power and power positions. They may desire wealth as a tool to power, or they may be interested in accumulation of wealth to secure an increase in power position, but in either case wealth is neither the ultimate objective nor the fundamental motive. In this regard, Foucault clarifies that “the effects of power” are not only “repression,” believing that normally

one adopts a purely juridical conception of such power; one identifies power with a law which says no; power is taken above all as carrying the force of a prohibition. Now I believe that this is a wholly negative, narrow, skeletal conception of power, one which has been curiously widespread. If power were never anything but repressive, if it never did anything but to say no, do you really think one would be brought to obey it? What makes power hold good, what makes it accepted, implies the fact that it doesn't only weigh on us as a force that says no, but that it traverses and produces things, it induces pleasure, forms knowledge, produces discourse. It needs to be considered as a productive network which runs throughout the whole social body. (Foucault 1980, 119)



Various scholars have categorized the term "power" into different classifications. "Hobbes distinguished between political power and physical power" (Barry 87). Political power is the kind of power that is found within the societal texture through which one, via threat and sanctions, obtains the obedience of the other, but in the meantime, it contains a type of consent. It is in effect a motivation blended with fear that makes the subject obey "voluntarily" (Barry 87). "It is not therefore the victory that giveth the right of dominion over the vanquished, but his own covenant. Nor is he obliged because he is conquered . . . but because he commeth in and submitteth to the victory (Hobbes 255-6). On the other hand, there is no consent or "voluntary" submission in the physical power (556). The physical power of Hobbes can be taken as equal to the "force" and "coercion". Like the force that a bank robber or a highwayman has over his victims. Although he may oblige them to submit or obey his desires and orders, he can never gain real, sustainable power over them. "The Americans in Vietnam were able to deliver massive force but this obviously did not give them power. In fact, the United States of America's involvement in Vietnam was characterized by the absence of power despite their possession of the instruments of force" (Barry 88).

The Use of Language as a Power Tool

There are different means through which one can get to the desired power and power position. Language, politics, sexuality, science, economy, history etc. are miscellaneous ways via which one can secure his dominance over others. Three of the means of power: science, sexuality and language that are considered to be three very important tools in gaining power and dominance over the others. This article investigates the role attributed to language as power tool and will cover its significance partially under the appellation of Parrhesia.



Human being is the only primate that has been prosperously lucky enough among all the primates of lower levels and living creatures to possess a brain capable of using his natural talent in the way of inventing, learning and producing language and discourse to communicate with his fellows, not only the trivial everyday affairs of life but even the remotest ideas in the realm of the abstracts. The main purpose of language has always been exchange of thoughts that are not detectable otherwise.

Discourse, by which it is meant all sign systems and generators of meaning, is the only material subject of the study, and therefore the only route to the past, to self, to any form of knowledge. Discourse is also, of course, the system through which we describe and read, through which More fashioned himself, and through which we fashion our study of him. (Brannigan 62)

According to Brannigan language, or its subcategories, "discourses," is not limited to the oral or verbal systems, but it includes signs of any kind that carry meaning, e.g., facial expressions or gestures, which can also be classified in that category.

The condition of the speaker's mind has a direct impact on the quality and complexity of the produced language. The same is true about the effect that the language has upon the thinking quality of the person. The development of the child's brain depends strictly on its dominance on the mother tongue. If he can manipulate the language freely and easily, s/he can extensively and perfectly get involved in the data interaction among the fellows, and as a result help her/his mind grow freely and maturely. Similarly, a defected language leaves its negative impact upon the mind of its speakers. As Bertrans de Jouvenel notes

The elementary political process is the action of mind upon mind trough speech. Communication



by speech completely depends upon the exercise in the memories of both parties of a common stock of words to which they attach much the same meanings. Even as people belong to the same culture by the use of the same language, so they belong to the same society by the understanding of the same moral language. As this common moral language extends, so does society; as it breaks up, so does society. (de Jouvenel 304)

Therefore, via manipulating the language of a given nation, one may control the minds of its speakers and ultimately to dominate their behavior and destiny by gaining more power. But how is language, or as Foucault calls it "discourse", controlled within a selected society? In his "Discourse on Language", Foucault classifies the ways of the control of discourse into two main categories: external systems (Rules of Exclusion) and internal systems. He further explains the "external delimitations" as, prohibition, the opposition of reason and madness and the opposition between true and false. Prohibition refers to the limitations of the application of language to the expression of any idea or thought since we are not free to say just anything, when we like or where we like. Parrhesia requires a specific condition to be able to display itself and flourish. In the modern era, the fields that are very closely connected with prohibition are "politics, sexuality, mad speech" and scientific or philosophical speech, and more of them any sort of speech that may face the ruling authority with harmful outcomes which in turn may undermine their institutionalized niche. The prohibition applied to speech and language "reveals its links with power." Since the hunt for knowledge and science is the hunt for "truth," Foucault looks at the time in history when truth moved from the power of the sayer to the content of what was enunciated -- its meaning, its form, its object and its relation to what it referred. If the sayer is



a man of knowledge who owes his authority only to his own real personality and not to the predetermined governmental or social positions, he has more authoritative and powerful influence over the other classes of the society. For the same reason, parrhesia gains more sense when it is distinguished in a network of communal relations between at least two persons of unequal social statuses.

Parrhesia as a Power Tool

Foucault distinguishes two aspects of parrhesia, namely, “pejorative sense of the word not very far from ‘chattering’ which consists of saying any or everything one has in his mind without qualification” and the characteristic that ensues from the “exact coincidence between belief and truth” (“Parrhesia and Truth”). This “coincidence” can be taken as a rough equivalent to *naivety* in the social relationships since its practitioner does not seem to possess a complicated mental structure in processing and producing the data compliant with the social conditions which reject relentlessly the bare and direct verdicts stated, especially when it tends to harm the reputation of the others. Moreover, s/he does not have the advantage of calculating, assaying, studying or handling the communal and personal affairs deliberately, conservatively and circumspectly. However, if the case is to be considered under benevolent light, this type of character may be taken as the stereotype and prototype of a frank and straightforward person who holds a bold bravery in expressing what is right regardless of the outside forays or threats that may unsteady his/her social position. With the excessiveness of the latter meaning, like the former one, the possessor can be turned into a caricature character that is the subject of comic situations or release and purgatory factor of the tragic ones. However, the latter one, in its moderate form, can be the special characteristic of a serious and tragic character embedded with a feature of the heroic personality in grave settings.



Further in social contexts, there is a communicative relationship between the citizens called "parrhesiastic game" in which, at least, two persons are involved, the speaker and the addressee. If the speaker is a parrhesiastes, then he has got tendency to be frank and straightforward in whatever he says, of course, due to his deep belief in the truthfulness of his saying and the idea he is disclosing. He believes he has got a divine duty to be so to secure the place of the truth and justice in the given community. Although this sort of relationship is considered to be one aspect of the "power struggle," it does not occur between any pairs of individuals or groups picked up at random, rather it is restricted only to the couples in which the speaker is inferior to the addressee, like the position most of the citizens have to the rulers and political or official supervisors. Since parrhesia includes criticizing and censuring factors in itself, it renders the speaker's standing position very vulnerable to the harms or punishments retaliatively returned from the addressee, who usually tries to save the security of his own position as the most important priority. Therefore, we may take parrhesia as equal to the "freedom of speech" that is a hot debate subject in the modern political communities as one of the vigorous means in the *power play*.

Foucault believed that the very presence of such a phenomenon like parrhesia in a given society secures it from getting inflicted by any tyrannical or dictatorial powers and prevents the rulers from changing the possessed power into a despotic and monopolistic tool. Therefore, it plays the role of a reliever that brings the state back to power balance and acts as a blocker against potential dictatorship and totalitarianism. Evidences of parrhesia can be easily traced in most of the societal and communal contacts and relationships; consequently in the works of literature, that are themselves reflecting some of the regional or universal aspects of the human life and thought.



In its second meaning, that gives it a political signification, parrhesia is regarded to be one of the power tools, discussed by Foucault and his literary followers, that is manipulated and used to gain the status of dominance over the other fellows or people in the same position or lower social ranks and orders to enjoy the security in the social communication played with the inhabitants of the community. George Orwell, who was himself a socialist, divorced from socialism, and social critic, detached from any political bias and twist, introduces and expands his ideas in his own works, inclusive of his considerations about language and its despotic manipulation which turns it into a means paving the way to more dominance by power holder over masses and proletariat.

Parrhesia in *1984* and *Animal Farm*

While reading *1984* and *Animal Farm*, frequently we see that those in authority take different social phenomena like *language*, *science*, *sexuality*, *politics*, etc. as diverse ways to more power and dominance over the masses. In *1984*, we come across personages like "Big Brother" (politics), the movement that changes English into Newspeak (language), the story of the sexual conduct like "Anti sex League," the false and pretentious wars among the three mega-states, etc. Parrhesia is another tool that the government of Eurasia (and more probably the rulers of the two other states) applies to probe into the minds of its subjects like Winston to diminish them down to mere subjugated servants of the state, if applicable, or eliminate them entirely from the Platonic Utopia, which has turned into Satanic Dystopia for the proletariat and masses.

In *1984* and *Animal Farm*, we encounter two different treatments of Parrhesia, each leaving its specific impact upon the subjects and bringing about the dominance over them. In *1984*, parrhesia, as "freedom of speech," is utilized in a more discreet and complicated way to only ensnare the victim and dissenter, Winston, by giving him a deceptive chance to speak out his mind



before O'Brian and to betray himself unconsciously to the Party that is trying to pounce at its victims any moment to nullify the probability of any kind of secret or potential conspiracy. In the study of social relations this type of utilization of language that is applied to parrhesia is considered to be the most abhorrent and malignant side of the case that Orwell has managed to depict in its deepest effect, the fatally wicked and virulent nature of the Party which itself consequently represents the despotic states that are fooling their subjects maliciously and cruelly out of the false truth residing in their minds, shut in away from the outsiders and outside environment.

The notion of the "modern power" comes into existence through Foucault's distinguishing of the traditional or "sovereign power" from the "modern" one. In *The Order of Things*, he believes that "in classical society power was fixed, visible, mappable, in modern society it is uncontainable, untheorizable, productive" (During 119). Sovereign power is concentrated at the central part of the community where the head of the society, the King, resides, above whom God stands at the highest. Power is perfect at God's site but decreases gradually descending hierarchically down through the layers of the society and nullifies at the outskirts of the communal colony (148-9).

In *Animal Farm* we see a more primitive face of the power struggle which belongs to traditional way of dominance gaining procedure, in which direct suppression and silencing of the dissidents and defectors (the animals grumbling their dissatisfaction with the misery of their present conditions of living and the unfair distribution of the resources among the animals by the elites, the pigs). This kind of suppression and perfect ban on parrhesia belongs to the older tyrannical governments who used mostly to rule over a society whose inhabitants were not of educated nor developed mentality to render the direct and straightforward actions coming down from the authority flat and ineffective. The only tool that sufficed their



purpose was the bare force and naked constraint which were installed normally on the spear points and sword blades.

As the people grew more civilized and developed their communities, the authority followed their ways of thinking in structure and form. The more complicated and labyrinth framework, the more complex and intricate system to govern their dominance over the newer generations. Unlike sovereign power that is centralized at the core of the society, disciplinary power, as one aspect of the modern power, "works in quite strictly delimited spaces" (During 151). It is privatized and concentrated on the "individuals as individuals rather than either as members of castes or as markers of a wider cosmic or social order" (151). It is usually maneuvering on sites like "factories, prisons, schools and hospitals, and its "object is behaviour and the individual body; its tools are surveillance, examinations [and] training" (151).

As the name displays, disciplinary power deals with "discipline" and "order". It is applied to subdue and control the "mad", "nomad", "mobs" and the like. The main aim of this kind of power is to discipline the individuals through surveillance or self-mastery. It is

centered on the body as a machine; its disciplining, the optimization of its capabilities, the extortion of its forces, the parallel increase of its usefulness and its docility, its integration into systems of efficient and economic controls, all this was ensured by the procedures of power that characterized the *disciplines: an anatomo-politics of the human body*. (Foucault 1980, 139)

Deceptive use of parrhesia to wrest the opposite minds and contra-thoughts out of truth is a more modern method of surveillance that brings about the complete and safe dominance upon the others through utilizing a variety of instruments, mental



or physical, to get to the self mastery via which the person comes to a kind of belief in the dominant's ideals that "2+2=5." Through special methods practiced (in the sanitary houses, schools and other collective institutions in general) "social norms and stereotypes" are set, and as a result of their effects they "strengthen discipline and increase production" (During 153). Since the personal characteristics and the mental structure of the individuals, and consequently the personalities of the people, are configured in the society and among the other fellows, "disciplinary power infiltrates and shapes most modern institutions" (153).

In his *Discipline & Punish: the Birth of the Prison*, Foucault studies the disciplinary methods resorted in the traditional and the modern worlds. One of the major ways of distributing discipline and order in a society in question is "punishment" and "penalty" imposed on the "delinquent." The strongest of these means was believed to be "public execution and punishment" that is vividly witnessed in *Animal Farm*; for instance, the execution of the animals that had plotted conspiracies against the revolution to undermine and eventually topple down the revolutionary government (the pigs). However, in the modern world the case has become completely different. Now capital punishment or public execution is no longer regarded to be widely acceptable due to its undesired consequences such as stimulation of mass emotions.

Today, education and training is a more appreciated method in bringing the lawbreakers under control and discipline. Education and discipline can carry the meaning of framing the mind in a preferred way which is not unlike the so-called *brainwash*. In the modern societies, no matter how much they tend toward democracy or away from it, freedom of speech is a granted right to the public, in schools, universities, different institutions and the like, not to meet the criteria of the human rights nor to widen the nations' freedom, but more likely to give them a falsified



chance to betray their hidden or shying ideas due to some political preferences or tyrannical necessities.

O'Brian's expedient intimacy with Winston is of this most modern type of power hunting tools in which parrhesia is used as a more indirect method of wresting confession. Since outrageous public punishments like decapitating, scaffolding, pillorying, . . . , as means of rectifying the criminals usually enticed the crowd and mob into mutiny and violent reactions and made "heroes" out of the criminals, and sometimes their practice turned out to be more troublesome than being ways of imposing and strengthening discipline for the executioners, i.e. judges, police and the prince, modern rulers are obliged (!) to apply parrhesia, first, to make the suspect betray himself publicly, preferably before the camera eyes shooting their miserable condition and regretful faces for the masses, then, as its natural consequence, to stock themselves with the opportunity of even punishing the renegade in more cruel and serious ways, like realizing their ideal in "Room 101" and putting him on the Procrustean bed ultimately.

In *Discipline and Punish*, Foucault provides one aspect of the public execution (during non-Carnival time), in the "spectacle of the scaffold," as an effective punishment:

If the crowd gathered round the scaffold, it was not simply to witness the sufferings of the condemned man or to excite the anger of the executioner: it was also to hear an individual who had nothing more to lose curse the judges, the laws, the government and religion. The public execution allowed the luxury of these momentary saturnalia, when nothing remained to prohibit or to punish. Under the protection of imminent death, the criminal could say everything and the crowd cheered....In these executions, which ought to show only the terrorizing power of the prince,



there was a whole aspect of the carnival, in which rules were inverted, authority mocked and criminals transformed into heroes. (60-1)

Foucault believes that "the history of penal punishment passes through three main stages": the first stage being "punishment as spectacular", through which the delinquents and sinners were displayed to the public in manacles, fetter and pillories to bring shame and embarrassment upon the criminals who went beyond the norm of the society. Second phase is "humane punishment, which aimed to recuperate the criminal" by education and cultivation that were and are being carried out in the prisons and penitentiaries in the modern civilized societies. The third is called "normalizing punishment, which accepted the existence of crime in the society" (155).

According to Foucault all the above-mentioned methods used to bring the criminals, delinquents and individuals of the society under control, are ways of expanding the dominance over the subjects and increasing the power of the government behind a favorable mask and without harming the society members or compelling them into the actions by physical force. Though the appearance of the case is bringing order and discipline into the society, its real nature is nothing but gaining more power upon the masses constituting the various classes of the community.

In *Animal Farm* we have the first form of the punishment pervasively used on the farm by the assistance of "the dogs" trained to guard the pigs and to punish the other rebellious animals if necessary which leads the animals to the realization of their own miserable condition of living as mere losers and finally nurturing in them the seed of another possible revolution. This mistake has been removed from the more sophisticated society of the year 1984, which represents a modern era with its developed punishment and controlling instruments and methods, by the



misuse of free speech to only sucking the games down to deeper parts of the quagmire.

The state is very clever and skillful in using the newest high-tech in the way of controlling the mind of the masses and scrutinizingly studying the behavior of the individuals in order to minimize the probability of any "facecrime" or even "thoughtcrime" by round the clock monitoring of the private lives of the selected persons. But even if horrible, these methods sometimes suffer lapses in picking up the delinquents. In comparison with the confession, authorities surreptitiously encourage the subjects into using personal diaries in which the writer pens his innermost thoughts and notions, and parrhesia through which the speaker is provided with an apparently secure chance to speak out his thoughts, but, in fact, to eviscerate himself in its easiest way.

Conclusion

By controlling the language and ultimately controlling the minds of its speakers, the Party will be able to drive the speakers to lose, after one or two generations, their ability to speak or even think in a way other than the Party prefers. As a result, the possibility of any oppositional speaking or problematic thinking will be thwarted in the bud, and the danger of any kind of revolt or revolutionary movement will be entirely eliminated. To fulfill this important task the despotic governments utilize various means and methods. For this purpose the monarch needs to probe into the minds of his subjects to master the way they think and the things they ponder on to be able to control them in a more efficient way.

Laputan rulers in *Gulliver's Travels* apply a traditional but apparently scientific way to analyze the thoughts through excrement tests, and Taliban in Afghanistan use force and cruelty to nullify the dangerous ideas similarly. But the sole Party in 1984 manipulates a cleverer procedure to make Winston confess



not as a result of physical torture or threatening force but by tantalizing him into his unconscious confession and devoted self-destruction. This method is nothing but Parrhesia that grants a temporary freedom under unfelt and unnoticed monitoring that entices the victim to betray himself without any apparently active role taken by the rulers. This proves to be a more effective way in managing the individuals and potentially insurgent masses to gain a more political power over them.

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Toni Morrison's Narrative Strategies in *Beloved*

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Abstract

This article investigates Morrison's narrative strategies which are very close to male distancing strategies based on Genette's and Warhol's narrative techniques, though Morrison adroitly diverts them to female narrative strategies which engage the readers and depict *Beloved* as a real character with whom the readers can identify. *Beloved* is a quest-like novel, full of dangers and horrors; it is a ghost story, a gothic story full of ambiguities; it is about killing and cruelty. Though in this novel, the implicit female narrative techniques encompassing all these distancing strategies affect them and ultimately give them a feminine color and flavor.

Key words: Genette, Warhol, Feminist Narratology, *Beloved*, Engaging and Distancing Strategies

Introduction

Beloved is nothing if it is not a reflection of the black community to survive the most horrific conditions happened to many people. The people who populate the pages of *Beloved* are the strongest, most heroic characters Morrison has created. They remember each grisly detail of their attempt to get rid of the white people dehumanizing them. The wonder of this novel is that it is exactly what occurs. Therefore, it is a realist novel of the life of the blacks. Morrison here clearly reveals her knowledge of African beliefs in the return of ancestral spirits in bodily form. Higgins

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suggests that “knowing that *Beloved* is in fact a spirit returned from a dead and that the beliefs in such spirits are not merely the creation of the fiction writer’s imagination should help the reader of *Beloved* to understand the novel on a much deeper level than that of a ghost story.” (2001:34) The story for Morrison and indeed for all those versed in African cosmological beliefs is not one of magical realism but one of realism.

Bell maintains that *Beloved* is a womanist neo-slave narrative of double consciousness, a postmodern romance that speaks in many compelling voices and on several time levels. *Beloved* “is an extraordinary effective Gothic blend of postmodern realism and romance as well as of racial politics.” Morrison employs a multivocal text and a highly figurative language to probe her characters’ double consciousness of their terribly paradoxical circumstances as people and non-people in a social arena of white male hegemony. (1992:8-15) *Beloved* contains Morrison’s most extraordinary womanist remembrances of things past. As Alice Walker’s epigraphs to *In Search of Our Mothers’ Gardens* suggest, womanist connotes “a black feminist or feminist of color”, a woman who among other things is audaciously “committed to the survival and wholeness of entire people, male and female” (1983:XI).

