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## Inventing Geographies: The Global South and Brian Friel's "Ballybeg"

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**Abstract:** In answer to the question “Vous êtes Anglais, Monsieur Beckett?” during an interview with a French journalist, the Irish playwright responded, “Au contraire” (Heaney 405). Where does Beckett’s “Au contraire” place him or his country of birth then? This paper aims to extend the notion of the Global South to locations beyond its strictly geographic contours; locations which seem to share a “mode” of being elsewhere, of being “otherwise”, even if they lie in the northern part of the map. By focusing on the Irish playwright Brian Friel’s invented town “Ballybeg” [Little Town] as a setting for many of his plays this paper explores notions of space and place, and their importance in decolonial context. This paper, thus, focuses on Ballybeg as an invented space as well as a premise for engaging in discussions of mapping geographies, and the narratives of place evident in many of his works, most visibly in *Translations*.<sup>1</sup>

**Keywords:** Brian Friel; place; space; decoloniality; mapping.

In his attempt to introduce what the concept of the Global South stands for, Russell West-Pavlov rightly points out that “‘Global South’ is a shifty, shifting term that one is well advised to treat with caution, while remaining open to the potential meaning-making it may nevertheless have the power to release” (7). While this statement refers to the elusive nature of the term since it started to gain currency, it also emphasizes its potential as a heuristic device. One useful definition of the term is provided by Walter Mignolo who identifies it “not only [as] an area to be studied but a place (or places) from which to speak” (“Colonial and Postcolonial Discourse” 123), and as such he proposes to look at the “Global South” not as a geographical category but as a “metaphor” loaded with meaning (“Global South and World Dis/Order” 184). Performing a similar gesture, Fernando Resende urges us to think of “the Global South as a concept [...] beyond physical geographical locations” (“The Global South” n.p.). Within this perspective it is rather to be treated as “a theoretical and methodological framework that brings together fundamental political and aesthetic concerns within contemporary thought” (Resende, Robalinho & Amaral 18, my translation). It is from this standpoint, thus, that this article stretches the Global South beyond its common geographical contours to an invented location that lies in the northern part of the map, Brian Friel’s “Ballybeg” (Little Town in Gaelic).

Highlighting the importance of the “[places] from which to speak” (Mignolo, “Colonial and Postcolonial Discourse” 123), this paper focuses on the Irish playwright Brian Friel’s invented town as a setting for many of his plays, with special attention to *Translations*. In this exploration, Ballybeg brings to the forefront, notions of space and place, and their importance in decolonial context, while confusing attempts for mapping its location. Friel places his imagined “Ballybeg” in County Donegal, a contested space in

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<sup>1</sup> This is a reworked version of an earlier paper that has appeared in Portuguese translation under the title: “Os Espaços Inventados de Brian Friel e a Topografia Cultural do Ser” (translated by Luiza Magalhães) in *Modos de Ser Sul: territorialidades, afetos e poderes* (Resende, Robalinho and Amaral, eds.), e-books, 2020, pp. 105-120.

itself; on the map it falls in the north and yet it belongs to the Republic. In Friel's plays, Ballybeg, though fictional, becomes a metonym for Ireland with its historical, cultural, social and political narratives, and I would argue, for a characteristically 'southern' experience.

### **Ireland and Locating "Southernness"**

To go back to the question of the Global South, Ireland seems like the perfect location from which to address the dichotomy inherent in thinking of the Global South from a Northern location, sharing itself many of the common features of what makes the South 'southern.' In an interview with a French journalist, Beckett gives us a beautiful riddle for defining Irishness. "Vous êtes Anglais, Monsieur Beckett?" asked him the journalist, while the Irish playwright responded, "Au contraire" (Heaney 405). Where does Beckett's "Au contraire" place him or his country of birth then? Beckett does not give a simple 'No' for an answer, or even indicate that he is Irish. On the contrary, his answer is playfully ambiguous, raising questions about what it really means to be Irish. His definition of Irishness is not provided in affirmative terms. It is expressed only in negation or rather in opposition. To be Irish is to position oneself at the outside of the metropole or the centre, at an "ex-centric" position, to borrow Homi Bhabha's terminology. It is to be located elsewhere, and to be otherwise, which inherently refers to the power relations embedded in mapping and territorial denominations; relationality and "ex-centricity" being keywords in defining the "south" (Comaroff and Comaroff 47).

Locating Ireland, Edward Said in "Yeats and Decolonization," explains the irony in Yeats's status as a poet "almost completely assimilated into the canon," while highlighting his status as a "*national* poet" in the Irish struggle for independence (*Culture and Imperialism* 220), and hence as belonging to an ex-centric position from which he expressed his anti-colonialism. Moreover, in an interview conducted in Ireland in 1999, Said comments on his interest in the Irish struggle:

You have had many more years of imperialism than we have had [referring to Palestine], and you have produced a fabulous culture of resistance and an extraordinary spirit, which I desperately hope we can measure up to by about 10% [...]. One of the things that I always do when I lecture in the Arab world is to talk about the Irish struggle along with the South African struggle. There are three places that have meant a great deal to me; one is South Africa, another is Ireland, and the third is India. These places have meant a great deal to me culturally [. . .]. ("Interview with Edward W. Said" 13)

Commending the "culture of resistance" produced by Ireland, Said makes the connection between Ireland, South Africa, India and the Arab world. As such, it becomes clear that for Said, Ireland is a place not at all remote from what we now call the Global South, or at least as a place which, owing to its long history of resistance against imperialism, has so much in common and so much that can be put in conversation with the Global South.

Building on the work of Michel de Certeau and Walter Mignolo, Resende reminds us that "the 'Global South' must be understood as an ambiguous term as any other name referring to space and geographical determinations" ("The Global South" n.p.). Resende's remark highlights the artificiality of the process of naming altogether due to the complexity of the power narratives it implicates, explaining: "It is a term that refers, altogether, to categories, locations and subjects very much marked by power, identity, narrative and space issues" (n.p.). Resende's words bring to light the many overlapping cultural, historical and territorial considerations embedded in the process of rationalizing geographies. This is why as Said points out, a cartographic impulse which lies at the heart of the poetry of W.B. Yeats, Pablo Neruda, or Mahmoud Darwish allows them to create an alternative space for that territory their peoples have been deprived of, and through that space to communicate

their cultural narrative (Said, *Culture and Imperialism* 226). As such, literary cartography becomes more than a matter of putting names on a map. Land, history, ownership, and emotional rootedness are all brought into question here, and the land as such bears a lot more than just material/territorial importance. Within this context, Brian Friel's plays, particularly *Translations*, provide a complex, nuanced and relevant framework to think through the conception of space, place, and emplacement in relation to questions of hegemony and power.

### **Friel's Ballybeg and Space, Place, and Emplacement**

In his book *In Search of Ireland: A Cultural Geography*, Brian Graham argues that despite culture's elasticity as a concept it is best perceived as a system through which as Raymond Williams puts it, "a social order is communicated, reproduced, experienced and explored" (Williams qtd. in Graham 2). Society occupies space, and as such forms as well as is formed by the complexity of relations within the place it inhabits.