Genette’s and Warhol’s Narratologies (Genette/mood)

There is a difference between men's and women's writings in language, plot, and narrative technique. Showalter argues that "the anatomy, the rhetoric, the poetics, the history," awaits women's writing (qtd in Newton, 1993: 272). Although, there are some feminists who deconstruct the opposition between masculinity and femininity, there are structuralists and feminists who mutually contribute to the theory of difference between men's and women's writings. Narrative technique is one of the elements men and women use differently. Genette's theory in narratology should be studied in advance to make a feminist look at narrative technique easier and more comprehensible.



For Genette, analysis of narrative discourse is the study of the relationships between narrative and story, between narrative and narrating, and between story and narrating. In 1966, Tzvetan Todorov divided the problems of narrative in three categories: *tense*, *aspect* and *mood*. For him *tense* is the relationship between the time of the story and the time of the discourse, *aspect* is the way in which the story is perceived by the narrator, and *mood* is the type of discourse used by the narrator. Genette also uses these terms in the same sense, though he elaborates Mood more specifically.

Mood is the atmosphere of the narrative created by *distance* and *perspective*. *Distance* is created when the narrator is one of the characters in the narrative and the narrative is filtered through his consciousness. The narrator, here, functions as go-between. The least distance is created by the minimum presence of the narrator, when a tale seems to tell itself. On the other hand, distance is created by the absence of descriptive detail. Therefore, it is concluded that the least distance, or the greatest imitation of life, is created by maximum information and minimum presence of the narrator. (Tyson, 2006: 229)

Genette says that "any event a narrative recounts, is at a diegetic level immediately higher than the level at which the narrating act producing this narrative is placed" (1980:228). A literary act carried out at first level is extradiegetic; the events told inside the first narrative are diegetic, or intradiegetic, and a narrative in the second degree is metadiegetic. The second-degree narrative is a form that goes back to the origins of epic narrating. He also distinguishes two types of narrative: one with the narrator absent from the story he tells, *heterodiegetic*, and the other with the narrator present as a character in the story he tells, *homodiegetic* (1980:245).

Feminist critics who work on narratology and narrative techniques believe that the way women writers use narrators in their narratives is different from the way that men writers do.



Lanser and Warhol are two significant critics who support this theory. Lanser contributes to gendered narratives by making distinction between public and private narration. By public narration she means narration addressed to a narratee who is external to the textual world and who can be equated with a public readership; private narration is addressed to an explicitly designated narratee existing within the textual world. Public narration evokes a direct relationship between the reader and the narratee while in private narration access to the reader is indirect. She proposes this notion of public and private narrative levels as a contribution to the study of women's texts, because for women writers the distinction between private and public contexts is a crucial one. She continues that it helps to explain why historically women writers have chosen, more frequently than men, private forms of narration such as letters, diaries and memoir addressed to a single individual, rather than forms that require them to address a public readership (qtd in Warhol, 1986:684).

Warhol/Engaging and Distancing Narrator

Warhol talks about *distancing* and *engaging* narrators as a difference between men's and women's narrative technique. The degree to which an actual reader can or cannot identify with the figure being addressed affects reader's reaction to the fiction. Therefore, if an actual reader picks up a novel that assumes a narratee who has attitudes, opinions, and experiences that resemble his own, he is likely to read that novel with particular absorption, and in this case the narratee functions as a mirror of the actual reader (1989:27).

Hildick says that the inventive narrator "I" is to convince the reader that the events are true in the sense that it happened just so and it is one stage nearer to the reader and has stronger claims to "credibility" than the "he" (1968:35). Warhol believes that "the more specifically a heterodiegetic narrator characterizes the narratee, the less likely will be the resemblance between this



addressee and the actual receiver of the text" (1989:29). A narrator who provides so much information about the narratee, places a distance between the actual reader and the inscribed "you" in the text and this narrator is called distancing narrator. But every narrator who intervenes to address a narratee does not do so to set the actual reader apart from the "you" in the text, this kind of narrator strives to close the gaps between the narratee, the addressee, and the receiver, Warhol calls it engaging narrator (1989:29). Warhol believes that women writers, more than men writers, tend to use engaging narrators.

Generally speaking, a distancing narrator, as the name implies, discourages the actual reader from identifying with the narratee. The distancing narrator may evoke laughter or annoyance in an actual reader who cannot identify with the narratee. The task of the engaging narrator, in contrast, is to evoke *sympathy* and identification from an actual reader who is unknown to the author. In short, Warhol's idea about the differences between engaging and distancing narrators occur in five forms some of them well correspond with *Beloved* (1989:33-43):

1. *The names by which the narratee is addressed.* The engaging narrator usually avoids naming the narratee and, on the other hand, uses the names that refer to large classes of potential actual readers.
2. *The frequency of direct address to the narratee.* The narratee is addressed as "you" frequently and sometimes "we" is used in the narrative and seldom, if ever, referred to in the third person.
3. *The degree of irony present in references to the narratee.* Two kinds of ironic conventions characterize the distancing narrator's attitude toward the narratee. The first of these is the distancing narrator's pretence that "you" are present on the scene of the fiction; the second is to inscribe flawed "readers" from whom actual readers want to differentiate themselves. In both kinds of ironic intervention the effect is distancing because the strategy encourages the actual reader not to identify with the narratee.



The first kind happens in the passages in which narrators play the game of endangering the readers. Genette uses the term *metalepsis* for this technique. By *metalepsis* he means the practice of crossing diegetic levels to imply that figures inside and outside the fiction exist on the same plane (236). It means that the extradiegetic narrator (who is inside the novel, but not inside the diegesis or story because he does not participate in the novel as a character) places himself on the same plane of reality with the extradiegetic narratee (the person to whom the story is being told and like the narrator does not exist in the story) and the character. Therefore, the effect of the *metalepsis* is to affirm the fictionality of the story. Genette believes that its effect is "comical or fantastic" (1980:235).

In the second type of addressing the reader ironically, the distancing narrator humorously inscribes the addressee as a "bad reader"; therefore, discourages the receiver of the text from identifying with the addressee. Therefore, the reader hesitates to identify with the narratee, in order to avoid becoming ridiculous. In contrast, the engaging narrators assume that their narratees are in sympathy with them.

4. *The narrator's stance toward the characters.* A distancing narrator reminds the narratee that the characters are fictional and under the writer's control while the engaging narrator insists that the characters are "real."

5. *The narrator's implicit or explicit attitude toward the act of narration.* The distancing narrator, directly or indirectly, reminds the narratee that the fiction is a game and the characters pawns. It means that the distancing strategy pushes a text into the realm of metafiction which is a kind of playing with the text's fictionality. Henry James uses this strategy to remind the reader that the text is only a fiction.

***Beloved's* distancing and engaging strategies**

In *Beloved*, there are various narrators from their points of view the story is narrated. These narrators are the characters in the



novel facing the predicaments. They are not intrusive and as Genette says, it is as if the story tells itself, so the readers actively get involved in their narratives. As it is mentioned before, this novel is a realist novel in which Sethe meticulously remembers her past and engages the readers in the process of her remembrance by telling them the memory of her past in detail. Therefore, based on Genette's narratology, Morrison reduces the distance between the readers, the characters and the narrators by employing detailed information and avoiding the use of intrusive narrators.

But based on Warhol's feminist narratology, there are some points making distance between the readers and the characters of the novel, such as the existence of the ghost, killing, horror, ambiguity, gothic and quest like quality of the novel which makes readers getting distance from identifying with the characters taking part in the adventurous and dangerous situations. Besides, who is the narratee of the novel? Are the readers identical with the narratees or the addressees are only Black people, with whom a large number of readers cannot identify and therefore, do not get involved? Apparently, the distancing strategy which is the characteristic of male narratives is seemingly a technique used on the surface level, though if it is studied closely, we perceive a feminine strategy tightly embraced all these distancing strategies that the readers, no matter white or black, are engaged in the narrative to the extent that they consider *Beloved* as a real character and sympathize with the characters of the novel which is the very characteristic of the female writings based on Warhol's theory.

Pain and suffering are the engaging elements leading the readers to a kind of catharsis. Morrison plays with the emotions of the readers and heals them as if they are experiencing the same calamity without taking part in the actions of the narrative. She does it so skillfully that the readers get involved and even identify with the characters and the narrators though they are in a



very bad situations and they consider *Beloved*, the ghost, as a real character leading them to the very catharsis.

The fragmentary structure of the narrative is deliberately makes the reader strain to hear and construct the meaning behind the words. For example, in referring to the opening of the novel Morrison says: “the reader is snatched, yanked, thrown into an environment completely foreign, and I want it as the first stroke of the shared experience that might be possible between the reader and the novel’s population. Snatched just as the slaves were from one place to another . . . without preparation and without defense.” (1989:32).

A more fully dialogic reading may better accommodate Morrison’s repeated assertions that *Beloved* is the story of people rather than a person. (qtd. in Sitter, 1992: 17) So it is engaging rather than distancing since it depicts humans when they lose their selves, their love and so they become slaves in the hands of other people who take advantage of them. It is not the story of slaves of particular time and place it is about human beings. Daniels believes that Sethe’s choice of death for her children and herself is not only for her own dignity but also for the dignity of her children and the human race. (2002:358)

Morrison says, “The book was not about the institution—Slavery with a capital S. It was about these anonymous people called slave. What they do to keep on, how they make a life, what they are willing to risk, however long it lasts, in order to relate to one another—that was incredible to me.” (qtd. in Sitter, 1992:17) Morrison’s conscious focus on collective rather than personal history is further clarified when she says that the novel “has to be the interior life of some people . . . and everything they do is impacted on by the horror of slavery, but they are also people.” (1987:3) Therefore, her narratees are not specific groups but they are all people getting involved in the world of the novel.

Morrison’s most characteristic stylistic device is the construction of metaphors which accumulate an almost inexhaustible range of



meanings. For her a metaphor is “a way of seeing something, familiar or unfamiliar, in a way you can grasp it (Bakerman, 1978:58). These metaphors function as a mystery the readers try to demystify and consequently get involved in the world of the narrative trying to decoding the metaphors. Metaphors enable Morrison to speak indirectly to amplify meanings through intratecxtual allusions and by signifying on other literary texts and cultural associations as one of the central metaphors in *Beloved* is the scar on Sethe’s back. Therefore, this flexibility makes her narrative open to different interpretations and meanings and more readers can be engaged. It is like life and the mysteries of it each man solves and demystifies. In this way the readers consider the narrative realist and true to life.

Paul D’s interpretation of the ghost reflects his own repressed emotions about the past, about his personal history, her memories are so suffused with terror, humiliation, and physical, emotional violation that it is not surprising that his response to something associated with his feelings about the past, is simply to condemn it as evil. Denver contradicts this description of the ghost with a definition of her own, explaining that the ghost is, as she experiences herself, “rebuked, Lonely and rebuked” (1987:13). Sethe has described the ghost as “sad. . . not evil”. So readers as well as characters interpret *Beloved* based on their own emotions, feelings and backgrounds. They accept her as a real character in the novel and associate their own thoughts and emotions with her.

Koolish believes that the characters in the novel, who believes he or she has seen *Beloved*, experiences *Beloved* either as a fractured aspect of Sethe’s psyche for his or her own feelings of loss, grief, confusion, and rage, or even in the case of Bodwin, feelings of accountability, culpability, and guilt. (2001:170) *Beloved* may be everybody’s beloved who is killed mistakenly instead of killing the real cause of cruelty and the real cause making love gone astray.



Beloved's pregnancy shows that Morrison tries to imply that ghosts and spirits are real. In fact, all the African American girls and women in the novel are versions of Beloved and finally so too are the men. Koolish says that "Beloved serves as a wrenched-open version of himself for Paul D. and as the exposé of his less virtuous impulses to Stamp Paid." (2001:177) Despite the richly ambiguous suggestions about who Beloved is, Morrison is explicit in describing Beloved as a projection of the thoughts and feelings of every character and reader:

After they made up their tales, shaped and decorated them. Those that saw her that day on the porch quickly and deliberately forgot her. It took longer for those who had spoken to her, lived with her, fallen in love with her, to forget, until they realized they couldn't remember or repeat a single thing she said, and began to believe that, other than what they themselves were thinking, she hadn't said anything at all. So, in the end, they forgot her too. Remembering seemed unwise. (1987:274)

Therefore, Beloved is the healing character; Beloved leads the readers as well as the characters to the ultimate catharsis.

The scene in which Sethe attacks Bodwin is especially significant because this scene shows the reader that how legitimate rage is chocked off and displaced throughout history. It represents that we are at the end of healing process. It triggers the whim and impulse of gaining freedom, courage, true love, and true self in readers; it is the climax of the novel leading to recovery and catharsis. The clearest indication Morrison provides about Sethe's healing and reintegration comes in the form of her seemingly irrational attack on Bodwin. The first time Schoolteacher, a white man, comes into her yard, Sethe commits self-murder; she kills a part of herself by killing her child. But some eighteen years later, when Bodwin appears in her yards on



his cart, she attacks him, claiming for herself a kind of wholeness by attacking, instead of a part of her self, a white man, the emblem of the original threat.

Sethe figuratively returns to the murder of Beloved and erases from her life some of the overwhelming impact of that action, giving herself a chance to reintegrate her fractured psyche. It is almost as if there is no longer a flesh memory of her murder of her child. Koolish believes that intellectually Sethe knows it happened, but the memory of it functions like “a demagnetized tape recording, traces of the recording remain perhaps, but they can no longer play themselves out at anything like original volume.” (2001:186)

Therefore, Morrison engages the readers, based on Warhol’s theory, skillfully showing that the characters are real even the ghost of the story is so real that not only the characters but also the readers confirm her physical presence throughout the novel. Morrison depicts her very believable so that Beloved is accepted as a real person not only for the Blacks with their specific culture, beliefs and backgrounds but even for the Whites. Her role extends throughout the novel to the catalyst for healing; she is an alter ego, a shadow. She is the means of returning to true self not only for the Blacks but also for the readers confronting the painful, overwhelming situations of the novel.

Love, affection and sympathy are other very important engaging strategies repleting the novel as a feminine strategy. *Beloved’s* womanist themes are motherhood, kinship, sisterhood, and love. Besides the structural analogue to a woman’s natural reproductive cycle, the text frequently and dramatically highlights metaphors for the agony and ecstasy, despair and hope, of loving, birthing, nurturing, and bonding. The metaphors of heart, breasts, and milk are the vehicles for controlling the psychological, emotional, and moral engagement of the readers with the narrators and the characters who participate on various levels in Sethe’s historical and mythic quest.



Maternal love is certainly one focus of the novel, the male protagonists in this novel also struggle towards a definition of appropriate loving within which they can survive. In *Beloved's* soliloquy when she insists "I am not dead," Morrison suggests not only that the part of Sethe whom Sethe keeps trying to murder, the past, is not dead, must not die, must not be forgotten, but she also indicates that the passage also functions as a way for *Beloved* to reveal to Sethe that she is in fact a part of Sethe and is not the returned dead daughter. (1987:213)

Denver's sympathy towards Sethe is identical to readers' sympathy and engagement. Denver's role in the novel is very similar to the role of the readers; she tries to understand and sympathize with the characters. Denver is one of the engaging narrators of the novel "telling the story . . . she knows with details. . . .gives blood. . . and heartbeat to the information. Through this process, she creates the intense moment she has with *Beloved*." (FitzPatrick, 2002:255) Despite the chaos *Beloved* brings, *Beloved's* arrival finally frees Denver to have compassion for Sethe. In telling the story of her harrowing birth to *Beloved*, Denver tells it to herself and experiences her first real feelings of empathy. She begins to imagine what Sethe must have felt, feared, experienced. She imagines Sethe not as an all-powerful figure who has claimed the right of Jehovah in choosing who shall live and who shall die, but as a terrified pregnant young woman who attempted, against all odds, to protect her family. Dubey suggests that readers of *Beloved* tend to construe it as a speakerly rather than readerly text in which Denver is the ideal listener. Denver is listening and progressively learning how to hear Sethe's tale of infanticide with compassion and understanding. "Through Denver, the novel tries to school the reader into becoming an authenticator of Sethe's story." (Dubey, 1999:198)

Boudreau asserts that unlike the slave nonnative presenting a reasoned argument in favor of abolition, the characters in



Morrison's novel have no access to the methods of ordered narrative. Their language, their reasoning powers, even their sense of self has been dismantled by the process of torture. So emotions, pain, sympathy play a great role in *Beloved*. For the characters, narrators, and the readers, the scars of the racial and class oppression on the soul, the price of the ticket for the journey from slavery to freedom and from object to subject is much more expensive than those on the body. The novel valorizes suffering as the pivotal experience whereby an individual becomes fully human. To be sure, the celebration of suffering as a means of gaining full subjectivity may provide a means of acknowledging the seemingly inevitable agony of the human condition. (1995:447-53) John Keats demonstrates: "do you not see how necessary a world of pains and troubles is to school intelligence and make it as soul? A place where the heart must feel and suffer in a thousand diverse ways!" (1958:102)

Besides all these engaging strategies employed by Morrison as a female writer, the narrative emphatically suggests that the author is a woman who writes her body emphasizing experiences particular to women. Liscio says that slave narratives attest to the fact that while black men's quest for freedom took the shape of reclaiming their manhood, women's preponderant concern was to save their children and retain their control over their reproductive power. (1992:34)

Conclusion

It is through *Beloved*'s literal return from the dead that Morrison tries to open up a cluster of generic possibilities that she considers to be at odds with traditional novelistic or readerly expectations. We can read *Beloved* as Dubey says "as a symbol of Sethe's undigested past" as well as of the "disremembered and unaccounted for" spirits of the "sixty million and more" who died during the Middle Passage and to whom the novel is dedicated. (1999:192) *Beloved* symbolizes all this but as her sister Denver says "at times I think she was more" (1987:266). A



symbolic reading of *Beloved*'s character does not exhaust all the interpretive possibilities entertained in the novel, some of which demand a literal reading: readers believe that *Beloved* is neither a hallucination nor a ghost from the past nor a symbolic projection but a flesh and blood incarnation.

Selfhood is rendered a fiction, and Sethe wants to believe that the experience of suffering can be invested with meaning and also gives meaning to the novel. Sethe offers this reading of pain as an alternative to romanticism. Sethe's reified memory highlights the status of selfhood; her memory is more real, more present and lasting than the agent of that memory. In the flashbacks, the omniscient narrator invokes ancestral black women's remembrances of the terror and horror of the Middle Passage. She also probes the deep physical and psychic wounds of Southern slavery, especially the paradoxes and perversities of life on Sweet Home plantation in Kentucky, and recalls Sethe's bold fight to freedom in Ohio, freedom, as Paul D's and Sethe's stories dramatically illustrate, is "to get to a place where you could love anything you chose—not to need permission for desire" (1987:162). Therefore, not only the characters in the novel but the readers may move forward to a better tomorrow, to a day filled with the memories of the past but also with hope for the future.

Morrison engages us in the world of the narrative depicting characters and the situations as very real ones; though it is a ghost story yet it is not a ghost story in the sense of the Westernized genre of ghost/horror stories. On the surface level, it seems as if she uses distancing strategies mainly used by male writers but closely studying we perceive that she uses engaging strategies, employing metaphors which enable Morrison to speak indirectly to amplify meanings engaging more readers, employing sympathy, highlighting the reality of all the characters, depicting actions and situations in detail to get all the readers involved in the novel. Morrison's emphasis on women's



experience such as mother-daughter emotional relations and their concern of their children and the reproductive power attests to the femininity of the narrative. In realist novels, engaging narrators try to foster sympathy for real world sufferers. The difference between engaging and distancing stances shows itself in novels aiming to inspire personal, social or political changes as it is very telling in *Beloved*.

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Waddington's model of translation quality assessment: a critical inquiry

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Abstract

To assess a translated work, just like marking a translation, is a highly subjective task. There is not any objective index according to which, reviewers can assess or mark a translation. So, many reviewers employ a holistic approach to translation quality assessment. Although, there are some models like Waddington's (2001), which are less subjective, and translation is assessed according to some pre-set criteria. In this paper, Waddington's model (2001) was applied on the Persian translation of Shakespeare's Othello drama (1603), by M. Behazin. 360 dialogues were chosen randomly and compared and contrasted precisely with their parallel translations to assess the quality of translation. By investigating it, Waddington's model turned to be incomplete, regarding translation shifts and additions. Besides, the holistic method proved not to be sufficient for general use for Translation Quality Assessment, however, it is more appropriate for academic contexts.

Keywords: translation evaluation, translation assessment model, equivalence, translation quality, translation errors.

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Introduction

The world today seems to be getting smaller and smaller as communication and information systems are developing and becoming more and more sophisticated. In the process of such a rapid exchange of information and for the purpose of improving cultural contacts, translating becomes inevitable.

Once, translation was undertaken by individuals for individuals. However, increasing global demands prompted businesses seek markets worldwide, which generated further needs for translation of all types. While some scholars like Catford (1965), Savory (1968), Nida (1984), and Bell (1991) put emphasis on equivalence in translation, for others like Al-Qinai (2000), translation is a complex hermeneutic process in which intuition plays a crucial role in interpreting the intentions of the source text writer, thus they argue that translation is a quality and quality is relative, and absoluteness of accuracy ceases where the end user imposes his/her own subjective preferences of style in translation.

Regardless of the theoretical camp one belongs to, no one would dispute over the importance of needing standards for evaluation and assessment of translation. Some scholars such as Bassnet (1980), Hatim and Mason (1997), Belloc (1931), and Gerasimov (2005) have tried to develop models that satisfy the needs of practitioners to bridge the gap between theory and practice.

Others including Goff-Kfoury (2005) and Steven and Levi (2004) have attempted to draw up objective translation assessment criteria such as validity, reliability, and objectivity into the overall structure of the translation. In a practical sense, however, one of the simplest yet most fundamental requirements is that a translation should be assessed. This is of course especially true in the educational setting as well.

The first step in translation assessment is to establish a model of quality and then to transform it into a set of metrics that measure each of the elements of that quality. Muzii (2007) believes that a



comprehensive set of criteria must assess the quality of translation from several perspectives during the production process. Making a single, all-encompassing metric is not only troublesome, it is ironically likely to be useless since a simple metric would not reveal all the problems. Creating multiple metrics that assess the various aspects of what is to be measured – in this case translation – can help recompose the overall framework and give an indication of which parts of a process work well and which part does not. Hence, a reliable and valid rubric in translation assessment would be required to address the aforementioned issues.

Existing Rubrics for Translation Assessment

In recent years, more and more TQA models have employed the notion of ‘equivalence’ and thus, have reduced the high subjectivity of the task of translation quality assessment. The scholars have tried to set some criteria for evaluating the translation of an original work. The earlier criteria were based on error analysis, examples of which include the one designed by Sager (1983) which was based on three types of errors of linguistic, semantic, and pragmatic elements in five levels for scoring, and the one designed by Mason (1997) in four levels of errors for every single sentence. Criteria developed later, however, focused on positive points in addition to penalties, similar to the one developed by Rico Perez (2002) which was designed to detect six types of errors and three degrees of seriousness. One of the TQA models, which deal, more or less, with equivalence at ‘word-level’, is the Waddington’s model (2001).

According to Waddington (1995) most of the works in the field of translation quality assessment, were theoretical and descriptive. Some scholars like Darbelnet (1977) and Newmark (1991) sought to set the criteria for a good translation. Some other scholars like House (1981), Nord (1993) and Gouadec (1981) wanted to define the nature of translation errors. Again,



House (1981) was for building a bridge between quality assessment and text linguistic analysis. Larose (1989) shared similar views to those of her. Scholars like Dancette (1989) and Larose (1989) put their emphasis on textual levels and were seeking to relate these hierarchical levels to the mistakes made during translation. The Psycholinguistic theory of 'scenes and frames' was introduced into the field of translation, by Dancette (1992) and Snell-Hornby (1995), which was a theory, related to translation quality assessment.

All of these models and theories were so abstract that one may face some problems, applying them in the real world. They all, described the states of translation, regarding TQA, which to date, had become a controversial notion in translation studies. But none of them had proposed some applicable and feasible solutions to the problem of translation assessment.

In 90's, some scholars like Campbell (1991) and Stanfield (1992), conducted some empirical studies on TQA, in a field which was starving for that. Campbell (1991), emphasized on translation competence, rather than mere comparison between source and target texts. He concluded that there are three kinds of competence: a) lexical coding of meaning, b) global target language competence, and c) lexical transfer competence. His work drew on works of Seguinot (1989) who observed translation processes in translation quality assessment of a translated work and examined mistakes. Campbell examined other aspects as well, but again his work was on the linguistic level and he too, ignored above-linguistic levels.

Stansfield et al. (1992) claim that there are two basic translation skills: *Accuracy* and *Expression*. *Accuracy* has to do with the transfer of ST content to the TT; *Expression* has to do with form, the quality of linguistic aspects of the TT. Waddington's (2001) work was different in that, his work is summative.

In order for Waddington's model to be analyzed, it should be applied to some text, in real conditions, so as to test the



reliability and validity of his model, and to see what weak-points and merits it has, regarding TQA. Before doing that, let us have a close look at Waddington's model (2001). Here, a brief description of this model and some keywords are provided for the attention of those who are not familiar with the model.

Waddington's model of translation assessment

Waddington introduces four methods of assessment. The first method (Method A) is more well-known than the other three and is functional in translation classes. This method is based on error analysis and possible mistakes are grouped under the following headings:

Method A

Method A is the work of Hurtado Albir (1995); she draws up a list of possible errors which are divided into three categories:

- (1) Inappropriate renderings which affect the understanding of the source text; these are divided into eight categories: contresens, faux sens, nonsens, addition, omission, unresolved extralinguistic references, loss of meaning, and inappropriate linguistic variation (register, style, dialect, etc.).
- (2) Inappropriate renderings which affect expression in the target language; these are divided into five categories: spelling, grammar, lexical items, text, and style.
- (3) Inadequate renderings which affect the transmission of either the main function or secondary functions of the source text.

In each of the categories a distinction is made between serious errors (-2 points) and minor errors (-1 point). There is a fourth category which describes the plus points to be awarded for good (+1 point) or exceptionally good solutions (+2 points) to translation problems. In the case of the translation exam where this method was used, the sum of the negative points was subtracted from a total of 110 and then divided by 11 to reach a mark from 0 to 10 (which is the normal Spanish system) (Waddington, 2001, P. 3). For example, if a student gets a total



of -66 points, his result would be calculated as follows: $(110 - 66 = 44) / 11 = 4$ (which fails to pass; the lowest pass mark is 5).

Method B

Waddington (2001, p. 314) describes Method B as being based on error analysis and designed to take into account the negative effect of errors on the overall quality of the translations (Cf. Kussmaul, 1995, p. 129, and Waddington, 1997) where the rater first has to determine whether each mistake is a translation mistake or just a language mistake. This is done by deciding whether or not the mistake affects the transfer of meaning from the source to the target text, and if it does not, it is a language error (and is penalized with -2 points). However, in the case of translation errors, the rater has to judge the importance of the negative effect each error has on the translation, taking into consideration the objective and the target reader specified in the instructions to the candidates in the exam paper.

Method C

In describing Method C, Waddington (2001, pp. 314-5) believes that this third procedure is a holistic method of assessment. The scale is unitary and treats the translation competence as a whole, but requires the rater to consider three different aspects of the student's performance. For each of the five levels, there are two possible marks; this allows the rater freedom to award the higher mark to the candidate who fully meets the requirements of a particular level and the lower mark to the candidate who falls between two levels but is closer to the upper one.

Method D

Waddington (2001, p. 315) defines the last method as, "A method which consists of combining error analysis Method B and holistic Method C in an appropriation of 70/30; that is to say that Method B accounts for 70% of the total result and Method C for the remaining 30%".



Method

In this paper, the researcher will use a comparative approach to evaluating translation quality of the translation of Shakespeare's Othello drama by M. Behazin. In fact, the errors, according to categorization of Waddington, were analyzed. 360 dialogues were chosen randomly alongside with their parallel translations. Both original texts and their translations were analyzed carefully and precisely for errors. The results are given in some tables, in data analysis section. The frequency of each error category was provided for getting to the results and these results were discussed.

Data analysis

In order to analyze, first the original text and its translation is presented, then, the above mentioned 3 categories of errors are investigated for each dialogue separately. Regarding the problem of space, all the dialogues will not be presented, but 20 percent of the collected data would be presented in the appendix. Finally, the researcher demonstrates the results, obtained from all paragraphs in a single table. To clarify the above mentioned points, the following dialogue and its translation seem to be in order.

Dialogue:

IAGO. O, sir, content you; I follow him to serve my turn upon him: We cannot all be masters, nor all masters Cannot be truly follow'd. You shall mark many a duteous and knee-crooking knave, that, doting on his own obsequious bondage, wears out his time, much like his master's ass, for nought but provender, and when he's old, cashier'd. Whip me such honest knaves. Others there are who, trimm'd in forms and visages of duty, Keep yet their hearts attending on themselves, And, throwing but shows of service on their lords, Do well thrive by them and when they have lined their coats do themselves homage: these fellows have some soul; And such a one do I profess myself. For, sir, It is as sure as you are Roderigo, Were I the Moor, I would not be Iago:



In following him, I follow but myself; Heaven is my judge, not I for love and duty, But seeming so, for my peculiar end: For when my outward action doth demonstrate the native act and figure of my heart In compliment extern, 'tis not long after but I will wear my heart upon my sleeve for daws to peck at: I am not what I am.

یاگو: اوه، آقا، خاطر آسوده دارید. من در خدمت او برای آنم که مجال پیشرفتی بیابم. ما همه نمیتوانیم فرمانده باشیم. و همه ی فرماندهان نمیتوانند از زیر دستان امید خدمت صادقانه داشته باشند. چه بسا چاکران خوش خدمت چاپلوس می بینید که برغبت سر به بندگی فرود می آورند، و درست مانند خر عمر خود را برای مشتی کاه در راه خدمت صرف میکنند، و همین که پیری در رسد رانده میشوند. این دسته نوکران صدیق درخور تازیانه اند. اما دیگران هم هستند که هرچند شکل و ظاهر وظیفه شناسی به خود میدهند تنها در پی سود خویشند و با خدمت نمائی نزد سرور خود بحساب او پوستی نو میکنند و پس از آنکه تریج قبایشان زربفت شد، اگر کرنشی هست بخود میکنند. این گونه مردم باز روحی دارند، و من خود را ازین زمره میشمارم. و همچنانکه شما، آقا، بیقین رودریگو هستید، من هم اگر مغربی می بودم دیگر نمیخواستم یاگو باشم از اینرو، اینک که نزد او هستم تنها به خود خدمت میکنم. خدا گواه است که این کار نه از سر محبت یا وظیفه شناسی است، بلکه من با تظاهر به این هر دو رهسپر مقاصد شخصی خویشم. چه اگر ظاهر کاریم می بایست نیت حقیقی ام را فاش سازد و چهره ی روحم در رفتار و کردار بیرونم هویدا گردد بزودی می باید قلب خود را بر سر آستین بگیرم تا هر کلاغی بتواند بر آن منقار زند. نه، من آن نیستم که مینمایم.



ST	TT	ERROR
follow	خدمت	Faux sense
mark	می بینید	Faux sense
much like	درست مانند	Faux sense
When	همین که	Faux sense
provender	مشتی کاه	Faux sense
native act	نیت حقیقی	Faux sense
outward action	ظاهر کاریم	Faux sense
seeming so	با تظاهر	Faux sense
profess	میدانم	Loss of meaning
peculiar end	مقاصد شخصی	Loss of meaning
his master's	---	omission
nought but	---	omission
not I for love and duty, But seeming so, for my peculiar end	این کار نه از سر محبت یا وظیفه شناسی است من با تظاهر به این هر دو رهسپر مقاصد شخصی خویشم	Addition



my outward action doth demonstrate the native act	ظاهر کاریم می بایست نیت حقیقی ام را فاش سازد	Addition
nor all masters Cannot be truly follow'd	همه ی فرماندهان نمیتوانند از زیر دستان امید خدمت صادقانه داشته باشند	Addition
wears out his time	عمر خود را...در راه خدمت صرف میکنند	Addition
Were I the Moor	من هم اگر مغربی می بودم	Addition
I would not be Iago	دیگر نمیخواستم یاگو باشم	Addition
I am not what I am	نه، من آن نیستم که مینمایم	Addition
do well thrive by them	بحساب او پوستی نو میکنند	Style
Keep yet their hearts attending on themselves	تنها در پی سود خویشند	Style
Whip me such honest knaves	این دسته نوکران درخور تازیانه اند	Style



I follow him to serve my turn upon him	من در خدمت او برای آنم که مجال پیشرفتی بیابم	Style
Heaven is my judge	خدا گواه است	Style

Results

Regarding the occurrences of errors, the high frequency of two categories is significant. Addition and Faux Sense, with Addition constituting 33.33% of errors and Faux Sens constituting 29.62% of them. Shifts in style is another prevalent error, made by the translator, with 12.34% of errors. The other categories are not statistically significant, except for Omission, Loss of meaning, and Grammar errors which constitute 11.11% , 7.40% and 4.9% of errors respectively. The frequencies of errors are provided in the table 4.1, for analyzing and elaboration. As the table 2 shows, the translator has not made any mistakes, regarding the Text, Spelling, Inappropriate linguistic variation, Lexical items, Nonsense, and Countersense errors. One could get to the result that, Persian translators make more linguistic mistakes, rather than translational mistakes, which is the main concern of Method 'B'. In this method, the translation and language mistakes are analyzed in order for evaluation. In this study, the researcher found out that about 90% of errors made, were just language errors and didn't affect the transference of meaning, and only 10% of errors were translation errors, which made the translation difficult to understand and led to misunderstanding. Considering holistic method 'C', this translation is placed in the fourth level 'i.e., the transfer is almost complete, but it needs certain amount of revision. It reads like originally written in Persian, and the translation is almost completely successful'. Method 'D' is a summative method, which shows some characteristics of both



methods 'B' and 'C'. If applied to this translated work, the researcher should state that, this work is an appropriate translation, taking into account, the method 'D'.

Discussion

As it was mentioned before, this study sought to investigate the reliability and validity of Waddington's model, through applying it to a translated work. Some critique can be mentioned on this model of TQA.

First of all, this model is highly academic-bound and cannot be applied to real cases of translation evaluation, outside the academic context. As you see, most of the times, Waddington talks about numerical values, calculations, and marking, while most of the times, an evaluator is not to mark a translation. So, this model is more useful in academic contexts and cannot be easily distributed to general translation evaluation.

Another critique upon this model is its ignorance toward translation shifts. As Catford (1965) notes, languages operate at different levels and ranks. When it comes to textual equivalence and particular ST-TT pairs, sometimes there occurs a divergence between the pair of languages. When the two concepts diverge, a translation shift occurs, and this can be either a level shift (1965, p. 73) or a category shift (1965, p. 75-82). As Catford himself defines it, translation shifts are "departures from formal correspondence in the process of going from the SL to the TL" (Catford, 1965, p. 73). So, translation shifts are inevitable as the structures of the languages differ, regarding their levels and ranks. So it is important to take into account this very important and controversial notion of translation. Because mostly, the structures of Persian and English languages are not the same, the Persian translation has to go through many translation shifts, in order to transfer the intended meaning. Most of the times, this shift is inevitable, and the Persian reader or better say, evaluator, considers it an appropriate strategy. But, Waddington has not paid any attention to this important and inseparable part of



translation, not placing translation shifts, neither in error categories, nor in positive actions, taken by the translator. In our case study, the translator has used translation shifts widely but the evaluator was not certain to mark them as error or competence.

The third criticism against his model is related to holistic method C. Waddington's description of this method is so general, and leaves the evaluator in a vague situation. Although Waddington tries to propose an objective model for translation evaluation, this method seems to spoil his labor for objectifying the task. This holistic method shows high characteristics of subjectivity, since the evaluation is left alone to the evaluator, and judgment is different from evaluator to evaluator. Besides, one cannot go through a whole without passing through the details. In fact, if there are not details, there is not a whole. It is about the deduction\induction dichotomy. To get the result, one has to utilize either deductive or inductive approach. Both of these approaches deal with the details. The first one seeks to proceed from generalization to particular facts, while the other moves from particular facts to generalizations (Richards, 2002). So, when an evaluator states a translation as holistically good, he should have gone through some detailed features of translation strategies and competence, based on some details, and thus, the holistic method is somehow spoiled.

The last critique upon Waddington's model is that of addition, in Method A. The notion of explicitation in translation was first raised by Klaudy (1996). He believes that sometimes it is necessary (and not optional) to add some information to the concepts, or even grammatical structures, in order to make them more explicit and familiar to the eyes of the target reader. So, not only is not addition an error, but also it is a good means of conveying the desired meaning. It seems that Waddington is in favor of word-for-word translation, because he emphasizes that



addition is an error, while in sense-for-sense approach, the transference of meaning is of prime importance. Addition adds some extra information to the meaning and as long as this information is not wrong, and it is in cohesive level, one could not deem it as an error. In fact, addition is a good aid for the translator to transfer the meaning, wherever it is not adequate. Of course, omission is an error in both approaches, where some parts of the meaning are deliberately omitted, though some scholars like Baker (1992), considers that as a strategy for translation, and places it as the seventh strategy among her eight strategies for translation in word level. But the author of this paper agrees that omission in any ways, is an error and should be avoided. Persian translators widely use addition, like the one in this study, that according to Waddington's model, this category constituted about 41% of errors. But not only were not some additions errors, but also they were some good strategies for transferring meaning and thus, should not be deemed as errors.

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Appendix

ST dialogue: Why, there's no remedy; 'tis the curse of service, preferment goes by letter and affection, and not by old gradation, where each second stood heir to the first.

TT dialogue:

نه، چاره ای نیست: امروز وضع خدمت همین است؛ راه ترقی سفارش است و رفیق بازی، نه شیوه ی گذشته سلسه مراتب که در آن هر زیردستی جانشین ارشد خود می شد.

ST	TT	ERROR
why	نه	Faux sense
'tis the curse of service	امروز وضع خدمت همین است	Addition
'tis the curse of service	امروز وضع خدمت همین است	Loss of meaning

ST dialogue: **CASSIO**. The duke does greet you, general, And he requires your haste-post-haste appearance, Even on the instant.

TT dialogue:

سردار، فرمانروا به شما درود میفرستد و خواهش دارد همین دم بی درنگ نزد او بشتابید

ST	TT	ERROR
Appearance	بشتابید	Faux sense
he requires your haste-post-haste appearance	خواهش دارد همین دم بی درنگ نزد او بشتابید	Addition
haste-post-haste	بی درنگ	Unresolved linguistic reference

ST dialogue: **BRABANTIO**. Down with him, thief!

TT dialogue: بکشیدش، این را

ST	TT	ERROR
thief	این را	Loss of meaning



ST dialogue: **FIRST GENTLEMAN**. Nothing at all: it is a high wrought flood. I cannot, 'twixt the heaven and the main, descry a sail.

TT dialogue

هیچ، موج بس که بلند است، میان دریا و آسمان جایی برای بادبانها نمیبینم

ST	TT	ERROR
descry a sail	جایی برای بادبانها نمیبینم	Faux sense
it is a high wrought flood	موج بس که بلند است	Addition
at all	---	Omission

ST dialogue: **SECOND GENTLEMEN**. They do discharge their shot of courtesy: our friends at least

TT dialogue:

ها، برای احترام شلیک میکنند؛ بهر حال دوست هستند.

ST	TT	ERROR
our	---	Omission
Shot	---	Omission
They do discharge their shot of courtesy	ها، برای احترام شلیک میکنند	Addition

ST dialogue: **OTHELLO**. Come, let us to the castle. News, friends; our wars are done, the Turks are drown'd. How does my old acquaintance of this isle? Honey, you shall be well desired in Cyprus; I have found great love amongst them. O my sweet, I prattle out of fashion, and I dote in mine own comforts. I prithee, good Iago, Go to the bay and disembark my coffers: bring thou the master to the citadel; He is a good one, and his worthiness does challenge much respect. Come, Desdemona, Once more, well met at Cyprus.

TT dialogue:



خوب، به کاخ برویم! دوستان من، خبر دارید، جنگهای ما پایان یافت، ترکها غرق شده اند. راستی، آشنایان قدیمی من در این جزیره برچه حالند؟ (به دسدومونا) نوشین لب من، در قبرس شما را خواهند پرستید. خود من دوستان بسیاری میان این مردم یافته ام. ولی نازنین من، چه پرگویی میکنم! این خوشی یکسر شیفته ام کرده است. یاگوی عزیزم، خواهش میکنم، سری به بندرگاه بزن و صندوقهای مرا از کشتی پیاده کن. ناخدا را هم به ارگ بیاور. مرد دلیری است؛ و کاردانش او را شایسته ی احترام میدارد. بیائید، دسدومونا؛ یکبار دیگر، چه خوشحالم که شما را در قبرس باز یافته ام.

ST	TT	ERROR
come	خوب	Faux sense
news, friends	دوستان من، خبر دارید	Faux sense
go	سری به ... بزنید	Faux sense
good	دلیر	Faux sense
well met at Cyprus	چه خوشحالم که شما را در قبرس باز یافته ام	Faux sense
friends	دوستان من	Addition
how does my old acquaintance of this isle?	راستی، آشنایان قدیمی من در این جزیره درچه حالند؟	Addition
---	(به دسدومونا)	Addition
out of fashion	---	Omission
I dote in mine own comforts	خوشی یکسر شیفته ام کرده است	Style

Table 1.: Scale For Holistic Method C (Waddington, 2001, p.