Place therefore forms part of the individual and social practices which people continuously use to transform the natural world into cultural realms of meaning and lived experience. As such, a cultural landscape can be visualised as a powerful medium in expressing feelings, ideas and values, while simultaneously being an arena of political discourse and action in which cultures are continuously reproduced and contested. (Graham 4)

The making of places in which people live and from which people perceive life is a continuous process. To invoke Lefebvre, space is continuously produced, and hence it is never static. On the other hand, the process by which it is being perceived is always located in space as well. As Edward Casey puts it, "There is no knowing or sensing a place except by being in that place, and to be in a place is to be in a position to perceive it" ("How to Get from Space to Place" 18). Positionality thus is central to one's experience and making of a place.

The fact that Friel's Ballybeg is an invented space altogether allows it some freedom from such strict positioning that Casey mentions, which permits it to engage more seriously in some of Ireland's biggest problems. This paper, thus, focuses on Ballybeg as an invented space as well as a premise for engaging in discussions of mapping geographies, and the narratives of place evident in many of his works, most visibly in *Translations*. In this play, Friel stages the process of the remapping and renaming of Irish locales which took place during the British Ordnance Survey in the 19<sup>th</sup> century, highlighting how remapping changes the cultural topography of a nation, while his very Ballybeg itself, being fictional, becomes a place somewhere, everywhere and nowhere.

Ballybeg is a curious invention. It first appears as the setting of Friel's first play *Philadelphia here I come!*, in which the main protagonist is a young Irishman who is preparing to leave for the United States. Gar O'Donnell, however, finds it unbearable to stay home any longer, but also unbearable to leave. In presenting him as a divided character, Friel presents us with two actors on stage, one in the role of Gar's private self while the other in the role of Gar's public self, so the dilemma becomes translated into a clear theatrical split of character, allegiances, aspirations, conflicting emotions, etc. Gar O'Donnell, the play's young protagonist, is torn to pieces between wanting to leave and knowing that he will want to come back.

In the first episode of the play, Private Gar questions his Public self, concerning his journey.

PRIVATE: You are fully conscious of all the consequences of your decision?

PUBLIC: Yessir.

PRIVATE: Of leaving the country of your birth, the land of the curlew and the snipe, the Aran sweater and the Irish Sweepstakes?

PUBLIC: (*With fitting hesitation*) I-I-I-I have considered all these, Sir. (32)

Hesitation emerges here in the form of questioning one's awareness of the consequences of one's decision, while again in the next episode we find Gar justifying his departure, not just to others but primarily to himself:

PUBLIC: D'you know something? If I had to spend another week in Ballybeg, I'd go off my bloody head! This place would drive anybody crazy! Look around you, for God's sake! Look at Master Boyle! Look at my father! Look at the boys! Asylum cases, the whole bloody lot of them!

PRIVATE: (*pained*) Shhhhhhh!

PUBLIC: Listen, if someone were to come along to me tonight and say, 'Ballybeg's yours –lock, stock, and barrel,' it wouldn't make that much difference to me. If you're not happy and content in a place—then –then –then you're not happy and content in a place! It's as simple as that, I've stuck around this hole far too long. I'm telling you: it's a bloody quagmire, a backwater, a dead-end! And everyone in it goes crazy sooner or later! Everybody!

PRIVATE: Shhhhhhhh . . . (78-79)

In this rant in response to the reminder that he will be missed by his father, Private Gar appears "*pained*" at what Public Gar is saying while he attempts to stop him. Private Gar's reaction to Public Gar's words proves his attachment to Ballybeg despite Public Gar's declarations: "I hate the place, and every stone, and every rock, and every piece of heather around it! Hate it! Hate it" (79). Public Gar rejects everything that belongs to Ballybeg calling it all "yap" (79) and instead is in search of a place to start anew: "Impermanence— anonymity—that's what I'm looking for; a vast restless place that doesn't give a damn about the past" (79). The main question becomes, however, can Gar find a place of neutrality to accommodate such "anonymity" as he calls it? This metaphor of 'no-place' maybe promising for Gar, but it only shows that his real challenge is not to escape geography but history. The conception of place as such becomes as much temporal as it is spatial.

According to Resende, "the body" itself can be seen as "part of a narrative territoriality" ("Geographies of the South" 77). If we think of Gar and his public/private character(s) as a representation of a 'cultural' entity that holds within it the spatial forces of its interior self and the outside world, Ballybeg as such becomes a spatial representation of Ireland which carries a whole of Ireland within it (especially that of Catholic Ireland North and South) with all its divisions. Hence, as a cultural entity, Gar and his Ballybeg are both emplaced in space; there can never be such thing as a 'no-place' not when we already have embodied characters walking around the stage. Ballybeg, though invented, must still be perceived in Edward Casey's terms as a "non-simple" location (*Getting Back into Place* 65-67), a location that is not only defined by its geography but the culture of its people, their history, and their narratives of the everyday. This, as John Lowell Lewis suggests, implicates "multiple aspects of emplacement (dimensions, directions, horizons) as well as histories, memories, feelings, social constraints, imagination, and the like" (94). In both Casey's and Lewis's views, no embodiment can ever take place without emplacement. "An embodied being must be in some place; it cannot exist in 'no place'" (Lewis 94). Such is the case with Friel's characters, and Gar is no exception. He, thus, embodies the tension between his very own emplacement and his wish to escape it.

Ballybeg continued to reappear as setting in Friel's plays and by the time he writes *Translations*, Ballybeg has already become not mere space but a place his audiences know

the dimensions of; they are already familiar with its topography, with its problems and its peoples. In *Translations*, Friel sets out to chart the active role that cartography plays in the lives of Ballybeg's inhabitants, not just in its colonial past but through exploring the ramifications of such past in the shaping of the present. This is a play that is literally about mapping. The play takes the British Ordnance Survey, a project of mapping Ireland and anglicizing Gaelic names of villages and places, as its subject matter.<sup>1</sup> But it is also important to note that *Translations* was performed in 1980, a time when Northern Ireland was going through the Troubles, and hence when defining identity meant emplacement within the conflict with the British, the conflict between the North and South, the conflict between Protestants and Catholics, between Republicans and Unionists, as well as a position on discussions about drawing borders or erasing them.

As Casey tells us: “places not only *are*, they *happen*. (And it is because they happen that they lend themselves so well to narration, whether as history or as story)” (“How to Get from Space to Place” 27). In *Translations*, we have a very engaging discussion of the notions of naming, territory, language, identity and ownership, how these overlap, and how places have stories of their own; in other words a discussion of how places ‘happen’.

In the preface to his *Origin and History of the Irish Names of Places*, published in 1869, P.W. Joyce compares the case of Irish place names to other European countries which often had mixed nomenclature, writing, “our place names are purely Keltic, with the exception of about a thirteenth part, which are English, mostly of recent introduction” (vi). Joyce sums up the history of place naming in Ireland by means of referring it back to a national history of the island and its people:

This great name system, begun thousands of years ago by the first wave of population that reached our island, was continued unceasingly from age to age, till it embraced the minutest features of the country in its intricate net-work; and such as it sprang forth from the minds of our ancestors, it exists almost unchanged to this day. (vi-vii)

Such description moves the discussion beyond the maps of the island and towards a narrative of its people and their culture, a self-proclaimed history of the people. To Joyce, “The face of the country is a book” (79). This “book”, however, is still emplaced and positioned, performing a cartographic activity that is embedded in a certain narrative. This relationship between place and its narrative history is at the heart of *Translations*, though in this case it is portrayed as a lot more complex than what Joyce describes.

While the play focuses on a group of Irish individuals who can only speak Gaelic, with the exception of a few English characters, all the acting takes place in English, which complicates the relationship between the two languages. Even though it is implied that the characters are speaking to one another in their native language, through the use of this theatrical conceit, English is presented as already supplanting Gaelic on stage. Within this framework, the Ordnance Survey seems to replace more than just the names of places in the play; Owen himself, the young Irishman who helps the English communicate with the people of Ballybeg, is mistakenly called by the English “Roland” throughout, problematizing the notion of identity even further. Despite his declaration “It’s only a name” (408), the many failed attempts at finding an equivalent for the naming of a small

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<sup>1</sup> According to Parsons, the Ordnance Survey despite its centrality in the Irish imaginary is not the first cartographic project to take place but just the latest in what he calls “a long line of [...] conflicted cartographic projects” (4).

beach at the mouth of the river at the beginning of Act Two, highlights the complexity and the danger inherent in the process of naming and renaming (409-410). It brings to light the threat of effacing a whole cultural history of place.

In describing his role in the project, Owen refers to himself as “a part-time, underpaid, civilian interpreter [whose] job is to translate the quaint, archaic tongue you people persist in speaking into the King’s good English” (404), which is not as light a task as he makes it seem to be. In drawing the maps and translating names of places, language is also being supplanted, and the theatrical image of the Gaelic characters speaking English on stage is already a powerful one, pointing directly to the future result of the project at stake. The descriptors in the above statement are a source of alarm: Gaelic is already qualified by Owen as archaic and unnecessary. He seems to not understand how the people of Ballybeg cannot just embrace what he calls “the King’s good English” (404).

Captain Lancey, the English cartographer, tries to describe what a map is, but his attempt is far from complete: “A map is a representation on paper – a picture – you understand picture? – a paper picture—showing, representing this country – yes? – showing your country in miniature—a scaled drawing on paper of – of – of” (405-6). The abrupt notes on which Lancey’s speech ends is telling. He never manages to finish what this scaled drawing is supposed to encompass literally and more importantly what the repercussions of that would be. Owen immediately steps in to interrupt him, and gives euphemistic translations of whatever description he gives of the project.

Lancey’s failure to pinpoint exactly what a map is a drawing of, or the concrete signified to which it refers, highlights the difficulty of defining place in purely spatial terms. Reading from the government charter Lancey says: “Ireland is privileged. No such survey is being undertaken in England. So this survey cannot but be received as proof of the disposition of this government to advance the interests of Ireland” (407). The translation that Owen provides, however, is ironically different: “This survey demonstrates the government’s interest in Ireland” (407). The Survey is described to fulfill two contested purposes, the first is to benevolently “advance the interests of Ireland” while the second is to demonstrate “the government’s [own] interest in Ireland” (407). According to an earlier remark by Lancey, the map is primarily ordered “so that the military authorities will be equipped with up-to-date and accurate information on every corner of this part of the Empire” (406). And though Owen tries to mellow down facts by translating that into “The job is being done by soldiers because they are skilled in this work” (406), his later remark about British interest in Ireland undermines his efforts.

This paradox can be best understood in light of Walter Mignolo’s political and historical approach to cartography. Looking at the development of world maps and the exercise of cartography at the time of the Renaissance, Mignolo suggests that his endeavor “opens up new ways of understanding in which cognitive patterns become embedded in social actions and representations become performances of colonization” (*The Darker Side of the Renaissance* 313). The Ordnance Survey in *Translations*, hence, becomes a literal staged “[performance] of colonization.”

It is important to note as Parsons points out, however, that Friel’s depiction of the Survey, much like his Ballybeg is fictional, and often inaccurate (19). However, the paradox inherent in the historical role of the Survey in Irish culture is not much different from what Friel portrays here. To put it in Owen’s words, “[w]e are trying to dominate and at the same time describe that tiny area of soggy, rocky, ground where that little stream enters the sea” (410). Hence, the process is two-fold, it involves both domination and description, with the latter allowing the Survey to play an important role in the consolidation of an image of the Irish landscape which even Irish Revival writers, like W.B. Yeats, were inspired by.

However, the act of “domination” still looms large in the process of mapping. “Something is being eroded” (420), as the English Yolland puts it, especially that he disappears at the end of the play and the whole of Ballybeg is threatened with eviction in literal terms. That “[s]omething” is a disorientation of the place, in other words, by changing the names of places they are reduced back to spaces that have no relation to the people who live in them, and whereby they must as Hugh says learn those names and inhabit them: “We must learn those new names [. . .]. We must learn where we live. We must learn to make them our own. We must make them our new home” (444). In this process of creating a “new home” is a recognition that places are always ‘happening’ as discussed earlier (Casey, “How to Get from Space to Place”), and an acknowledgment of the impossibility of continuation if they are simply stagnant in a historical past that has left them already. Accordingly, language too, Hugh tells us, must accommodate for this fluidity, to avoid becoming a civilization that is “imprisoned in a linguistic contour which no longer matches the landscape of . . . fact” (419).

### **Ballybeg as Southern Geography**

Within this context, Ballybeg under threat can be viewed as a southern geography “produced within a complex of entangled temporalities and disjunctive histories” (Resende “Geographies of the South” 78). However, in response to such “never-ending asymmetrical conflict” Ballybeg as a geography of the south provides what Mignolo describes as “macronarratives from the perspective of coloniality” (*Local Histories/Global Designs* 22). For Mignolo, “[m]acronarratives from the perspective of coloniality are not the counterpart of world or universal history, but a radical departure from such global projects. They are neither (or at least not only) revisionist narratives nor narratives that intend to tell a different truth but, rather, narratives geared towards the search for a different logic” (*Local Histories/Global Designs* 22). The first step towards these narratives is the realization that all narratives are in part invented.

Ballybeg, hence, allows Friel to open discussion on and criticize the systematic colonial destruction, erosion, and devaluation of the local culture that takes place during the process of colonization while at the same time examining the complications that follow in relation to notions like cultural purity which haunt decolonizing nations as they look into their own heritage, which often comes with a tendency to idealize it and risk, as Friel puts it in the mouth of Hugh, to “fossilize” (445). Ballybeg, thus, allows Friel to liberate from having to identify with one national discourse or the other, but to express a more forward-looking point of departure for the south to re-invent itself, to move on from a naïve nativist discourse, and into a more constructive realm that can perceive identity not as fixed but as a more fluid notion continuously, like the place it inhabits, in a process of flux.