6)

Level	Accuracy of transfer ST content	Quality of expression in TL	Degree of task completion	Mark
Level 5	Complete transfer of ST information;	Almost all the translation reads like a	Successful	



	only minor revision needed to reach professional standard.	piece originally written in English. There may be minor lexical, grammatical or spelling errors.		
Level 4	Almost complete transfer; there may be one or two insignificant inaccuracies; requires certain amount of revision to reach professional standard.	Large sections read like a piece originally written in English. There are a number of lexical, grammatical or spelling errors.	Almost completely successful	
Level 3	Transfer of the general idea(s) but with a number of lapses in accuracy; needs considerable revision to reach professional standard	Certain parts read like a piece originally written in English, but others read like a translation. There are a considerable number of lexical grammatical or spelling errors	Adequate	



Level 2	Transfer undermined by serious inaccuracies; thorough revision required to reach professional standard.	Almost the entire text reads like a translation; there are continual lexical, grammatical or spelling errors.	Inadequate	
Level 1	Totally inadequate transfer of ST content; the translation is not worth revising.	The candidate reveals a total lack of ability to express himself adequately in English	Totally inadequate	

Table 2: The Frequency of Errors

Error	Frequency
Addition	33.33
Faux sense	29.62
style	12.34
Omission	11.11
Loss of meaning	7.40
grammar	4.9
Unresolved linguistic references	1.23
Nonsense	0
Text	0
Inappropriate linguistic variation	0
Spelling	0
Lexical items	0
countersense	0
Total	100



Importance of Translation in Postcolonial Studies: Postcolonial Translation in the Post-Revolutionary Iran

Morteza Taghavi¹

Abstract

The study of translation from postcolonial perspective has recently gained scholars' special attention. Due to its interdisciplinarity, translation has made its way to many other areas which makes this phenomenon an essential and rich subcategory to be investigated in postcolonial studies. Translation is also a multi-purpose weapon in the hand of powers and a great tool for the subaltern nations to resist the powers. This phenomenon has always been not only a means of conveying words from one language into another, but also a way of transferring ideas between different nations. Any study that scrutinizes this complex area is essential and will yield valuable information for language-power and postcolonial studies. Taking into consideration the direct and indirect relationship of translation with language and literature and, thus, culture and national identity, the paper will discuss the importance of translation for both colonizer and colonized nations. This paper examines the importance of translation in postcolonial studies with a focus on postcolonial translation in the post-revolutionary Iran. More specifically, the paper discusses the ways the powers have tried to mount a cultural and ideological invasion through their works and their translations in Iran and how this country has resisted such invasion.

Key words: translation, postcolonialism, power, invasion, post-revolutionary Iran

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Introduction

Postcolonialism may be broadly defined as an intellectual discourse and academic discipline which studies the cultural legacies and (social, political and mental) effects of colonialism and imperialism or, put it in another way, the relationships between colonized and colonizer. In addition, Young (2003) argues that the purpose of postcolonial theory is “to change the way people think, the way they behave, to produce a more just and equitable relation between the different peoples of the world” (p.7). In fact, such studies can look into the topic from different perspectives, e.g. history, anthropology, geography, politics, culture, language, art, literature, etc. One of the issues that has received considerable critical attention in postcolonial studies is „translation“, a concept which brings together and interconnects most, if not all, of the issues addressed by the topic. In the case of translation, because it is capable of having driving (social, cultural and political) forces, colonizers and powers always consider this phenomenon as one of the best ways of intruding and imposing their ideologies. This paper attempts to show the importance of translation in postcolonial studies with a focus on postcolonial translation after the Islamic Revolution of Iran (the 1979 Revolution).

Historically, colonialism has a long history and dates back to the time of Greeks, Romans, Egyptians and Phoenicians who occupied other territories. It seems that people of one territory occupy another and try to keep them dependent. But this process is complex and, mostly, covert. Generally, scholars believe that colonialism, for the most part, has been vanished as 20th century came to its end and we have entered into the postcolonialism. Although some countries have still remained colonized, most of once-colonized countries passed the colonial age; some have entered neo-colonial (still remaining economically and/or culturally dependent) and some others postcolonial period.

In the following, our discussion falls under two major headings: importance of translation in colonial and postcolonial studies and postcolonial translation in the post-revolutionary Iran.



Importance of translation in colonial and postcolonial studies

Translation studies is becoming increasingly interdisciplinary. Actually, one of the areas with which translation associates is cultural studies. In fact, cultural studies has given a new eye to translation, has deepened its area of involvement and has added new elements to be considered in translation studies. Thus, the elaborated phenomenon of translation may be used as a tool by at least three groups for three different purposes: ex-colonizers (or postcolonial powers), colonized people (or independent, non-west nations) and, finally, scholars.

First, ex-colonizers can make use of translation as a multi-purpose weapon for occupying. Such weaponized translation, due to the interconnections between literature and the society, can be employed for challenging the ideology of less powerful individuals, weakening their beliefs, shaping their minds as being dependent, forcing geniuses to diaspora by negative advertisement, replacing every components of target culture and sometimes their language with that of the colonizer and finally it (translation), alongside other effective elements, may help the colonizer to downgrade and captivate the whole society to their own benefits. Indeed, the West conduct a process of exoticizing in which indigenous people begin to see their lifestyle as exotic and the European and American counterparts as „normal“ or „favorable“. As a consequence, the occupied country can be also kept occupied by means of the same weapon. Hence, translation can play the role of a constant force upon the colonized and a permanent guardian of the interests of the colonial power.

Moreover, one of the key figures in the process of translation is the translator him/herself. Likewise, translators are pawns in encroaching upon the target and on whom the powers can rely for “understanding almost everything about the native peoples [...] they encountered” (Young, 2003: p.141). Therefore, translator is not a neutral player and his mental processes and ideologies should not be ignored.



As mentioned above, most colonies have become independent by the end of 20th century. However, Ashcroft, Griffiths and Tiffin point out that this independence in the postcolonial period has not been without bearing its consequences:

It is significant that no society ever attained full freedom from the colonial system by the involuntary, active disengagement of the colonial power until it was provoked by a considerable internal struggle for self-determination or, most usually, by extended and active violent opposition by the colonized. (Ashcroft, Griffiths and Tiffin, 2008: p.43)

In other words, this independence may face with different opposition forms in whether inside or outside of the country. For example, in our case, translation, the language of hegemony does not intend to import something from the so-called Third World literature. Thus, literary works from the subaltern nations undergo some changes and modifications in the process of translation to make them appropriate for the hegemonic literary system of the western power. Additionally, this process of translating the Third World into English as „translate“ is widely operated; such as Simon’s and Spivak’s concern, with Spivak criticizing western feminism which is, according to Young (2003), “contest[s] the previous dominant western ways of seeing things” (p.4). Actually, Spivak argues that western feminists try to eliminate the spirit and ethnicity of subaltern world in translations, in a way that outside works look the same for the western reader:

In the act of wholesale translation into English there can be a betrayal of the democratic ideal into the law of the strongest. This happens when all the literature of the Third World gets translated into a sort of with-it translate, so that the literature by a woman in Palestine begins to resemble, in the feel of its prose, something by a man in Taiwan. (Spivak, 1993/2012: p.314-15)

This changing of translation into a sort of translate neutralizes the work and removes other literatures’ varieties and their voices.

Second, translation is also a valuable helpful practice for the colonized or independent people to resist the power. Actually, what



Simon states about translation may shed light on how this resistance would be possible. In fact, Simon (1996) believes that “translation ... [is] an activity which destabilizes cultural identities, and [it has become] the basis for new modes of cultural creation” (p.128). Hence, translation is something further than what it seems. Translation can serve as a shield against ideological attack of the power and also, at the same time, as a weapon to change the distorted minds of people worldwide about what they think of the subaltern nations.

As a shield against ideological invasions, officials in charge of a country can control and observe the translation of western works that have targeted the colonized or once-colonized people and try to challenge their (target people’s) essentialism, impose western cultural values or even conduct a culture destroying plan. Notwithstanding the pressures, officials in countries which are based on ideology and religion may be more aware of the translations. Actually, authorities may watch the works to be translated in a neutralized form to remove their negative effects or even prevent them to be translated. As an example, Salman Rushdie’s forth novel, *The Satanic Verses* (1988), was considered as a blasphemy that had insulted Muslims all around the world. So, its publication and translation was forbidden in the Islamic countries. Although, such actions may seem to limit the freedom of speech, if the negative aspects of some works are understood in ideology-based nations like our case, the limitations will not be considered to the repression of freedom.

As a weapon to change the distorted minds of people worldwide, non-west countries can stand against the powers by introducing their own ideology, culture, literature, etc., through writing and translating some works and also translating their literary masterpieces into many different languages, especially English. Indeed, Young (2003) asserts that a kind of mirror image has blurred the reality of non-western world:

It means realizing that when western people look at the non-western world what they see is often more a mirror image of themselves and



their own assumptions than the reality of what is really there, or of how people outside the west actually feel and perceive themselves. (Young, 2003: p.2)

Consequently, such disseminating of ideological images remove the negative background about the non-west that the west has engendered in the minds of both western and non-western people. Furthermore, it also changes the standards and let the non-west standards play, too.

Third, scholars working in postcolonial studies can also benefit from what translation, as a broad concept, has put forward. As mentioned earlier, postcolonialism intends to study the cultural legacies and effects of colonialism and imperialism. Considering Young's (2003) opinion which came at first, the purpose of postcolonialism is "to change the way people think, the way they behave, to produce a more just and equitable relation between the different peoples of the world" (p.7). In order to realize its ultimate goal, a concept which interconnects all of the related issues and bridges the gap between them can play a vital role in postcolonial studies. In fact, such concept has been manifested in „translation“. Briefly, as a practice which is employed by colonizer, colonized and those who have re-gained their independence, translation has a significant importance in colonial and postcolonial studies.

Turning now to the postcolonial translation discussions in the context of Iran, it would be clarifying to precede „the postcolonial translation in the post-revolutionary Iran“ with taking a brief look at translation status before the Islamic Revolution.

Translation status in the ante-revolutionary Iran

From 1941 until his overthrow by the Islamic Revolution in 1979, Mohammad Reza Pahlavi was the second and the last ruler of the Pahlavi monarchy (shah of Iran) after his father Reza Pahlavi who was the founder of the Pahlavi dynasty in 1925. "Opposition to the shah himself was based upon his autocratic rule, corruption in his government, the unequal distribution of oil wealth, forced westernization, and the activities of Savak (the secret police) in



suppressing dissent and opposition to his rule” (Encyclopædia Britannica, 2014: para.5). His foreign policy and dependency on the west, especially the United States, caused the country to lose its independence. Many negative aspects of such lack of independence have been accentuated, one of which is cultural invasion.

Indeed, cultural invasion may take different forms, most of which are not straightforward. Actually, there was no serious consideration for the works that had been translated in the ante-revolutionary Iran, particularly from the Qajar period. Due to his westernized and dependent policy, Mohammad Reza Pahlavi had paid no attention to Iranian people’s traditions, specifically religious issues, but rather the government reinforced the translation of foreign works, especially those which was along the government’s policy of westernization and dissociating people from their traditions and ideologies, what is called creating the „other“.

Besides, the „other is a term which has been used by many writers, such as Simone de beauvoir in her book „*The Second Sex*“. But, creating the „other“ in postcolonial studies refers to challenging a country’s essentialism or its people’s whatness in the process of exoticizing and changing their ethnicity or identity in a way that the people do not see their previous identity as „normal“. In other words, as Memmi (1957) describes it, the colonized become “divorced from reality” (p.106). Actually, this „hegemony“ is the process that is used by the powers and this was the ongoing process before the Islamic Revolution of Iran. In fact, the cultural environment had been propelled to a place where people were about to see their culture and lifeways or, more precisely, their identity as „exotic“ and their western or, more accurately, American counterparts as „normal“. However, cultural interactions should not be misconstrued as such cultural invasions.

According to SeyedHosseini (1990), famous Iranian writer and translator, of course, “culture is a universal term and different cultures interact with and may reinforce each other, but if a country misunderstands the universality of the culture, it will desist its own”



and may be affected by matters which are not constructive but destructive (Janzadeh, 2006: p.267). Actually, this misunderstanding may cause someone to fall deeper and deeper into a real quandary and confusion, what Coulter (2000) believes that exists in Sadegh Hedayat's „The Blind Owl“:

[...]he is incapable of identifying with his native culture. The narrator's failure to resolve the question of metaphysics in The Blind Owl reveals that he is caught between both tradition and modernity -- which are represented by the East and the West, respectively -- and fails to bridge the two together. (Coulter, 2000: p.2)

This is the power behind the language that may be used by the powers to produce a significant effect on the subaltern nations.

Although, some Iranian works were banned, such as „Velayat-e faqih“, a religious book that was at the top of the Pahlavi government's ban list, there was almost no limitation to the translation of western works before the 1979 Revolution. In fact, Pahlavi government always got support from the U.S government to make Iran a culture-colonized and to propel its people toward being the „Other“. The extensive publication of anti-Iranian culture books and widespread pornography in media which was not only against Iranian tradition but also against their old modesty, all are the evidence of a cultural invasion through an almost covert colonial attitude. Needless to say that a detailed explanation and exemplification about the ante-revolutionary Iran is not the focus of this paper.

After a brief discussion about the state of translation before the Islamic Revolution, we're turning now to the postcolonial translation in the post-revolutionary Iran.

Postcolonial translation in the post-revolutionary Iran

Undermining the westernization as was in developing and calling back to the Shia faith and Iranian culture and identity leading by Ruhollah Khomeini gained listeners, readers and supporters. These voices of protest were altered into nationwide rallies and



demonstrations. Consequently, Shah, who had been supported by the United States, left in January 1979 and Ayatollah Khomeini, who had left the country on exile, was invited back from Paris.

Indeed, one of the significant aspects of the 1979 Revolution is that Khomeini, the leader of the revolution, awakened a sense of devotion to the culture and, especially, the original identity in the people and, therefore, disengaged them from the process of exoticizing and brought them back to their indigenous ideology. In other words, he reminded them their religious and cultural values and that there is no need to be the „other“. Accordingly, there were different voices in the Islamic Revolution, not just the religious people or the Ayatollah Khomeini“s advocates.

Actually, this revolution was a departure from dependency, both ideological and political, and a movement for Iranians toward identifying „themselves“ and their cultural semiotics which had been heard in their cries in the demonstrations. Moreover, this revolutionary step in a country which was subaltern, west-dependent induced more confrontations between Iran and the West. Thence, after the revolution, the West-Iran relationships have been changed, because in a previously-colonized state a revolution was happened that was not based on the powers“ criteria or any western-orientations. Furthermore, a manifestation of such disagreements is in the Oriental Studies.

Indeed, Orientalism is the study of the Orient through the lens of the West, or as Said (1979) puts it, “Orientalism [is] a Western style for dominating, restructuring, and having authority over the Orient” whose scholars creates a timeless image which is contradicted by the fact of history (p.3). Actually, Said (1979) argues that “the principal dogmas of Orientalism exist in their purest form today in studies of the Arabs and Islam”, and, specifically, in naming them he points to two interesting facts about the West“s view toward the East that sheds light on the essence of the West“s attitude:

[One] dogma is that abstractions about the Orient, particularly those based on texts representing a "classical" Oriental civilization, are



always preferable to direct evidence drawn from modern Oriental realities. [...] [Another] dogma is that the Orient is at bottom something either to be feared (the Yellow Peril, the Mongol hordes, the brown dominions) or to be controlled (by pacification, research and development, outright occupation whenever possible). (p. 300-1)

Thus, these two points indicate that the today Orientalism, which is one of the fundamental sources of information about the Orient in the West, intends to make a misportrayal of the Orient, which is not based on the reality but fabrications and untruths. Accordingly, the West tries to affect and dominate the Islamic countries. Certainly, one way is through the cultural tools.

In fact, culture plays a determining role in colonial and postcolonial issues. As Huntington (1993), in his famous article *The clash of civilizations?*, states that “the great divisions among humankind and the dominating sources of conflict will be cultural” (p.22). Also, there are many other ideas that stress the importance of culture and its determining role. Surely, culture is one of the important tools to be considered by both powers and so-called subaltern nations and, due to its importance, it can be invaded, affected or exported. Actually, an important cultural tool, which is the focus of this paper, is works and translations.

Besides, creating cultural impact by means of works and translations in another literary system exists everywhere. Furthermore, the question whether „all“ of foreign works or their translations are allowed to be published has been a matter for many debates. Actually, it may seem natural that one-hundred percent of foreign works may not be allowed to be published or published untouched in many countries. Specifically, this may be more often observed in countries which are based on an active ideology and those in which religion plays an active role, especially those who have the potential to be culturally invaded. Therefore, in our case, the post-revolutionary Iran, the paper discusses two categories in the following: one is the foreign works that have the potential of cultural invasion and the other is the country’s efforts to introduce



and export its rich literary heritage and its ideology in response to reality-blurring works.

First, some foreign works do not portray the real image of Iran, Islam and, generally, the so-called Orient. As an example, most of the Oriental studies works, as discussed above, has a reality blurring purpose and convey what is not based on the fact of history. Also, some contemporary works, which we refer to them in the following, move in the same path.

In fact, learning and getting ideas from another culture to develop your own is not a threatening process, but mere substituting and replacing your culture and ideology with another means removing your identity. Actually, this is what has happened in some cases after the 1979 Revolution. Although translation in hard sciences is neutral and necessary, in social science areas is a different matter. An important problem of translation industry in Iran is that so many culture-related works, which are not corresponding to the people's identity or even contradictory, have been translated with lesser publication of their criticisms and/or little reference to the Iranians' ideology. This „one-way“ translation and publication results in a cultural invasion, more like an ideological bombardment. Therefore, the observing process in the number of translations is not because of having a different opinion or dissent, but for the status in which the indigenous reader in the cultural environment, usually, is not alluded equally to his or her cultural and ideological legacies. Thus, this „one-way“ relationship has the potential to be destructive.

Additionally, studying the number of translations and their subjects may clarify the issue. In fact, exploring the published books shows that a significant number of works were translation:

[Statistically,] between March 1995 and September 1996 the total number of published books was 16491 , of which 211 (4%) were about general subjects, 321 (7%) philosophy, 675 (13%) religion, 312 (7%) social sciences, 107 (2%) language and language learning, 441 (9%) pure sciences, 804 (17%) science, 215 (5%) art, 620 (13%) literature, 215 (5%) history and geography, 783 (17%)



children's literature; and, generally, 4704 out of total 16491 published books were translation. (Cultural Issue Discussion Series, 1998, p.14-15)

In addition, the new published books' statistics between March 2014 and July 2014 shows that the ratio of translations to total is 24% and has not changed meaningfully (Comparative Statistics of Publication, 2014). Therefore, translated works has a great potential to affect the readers. Nevertheless, "a significant part of [culture-related] translations after the Islamic Revolution has not been corresponding to the fundamental principles of [...] [Iranian people's] worldview and [their] religious epistemology" (cultural issue discussion series, 1998: p.16). Since, as mentioned earlier, ideology and religion play a pivotal role in countries which are based on their active forms; some examples of the translated works that are contradictory to the Iranian people's ideology are presented.

For instance, some of the translations have imported the idea of *Contextualization* in religion and *religious pluralism*, a form of which that leads to *relativism* in believes. As an example, some of the Paul Ricoeur's works have been translated, one is "*Zendegi dær dāniyaye maētn*" (*La vie dans le monde du texte*) which is translated by „Babak Ahmadi“. The translator in his preface and explanations to the book points that "exploring the modern hermeneutic discussions and, specifically, Ricoeur's ideas about hermeneutic leads you to putting an end to the philosophical certainty and opening new perspectives to the readers[; actually,] strict limits of certainty and belief are ended and uncertainty and doubt are formed" (Ricoeur, 1994: p.7-8). Accordingly, in the process of translation of different works, like this example which "summarizes and clarifies the author's idea for the reader", translator's way of thinking also plays a part; therefore, his role in the „one-way“ relationship should not be ignored (cultural issue discussion series, 1998: p.23). In fact, this kind of *Pluralism* discussed in Ricoeur's works, specifically in religion, is inconsistent with the Islam's



principles of monotheism and the Iranians' oneness attitude toward their religious ideology. Indeed, *Contextualization* by itself is not against Islam, but *Religious Pluralism* is not advocated by the basic Islamic principles. Moreover, such ideas may well be accepted in the West but wide spreading of such ideology may affect other cultures and propel them toward „Otherness“. Surely, becoming familiar with other beliefs and cultures contribute to someone's understanding of his own culture and identity, but not in a way that leads to cultural alienation.