This very fluidity is central to the negotiation of identity as much as it is central to the definition of place, which brings us back to reflections on the Global South, a place hard to pin down, much like Ballybeg. Defined by resistance and contested territorialities, continuously in need of reinvention and recreation in an attempt to make a claim on history, and most importantly marked by an awareness of its being in a perpetual state of becoming, Ballybeg becomes an imaginary place Friel and his characters inhabit. Akin to Mignolo’s definition of the Global South as “a place [...] from which to speak” (“Colonial and Postcolonial Discourse” 123), Friel’s Ballybeg presents a position from which to address the world, a practice of being ‘South’.

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## The Representation of Trauma in Amy Tan's *The Joy Luck Club* (1989)

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**Abstract:** The main aim of this present paper is to analyze and investigate Amy Tan's *The Joy Luck Club* in the light of the psychological approach. The selected novel is regarded as an interlocking collection of traumatic narratives. It deals with how the first-generation Chinese immigrants suffered from the Sino-Japanese war. This paper employs the psychological approach in order to delve into the traumatic impact of the Sino-Chinese War on the first-generation Chinese immigrants in the United States of America. It also draws upon such psychological concepts as repression and the relation between memory and trauma, to name a few. The novel revolves around a number of Chinese-American mothers who narrate their traumatic experiences to their daughters, and warn them of falling victim to depression. In creating such a novel, Amy Tan mingles her real wistful memories into myths. The paper comes to the conclusion that trauma narrative is a writing technique that can help survivors of trauma in recovering from their psychological problems. Amy Tan's *The Joy Luck Club*, thus, does not propagate sadness and pessimism. Rather, it calls for the strength to survive traumatic experiences, regardless of how difficult they are. Thus, the present study aims at highlighting the aspects of psychological approach in Amy Tan's *The Joy Luck Club* as one of the remarkable Asian-American novels that portray the life of the Chinese immigrant families.

**Key Words:** Amy Tan- *The Joy Luck Club*-Psychology-Traumatic Experience-The Sino-Japanese War-Memory

### I.1 Introduction

Amy Tan is one of the most recognized Chinese-American authors. Her novels, short stories, and essays are packed with details about how she grew up as a first-generation American showing what it means to be a part of the Chinese culture. Her unique and emotional interpretation of her experiences in America and China always let most of her books be the highest on the bestseller lists. She is often admired and loved, and her work has been collected and studied in many textbooks and classrooms over the decades since the publication of her first novel. In her novels, there are such themes and ideas as the mother-daughter relationship and cultural identity struggles, and the meaning of the mothers' narratives.

The novel "opens with a decidedly traumatic event as Jing-mei Woo begins to narrate, she reveals that her mother, Suyuan Woo has recently, suddenly and unexpectedly died" (3). Jing-mei has a distinctive role in the novel. She represents the two generations mother and daughter as she says, "I am to replace my mother"(19). The sudden death of her mother and her responsibility to reconnect with the twins caused a catastrophe for Jing-mei. So, the novel portrays different characters who feel and live different traumatic events on their ancestors only through their own memories to those events. Dongmei mentioned that "Traumatic memory refers to those psychological, emotional and even physiological abnormalities caused by serious injury events in life. It mainly includes two elements: first, the cause of trauma must be an event with sufficient intensity, and second it emphasizes the experience of the event in the individual's heart. (Zhao Dongmei, 2009). A traumatized person has a feeling of a victim, living on the memories of past

events like the traumas of the four couples of mothers and daughters in the novel and the resulted kind of family model which formed by the traumatized mothers and daughters.

*The Joy Luck Club* is broken up into 4 sections and 16 stories narrated by 8 women whose ages are different. They are four mothers and four daughters from four families. Section I consists of the four stories told by four mothers; Section II and Section III are told by four daughters; and Section IV is concerned with mothers. As a matter of fact, *The Joy Luck Club* was first published as a collection of interlocking stories, but it was regarded as a novel. It received a popular success. Reviewers praised Amy Tan's heartfelt discussion of mother-daughter relationships, and explained that she followed the example of Chinese-American female writers such as Maxine Hong Kingston.

Maxine Hong Kingston is a first-generation Chinese American. She was an American-born Chinese author, whose father, is a scholar who had immigrated to America. Her first book is *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*. In 1971, Amy Tan was given a copy of *The Woman Warrior*, Tan says that she “didn’t think of herself as a writer at the time” she also remarked that the book inspired her that Asians can write stories too and that they “don’t have to be stories about white people”. Following the release of her novel *The Joy Luck Club*, she went and introduced herself to Kingston in one of her readings. Maxine hugged her saying” we’re sisters”, in fact the two were usually mistaken for one another in public (Randall 13).

The novel stayed more than forty weeks on the *New York Times* bestseller list. In addition, in Oct. 13,1989 it was among the five finalists for the 1989, National Book Award in fiction. Also, it was nominated for the National Book Critics Award and won the Commonwealth Gold Award, Commonwealth club of California Book Awards (fiction, silver,1989) and as well won the Bay Area Book Reviewers Award. *The Joy Luck Club* (1989) deals with 4 families, namely: the Woos, Jongs, Hsus, and St. Clairs. These families have something in common which are the mother-daughter relations. All these mothers are first generation immigrants from China. Being marginalized and isolated in their host culture, they speak a little bit of English. As for the daughters, they are all born and educated in America, some of which are married to Westernizers. In China, these mothers suffered from the Japanese War, but in the United States of America the challenge is about a different culture and a different language

The novel shows the way through which a narrative is created, communicated, and explains how it makes a meaning from painful experiences. This kind of narrative is seen as a crucial step toward a survivor's potential recovery. In this book, the traumatizing events that affected the grandparents’ mental health have a negative impact on the Chinese American girls. The second generations feel torn between the dominant American culture and Chinese tradition. Such confusion is brilliantly treated by Amy Tan. In the thesis entitled “Creating an Asian-American Mythology: Storytelling in Amy Tan's Fiction” Tammy Conard writes: “Amy Tan takes her work one step further, not only challenging both dominant American culture and traditional Chinese culture but also re-mythologizing certain stereotypes and myths to form a mythology that is uniquely Asian-American” (4).