Hence, as the West in postcolonial period use cultural tools rather than physical presence, translation of foreign works should be dealt with more awareness. According to Ngũgĩ wa Thiong'o, mental control is a necessity for powers to assume authority over a people's culture:

Colonialism imposed its control of the social production of wealth through military conquest and subsequent political dictatorship. But its most important area of domination was the mental universe of the colonised, the control, through culture, of how people perceived themselves and their relationship-to the world. Economic and political control can, never be complete or effective without mental control. To control a people's culture is to control their tools of self-definition in relationship to others. (WT Ngũgĩ, 1986: p.16)

Therefore, control over another country does not realize without controlling their minds. Although colonialism, for the most part, has been vanished as 20th century came to its end, it has not finished yet, but changed its strategies. After the Islamic Revolution, many other foreign works have been translated that position themselves as implementing specific ideologies.

In particular, *Explanations in social sciences* by Daniel Little and translated by Abdolkarim Soroush, discussing Karl Popper's Falsifiability in religion, "Paolo Coelho's works" and etc. are all propounders of *religious pluralism* (Anvari, 2012: p.125). In fact, "because Pluralism's attitude in epistemology, secularism, Humanism and Popperism have originated in western countries,



they may well be adapted in the West; but, panegyric placing of these ideologies in [other] cultures”, in a „one-way” relationship and without recourse to their criticisms and a country’s own identity in its cultural environment will have destructive consequences (cultural issue discussion series, 1998: p.36). In the first category of translation in the post-revolutionary Iran, the paper discussed and exemplified in only one aspect, however, cultural invasion through translation operates in many other areas, such as lifestyle, media, education, etc. In the following, the country’s efforts to introduce and export its rich literary heritage and its ideology as a way of defending is discussed which all fall into the second category.

Second, with all of these cultural invasions and weaponized translations a question arises whether a country should do something for its culture. Actually, Winks (2009) believes that “the unceasing attempt of the colonial project to name, interpret and translate has crippled the self-belief and confidence of generations” (p.73). Many works have been written that misportray Iranian people and their ideology. As mentioned earlier, the Oriental studies mainly create an image which is both placid and backward but postcolonialism intends to change the way people think to create a more just image which is emanated from the reality. Also, there are many reality-blurring works, such as *The Clash of Civilization* and *The Roots of Muslim Rage*. As Said particularly discussed about these two writings, these works show a kind of permanent disagreement between the West and the Islamic countries and disseminate this illusion that they have never been modernized (Said, 1996: n.p). To shed light on the reality and Iran’s rich cultural and literary legacies, some distinguished works have been translated.

In response, countries, mostly, refer to their identity and cultural and literary legacies of which Iran is not an exception. There are many prominent Iranian poets, philosophers and novelists in Iran that their fame does not show their greatness and it is necessary to be more introduced, among them are *Jalāl ad-Dīn Muhammad*



Balkhī (Mawlānā), Aṭṭār, Ferdowsi, Hafez, Saadi shirazi, Omar Khayyām and many others. There are many contemporary literary works, as well, such as "Believe it or not" (*Shoma ke gharibe nistid*) written by *Houshang Moradi Kermani*, and religious or ideological works, such as *Morteza Motahhari*'s works. Briefly, recognizing Iranians ideology, being aware of cultural invasion, bringing the people in their identity, establishing a real image of the country worldwide, introducing the nation's rich legacies in all aspects to make the culture unsusceptible, and etc. all are different ways of standing against cultural invasion which can be realized, as discussed in this paper, through translations and publishing different works.

Conclusion

Translation, due to its interdisciplinarity, has made its way to many other areas, among them is postcolonial studies. Covering different areas, it has been used by the Powers, non-western countries and scholars. As a tool, translation is and has been used by the West for cultural invasion in the ante- and post-revolutionary Iran. Furthermore, different works have been published to misportray the ongoing reality in Islamic countries, especially Iran. Taking a broader view, one must ask: should there not be any resistance to these cultural invasions? This subject addressed in the paper with a focus on postcolonial translation in the post-revolutionary Iran; different issues around this important problem and ways of tackling it discussed.

To conclude, this study shows that translation and, generally, language is interconnected with power, identity and their related subjects. In fact, language is not neutral and can be manipulated to use as both a colonial tool for cultural and ideological invasion, as we see in the above-mentioned translations and works, and as a weapon by the non-west countries to resist against the mounted „soft war“ and also to change the misportrayed image of their country in the world.



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Gender and Language in Coetzee's *Foe*: A Psychoanalytic Postcolonial Analysis

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Abstract

Focusing upon two main characters in *Foe* (1968) (a reworking of *Robinson Crusoe*) by J. M. Coetzee, this paper strives to analyze their transgressing behaviors through conferring Lacanian notions of psychology and linguistics. Friday and Susan Barton, the ones subjugated by Robinson Cruso(e) Daniel (De)foe, are led to somewhat dissimilar paths for self-expression. While Friday, through his silence and primitive dance, struggles to stick to the Imaginary Order, Susan Barton, entrusting Daniel (De)foe for authoring a novel out of her memories, unconsciously succumbs to colonial discourse embracing the Symbolic Order. This apparently reinforces Spivak's idea about the subaltern's incapability of speaking independently and repudiates our presuppositions about the gender-oriented behavioral codes.

Key words: *Foe*, Susan, Lacan, Imaginary and Symbolic Order.

Introduction

Generally, literature familiarizes its readers with diverse ideas, outlooks, and concepts. More specifically, it is novel that represents the zeitgeist of each epoch by reading which one may

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feel as if she/he is experiencing a given era personally. In this manner, by reading a novel not only can we comprehend a specific era's dominant points of view but also can note how a new era succeeds another. As an instance, due to the two World Wars and their shattering outcomes, the world experienced a new change in which thoughts, cultures, and societies were revolutionized.

Reading novel would be more telling if a reader is familiar with different branches of criticism and knowledge. Among different trends of criticism, psychology is the one helping readers to observe and decipher characters' behaviors and reactions. Indeed, "Both literature and psychology examine the human experience and those actions which express our thoughts, feelings, and motives" (Bornstein,1984:144). In this case, blending psychology and literature makes it possible to interpret human motivations, ideas, and feelings in variety of ways. In realm of literature, taking advantage of psychological studies creates a resourceful locus for interpretation and analysis regarding a work's characters and their conduct. Eventually, psychology, in a modern sense, familiarizes readers both with human psyche and other entities related to mankind such as sociology and linguistics.

Of course, Sigmund Freud was attentive to language and its diverse aspects such as slips of tongue, repetitions, and displacements. Nevertheless, he paid little attention to sociological and linguistic aspects of psychology and the role of an individual in interaction with social institutions. His French disciple, Jacques Lacan whose "genius lay in his ability to bring together key insights from an array of disciplines: linguistics, anthropology, and psychoanalysis" (McAfee,2004:30), inspected the role of language in forming an individual's identity and way of thinking. Influenced by Saussurian analysis of language, Lacan took a revolutionary stance to the relationship between the signifier and the signified linking them to epistemology and



sexual identity. Proposing language anterior to one's existence, Lacan rejects the autonomy of self as it is fashioned by language and society from the very beginning of life. When employed in interdisciplinary courses, particularly in realm of literature, Lacan's ideas pave the way to understand and decode characters' struggle over identity.

In the same line, this paper strives to analyze characterization in *Foe*, a novel by John Maxwell Coetzee written at the height of Apartheid atrocity. The novel is a combination and parody of Daniel Defoe's *Robinson Crusoe*, *Roxana*, and "A True Revelation of the Apparition of One Mrs Veal". More specifically, the novel can be regarded as a reworking of or a counter response to *Robinson Crusoe* with some differences in plot and list of characters. Crowned as the father of English novel, *Robinson Crusoe* has been adapted numerously creating "Robinsonade" subgenre into which Coetzee draws a new destabilizing look.

In *Foe*, Susan Barton, an English woman looking for her kidnapped daughter in Brazil, finds herself stranded on an island owned by Cruso(e). On the island, Friday, a tongueless slave finds and brings her to his master, Cruso, who passes away on the voyage back to England. The rest of the novel deals with Susan's encouraging Friday to speak and her desires to write a book out of her memories of the island as "The Female Castaway". Nevertheless, lacking a fanciful style of writing, she bequeaths the task to Daniel (De)foe who distorts her story drastically. Reading the novel thoroughly, we can find Susan as a rebellious character who, rather than being a woman, tends to be a man exemplified in her defying Cruso and Foe and enslaving Friday not recognizing herself to be a subaltern. For example, she dares asking Cruso, "Why in all these years have you not built a boat and made your escape from this island?" (Coetzee, 1986:13). Indeed, she seeks a reversal of roles reflected in her sexual approach to Foe, "Am I to think of you as a whore



for welcoming me and embracing me and receiving my story? ... I think of you as a mistress, or even, if I dare to speak the word, as a wife” (ibid:152).

The modern version allows the classical novel to be viewed in diverse shades of interpretation showing the modernization of the original text. Shifting the focus from the classic novel, Coetzee primarily draws attention to Susan and Friday whose struggles to maintain their autonomy and identity, although quite differently, are the main subject of this paper. The two characters evade colonial subjugation differently: Friday obstinately escapes assimilating what the colonizers prescribe while Susan digests the inevitability of complicity with the colonizers. Negotiating Lacan’s ideas about the nature and essence of language, the paper is going to analyze the two characters’ different behaviors.

Theoretical Framework

In this section, the paper is going to focus on Lacan’s disputable ideas noting how he justifies his attitude toward language through creating three sets of binary oppositions. Linking Structuralism to the use of language, the critic claims “The human being is an effect of the signifier rather than its cause” (Lemaire,1977:68). The quotation claims that human being is the “product” of language rather than its “producer”. First, to prove what he postulates, Lacan creates an analogy between the two linguistic signs and the word “subject” which he interprets both as a noun and as a verb. As a noun, the word denotes the independent “self” capable of performing actions or articulating himself/herself while as a verb it pertains to her/his interaction with social institutions. As a result, “The Lacanian subject is thus a speaking being that is produced in language” (Campbell,2004:32), and at the same time is invested with a potential for self-expression.

In addition, he proposes four different discourses concerning the positions that a person may take in a given society which can be enumerated as the master, the hysteric, the academic and the



psychoanalyst. According to his ideas, the first two discourses are the gender-oriented ones the relationship between which is similar to that of the linguistic signs. Generally, the master discourse is considered to be monolithic, upright, and phallic while the hysteric is supposed to be the origin of symptom and repression causing women to be incapable of sublimation. More specifically, Similar to Hegelian notion, the discourse of master is “Grounded on the substitution ... by the State through the long way of culture, to reach absolute knowledge” (qtd. in Leupin, 2004:71). On the contrary, supporting a feminine subject, “The hysteric eschews identification with any master signifier, while simultaneously and perhaps paradoxically craving someone invested with knowledge to prove a stable identity” (DiPiero,2002:110). Although creating a binary opposition set, it is unreasonable to subordinate women to men for “All human subjects, male and female, are ‘spoken’ by language” (Saguaro,2000:7).

In the third binary opposition which is perhaps as significant as the previous ones, the French psychologist creates a link between one’s acquisition of language and his entrance into social orders. Lacan divides one’s development of mind into two orders; Imaginary and Symbolic each of which is identified with distinctive characteristics.

Regarded as the order prior to full acquisition of language and social formation of self, Imaginary order is “characterized by pre-symbolic drives, impulses, bodily ‘pulsions’ (rhythms and movements) and an initial total identification with the mother’s body” (Allen,2000:48). Indeed, in Imaginary order one behaves extemporaneously and independently most of the time associating himself with (M)other. In short, “The imaginary is the realm of the ego, a pre-linguistic realm of sense perception, identification and an illusory sense of unity ... a realm of distortion and illusion” (Homer, 2005:31). Although not more than a phantasm, it is an area of mind somehow similar to what



Julia Kristeva calls “The Semiotic” characterized by spontaneity, joy, pulsation, passion, and *Chora*. Nevertheless, after undergoing the transitional Mirror stage, the subject leaps into the Symbolic order which “is the realm of language and symbols, structures and differences, law and order” (McAfee, 2004:35). Although inassimilable entirely, this stage is the realm of language in which an individual is torn between the subject of utterance and enunciation deciphering “phallus” as the reservoir of power in ‘Name-of-the-Father’. Subsequently, Kristeva marks the symbolic order as “Thetic phase” which can be viewed as “a threshold between two heterogeneous realms: the semiotic and the symbolic” (1984:48).

Through creating these sets of binary oppositions, Lacan disavows “Cartesian individualism” and develops “his central notion of ... the subject as subject of the signifier... [And] the idea that the unconscious is structured like a language” (Homer,2005: 49). Apparently, he creates a set of binary oppositions between the signifier, the Symbolic and the subject (as a verb) on the one hand and the signified, the Imaginary and the subject (as a noun) on the other. Nevertheless, the distinction between the two categories is not absolute as we will observe in the two characters’ manners.

Discussion: Susan and Friday: A Lacanian Analysis

What the paper discussed in previous section about Lacan’s ideas can be applied to Susan and Friday’s behaviors regarding their endeavors to express themselves freely despite opting for different paths. In this manner, the paper discusses the importance of writing as opposed to silence, which is related to their use of language.

One major theme of Coetzee’s *oeuvre*, amid others, is assumed to be displaying the individuals’ contest over power and identity which is realized through their desire to write. As Poyner confirms, “[m]any of Coetzee’s protagonists are at some level



writers by profession, aware of the demands that the ethico-politics as well as the aesthetics of writing and reading might entail” (2009:8). Accordingly, subsisting the crew’s mutiny and the island, Susan dares devising an adventuresome tale out of her own experience; however, feeling incompetent, she bequeaths the task to Daniel (De)foe. By so doing, Susan succumbs to the phallogocentric institutions confessing: “I was intended not to be the mother of my story, but to beget it [,] it is not I who am the intended, but you [i.e. (De)foe]” (Coetzee, 1986: 126). However, realizing at the end of novel that Defoe has distorted her tale, she pleads:

Return to me the substance I have lost, Mr Foe: that is my entreaty. For though my story gives the truth, it does not give the substance of the truth ... To tell the truth in all its substance you must have quiet, and a comfortable chair away from all distraction, and a window to stare through; and then the knack of seeing waves when there are fields before your eyes, and of feeling the tropic sun when it is cold; and at your fingertips the words with which to capture the vision before it fades. I have none of these, while you have all. (Coetzee, 1986: 51–2)

The above quotation clarifies that Defoe treats Susan as a “Subject” exposed to colonial discourse or an object to be consumed whose existence is contingent upon a pen. Indeed, “Susan ... does metaphorically assume literary power through her appropriation of the male author's “pen as phallus”” (Graham,1996:22). Her desire in writing a book can be attributed to Freud’s notion of penis envy which Kim revises as “pen is envy”:

It was not “penis envy” that women had, but it was rather “pen is envy”. It is not women want to become men, but that women have always wanted to write their stories and influence literary discourse, which then affects how



society, thinks, understands, and conceives reality. Women have wants to make a contribution to society ... The pen gives power to those who possess it, own it, and use it. The pen is the medium used to convey, ideas, stories, knowledge and meaning. There is an awesome power in pen. (2012:vii)

Consequently, a pen is to be compared with phallus which “As a signifier is what governs the field of the signified, articulating desire and subjectivity” (Williamson,1992:115).The above quotation justifies Susan’s bold daring to write her memories for she recognizes that writing brings her identity, name, and fame. As a result, she not only tries to write a book out of her memories but also motivates Friday to speak in order to confide who has amputated his tongue. In this case, she accentuates “I must make Friday's silence speak, as well as the silence surrounding Friday” (Coetzee,1986:142). Therefore, to Susan, there are “different kinds of silence: on the one hand there is a chosen and purposeful silence, like that she herself keeps from Foe ... and on the other hand there is a helpless silence, which is the kind she attributes to Friday” (Danta,2011:92). As a result, initially Susan hypothesizes “I am a free woman who asserts her freedom by telling her story according to her own desire” (Coetzee, 1986: 131). To conclude, Susan believes that through writing and speaking, she and Friday both would evade the colonial discourse and articulate the hidden realty. Nevertheless, an androcentric society turns her down via making her feel incompetent or ineligible which causes her to bequeath the task to Foe, the action which is a varied version of Friday’s mutilation.

Once feeling anxious of becoming a tale herself, Susan objects to Foe “I am not a story, Mr Foe ... But my life did not begin in the waves. There was a life before the water . . . All of which makes up a story I do not choose to tell” (Coetzee,1986:131).



Significantly, the above sentence by Susan individually defying Defoe's robbing her of the story can be interpreted through considering Spivak's idea that, "The battle for female individualism plays itself out within the larger theater of the establishment of meritocratic individualism, indexed in the aesthetic field by the ideology of 'the creative imagination'" (1999:119). Individualism is a determining word here as long as it signifies autonomy which Susan seeks to gain. Nevertheless, her failure in doing so reinforces Spivak's idea about "the dual role of literature as a conduit of imperialism and as a critical component in national self-formation" (Mullaney, 2010:34). Consequently, we can infer that as Cruso is substituted by (De)foe, so is the colonial discourse by some new tricks. Crucially, the colonization is no longer represented in physical harassment of the colonized, rather in banning knowledge by setting password, and silencing them in terms of national literature, consumerism, and media. In conclusion, Cruso's death confides how intricate and subtle the colonial discourse has become.

Susan's incessant attempt to write her memories down versus Friday's obstinate silence can be expounded taking into account Lacan's idea about the Imaginary and Symbolic orders of mind. According to Kristeva Imaginary order is associated with "Nature, Unconscious, and Body" while the Symbolic collocates with "Culture, Consciousness, and Mind".

Susan hypothesizes that she is in alignment with Friday because she imagines that through teaching him to speak, Friday can confide the reality about his mutilation revealing whether the cannibals or Cruso have cut his tongue. In fact, Susan does not figure out that Friday's resistance to speak is his struggle to be independent. As Spivak postulates, "'The native', whatever that might mean, is not only a victim, he or she is also an agent. He or she is the curious guardian at the margin" (qtd. in Poyner, 2009:101). In this light, we can consider Friday as the native



‘Other’ whose territory is occupied by Susan who in the case of self-expression is compelled to experience and succumb to the colonial discourse, as the following quotation exemplifies their confrontation:

I reached out to take the slate, to show it to Foe, but Friday held tight to it. 'Give ! Give me the slate , Friday!' I commanded. Where upon, instead of obeying me, Friday put three fingers into his mouth and wet them with spittle and rubbed the slate clean. (Coetzee, 1986: 147)

Accordingly, we can examine Friday’s deliberate silence and Susan’s effort for having her story written respectively in accordance with the Imaginary and Symbolic stages of mind. Headstrongly evading the colonizers through sinking himself in his primitive dancing and musical instrument, which are actual instances of “Nature and Body”, Friday struggles to maintain his imaginary order. On the contrary, recognizing her state of impoverishment, Susan embraces the male-oriented symbolic order entrusting Daniel (De)foe who has supplanted Cruso. Indeed, writing and publication are the representative of “Culture and Mind” as opposed to dancing and music. The primitive traditions of colonies such as dancing, reciting improvised songs, and special dressing codes, on the one hand, can be viewed as manifestations of the Imaginary order of mind. On the other hand, we can claim that shoving the mass population to take advantage of media and writing in the name of self-expression is the hallmark of neo-colonial discourse entrapping the colonized in the Symbolic order. Regrettably, Susan fails to realize the fact her failure helps the colonizers view the colonized as retarded. It is how the colonial discourse subtly “Replicates and Displaces” the colonized. To end the discussion, it is reasonable to negotiate with Jusová who claims:

It is impossible to express a shattering rejection of the symbolic patriarchal order while using the symbolic language since



language is controlled and encoded by the symbolic system. According to this reasoning, women cannot gain access to the symbolic order, and even if they do, they cannot disable it because they become spoken by it. Furthermore, according to Lacan, even the imaginary (the domain of women) is not free of the symbolic law and is instead already under its control. In Lacan's narrative, in order to be recognized, the hysterical symptoms need to be translated into symbolic speech, which is managed by the "Laws of the Father". (2005:189)

According to the above quotation, language is surrounded with laws, social principles, and prohibitions fashioning anyone who learns it. In fact, not only language but also society is determined by the symbolic system making Susan leap into the Symbolic order headed by Foe as Friday resorts to silence. In the same line, Head postulates, "Barton is already established in the position of the half colonized: her position is not, finally, to promote the claims of woman's writing, since Friday is the genuine Other of this text" (1997:123). Unaware of being "fashioned" docilely in colonial discourse, Susan finally cries:

When I reflect on my story I seem to exist only as the one who came, the one who witnessed, the one who longed to be gone: a being without substance, a ghost beside the true body of Cruso. Is that the fate of all storytellers? Yet I was as much a body as Cruso. (Coetzee, 1986:51)

The excerpt can further reinforce what Spivak claims in her "Can the Subaltern Speak?" that subalterns cannot speak in literature for they are poised between "the discourse of imperialist and nationalist elites" (Poyner, 2009:101). Accordingly, Susan Barton robbed of her capability to write the tale, is poised between colonial and de-colonial border begging (De)foe's magnanimity.



Conclusion

Regarding what the paper talked about the triple binary oppositions and the two characters' behavior in previous parts, here it sounds reasonable to deconstruct the traditional and unfounded distinctions between the binary oppositions. In this case, unlike our presuppositions, Friday, despite having a phallus is not the word next to "the Signifier, Symbolic, and Culture" as Susan dodges "the Signified, Imaginary, and Nature". Therefore, despite their different genders the two characters adopt "uncharacteristic" roles for self expression.

The Lacanian analysis of the central characters in the novel (i.e. Susan and Friday) reveals that gender alone cannot account for the way they behave or are treated by other characters in the story. To come up with a more "realistic" characterization, the critic should also build other factors such as race, class, culture and history, to mention only a few, into the equation. Therefore, Friday and Susan Barton do not follow the predicted well-trodden path traditionally dictated by the society and/or expected by psychologists but they are simultaneously controlled by strong racial and social determinants. Examining the way these factors interact can be a fertile source for further research in the future.

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Magical Realism and Transculturation: a Voice of the Marginalized

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Abstract

Magical realism, as a literary writing mode which is of European origin yet flourished in former colonized lands of Latin America particularly during the literary Boom of 1960s and 1970s, can be regarded as a hybridized formation which is based on the co-mingling of both realistic voice of European enlightenment and the magical silenced voice of colonized subjects. Actually, magical realism is a site for the miscegenation of the magical contents of native cultural identities and realistic mode of European forms. It is a contact zone within which the metropolis and periphery come together. Actually, Cultural formation is not the result of acculturation or deculturatuin as previously believed. It is a phenomenon caused through a transcultural interchange between various cultures that meet in contact zone; the result of which is a hybridized process aiming at negotiation and not negation. Such a complicated process needs a method for self expression which is hybridized as well. Magical realism will be apt for such an end as the history of its formation and development indicates how elements of various sometimes opposing modes come together to form it.

Key words: Magical Realism- Acculturation- Deculturation- Transculturation- Contact Zone- Hybridity

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I. Introduction

Magical realism is a term with almost a century of historic background. It has been the source of great controversy among artists, literary writers, critics and art historians since its emergence during the early 1920s. The term magical realism is an oxymoronic expression as it combines the two dichotomous categories of realism and magic in order to capture “the artists’ and the authors’ efforts to portray the strange, the uncanny, the eerie, and the dreamlike - but not the fantastic - aspects of every day realities” (Menton, 1983, p. 13). Angel Flores defines magical realism as "an amalgamation of realism and fantasy". In this respect, the supernatural part of the divide is often connected to the primeval or magical mentality of natives and indigenous people, while the Europeans are bestowed with rationality and reason (1955, p. 189). Ray Verzasconi, among other critics, opines that magical realism is “an expression of the New World reality which at once combines the rational elements of the European super-civilization and the irrational elements of a primitive America” (Moore, 1998).

Some critics who emphasize the realistic part of the oxymoronic term see it as a subcategory of realism. The critic Michael Wintel assumes that magical realism consists of all the component parts of realism. For him, realism is a writing mode that reflects “faithfully an actual way of life” and renders “factuality” with “an overall faithfulness” (2008, p. 212). He, therefore argues that magical realism resembles realism, yet what distinguishes magical realism from realism is that the former is possesses certain elements “that appear to defy reason,” in order to show that a phenomenon depicted artistically exists and resides both outside and within “the artist’s imagination”, whereas the latter is absent of these elements (2008, p. 212). In this sense, magical



realism originates in “the conflict between two pictures of the world” (Chanady, 1985, p. 13), with its concept “based on reality, or a world with which the author is familiar”, at the same time as it gives voice to mythic and superstitious elements. This reveals to the reader or spectator those facets of reality s/he is not ordinarily aware of (Chanady, 1985, pp. 16-31).

II.Body

A.Hybridity

Robert Young defines hybridity in terms of biology, and refers to it as the result of a mingling and crossbreeding of two or more different species (1995). The term, however, has a greatly influential and simultaneously controversial significance in postcolonial and cultural studies. Hybridity, at the very outset, was one of the eugenicist strategies which are central to colonial discourse, and which reinforced negatively dichotomous racist relations between the West and its native Other. Referring to the colonial usage of hybridity, Chanady asserts:

It was hardly a neutral term, since it was associated with the pejorative connotations of racialist theories that considered the “human hybrid” as an inferior type and mingling between Caucasian and non-Caucasian races as a source of degeneration of the (Aryan) race. It was not certainly the fetishized catchword it has become today. (2000, p. 22)

In recent years, however, hybridity has entered into the realm of postcolonial studies and it has therefore lost its negative colonial implications. Various postcolonial scholars have analysed



hybridity from multi-dimensional perspectives. Among these scholars, I refer to Cuban writer Roberto Fernandez Retamar and his notion of *mestizaje*. Referring to Latin America as a land with a racially mixed population, Retamar once said that it is a unique land because it continues to use “the languages of our colonizers”, and “so many of their conceptual tools...are also now our conceptual tools” (1974, pp. 9-11). The next postcolonial scholar concerned with the issue of hybridity is Paul Gilroy. He examines the issue of black Diasporas. His idea of “a black Atlantic” refers to the emancipative movement of black people living in European or American metropolises, who endeavour for political and cultural freedom and autonomy. The concept of a black Atlantic as defined by Gilroy is an “intercultural and transnational formation”, which “provides a means to re-examine the problems of nationality, location, identity, and historical memory” (1993, p. ix). In his analysis of African-American, British, and Caribbean Diasporas, he indicates that the diasporic and metropolitan cultures have interchangeably influenced each other. Out of such mutually cultural communication there emerge new identities, which require new conceptual tools for their analysis (Loomba, 1998, pp. 175-176). Stuart Hall, another postcolonial thinker, is concerned with the issue of ethnicity. He observes that in imperialistic, racial, and national terms, ethnicity refers to a stable identity. By abrogating the dominant notion of ethnicity and later appropriating it in a new, re-defined postcolonial style and setting, Hall proposes that it gives rise to a new notion of identity, “a constructed process rather than a given essence” (Loomba, 1998, p. 176). Hall believes that the “cut-and mix” process of “cultural diasporization” is responsible for the emergence of the new black ethnicities living in Britain today (1996, pp. 446-447). Lastly, it is Edward Said who rejects the idea of pure cultures in his later book, Culture and Imperialism. He harshly criticizes both the idea of nativism (the consequence



of which is Occidentalism), and anti-Westernism. He describes the contemporary world as “a world of interdependent mongrelised societies. They are hybrids, they are impure” (Rajnaath, 2000, p. 84). His rhetorical question, posed somewhere in Culture and Imperialism, indicates the synergetic interdependence of cultural activities:

Who in India or Algeria today can confidently separate out the British or French component of the past from present actualities, and who in Britain or France can draw a clear circle around British London or French Paris that would exclude the impact of India and Algeria upon those two imperial cities? (Said, 1993, p. 15)

The most important view in this regard belongs to Bhabha. He challenges the colonial appropriation of hybridity. For Bhabha, postcolonial resistance does not exclusively denote inversive strategies which negate the dominant discourse. Hybridity and hybridization, or the ongoing process of hybridity, as a postcolonial site for resistance, works as a stratagem for negotiation between “the dichotomies of colonizer and the colonized, self and other, East and West” (Bracken, 1999, p. 506). Being neither a mere negation of other cultures nor politically oppositional action, resistance for Bhabha emerges out of “an ambivalence produced within the rules of recognition of dominating discourses as they articulate the signs of cultural difference” (Loomba, 1998, p. 177). Hybridity, in this sense, acts as “a means of evading the replication of the binary categories of the past and developing new anti-monolithic models of cultural exchange and growth” (Ashcroft, 1995, p. 183). Bhabha suggests that the colonial authority is hybrid and ambivalent, therefore, the colonized are provided with opportunities enough “to subvert the master discourse” (Das, 2005, p. 367). In fact, hybridity, in



Bhabha's own words, "unsettles the mimetic or narcissistic demands of colonial power but re-implicates its identifications in strategies of subversion that turn the gaze of the discriminated back upon the eye of power" (1985, p. 173).

Bhabha's most significant essays are collected in his book, The Location of Culture (1994). Here, he questions the concept of the polarized world, erodes the dichotomy between self and other, and ultimately introduces controversial concepts such as the hybridity of culture. Hybridity as such denotes the impurity of culture, and the quality of mixed-ness to be inherent in all forms of identity. Within the domain of cultural identity, hybridity points to the fact that "cultures are not discrete phenomena", but "are always in contact with one another", thus creating a cultural mixed-ness, a space within which no hint of purity or authenticity can be traced (Huddart, 2006, pp. 6-7). This point is stressed by Loomba, too, when she proposes that "neither colonizer nor colonized is independent of the other. Colonial identities, on both sides of the divide, are unstable, agonized, and in constant flux" (1998, p. 178). For Benjamin Graves, the process of negotiation between cultural identities, as it has been initiated and reinforced by Bhabha's notion of hybridity, encompasses "the continual interference and exchange of cultural performance that in turn produces a mutual recognition (or representation) of cultural difference" (Graves, 2001).

In elaborating hybridity, Bhabha undermines the traditional concept of the other as something or someone beyond the self. For Bhabha the other "emerges forcefully, from within cultural discourse, when we think that we speak most intimately and indigenously between ourselves (Bhabha, 1990, p. 4). He does not uphold the idea of the separation of the self and the other. More than that, he asserts that the self and other are continuously



changing place in an incessant process of hybridization. Neither the East nor the West can be conferred such fixed and definite attributes as self and other. They repeatedly change place, and their convergence in the in-between spaces creates hybridity.

To conclude this part, it is worth repeating that the hybrid was originally created within colonial discourse to preserve the purity of western culture and reinforce the superiority of the colonizer's race, culture, and identity. However, the colonized natives end up appropriating Western concepts and tools, commingling them with their own, indigenous culture, and moulding new, hybridized conceptual tools. In this regard, the example of Mahatma Gandhi, as postulated by Loomba, is illuminating: for Gandhi, "notion of non-violence were forged by reading Emerson, Thoreau, and Tolstoy, even though his vision of an ideal society evoked a specifically Hindu version of 'Ram Rajya' or the legendry reign of Lord Rama" (Loomba 1998, p. 174). Hence, "postcolonial" does not denote "that 'they' have gone home. Instead, 'they' are here to stay, indeed some of 'us' are them, and therefore the consequential imperative of relationship negotiation" (Meredith, 1998, p. 3).

B. Transculturation

In describing the predicament of Europe during the modernist period, which was exacerbated by the First and Second World Wars, Max Weber (1864-1920), the great German sociologist, once said: "The fate of our times is characterized by rationalization and intellectualization and, above all, by the disenchantment of the world" (Gerth & Mills , 1948, p. 155). Transculturation implies that modern western society was devoid of spirituality and mysticism. The modern disenchantment of the world which emerged as a consequence of modernity does not



necessarily denote the disappearance of religious beliefs: it rather connotes to a reorientation towards “the worldly asceticism of capitalism” (McKeon, 2000, p. 854), or towards what Ashcroft calls “the mechanical clock” which legitimized the imperial expansion of Europe, reinforced its hegemonic capitalist system, and expanded the colonial discourse, though in the process it gave rise to resistance on the part of the colonial subject (2001, p. 33).

It was partly in reaction to such disenchantment that a European taste for primitive cultures, like that in Latin America, accelerated. The interest in primitive cultures stirred even Latin American intellectual circles, so much so that they attempted to retrieve their “lost roots” in order to “create their own national identity, while stating at the same time their superiority to a troubled Europe” (Bernal, 2002). Therefore, Aime Cesaire, an African-Martinican francophone poet, became, among others, a trailblazing pioneer of the return in time and place to one's origins. Such an enthusiastic tendency, though blind, can be traced in his book Notebook of a Return to My Native Land, written in 1939.

An adequate response to this blindfolded movement was made by Cuban anthropologist Fernando Ortiz, and his neologism of transculturation. As a case study focusing mainly on Cuban society but capable of being applied to all of Latin America, Ortiz's work demonstrates the phenomenon of cultural contacts. He does not consider the cultural contact as a one way relation: rather, it is a relation in which all members actively participate, therefore he observes transculturation to be a “more fitting term” in comparison to acculturation (Ortiz, 1995, p. 98). Ortiz believes that one does not do justice to the definition of cultural contact, if he or she limits it to mere acculturation and deculturation. For



him, moving from one culture to another cannot be simply defined in terms of acculturation and deculturation, as both of them have colonial ideological connotations. Acculturation describes “the process of absorption of one culture by another” (Ashcroft, 1998, p. 58), while deculturation means “the loose or uprooting of a previous culture” (Ortiz, 1995, p. 102). Ortiz argues that there is also another process at work called "neoculturation", the result of which is “similar to that of the reproductive process between individuals: the offspring always has something of both parents but is always different from each of them” (1995, p. 103). The process of cultural transition can be viewed from Ortiz’s perspective as follows:

I am of the opinion that the word transculturation better expresses the different phases of the process of transition from one culture to another because this does not consist merely in acquiring another culture, which is what the English word acculturation really implies, but the process also necessarily involves the loss or uprooting of a previous culture, what could be defined as a deculturation. In addition it carries the idea of the consequent creation of new cultural phenomena, which could be called neoculturation. (1995, pp. 102-103)

In this way, not only does Ortiz deny the passivity of the Other in resisting the “modernizing force”, he also attempts to historicize the active centrality of it in forming and constituting national identity in Latin American states. Ortiz sees the Other as both “the contributor to future rhetorical traces”, and “a decisive participant in the formation of peripherally modern societies” (Campa, 1999, p. 66).



Recalling Mary Louise Pratt, Ashcroft recognizes transculturation as a phenomenon related to the contact zone (1998, p. 233). Viewing cultural contact as a multi-dimensional process, Bronislaw Malinowski does not believe in the essentialist idea that there is one specific culture towards which other cultures necessarily tend: instead he argues that cultures are in constant active exchange with one another, a process in which all cultural groups cooperate in order to “bring about a new reality of civilization” (Ortiz, 1995, p. ix). Viewing cultural contact in the light of transculturation, therefore, turns it, in Bernal’s view, into a critical moment in the shaping of the Latin American identity:

It materialized the process of adjustment from a sense of loss and need of retrieval of the roots marked by the word acculturation, to an overcoming of the loss by giving new shape to the life and culture of Latin America after the processes of conquest, colonization and modernization (2002).

A fundamental thing for local cultures to be able to survive within global culture, is the dynamics of transformation. Such transformation, which is in essence “transcultural”, is actually the “appropriation of modernity by colonized society” (Ashcroft, 2001, pp. 31-32). This way both local and metropolitan groups enter a dialogue through which they affect or influence each other. The strategies employed by Latin Americans for creating such transcultural transformations are manifold. Called “interpolation”, such strategies aim at assimilating the colonized culture into the dominant discourse in order to “release the representation of local realities” (Ashcroft, 2001, pp. 31-32).



In elaborating on the term, however, some controversies have ensued. Miguel Barnet, for instance, sees transculturation as a coalescent force which brings different cultures together in order to form a unified culture. In contrast, Antonio Benitez-Rojo and Gustav Perez Firmat are of the view that “transculturation intensifies the interplay between rival cultural discourses and causes their irresolvable contradictions to continue indefinitely” (Hawley, 2001, p. 437). Transculturation, as such, gives rise to a hybrid culture, or precisely speaking, to a continuous cultural hybridization in which the metropolitan centre and native periphery can no longer be separated.

It was, however, the Uruguayan critic Angel Rama who introduced transculturation to the field of literary studies. He found Ortiz’s approach to be applicable to narrative forms, and turned transculturation from being purely a scientific method (Ortiz was an anthropologist), to a “creative understanding of the way transmission occurs between different cultures, particularly those in dissimilar positions of power” (Campa, 1999, p. 74). As in the argument of Ortiz, the concept of inclusion and interpolation plays a significant part in Rama’s interpretation of transculturation, in that Rama does not consider cultural transmission as a mere acculturation. In his book, Transculturation in Latin American Narrative (1982), Rama makes use of Ortiz’s concept of transculturation, concentrates on the Latin American novel, and deals with literature as an intertextual web. He observes that the modern Latin American novel is an amalgamation of a variety of ethnicities, cultures, languages, and temporalities. Transculturation thus provides an adequate way for reading and analyzing such an extraordinary form of intertextuality. For Rama, transculturation has the potentiality to become “a mode of articulating and reading Latin America’s specific form of cultural hybridity in its multitemporal



multicultural dimensions, an arche-writing or signifying that also includes literature” (Campa, 1999, p. 66). In this sense, the term “transculturadores”, introduced by Rama, encompasses those writers who mediate between the various tensive fields that have emerged out of “the diverse cultures, languages and worlds that coexist in different relations of power in their countries” (Bernal, 2002).

Lastly, like those of other once-colonized nations, Latin American culture was traditionally limited to the binary scope of here/there, self/other. Cultural meaning and identity emerge when these two dichotomous sets are juxtaposed. In contrast to such old fashioned conceptions, and, as a result of the intermeshing of various cultures, the terms "cultural meaning" and "identity" have today obtained new definitions. The intertwined cultural procedures set under the categories of transnational, transurban, transdiasporic, transcultural, and so on, change the definitional perspective of culture and our sense of cultural implications. In the light of such "transit" practices, the culture and literature of the world in general, and that of Latin America in particular, are located within a subversive third space, which is the result of transculturation. Bernal's notion of “being not here, not there, but in ‘transit’” accurately describes, therefore, the literary works of Latin America, which “reflect a meeting half way between Latin America and Europe/U.S. and their consequent cultural exchange” (2002) and, in so doing, show that “the idea of an internal homogeneous and authentic culture is an absurdity” (Kumar, 2000, p. 3).

C. Magical Realism: Three Stages of Development

Magic realism was the original title given to this writing mode by German art critic Franz Roh in the early 1920s. In his influential



book Post-Expressionism, Magic Realism: Problems for the Most Recent European Painting (1925), he described as magic realism the European, but particularly German, post-expressionist paintings developed under Germany's Weimer Republic (1919-1923), paintings which emphasized accuracy of detail, smoothness, clarity and "the mystical non-material aspects of reality" (Bowers, 2004, p. 9). With its "exaggerated clarity" it was actually a movement against expressionistic "abstract forms and kinetic surfaces" (Zamora, 1995). Roh asserts that magic realism is "a new style that is thoroughly of this world, that celebrates the mundane" (1995, p. 17), and it is "in its opposition to Expressionism" that "the autonomy of the objective world ... [was] once more to be enjoyed; the wonder of matter that could crystallize into objects was to be seen anew" (Roh, 1968, p. 112).

"Marvellous realism" connotes to magic realism as it entered Latin American art during the 1940s. In this phase "the concept was closely aligned with that of the marvellous as something ontologically necessary to the regional population's 'vision of everyday reality'" (Slemon, 1988, p. 9), thus specifically referring to narrative art formed within the Latin American context, and indicating as well how the mystical and magical elements are interwoven realistically with everyday reality in Latin American life. It was the Cuban writer, Alejo Carpentier, who, under the influence of 1920s European art and literature, devised a specifically Latin American form of magic realism to be appropriate to the Latin American context, and called it marvellous realism. For Carpentier, the culture of Latin America was completely different from that of Europe: the former encompassed "the mixture of differing cultural systems and the variety of experiences that create an extraordinary atmosphere, alternative attitude and differing appreciation of reality" (Bowers, 2004, p. 15), while the latter was predominantly



governed by rationality. Therefore, European magic realism endeavoured to reach “a new clarity of reality” rather than a cultural belief, while marvellous realism, as a more cultural phenomenon, attempts to represent an amalgamation of various world views that constitute reality (Bowers, 2004, p. 16). For Carpentier, European magic realism was artificial and a kind of “tiresome pretension” (1995, p. 84), while marvellous realism was “the heritage of all America,” as the land was a unique site of racial and cultural mixture (1995, p. 87). Concerning Carpentier’s claim, Zamora and Faris assert that “improbable juxtaposition and marvellous mixtures exist by virtue of Latin America’s varied history, geography, demography, and politics – not by manifesto” (1995, p. 75).