## **I. 2 Chinese Immigrants in America**

First of all, it is necessary to give an overview of the Chinese immigration to America. Chinese immigration can be divided into three classifications according to their times: 1849-1882, 1882-1965, and 1965 to the present. The first period took place shortly after the California Gold Rush and ended in an abrupt manner as a result of the passage of the

Chinese Exclusion Act of 1882. (Luo) .Some Chinese migrated to the United States because they sought reunion with their families; they also were refugees (Lankevich 401). The two main causes of immigration were the desire of living in an independent country and enjoying a good standard of living. The idea of living in an independent country is caused by the fact that Chinese people were under the reign of the Communism, and then they desired more freedom. The United States represented the symbol of freedom from intolerance based upon one's particular views, the suffered from deprivation of freedom, and civil rights, and improvement for their lives, particularly those who are from poor families, as they wished to earn a good living and to send back money to support their families. The second cause is that they are able to work hard and establish a good future for them and for their parents in their new society. Some immigrants hoped to work for a few years and then go back home to enjoy their newly acquired wealth. However, the most important reason for Chinese immigration was the economic hardship in their homeland which caused by the growing British dominance over China after Britain defeated China in the Opium War of 1839-1842. Therefore, the primary goals were to get rid of poverty and to flee from the persecution, and escape from Britain's dominance in their homeland.

It should be added that the Chinese immigrants had low incomes. In the American eyes, Chinese Americans worked less than other immigrants because the locked society of Chinatowns offers low paying jobs (Mobasher & Sadri 144). Examining the history of the Chinese immigration reveals that the earlier Chinese immigrants belonged to the laboring class. In America, Chinese immigrants worked as domestic servants; they worked in all trades. They mostly occupied jobs were factory workers, especially in California at the time of the Civil War. They worked in wool mills, Cigar, shoe and garment industries. The Chinese were persuaded with low wages and ready to do any job in the United States of America. Finally, the Chinese immigrants found employment directing competition with the white people due to riots, expulsion and lynching (Kung 30). At last, their diligence and strength let them be accepted in American society. They were also the first to work in the gold fields in California, which posed as an incentive to many of them to emigrate to the west. They also began the era of railroad building through The Central Pacific Railroad Company employed around 15,000 Chinese in constructing the Transcontinental Railroad (Luo, n.d 124).

The Sino-Japanese war played a crucial role in the immigration to America. "The history of China cannot be dissociated from the Chinese immigrant experience in the United States, an experience that is deeply felt at the microcosmic level of family relationships. Cultural and historical distance, compounded by linguistic alienation, makes it difficult for the American-born Chinese subject to gain access to the history of the family with its roots in China" (*The Sino Japanese War and Chinese History in Amy Tan's Novels and Lisa See's Shanghai Girls*, 18)

## II. Theoretical Framework

The present study employs the psychological approach in order to probe deep into the post-traumatic experiences of Chinese-Americans. Amy Tan's novels are linked with the construction of identity of hyphenated Americans by showing the cultural and generational gap in the immigrant groups and the bad need to heal from the traumas of the past. Psychological fiction refers to a novel that deals with the internal conflicts of the spirit. By purposes of illustration, literary works can be studied in the light of psychology so as to show the depth of the characters. Psychology expounds on the hidden reasons for the character's acts, and sheds light upon the relationship between the conflict and psyche of characters. It also accounts for their acts in every situation. Studying literary works

through the psychological approach, the writer's choices to express a character's personality are fathomed. The psychological approach reveals the weaknesses and strengths and clarifies the aim of the writer behind the characters' speeches.

Charles Bressler clarifies that the psychoanalytical approach, including Freud's theories in the following terms:

The analytic critics believe we can unlock the hidden meanings housed in symbols throughout the story and arrive at an accurate interpretation of the text. Since Freud believes that the literary text is really an artist's dream or fantasy, the text can and must be analyzed like a dream (94).

The present paper throws much light on the connection between trauma and memory. It should be noted that memory itself is a form of narration. It relates the past to the present. Ben Xu writes:

Memory is not just a narrative, even though it does have to take a narrative form; it is more importantly an experiential relation between the past and the present, projecting a future as well. It is the difference of experiential networks between Suyuan Woo and her daughter that accounts for the daughter's resistance to the mother's nagging about hard work and persistence, as well as for her confusion about the mother's constant sense of crisis. (12)

The most influential way to insert the wistful memories into a person's life story is telling the traumatic experience. In other words, Vees-Gulani describes this process as a translation of feelings and experiences into words. (*Trauma* 31). In such a manner, writing stories can be considered to be a type of healing. Trauma studies maintains that writing about traumatic experiences can support Vees-Gulani's opinions, viz., "writing has thus shown itself to be a powerful tool in dealing with stressful events and can help to improve both physical and psychological health" (*Trauma* 32). Nonetheless, when visual images are turned words, the story unquestionably loses some truthful things. The traumatic events should be mingled into one's past memories. By hook or crook, trauma should be survived or handled by the sufferer. The suffering author must let his/her bad experiences be complexly related to the narrative.

Here, it is worth mentioning that writing about trauma has many documented benefits, as it helps people in reevaluating their traumatic experience by looking at it from a different perspective. It is also thought that it can help in easing the pressure of these traumatic experiences thus putting the person in a more peaceful state and allowing them some ease of mind. However, it cannot fully heal the trauma. Moreover, it is even less effective with people suffering from Post-traumatic stress disorder. This is because as the researcher Bessel Van Der Kolk, states in his book *The Body Keeps the Score*, trauma is not merely a stored memory that has to be expunged. In fact, when a person suffers from trauma their whole mind, brain, and sense of self can change as a result of this traumatic event (262). This is experienced by many people who feel that they have changed drastically overnight because of a traumatic event that can sometimes upend their lives.

Using writing to ease trauma's effects must be done in an empathetic space, as people need to monitor their stress levels during this process and not feel obliged to divulge details from this traumatic event. It is also important to keep in mind that the trauma remains in the past and that they survived it.

However, when people suffer from PTSD, some might experience emotional avoidance, which is the tendency to avoid or control the experience or expression of emotions (Moline, 2018). These people avoid all memories of the traumatic event in order to

survive it. This is “Effacement”, the mind effaces the bad memories until there is a second trauma that awakens the first. Moreover, they realize that any memory or retelling of the traumatic event will cause them to suffer the same emotions they felt at the time of the trauma or even feelings that they did not allow themselves to feel in the first place. In addition, they avoid putting themselves in situations that would expose them to memories of the traumatic event. That is because they believe that if they allow themselves to feel these feelings they will crumble and they will not be able to go through with their lives. Although they suppress these feelings with a big dam, this dam experiences cracks from which some painful feelings escape and sneak in on them. Therefore, they feel that if part of the suppressed feelings affects their mental health and functionality, what would process their whole feelings do to them? Therefore, they take all their memories and block them as a way of blocking the trauma, and for those, writing about traumatic experiences might feel like torture, unless done gradually in a way that helps them safely process these excruciating feelings.

It is observed that in some cases, people strive to avoid thinking about these memories, this is done consciously. Whereas, repressed memories are the memories that one unconsciously forgets. Usually, these memories include a traumatic or deeply distressing event. It is suggested by Maury Joseph, a psychologist, that when the brain registers something that is extremely distressing it drops it in a none-conscious zone, which is a zone that your mind does not think about. This concept dates back to Freud who started developing the theory when hearing about a patient, Anna Q, from his teacher. She had been experiencing many symptoms which seemed random, and during her treatment, she began remembering stressful events from her past. When she processed and dealt with these newly-recovered memories, her symptoms began to go away and she got better. Freud viewed memory repression as a defense mechanism adopted by the brain against traumatic events. Therefore, he concluded that untraced symptoms which could not be explained stemmed from repressed memories because even though one cannot remember what happened, they can feel it in their body, nonetheless. In the 1990’s many adults reported having memories of child abuse of which they had not been aware.