The time when Carpentier returned to Latin America with his newly coined term, in 1943, was a critical one. Europe was embroiled in World War II and a huge mass of emigrants from European countries, particularly from Spain, poured into Latin America. The fact that Latin America was a former European colony, that of Spain, placed it in the inferior marginal status of “European perception, knowledge and culture” (Bowers, 2004, p. 33). The new circumstances created by war, however, caused the Latin American intellectuals, including Carpentier, to initiate a movement by which they attempted to enrich their cultural heritage and present a consciousness recognizably different from that of Europe (Echevarria, 1977, p. 99). Therefore, Carpentier’s literary undertaking of marvellous realism, from around the same period, is “a search for origin, the recovery of history and tradition, the foundation of an autonomous American consciousness serving as the basis for a literature faithful to the New World” (Echevarria, 1977, p. 107).



The last term, "magical realism", was introduced in 1955 by Angel Flores. He claims that magical realism has not been imported to Latin America by Carpentier and others, but that magical realism is instead part of the continuing process of the romantic realist tradition of Spanish-language literature and its European counterparts. To this end, Flores proposes that the predecessors of magical realism are the sixteenth century Spanish writer Miguel de Saavedra Cervantes, followed in the early twentieth century by Franz Kafka. Their respective masterpieces, Don Quixote and Metamorphosis, are held by Flores to have had a great impact on the emergence and later development of magical realism.

Since 1955, then, criticism has reached a general consensus to substitute magic realism and marvellous realism for the new term, magical realism, in referring to those narrative fictions that depict magical occurrences and elements in a realistic manner, or in Zamora and Faris's words, to depict "the supernatural" not as "a simple or obvious matter," rather as "an ordinary matter, and everyday occurrence" (1995, p. 3). However, it is important to mention that the critically consensual term, magical realism, as used from the 1950s onwards, is not exactly the same as the magical realism defined by Flores. Their only point of convergence is that they both employ the elements of magic realism and marvellous realism simultaneously in their very structure.

The decades of the 1950s and 1960s were witness to an internationally recognized literary movement in the history of Latin America, which is usually referred to as "the Boom". The Boom writers tried their hands in experimental modes of expression, particularly that of magical realism. During the Boom period "the term was applied to works varying widely in



genre and discursive strategy” (Slemon, 1988: 9). It was in this period that many creative, modern Latin American fictions were produced. Those stories, which are mostly written after the fashion of magical realism, “sought to break away from previous literary traditions and to find a new means of expression” (Bowers, 2004, p. 34).

D. Magical Realism: a Postcolonial Counter-Discursive Strategy

Since the time magical realism began to be involved in and associated with Latin American literature, it has turned out to be an influential mode of writing for postcolonial writers, and a very apt medium for expressing their synergetic texts and experiences. Referring to two influential essays, Michael Dash’s Marvelous Realism: The Way out of Negritude (1974) and Stephen Slemon’s Monuments of Empire: Allegory/Counter Discourse/Post-Colonial Writing (1987), Helen Tiffin categorizes magical realism within the numerous counter-discursive subgroups employed by postcolonial writers (2006, p. 100). Discussing magical realism in the social context of Haiti, Jacques Stephen Alexis asserts that the mystic and magical elements are “the distinctive feature” of the people’s “local and national cultures”: in other words, these elements are “the collective forms by which they [, the people, give] expression to their identity and [articulate] their difference from the dominant colonial and racial oppressors” (Ashcroft, 1998, pp. 132-133). In doing so, as Theo D’haen argues, magical realism attempts to de-centre “that privileged discourse [of Anglo-American modernism]” (Schroeder, 2004, p. 10). Such a decentralizing capability inherent within the very structure of magical realistic texts, causes many critics to examine magical realism as part of the postmodern movement. The main point of consensus between



magical realism and postmodernism is, therefore, a shared will to reject “the binarisms, rationalisms, and reductive materialisms of Western modernity” (Zamora, 1995, p. 498).

Recalling Bhabha, D'haen believes that colonialism and its social and representational construction resembles the practice of realism:

The objective of colonial discourse is to construct the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction. Despite the play of power within colonial discourse and the shifting positionalities of its subjects (e.g. effects of class, gender, ideology, different social formations, varied systems of colonization, etc.), I am referring to a form of governmentality that in marking out a ‘subject nation’, appropriates, directs and dominates its various spheres of activity. Therefore, despite the ‘play’ in the colonial system which is crucial to its exercise of power, colonial discourse produces the colonized as a fixed reality which is at once an ‘other’ and yet entirely knowable and visible...It employs a system of representation, a regime of truth, that is structurally similar to Realism. (1999, p. 375)

In response to realism, the function of magical realism as a kind of “marginal realism”, is to invigorate realism, with the aim of supporting the marginal historical truth and deconstructing “the very possibility of realism”: by so doing, magical realist texts carry a kind of “Third-World connotation” (Gonsior, 2009, p. 30). Magical realism, as a reactionary tool against the structure of both colonialism and the literary tradition of realism, obtains a



significant role. Zamora and Faris believe that “[m]agical realist texts are subversive: their in-betweenness, their all-at oneness, encourages resistance to monolithic political and cultural structures” (1995, p. 6). Being located in an in-between, heterogeneous cultural space, the hybrid nature of magical realism becomes illuminated as an arena for the representation of versatile opposing factors such as western and indigenous, centre and periphery, urban and rural. Speculating over the hybridized nature of magical realism Brenda Cooper argues that:

[h]ybridity, the celebration of ‘mongrelism’ as opposed to ethnic certainties, has been shown to be a fundamental aspect of magical realist writing. A syncretism between paradoxical dimensions of life and death, historical reality and magic, science and religion, characterizes the plots, themes and narrative structures of magical realist novels. In other words, urban and rural, Western and indigenous, black, white and Mestizo – this cultural, economic and political cacophony is the amphitheatre in which magical realist fictions are performed. The plots of these fictions deal with issues of borders, change, mixing and syncretizng. And they do so, and this point is critical, in order to expose what they see as a more deep and true reality than conventional realist techniques would bring to view. (1998, p. 32)

For Cooper, the hybrid nature of magical realism lies in the fact that it “arises out of particular societies”: postcolonial societies in which “old and new, modern and ancient, the scientific and magical views of the world co-exist”, and within the structure of which, magical realism struggles to deal with “cultural syncretism” (1998, p. 216). Considering the works of certain “Third-World cosmopolitans” or “cosmopolitan intellectuals” such as Vargas Llosa, Salman Rushdie, Isabel Allende and Garcia Marquez, Cooper claims that what all these writers have



in common is “a declaration of cultural hybridity – a hybridity claimed to offer certain advantages in negotiating the collisions of language, race and art. This hybridity is at the heart of the politics and techniques of magical realism” (1998, p. 20).

I. Summery

Latin American magical realism as a response to both realism and European magic realism, is a counter-discursive strategy. It seeks to revive the identity of those who have been kept silenced by the discriminatory, oppressive voices of the history that was mainly uttered through the lips of the dominant discourse of colonization. In the context of postcolonial societies, magical realism looks for an autoethnographic expression, in order to define the native indigenous cultural identity as it is defined through the eyes of the marginal natives and not through those of the metropolitan colonizers. As a literary mode, magical realism “seems to be closely linked with a perception of living on the margins, encoding within it, perhaps, a concept of resistance to the massive imperial centre and its totalizing systems” (Slemon, 1988, p. 10). Latin American magical realism in both cases turns out not to be inversive, but rather proves “to subvert the master discourse” (Das, 2005, p. 367), as it mimics in both cases certain European modes of expression, namely realism and magic realism, and localizes them by injecting native indigenous elements into their very structures. As a result, magical realism in practice gives rise to a hybridized formation which has the formative elements of both the colonizer’s and the colonized nation’s respective cultures. It can be said that Latin American magical realism is a hybridized form of European realism in the first instance, and of European magic realism in the second.

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Transparent Subjectivities? Mountaineering Discourse, Power, and Representation of “Otherness”

Katayoun Zarei Toossi¹

Abstract

The practice of mountaineering is a complex mixture of individual motivations and cultural significance. This paper engages in a symptomatic reading of two different mountaineering texts in an attempt to pin point contradictions, inclusions, and exclusions in their representations of Sherpa people. More specifically, the paper probes into such representations in two texts belonging to different eras of mountaineering. The first is *Coronation Everest* by Jan Morris and the second, *Annapurna: a Woman's Place* by Arlene Bloom. The reason for this choice has been the contradictory vantage points of the writers, the former a British male non mountaineer, paid journalist in the first Everest ascent and the latter, a female American expedition leader in the first women ascent to one of the highest peaks in the world with an explicit feminist agenda. I am going to draw on these texts to see how these writers function as subjects of their own representations, how they manipulate the reality of the Sherpas and Sherpanis in terms of their ideological stances, and how they position themselves in their representations of the “other”.

Key words: colonial discourse analysis, identity, colonial representations, mountaineering literature, representation of “Otherness”

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Like other fields of cultural practice mountaineering is heavily loaded with a complex mixture of individual motivations and cultural significance. What spurs people to endanger their lives to climb steep rocks, deadly icefalls, and treacherous crevasses to summit legendary peaks has not always been a pure, innocent love of adventure and exploration. In other words, what outstretched mountaineering outside Europe to the Himalayas of Tibet and Nepal was more than spirits of romanticism, athleticism, or even scienticism of the Victorian Age. The pin pointing of the highest peak in the whole world by the Great Trigonometrical Survey of India in 1852 and its being named after Sir George Everest, the head of the survey in preceding years, who was a key figure in all important Subcontinental measurements, reveals the Orientalist desire for knowing, naming, and mapping. This paper engages in a symptomatic reading of two different mountaineering texts in an attempt to pin point contradictions, inclusions, and exclusions in their representations of Sherpa people.

How could the measurement of Everest, an act heavily laden with political significance, be in dialogue with the actual climbing of the mountain, an athletic practice? It is fascinating that the expansion of scientific exploration outside the European territories in eighteenth century which enacted a new age of “Euroexpansionism” and popularity of mountain climbing in Tibet after the termination of formal colonialism bespeak of a similar desire. In fact, reserving Everest by British expeditions throughout the year 1953 and the following year by the French ones as quoted in Morris’s *Coronation Everest* (56-57), resonates the two nations’ penchant for sending scientific expeditions in the mid-eighteenth century, penchant “to resolve a burning empirical question” about the shape of the earth and to see whether the British Newtonian model or that of the French Cartesian one defines it, a question which, indeed, reveals the burning desires of the two powerful governments of the time for



political supremacy (15-16). Stephen Slemon relates summiting Everest with the continuation of the “allegory of colonial authority” and national rebuilding after the decolonization of India (16). Even though political hassles served as the major factor preventing Britain to ascend Everest during her long presence in India, the zeal to be the first nation to put climbers on “the last bastion of unconquerable earth” (Macfarlaine *Mountains of the Mind* 17) was particularly fueled at the time when formal colonialism in India had terminated.

Very interestingly, Elaine Freedgood points to a similar masochistic strategy in mountaineers’ voluntary act of risk taking in climbing mountains, a strategy which helps “neutralizing” the potential threat (“The Uses of Pain: Cultural Masochism and the Colonization of Future in Victorian Mountaineering Memoirs”105). According to Freedgood, mountaineering narratives of the Victorian Age reveal a “representation of mastery” which is an effective strategy in dealing with fear and hence is a way of “colonizing of future” (111). Reuben Ellis observes a shift in the practice which neared mountaineering to the world of exploration, the world of politics and empire brought about a similar shift in the body of writings on climbing from Romantic poets’ contemplations on the sublimity of mountains to those appeared in *Alpine Journal* and those “self-conscious normative descriptions” of Royal Geographical Society style (Ellis 41) in the second half of nineteenth century. However, as Ellis also posits, despite the shift from “expansionist exploration” toward “geopolitical investigation, ... the ideology, organization, and even terminology” of the Euro expansionism of the nineteenth century remained intact after the end of the great days of colonial empires (21). Travel writing is another field that has been beneficial to the expansionist imperial ideologies of the late nineteenth century. Louise Marry Pratt’s argument in her book *Imperial Eyes: Studies in Travel Writing and Transculturation* reveals how the imperial ideology of



domination and mastery is played out through the bourgeois subjectivity of writers of the scientific and sentimental travel accounts. In fact, mountaineering literature is also highly representational of the continuation of such power relations even after the end of the age of Euro expansionism.

In the present paper, I am going to probe into these power relations as they resurface in representations of cultural Others in two mountaineering discourses: Jan Morris's *Coronation Everest* and Arlene Blume's *Annapurna: a Woman's Place*. This paper tries to show the links between language, literature and power in structural relations between positive and negative stereotyping within the discourses of representational mastery. Since these texts belong to different eras of mountain climbing, at first there seems to be no point of comparison between them, but we will see that despite apparent differences, these texts reveal continuities in the ways in which their representations construct their subjects of study, in a way that they are discursively denied the right to subject-hood. The first narrative is written by a British male journalist (not a mountaineer) in the first nationalistically motivated ascent of the Mount Everest by the British Expedition of 1953, closer to the Raj era, and financially and logistically supported by the government. The second narrative is authored by an American female climber and the leader of the first American Women Himalayan Expedition of 1978, the period to which Sherry Ortner refers as "the counterculture anti-modern, anti-bourgeois age of mountaineering (*Life* 282). The goal of this expedition was summiting Annapurna, the tenth highest mountain in the world relying on volunteers' financial support and the sale of expedition T-shirts instead of government's help, a goal which is particularly significant if we pay attention to its historical context during the second wave of feminism. Nevertheless, despite the apparent distinctions in nationality, gender, and motives of the historical eras underlying these two narratives of the "siege



moments” of mountaineering, I found in their encounters and representations ideological assumptions and position takings that reveal a close affinity with colonial discourses, or as Peter Hulme maintains in *Colonial Encounters*, “the ensemble of linguistically- based practices unified by their common deployment in the management of colonial relationships” comprising a diverse range of productions dealing with discrete areas from military practices to politics and even literature (2).

Indeed, both expeditions’ choice of the siege approach of climbing which demands enormous rationalized planning and logistics provided a greater and a safer chance of success so crucial to these politically significant climbs both of which reveal a symbolic redress for a loss. These two accounts reveal a triangular relationship between the desire to be the first on the top of mountains, the anxiety bred of it, and the ensuing efforts in managing the trajectory of such a desire. This relationship in turn indicates the symbolic management of colonial anxiety over unobtrusive threats and also in dealing with their subjects. They reiterate the same old, static encounter between civilization, here, not just Britain or Europe but the totality of the West and the East.

Even though Morris calls European powers “silly” in their attempts to hold onto their already waning military powers through the deployment of “sport as a medium of nationalist fervour” (5) and emphasizes his role as a journalist “concerned only with the problems of getting the news home to England” while “sifting the fact from fiction,” the system to which he belongs speaks through his highly representational discourse, revealing a continuation of unequal power relations (5) as we will see. The colonial anxiety and the need for “colonizing of the future” (Freedgood 111) are niched in Morris’s description of the frontier between India and Nepal. He says, “Behind lay India, a familiar and friendly place where you could buy the *Illustrated London News*; in front was Nepal, until a few years before one of



the least known of all the countries of the earth, and in 1953 still haunted by lingering wraiths of mystery” (11).

In fact, the highly geopolitically significant area on which Everest stands and the consequent trafficking of the place, first by Westerners and then by people from each and every corner of the globe and the relations of these people with the indigenous inhabitants of the region on whom they depend for permits, supplies and labor has turned it into a literal “contact zone” which Pratt defines as “the space in which people geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict.” She emphasizes “the spatial and temporal co-presence of subjects previously separated by geographic and historical disjunctures, and whose trajectories now intersect” (6-7). Obviously, as a geopolitically significant location, Himalayan Mountains witness the outcomes of this forced coming together of unequal differences and ideological encounters.

In Morris’s narrative one cannot easily find moments of dialogic contacts; relations bespeak of power and privilege. The voices of the native can hardly be heard. One interesting instance is when Morris’s eyes, for the first time, catch the site of Everest above Namche. He says, “it seemed to me that Chomolungma, as the Sherpas called our mountain was awaiting our arrival with a certain sullen defiance” (47). In another instance he and Sonam, his Sherpa on descending the icefall, confront a lake which he describes to be “like some isolated Welsh mountain lake” and is rejoiced to be one of the first to *discover* it (emphasis added). He calls it “Lake Elizabeth” (63). Naming the lake is an act within the economy of exploration and discovery, “an artificial, naturalized cultural construct” (Ellis 20), symbolizing the act of “baptizing landmarks and geographical formations with Euro-Christian names” (Pratt 33). His authoritative gesture in naming, not just domesticates but excludes the native other, an act to



which Hulme refers as a “monologic encounter” leaving “no room for alternative voices” (9).

As a reporter, Morris’s descriptions of landscape and people are hardly objective. They are, in fact, constructions which appear to him as positive or negative with respect to the accepted, familiar European norms and concepts. Anything else falling outside the range of such concepts is associated with negativity, lack, or absence. The valley surrounding Katmandu appears as “heavenly”; it is “dazzling green, with vivid patches of yellow and red marking the cultivation . . . and a river crystal blue,” yet the city with its “complex of temples and towers and palaces” has a “distinctive sense of lunacy . . . infused with an unhealthy sense of distrust” (11-12). The villages on the lower altitudes are described:

No ethereal beauty haunted these foothills. They were dusty, brown and drab; the villagers sordid and mean, the people terribly poor. . . . I did not much like this region; but Roberts was a Gurkha officer, and most of his gallant men had come from Nepal. He was at pains to assure me that the weedy and crossed-eyed young men we encountered in the villages were not altogether typical of his soldiers. . . . But no, over the hill the Bindungs seemed as cross-eyed as ever . . . (32).

These descriptions have an intriguing similarity to Sir Richard Francis Burton’s (1821-1890) observations of Harar in Ethiopia. A condescending tone runs through both of them and one cannot but recall Said’s definitions of Orientalism as a self-perpetuating discourse that bestows legitimacy to colonization of the Orient. In practice, native people are rendered speechless since sounds and voice, though interesting, are called “ridiculous,” “weird,” “child like” (32) and different from “fruity English voices” which Morris expects to hear from a building “looking strangely like an English coaching inn” (35). Villagers appear inhuman



and animal-like. The Bindung men and women though quite harmless, are equally “ferocious”. Women are called as “wild ladies” and like “witches,” their laughter “raucous.” Porters’ “chatters are child like,” their bodies “riddled with disease,” and children with their “runny noses” move in “hordes” (23-26). Yet, higher altitudes make a big difference from the mean foothills. Villages on upper heights become more spacious and “houses well built and inviting” (28). The climatic point in his descriptions is the moment they confront “the dazzling panorama of the snow peaks,” which Morris compares to “figures of Greek sculpture, but they looked strangely friendly, too, for all their majesty” (37). It seems that in Morris’s account the increase and decrease in altitudes play an important role in the representations of places and people. If Morris is an objective reporter, one wonders what the writer’s purpose in constructing such contrastive sets of pictures might be. He recounts his confronting Sherpas on higher altitudes:

One afternoon I was stumbling down a rocky track in a thick wood when I heard a sharp chattering, and the sound of footfalls approaching me through the trees. What’s this? I thought for there was something odd and pungent about the noises. Goblins? Dwarfs? . . . They were small brown beings with gleaming faces, talking and laughing very quickly, with great animation of expression. . . . These strange folk were moving through the wood with an almost unearthly speed and vigour, dancing up the track with a gay sprightly movement, like fauns or leprechauns, still chattering and laughing as they went. . . . I knew we had entered the country of the Sherpas (36).

He finds Namche Bazaar, the capital of Sherpas “a cozy and comfortable place” (31). Here, not only landscape descriptions but those of people reveal the superiority of this part over the foothills. Upper heights are associated with health, agility, and



cheerfulness while lower hills are associated with disease, stagnation, and gloom. The picture of the half naked porters of foothills moving silently and heavily, “smelling of sweat and dirt” (25) stand in stark contrast with the cheerful agility and dance like movements of Sherpas. Nevertheless, Sherpas despite their superiority over the rest of Nepalese are depicted as unearthly, strange and more or less inhuman and in any case very different from normal human beings, i.e. the westerners. These representations again recall the West’s fascination with the alien and the exotic which resonates with the Orientalist desire in knowing and mapping of the Orient. Said defines it as that which “vacillates between the West’s contempt for what is familiar and its shivers of delight in- or fear of- novelty” (59).

There are moments when representations of cultural differences despite narrator’s seeming detachment from what is going on, reveal how power is intertwined in the text. One of these moments is when Morris appears as the subject of the scrutinizing looks of the villagers. He does not remain quite detached and even enjoys “playing upon their emotions like an actor with his audience, now elating them with an expression of appreciation, now intriguing them with a search for the toothbrush ...” (Ibid). Morris’s discourse here resembles those in which Pratt pin points an “anti-conquest” mode of representation by means of which writers seek to forge their innocence while simultaneously asserting “European hegemony” (7). The scene revives the image of white men among cannibals miraculously saved through their shrewdness by stupefying people and authorities by means of the boons of civilization, stuff like a box of matches or a small mirror. Although Morris expresses his disgust at People’s “irritating intrusiveness” (86) and the impossibility of privacy and hiding secrets among them, he seems to bear all this patiently, yet he fails to notice that he himself belongs to the gang of the real intruders, who actually impose their presence on the lives of these people. In the next



few pages of the paper, I will shift to the second, and in many respects, a very different account of mountain climbing.

Blum's explication of the motives that fueled The American Women's Himalayan Expedition to set out for Annapurna, the tenth highest peak in the world also unfolds the allegorical significance of climbing as "more than the challenge of facing a mountain" (*Annapurna: A Woman's Place* 9). Summiting Annapurna, she maintains, is a "further confirmation of all-women expedition to Mount McKinley in 1970. . . . The climb has a special meaning for the volunteers and for those thousands of people who . . . contributed money" (9). She emphasizes the importance of women's having a belief in themselves "to make the attempt in spite of social convention and two hundred years of climbing history in which women were usually relegated to the side lines" (9). Thus, Blum's expedition's pursues a feminist agenda with the aim of intervening in an exclusive brotherhood that had rejected women either as unworthy of participation or because of their being "too good to climb" (9). Himalayas as a frontier and mountaineering as a male dominated field of cultural practice function as a space forbidden to women. Therefore women's presence on mountain tops marks an opportunity for inscribing a new collective subjectivity by positioning themselves there.

The case is curiously similar to those of female travelers of the colonial age "traveling in a forbidden space" as Simon Gikandi points out in "Imperial Femininity: Reading Gender in the Culture of Colonialism" (122). Gikandi refers to the exclusionary colonial frontier as a space which "promised female subjects new modes of subjectivity" (122). The argument is going to find out how Blum is related to the male dominated culture of neo-imperialism, to what extent she is able to transcend the ideologies of her time, and finally, how her narrative deals with male and female cultural Others.



Blum's discourse hardly reveals an outright denigration of cultural Others. She defines Sherpas as "a tribal people of Tibetan origin who live in Eastern Nepal, frequently above 10,000 feet elevation. Physiologically, they are extraordinarily well adapted to high altitudes. They are known for their innate mountaineering skill which visiting Western climbers have helped to develop, their strength, and also for their loyalty and sense of fun" (30). Blum's description refers to the role of Western expeditions in changing Sherpas (in a positive way), yet her comments are still uttered with a confident assurance of a cultural observer. Using the language of science, she claims that the geography of the region and Sherpas' ability to carry loads since childhood have enabled their bodies to use oxygen more efficiently, a reason for their not using Oxygen canisters. She concludes, "The actual physical structure of the hemoglobin in their blood is different from ours" (84). Although Blum's language does not racially debilitate Sherpas as that of Morris does, as we will see, her authoritative tone is as generalizing and stereotyping as his.

Compared to Morris, Blum's position is highly ambivalent since her expedition seeks to include Sherpanis (women Sherpas) as well. When she finds out that against her expectations, she cannot hire and teach Sherpanis to speak English and to climb the mountain rather than to do the servant jobs of helping with the laundry and washing up, she confesses, "I ... had looked forward to climbing with some women Sherpas and giving these women a chance at the prestigious and relatively high paying job of a high altitude porter" (30). Blum's frustration brings to mind Chandra Talpade Mohanty's important argument in her much quoted essay "Under Western Eyes: Feminist Scholarship and colonial Discourses." Mohanty's query is to analyze the production of the "third world woman" as a singular monolithic subject in some feminist texts. Her famous concept of "discursive colonization" explains how colonization's



intolerance of heterogeneity is also about structural domination. Mohanty observes that in the same way that colonization has created a cultural discourse about the third world, feminism has discursively created a category of “the third world woman” in which differences collapse. The discrepancy between Sherpanis as what Chandra Talpade Mohanty would call “a cultural and ideological composite” (53) of Blum’s idealistic mission and what happens in real contact with these women calls the latter’s feminist intentions into question. Mohanty explains that the “connection between women as historical subjects and the representation of women produced by hegemonic discourses is not a relation of correspondence or simple implication. It is an arbitrary relation set up by particular cultures” (53). Blum believes, “Sherpa women are usually quite independent. They win half of the couple’s property and they can and do initiate divorce, indeed the society is traditionally polyandrous” (30). Therefore, she is surprised and disappointed to see her perceived image of Sherpanis is incongruent to their reality of life, since Sherpas’ disapproval could prevent hiring Sherpa women for high altitude load carrying. Interestingly, Morris has a similar idea about women’s status in the Sherpa society. He refers to their being treated as equal to Sherpa men and their significant, “even predominant” role in their community (86). He claims, that “[t]heirs was a triumph of enlightened feminism” (86) even though ethnographic data do not approve of the idea of Sherpa women as being “quite independent” and “equal” the way these discourses assert. The principles of Sherpa culture, Sherry Ortner maintains, are not “sexist”, but it does not mean that their culture is “egalitarian” (*Making* 186). Moreover, it is not quite clear to what extent the right to initiate divorce in a polyandrous yet patriarchal system of marriage can indicate a woman’s independence. Perhaps for Blum, polyandry implies some sort of freedom from the restrictions of monogamy and signifies having power over one’s sexuality.



In any case, Blum's narrative leaves little space for Sherpanis to speak; their words reach to Blum through Lopsang. The reader has no idea whether or not Sherpanis are satisfied with their conditions. Like Morris, Blum in her agenda to save women from the prison of the domesticity of their houses, looks upon the Western woman as the norm. Complexities of oppression, conditions of its formations, and heterogeneities of the experiences of those who are subject to these oppressions are absent from these considerations. The only dialogue Blum and Sherpanis have is at the moment of departure and the time she sets out for the summit; it is a physical exchange of rocks and a slap instead of words, an exchange that marks the failure of Blum's feminist mission. This hostile act recalls Spivak's revelation of the mute state of subalternity. Blum confesses:

It was the first time I had hit another human being in my adult life. And why this happened with the Sherpanis, of all people? It was so ironic. We had wanted to help Sherpanis, teach them to climb, give them a new opportunity. Instead, here they were, leaving feeling cheated and betrayed, and we felt the same. Our frames of reference were too different. We had probably been naïve to try bringing such changes into their lives. Knowing what resistance the idea of an all-women's climb had generated in our own society, we were dreamers to think we could make changes for women in another culture (89).

Blum's remarks reveal her awareness of the incongruity of her solution to the problem of the Sherpanis, but she seems to be unaware of her being part and parcel of the system which in turn engenders oppression. The new subjectivity that the sisterhood hopes to forge for women is reflected in the motto "women's place is on top", which connotes the presence of them on the top as a normality. However, as Foucault has shown us, norm and power are closely related to each other. According to Francois



Ewald, the relation between norm and power “is characterized less by the use of force or violence than by an implicit logic that allows power to reflect upon its own strategies and clearly define its objects” (145). How does Blum try to reconstitute the subjectivities of Sherpanis? Indeed, defining Sherpanis’ needs in terms of those of the Western women is seeing them in the light of the norms determined for them by their Western sisters, and hence, casting them in the same mould which is in practice a denial of their differences and agency. The sisterhood mission of educating Sherpanis and promoting their status secures the dichotomy of the third world women as ignorant, poor, bound in domesticity versus that to which Mohanty refers as the “self representation of Western women as educated, modern, having control over their own bodies and sexualities and freedom in making decisions” (56). Thus, Blum’s attempt to put Sherpanis on Annapurna brings her discourse close to Gikandi’s “complicity/resistance dialectic,” a problematic position due to her being both “inside and outside” the hegemony of the West (124). As a result of being involved in such a multiple commitment, even though she sympathizes with cultural Others by criticizing the male dominated ideologies of her time, she inevitably identifies with their goals.

As previously mentioned, “Contact zone” is a frontier where people from different cultures, races, genders, etc. encounter each other. The unequal status of participants in terms of power and privilege brings about friction. In Morris’s narrative, however, the reader is given no hint of the occurrence of such tensions. Is it because there was less friction between sahibs and Sherpas in those days closer to colonial days of mountaineering? Or do we hear nothing because Morris is not among the climbers on higher altitudes? Is this gap in the narrative because he does not reflect them deliberately? It seems that such tensions could have occurred in those days. It may also reveal the impact of the rooted stereotypes on Morris’s personal attitude on Sherpas



which associates with mutiny any sign of refusing to fit the desired model of a native porter, even if it is because of a lack of physical ability or an element of tiredness.

Conversely, the account of women expedition serves perhaps as one of the best instances of tensions occurring in “the contact zone”, the culmination of which is the Sherpa strike in Camp II. The incident is an opportunity to look into nuances of race and gender power dynamics. Apparently, the strike takes place all of a sudden over taking or not taking feather sleeping bags to higher camps; Sherpas threaten to return to Katmandu and descend. Blum descends to the base camp and *partly* resolves the problem by paying extra money to them, I said, partly, because later on despite the members’ initial plan not to take any men in the first ascent, two Sherpas accompany them.

This tension is an opportunity to look at gender relations between the climbers and their local guides. Blum’s justification for having Sherpa support in this “all- women” expedition, despite Alison, Piro and some other members’ disagreement, is that their help would make reaching the top quicker and safer (168). And she refers to similar problems occurring in all expeditions despite the equal quality of food and equipment because some expeditions give more and better gear to their Sherpas (169). Blum’s constant comparing her expedition with those of others speaks of the challenges she face as a female leader in a male-dominated field where she has to justify her management strategies. It might also help her hide anxieties at occurrence of unexpected predicaments such as this one. One wonders whether or not Sherpas’ disobedience shows their lack of respect for memsahibs. Liz believes that the difference in gender is the main reason for Sherpas’ disobedience. Blum’s answer is “I suppose we’ll never know whether the strike happened because we are women or was manufactured to get more money, or was based on genuine anger” (171). Despite this answer, it seems that gender relations play an important part in the rise of problems in



this expedition. From the onset, the team faces a dilemma over taking or not taking Sherpas which in the end leads to the tragic death of Alison and Vera W. during the second ascent without Sherpas support. On the one hand, it is crucial that the expedition members reach the top on their own and with no male companion. On the other hand, the victory in summiting and safety of every one, a reason for the choice of the siege approach (that needs Sherpa support), seems to be of great importance in Blum's success in leadership. Here the ambivalence of participants' status interacting in the "contact zone" emerges. It seems that here gender relations take over racial issues.

We already know that relations across racial lines are gendered in the discourse of Orientalism. In fact, in all male expeditions despite Sherpas' physical and technical skill in climbing, their relationship with sahibs has been, more often than not, a gendered one or as Ortner maintains "the Western self is male, the 'Oriental' or 'Primitive' Other, regardless of gender is female ..." (*Making* 194). In *Coronation Everest*, with the exception of Tenzing, perhaps, Sherpas appear more or less as *servants of sahibs* doing the cooking and carrying loads. But when it comes to memsahibs, who still have the privilege of being western, it seems that being male places Sherpas in an advantageous position. On her discussing the causes of strike with Lopsang, Blum quotes, " 'Men are men and women are women. You should have men along with the first summit team. We don't want you women to disappear on the mountain,' Lopsang told us paternalistically" (169). It is this fathering role that is the most annoying to Alison, Piro, Liz, and Vera W. In addition, the romance between Annie Whitehouse and Yeshe, the cook boy, on which the text remains strangely silent, is another instance of crossing the hierarchy of cultural borders which problematizes relationships. Ortner believes the reason why Sherpa masculinity becomes so much highlighted in this expedition is that, on the one hand, over the time, involvement in expeditions brought



about “a certain western-style machismo- more predatory, more disrespectful of women” as “a more possible form of masculinity” for Sherpas (*Making* 188) and on the other hand, the impact of sexual liberation movement of 1960s on memsahibs played a part in initiation of the sexual encounters which in turn riddled the interactions of female expeditions with Sherpas in general and that of Blum, in particular (*Making* 189). However, these statements again emphasize more the role of sahibs and memsahibs in introducing such changes into the Sherpa culture with Sherpas’ apprehension and reciprocating to them and the lack of their agency in initiating changes. We can not know whether to interpret the strike as a demand for equal recognition or treatment on the part of the Sherpas as participants in the expedition or as Blum and Liz suggest a gesture asserting their masculine supremacy in disobeying inferior females, especially since as it appears, giving more money and gear is an effective problem solver in almost all cases and regardless of the cause.

Unlike Morris, who remains not affected by observed inequalities, Blum’s text reveals author’s concern about the existing inequalities in “their material affluence” and the penury of “the ragged throng” gathered around their camp (45). However, she does not linger on the issue and takes consolation at the thought of the villagers’ being rich in another way, i.e. “having a strong sense of family and a connection with the past” (45). But isn’t it true that in the eyes of Western feminism such riches are among reasons for the incarceration of Eastern women? Compared to Morris’s account, her attitude about porters is more humanistic. Mike Cheney, women expedition’s representative in Nepal, reassures the members not to worry about porters since “they have been doing this for generations, and they have worked out their own system” (41). But he asks them to “try to get to know the porters as people, and keep an eye on their loads. When you’re walking beside them, don’t ignore



them. Let them know you're the same party as they are..." (41). Cheney's remarks are important since, while like those of Morris, they seek to naturalize porters' condition, they reveal that porters have not always been treated as people and disclose their being subjects of sahibs' oppression.

Morris defines Sherpas as "well-known climbing porters" (not climbers), as "men of different breed" with "inexpressibly tough" bodies and "a ready grasp of European needs" (19-20). He emphasizes their positive traits of loyalty and cheerfulness as well. Such ethnographic, homogenized suppositions on Sherpas render these traits natural and inherent without the mention of the possible causes underlying their emergence underlined by the last part of the description, in which the recognition of the Sherpa occurs in a westernized mode. How is the much praised figure of the Sherpa as strong, loyal, and cheerful related to sahibs' expectations and the formers' apprehension of them? Morris's relationship with their "westernized Sherpas" is that of a master and his servants. He explicitly uses possessive adjectives and the word servant to refer to them. In fact, Sherpas appear as textually feminized constructs whose job is mothering and serving of sahibs. And despite Morris's praise for their racial superiority over other indigenous inhabitants of the region, their differences imply their inferiority as cultural Others, reiterating the image of the Oriental as bereft of logical faculty. At their best, these people are "fit and supple as a goat" (72) and above all exotic. Even Tenzing, the legendary Sherpa is praised as "the greatest of their little race" (110), "christened by his British employers 'The Foreign Sportsman'" (21). These denigrating descriptions remind one of the Asiatic features in the Linnaean category of human beings (in Pratt 32). The author appears as a detached observer "sticking labels" and probably unaware of the hegemonic outlook and its transformative function in re-shaping and re-presenting of cultural Others in his discourse, which in practice and in due course would turn into a useful



“commercially” and perhaps even scientifically “exploitable knowledge” for those who would traffic the region (33).

Thus, even when Morris is describing something positive about the local people, his narrative does not grant them their full right of being human. For example, runners despite their key role in Morris’s mission are interchangeable figures. Even the runner who sent the important news of the ascent remains unknown. Morris is happy at his ingenious plan to double their payments in case they cover the distance within six days. His praise for these people’s agility and loyalty gives them racial superiority to “men of an inferior breed” who “would have stopped around the corner for a smoke; but . . . these people would keep moving steadily . . .” (92). However, on justifying the increase in his expenses he compares his case with that of Abyssinian War in which “the Christian Science Monitor was presented by its correspondent in Ethiopia with a bill for two slaves” (92). Morris’s comparing this mission to war reportage and porters to slaves is interesting. Even his praise for the runners smacks of some sort of racial superiority. It could it be suggested that what these two texts share is their instrumental attitude towards porters and their role as crucial to the success or failure of the expeditions.

These two narratives do not deal with the land and its native inhabitants as objects of colonial enterprises; however, what the reader gleans from their portrayals significantly resembles those of colonial discourses because even though Sherpas are a major part of the dynamics of mountaineering, representations neglect their active presence in interactions naturalizes differences and observed inequalities as emblems of Otherness. The Sherpa people appear instrumental and objectified not only in *Coronation Everest* in which representations are conditioned by a historical juncture and an ideological stance which naturalizes colonial relations and even racial hierarchies, but in *Annapurna: a Woman’s Place* which appears more egalitarian and careful in its descriptions of cultural Others.



As a proof of the continuation of such an objectifying process which still persists and joints the word Sherpa with the notion of reliable servitude I would like to refer to the various range of objects defined by the word: there is a British van called “Sherpa”, which can carry heavy loads over long distances (connoting the idea of strength and endurance) (Ortner, *Life* 319; Adams, 44); Ortner refers to a kind of “fleecy lining” in coats called “Sherpa”. She also refers to the word “Sherpa” denoting “support staff in corporate and political negotiations ... with the idea that they support the higher status parties to the negotiations in their difficult efforts. The figure of speech works particularly well for high-level political meetings, since the idea of mountaineering is also invoked by calling them ‘summit’ meetings” (44). Adams also mentions a software product by the same name which provides correct and reliable updated data (44). I also found out about a special brand of baby carrying bag called Sherpani presumably taken from the Sherpa women’s style of carrying their babies on their backs. The versatility of the word Sherpa is a storehouse from which all these products take their qualities which attract consumers.

Such a highly positive stereotypical image of Sherpas finds a negative counterpart in the figure of the black native African of the travel literature of colonial days. J. M. Coetzee criticizes colonizers for their failure in “recognition of the internal values of Khikoi society and its subsistence life ways.” He continues, “the moment the travel writer condemns the Hottentot for doing nothing marks the moment when the Hottentot brings him face to face (if he will only recognize it) with the limits of his own conceptual framework” (qtd. in Pratt,45). Indeed, the same “conceptual frame work” is brought to the fore the moment Sherpa is lauded for his hard work. Vinciane Adams refers to Sherpas’ internalization of the Westerners’ desires about “who they ‘should be’” as being influential in the circulation of the positive stereotypical images of the Sherpas as sturdy, loyal,



“exotic, spiritual, and hospitable” which has turned these people into “metaphorical ‘virtual’ Sherpas” as opposed to real ones (62).

The praise for doing too much and the condemnation for doing nothing reveal a system of norms being at work here. Pratt refers to the “immense flexibility of ... normalizing, homogenizing” Euro colonialist “rhetoric of inequality” which “asserts its power over anyone or any place whose life ways have been organized by principles other than maximizing, rationalizing mechanisms of industrial production and the manipulations of commodity capitalism” which include a diverse range of the settings from colonialism in Africa to postcolonial days of Spanish America” (153). “The Western eye” employs a common standard, a rule for common judgment not recognizing that the norm comprises, as Ewald explains, “that form of the common standard produced through the group’s reference to itself ...” (159). Thus, while all these stereotypical images whether positive or negative display normative practices to be at work, they also bespeak of the probable incompatibility of norms with those to whom they refer. In fact, the highly praised and amiable image of the Sherpa might be as reductive and unrealistic as the negative portrayals of other cultural Others, a figure who appears as receptive and absorbent of Western languages and ways of life. Homi K. Bhabha refers to an act of “colonial mimicry” being at work in “normalizing the colonial state or subject” which is “the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same but not quite” (126). But as Adams notes, “there is no original model to mimic” since the Westerners desire Sherpas’ mimicking “the image of the Sherpa” they have created (21). Who is a Sherpa after all? What role have mountaineering discourses played in producing Sherpas as we know them? Morris laments, “Before long, I am afraid, the Sherpa as we knew him in 1953 will be a figure of the past, obliterated by fame, fortune, and foreign innovations ...” (87). Does he really



know him? Is it possible to know Sherpas? What does this nostalgia suggest? What does he observe in the figure of the Sherpa that he wishes it to remain intact? It seems that his desired and domesticated Sherpa character vacillates between an unspoiled, exotic primitivism “untouched by any tarnish of civilization” (87) and an acceptable degree of Westernization. Morris seems to be unaware first of all of the impossibility of knowing about the authentic Sherpa and second of himself as being a part and parcel of the dynamics that introduce perpetual changes (positive or negative) into the Sherpa’s system of life and mode of being, obliterating this precious species! Where can we possibly find the reality of Sherpas in these two discourses? Can we pin point instances of the Sherpa determining or changing sahibs’ modes of representation, a proof of their agency? Do we find them in the “silences, blindness or overdetermined pronouncements” of these discourses as maintained by Gayan Parakash (1482)? Such treatments, though, are not peculiar to these two works. They are part of the body of writings which are products of the complex ideological institutions and frameworks of the era of neo-imperialism, or a latent economic and cultural colonization in which nations implement different tools such as the power of ideology, instead of militarism in gaining the same result while subordinating one another.

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