Here, some therapists believe that they can help retrieve repressed memories. This is done in an effort to relieve unexplained symptoms. Many practitioners use hypnosis, and guided imagery to help people access and retrieve repressed memories. More specifically, these approaches include brain spotting, somatic transformation therapy, primal therapy, sensorimotor psychotherapy, neuro-linguistic programming, and internal family systems therapy. However, this can have consequences as the most grievous being false memories, as these memories are created through the employment of suggestion and coaching. These false memories can negatively impact the person experiencing them and the people who are implicated in them. For example, a person can be accused of abuse or assault based on these false memories (Raypole, 25).

### **III. Psychological Trauma**

It is worth mentioning that trauma is a recurrent theme in the Chinese American literature. Memories of the Sino-Japanese War exercised a strong influence on these writers. Due to the long distance and time that keep them away from their country, memories from the diaspora experience always turn out to be nostalgic. China continues to exist in Amy Tan's books as a source of ancestral culture for the Chinese American diaspora as well as a memory for the first-generation Chinese Americans. It is noteworthy

to mention that their writings clarify the visions of inhospitable living conditions in China that created dreams of immigration to the New World.

In the chapter “The Sino-Japanese War and Chinese History in Amy Tan’s Novels and Lisa See’s *Shanghai Girls*” W. S. H. Lim writes:

“The history of China cannot be dissociated from the Chinese immigrant experience in the United States, an experience that is deeply felt at the microcosmic level of family relationships. Cultural and historical distance, compounded by linguistic alienation, makes it difficult for the American-born Chinese subject to gain access to the history of the family with its roots in China and also the political history of a faraway country in East Asia with which ancestral origin is enmeshed” (18)

The last chapter in the novel “*Queen Mother of the Western Skies*” shows that the mothers and the grandmothers want their daughters and grandchildren to keep away from the life of dislodgment and suffering which they had. In the prologue, a grandmother tells her baby granddaughter that she “threw away [her] foolish innocence to protect [her]self” (*The Joy Club*, 120) and told her daughter to do the same thing. She did this in order that her daughter might not suffer as she did.

An-mei says “A mother is best. A mother knows what is inside you, (*The Joy Club*, 106) because she does not want Rose Hsu Jordan to consult a psychiatrist about her problems; she is convinced that every daughter should communicate her problems to her mother. In her opinion, a psychiatrist is unable to be more aware of Rose's psyche than her mother is. An-mei brought up her daughter Rose, and then she imagines that she knows her daughter more than anyone else.

However, this attitude of thinking is wrong and outdated. Although there is a raise in awareness about mental health and seeking professional help, many people, mostly older people, still believe that seeking mental help is something to be ashamed of. The mother also thinks she can understand her child better, which is not true. The best person to fully understand what a person is experiencing is someone who can distant himself from the person’s experience, an unbiased uninfluenced outsider who can see the bigger picture. However, her mother is right in the middle of almost the same environment and is exposed to similar trauma and is naturally subjective.

When the daughters experience bad events, they should know how to behave in the best way. In contrast to their mothers, they are able to be powerful and independent. These decisions include breaking up a toxic relationship as well as embracing one's status of Asian- American. In the same vein, the mothers seek to have their daughters near to them and, as previously mentioned, want to narrate to them stories about their experiences in the China. However, the daughters are so desirous to be independent “swimming away” from their mothers. Ying-ying's describes her daughter Lena St. Clair's birth in the following terms. “She sprang from me like a slippery fish, and has been swimming away ever since (*The Joy Club* 138). Angrily, Lindo threatens her daughter: “Only two kinds of daughters. Those who are obedient and those who follow their own mind! Only one kind of daughter can live in this house. Obedient daughter!” (*The Joy Club* 78).

There is a strong gap between the first generation mothers and the second generation daughters. The mothers seek to build a bridge to connect them to their daughters who are spiritually detached to their native culture.

“And then it occurs to me. They are frightened. In me, they see their own daughters, just as ignorant, just as unmindful of all the truths and hopes they have brought to America. They see daughters who grow impatient when their mothers talk in Chinese, who think they are stupid when they explain things in fractured English. They see that joy and luck do not mean the same to their daughters, that to these closed American-born minds "joy luck" is not a word, it does not exist. They see daughters who will bear grandchildren born without any connecting hope passed from generation to generation” (*The Joy Club* 17).

The second-generation Chinese Americans strove to perceive the experiences of their mothers during the war in 1940s, particularly the experiences which occurred in the period before their mothers immigrated to America, and thus before they gave birth to their American daughters. Likewise, the mothers strove to survive their destructive traumatic experiences. In Tan’s novel, the second-generation girls seek to keep themselves away from their mother and from the post-traumatic memories that took place before their births. Despite the fact that the mothers try to avoid traumatic memories of their lives in China and the struggles of their immigration to the United States of America, these memories give the opportunity of more understanding and potential healing in the traumatized psyches of the mothers.

It is worth noting that the Chinese writer Maxine Kong Kingston’s *The Woman Warrior* is akin to Tan’s work that re-tells the traumatic events of China. By drawing comparison to the relation between the female characters in the two novels, both writers discuss Asian American’s cross-cultural experiences, formation of identity and struggles between the cultural heritage and host culture. On a different note, it can be said that even if the daughters are able to hear their mothers’ traumatic stories, most of these memories and stories had not been told to the daughters before. That is due to the fact that the mothers began comprehending the essentiality of these tales and the influence that can be left on their daughters’ lives. In *Family Frames: Photography, Narrative and post memory*, Marianne Hirsch speaks of her parents’ Holocaust memories in the following words: “sometimes felt there were too many stories, too much affect, even as at other times [she’s] been unable to fill in the gaps and absences” (244).

Discussing such traumatic stories suddenly can have a negative effect on the daughters’ mental health, as this is described as trauma dumping. Although the term “trauma dumping” is not used clinically, it is commonly used as it describes a widespread phenomenon. According to Dr. Prewitt, a psychologist, it refers to the oversharing of difficult emotions or thoughts with others, they usually share traumatic events with others during inappropriate times (25). In such situations, the person listening to the traumatic events feels overwhelmed and is not sure how to react or respond. Trauma dumping could harm the other person’s mental health as it adds to their stress and increases their anxiety levels. This practice is usually executed by people suffering from Depression, Anxiety, and post-traumatic stress disorder.

#### **IV. The Psychological Conflict of the Mother Suyuan**

In the first part, the mother Suyuan Woo started the first *Joy Luck Club* in the Kweilin when she was a refugee who was escaping from the powerful Japanese soldiers. In the hard times, the daily activities are only to survive, physically or otherwise. Considering that a hero is a person who makes a crucial decision in the hard times, then Suyuan Woo is a heroine because her a part of her life was for seeking survive.



The conflict of Suyuan Woo began when she experienced the Japanese-Chinese war. It was a time when she was a young adolescent, that is to say, her personality was crucially being shaped. The crisis that took place at her young adulthood stage and the conflict, which came out of the war, exercised great influence on Suyuan's psychological state, because psychosocial development is regarded as 'culturally relative'. She was also influenced by the events in their era, such as industrialization, urbanization, immigration, the economic depression, and the civil right movement.

Suyuan narrates to her daughter, June or Jing-Mei, about her experience when she lived in Kweilin on Chinese war Suyuan says: "...When the sirens cried out to warn us of bombers, my neighborhood and I jumped to our feet and scurried to the deep caves to hide like wild animals." (*The Joy Luck Club* 22) Psychologically broken, Suyuan represented fears and her determination to survive when her life was so difficult. She described herself as a wild animal which symbolizes her wild experiences. This part of her memory is wild, so it should be repressed and censored. "The main job of the upper ego is to suppress and censor the id who tends to throw wild parties" (*Neuroscience Notes*, Stephen MD121)

When Suyuan was still young, she married to an officer and had two daughters. She was shouldered the responsibility for the house chores as her husband was on the battlefield. At the time, the Japanese army invaded Kweilin where Suyuan lived. Fleeing to a shelter, she wandered for a few days. Due to the fact that she was so tired to the degree that she felt like dying, she left her all possessions on the way even her twin daughters. That was the roughest act that she did along her life. Out of this painful experience, Suyuan had a very hard time to accept what happened. She thought to herself, "...can you imagine how it is, to want to be neither inside or outside, to want to be nowhere and disappear." (*The Joy Luck Club*, 22)

Suyuan felt destroyed due to all the things which happened in her life. All the things became so difficult that she could feel like imprisoned in a swirl of problems. She felt as though she was unable to escape the essential demands of life, no matter where she went. Each day brought with it new challenges, which she ultimately failed to surmount. She was feeling so stressed that she just wanted to vanish and leave everything behind. She resorted to America just as the other Chinese immigrants who "had unspeakable tragedies and had left behind in China and hopes they couldn't begin to express in their fragile English" (22).

Although Suyuan experienced traumatic events, she shows that she is not the woman that can be submissive and weak. She is so energetic in striving for her peace and happiness. She is resolved to lead a good lifestyle despite the circumstances. For her, America was a refuge where she started a new life. She did not die in China in contrast to her whole family. Determined and resistant against the traumatic events that she experienced, Suyuan can lead a new life:

"America was where all my mother's hopes lay. She had come here in 1949 after losing everything in China: her mother and father, her family home, her first husband, and two daughters, twin baby girls. But she never looked back with regret. There were so many ways for things to get better." (130)

The transformation of the Chinese immigrants, including Suyuan, is represented by a duck that transformed into a swan. An old woman bought a swan that was a duck. This swan is described as "a creature that became more than what was hoped for." The swan is

arrested by officials, and the old woman is left with a swan feather which she wished to give to her daughter.

The old woman remembered a swan she had bought many years ago in Shanghai for a foolish sum. This bird, boasted the market vendor, was once a duck that stretched its neck in hopes of becoming a goose, and now look! – it is too beautiful to eat (I).

Symbolically, it seems that Amy Tan uses the swan as a tool to represent all wishes and hopes for a better life in the new world. It is clear that the woman carries lovely hopes for her daughter. The duck is the traumatic events that the mothers witnessed. As for the swan, they are the new life in America. The duck transformed into greater what it was hoped. All the Chinese mothers immigrated to America in order that they could provide a good lifestyle to their offspring. They believed that they had the ability to bring up their children letting them enjoy the American dream. These mothers did not want them forget their Chinese roots and heritage. Lindo says: “I wanted my children to have the best combination: American circumstances and Chinese character (*The Joy Club*, 145) However, they realized that this is not possible, and this is reflected in as Lindo’s words: “How could I know these two things do not mix?” (145)

In *The Joy Luck Club*, most of the transformations are accomplished through a combination of knowledge and personal situations. In this book, the daughters' perceptions of their mothers develop as they become older, converting them (at least in their eyes) from being overly concerned and awkward old ladies into sympathetic figures. Additionally, the conditions surrounding immigration to America alter the older generation in a fundamental and perplexing way.

Among the four mother characters in the novel, Ying-ying had the most beautiful childhood. She was born to a very wealthy family but she was lost on a trip. However, it was a mere accident with no harmful consequences. However, this underrated incident in her early childhood is considered to be a sign of her unlucky life. This is the bad memory of a survivor who lost her ability to remember another life despite the fact that she really experienced it one day.

The memory is shown as a psychological defense that contributes to accounting for her traumatic experience. The human memory becomes sometimes false and tends to distort facts. Amy Tan manages to draw a character that reflects how people try to eliminate or mend their childhood’s disappointments”. Memories are tarnished with self-preserving interpretations, “How often do we tell our own life story? How often do we adjust, embellish, make sly cuts?” (13). Memory distortion corresponds to “an emotional need to preserve one’s self-esteem or protect the individual from emotional consequences of what actually happened”

In the paper entitled “Memory and the Ethnic Self: Reading Amy Tan's *The Joy Luck Club*” Ben Xu writes:

Ying-ying's survival mentality is typical of all the woman characters who belong to the Joy Luck Club. All the Club Aunties have experienced two kinds of extreme situations: one kind is famine, war, forced marriage, and broken family in China, and the other is cultural alienation, disintegration of old family structure, and conflict between mother and daughter in America. In order to survive the drastic changes in their lives, these women need to maintain a psychological continuity, a coherent picture of life-world, and a continuity of self (24).

## Conclusion

To sum up, the Chinese-American literature is rich in the works that deal with the mother-daughter relationship and cultural identity struggles, and the purpose of the mothers' narratives. On a different note, traumatic memories need to be expressed in the form of narrative. This means that writing can be a tool of psychological healing. Such a cure is done by turning feelings and memories into words. Despite this, when visual images are turned into words, the story undecidedly misses some truthful facts. The suffering author ought to make his negative experiences interrelated to the narrative so as to get his repressed feelings out to the surface. In the novel, the mothers hope that their daughters will not live the same traumatic experiences that they had before. The daughters are different from their mothers in that the former live peacefully in America. In addition, some mothers are strong enough to overcome their traumatic experiences and start afresh. By way of illustration, although Suyuan had traumatic events, she did not surrender. She is resolved to lead a good lifestyle despite the circumstances. For her, America was a refuge where she started a new life. She can be likened to an unlucky miserable duck that turned into a lovely swan.

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## Cultural Castration and Contra-modernity in “The Lamp of Umm Hashim” by Yehya Haqqi

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**Abstract:** “Cultural Castration and Contra-modernity in ‘The Lamp of Umm Hashim’ (1944) by Yehya Haqqi” attempts to read modernity as portrayed in the above-mentioned classic Egyptian novella. The character development of Isma’il, the protagonist, follows three stages where he starts as a simple villager who knows nothing beyond his neighbourhood. However, when he sets foot in England to study Ophthalmology he violently changes and renounces his old Egyptianess in favour of the modern English model. During this stage his deep-rooted Egyptianess is ‘castrated’. The final stage takes place when he returns to his homeland and fails to apply his exclusively English ways in Egypt. He realizes he has to own the local (Egyptian) and the English (international) methods to succeed in curing his patients. Illness and medicine are used, the paper argues, symbolically to refer to the ailments of the Egyptian culture and ways to cure them. Isma’il is able to devise his own peculiar methods that suit his patients’ local beliefs but run contrary to modern science. In so doing, he is able to create his own ‘modernity’. Or to use Homi K. Bhabha’s term, he is an example of “contra-modernity” where progress is not linear or exclusively western. As is clear from the above exposition, the novella is transcultural, therefore, the paper contextualizes “The Lamp” historically and examines the colonial, cultural and imperial state of Egypt. It concludes that Haqqi uses symbolism to discuss the dilemmas of modernization in Egypt and ways to address them.

**Keywords:** Modernity, modernization, Anglo-Arab, symbolism

This paper attempts to study the portrayal of modernity and its complexities in the Egyptian colonial context through the novella "قنديل أم هاشم" (1944) by the Egyptian novelist and critic Yahya Haqqi (1905-1992).<sup>1</sup> In his text, the East-West cultural encounter takes center stage and is crystallized in a love relationship between an Egyptian male who is infatuated by the beauty and the promise of the Western female who eventually walks away after leaving a life-long impact on the male partner. The love relationship parallels the power dynamics of the then colonial relationship between Egypt and the Allies. The central themes of love and illness in “The Lamp”, the article argues, could only be read symbolically as manifestations of the intricacies and convolutions of east-west relations and the modernization/ westernization processes taking place in Egypt at the time. Homi K. Bhabha’s postulations on modernity and contra-modernity are employed in this paper as they are essential to the understanding of Haqqi’s representation of the topic in his timeless “The Lamp of Umm Hashim”. The paper considers “The Lamp” an example of hyphenated Anglo-Arab literature as it resides in the crossroads between the English and the Arab rather than in one camp only. As such, the text itself invites a cultural and a comparative reading. Therefore, an in-depth historicization and contextualization of the novella will ensue.

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<sup>1</sup>The text is translated as "The Lamp of Umm Hasim" by Denys Johnson-Davies and it is this translation that is used in this paper. For short, “The Lamp” will be used to refer to the novella.

Since Egypt was part of the British Empire on whose lands the sun never set from 1882 until 1922 when Egypt was conditionally declared an independent country.<sup>1</sup> It had already gone through the 1919 revolution and was on its way to another major socialist revolution which would take place in 1952 and would shake off all remnants of British intervention in Egypt. Therefore, the Egypt of "The Lamp of Umm Hashim" is an unstable country in the grips of major social and political upheavals. It is also a semi-colonial state in the sense that it has gained partial independence from foreign rule. In short, Egypt was rent with political, financial and cultural tensions and contradictions.

Although Egypt had started the modernization project as far back as Mohamed Ali in 1805, it had not really been modernized enough in all fields of life. In fact, Mohammed Ali came with a personal ambition of creating his own empire with Egypt at its centre, an empire that would be a match for England and France. Egypt started to develop a modern army, establish state schools and bureaucracy, reestablish villages and plan cities along modern lines, etc. The project, however, to use Habermas's phrase, was "incomplete" because concomitant with this modernizing project was a deeply-engrained feeling of alienation for two reasons. First, Egypt had a foreign Western model to emulate. As Klaus-Peter Müller argues, modernity is, in fact,

inseparable from the postcolonial context, because all of its characteristics apply to both the colonial and the postcolonial situations. This is most evident with industrialization, where the Western experience has been the model for the world. To become modern was to become something like Western industrial society, and the new technologies reveal that this process is being repeated. (Hawley 303).

John Esposito, Professor of Religion and International Affairs and of Islamic Studies at Georgetown University further, further explains that "post-enlightenment rationalism and the industrial revolution" were Western phenomena and the changes that came with them, among which was modernity, had occurred within the context of Western history and tradition. In Egypt, "[d]espite the century-long commitment of Egyptian leaders to modernization, reforms imposed from above did not guarantee their acceptance by the vast majority of the people" (Esposito 129). This is because the "institutions of a modern state had been transplanted from the West to a society whose historical experience and values were not the same". The end result was that "[m]odern elites constituted a small fraction of an otherwise tradition-oriented majority. Thus, if modernization is equated with the beliefs, values, and attitudes—with the total world view of a people—Egypt, like most Muslim countries, was not truly a modern (secular oriented) state" (Esposito 129).

Therefore, modernity, a manifestation of western rationalism and industrialization, was "transplanted" (Esposito 129) from the West, where it had naturally developed, to totally foreign lands and different setups. The result was undeveloped, and in many cases, deformed modernities. Unlike their Western counterparts, Arab countries had not gone through long processes and stages of industrialization and modernization.

The second reason for the "incomplete project" of modernization in Egypt goes back to its political status under Mohamed Ali's dynasty which was very complex to the extent that the natives were doubly removed from the ruling class and simultaneously felt

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<sup>1</sup> Britain however retained the right to Egypt's foreign affairs and to army bases in Egypt. Needless to say, postcolonial Egypt was still under the cultural, economic and political hegemony of Britain.

an entitlement towards ruling the Sudan. In fact, Egypt was a multi-layered colonial state: it was colonized by the Ottoman Empire which itself fell under the colonization of the British Empire. Meanwhile, Egypt still retained its own imperial ambitions towards the Sudan. Therefore, at a time when Egypt was itself colonized, it wished to colonize. That is why Timothy Mitchell's title Colonizing Egypt could be understood as a pun where it is both colonized and colonizing.

One has to say, nonetheless, that although Egyptians were doubly colonized, and felt resentment against the English and the Ottomans, they felt less resentment against the latter. First, the regular Turkish Ottomans in Egypt settled down and intermarried with the local population so that by time there were no rigid barriers between the two. It is interesting to know that Yahya Haqqi himself was born to Turkish parents and so were Tawfiq Al-Hakim and Ihsan Abdel Quddous whose mothers were of Turkish descent<sup>1</sup>. Over and above, the common denominator of religion made the Ottoman domination of Egypt more acceptable than the totally foreign British invasion of Egypt. Still, Egyptians felt resentment and a peculiarly Egyptian nationalist spirit would always surface and show itself in nationalist revolutions and uprisings.

To go back to the modernization project in Egypt and its relation to its slippery colonial state, the modernization project was still incomplete. Or perhaps the modernization project with its dependence on disciplinary power for control is colonial by nature (Mitchell 36) and this helps explain why modernity and colonialism especially are intertwined. Timothy Mitchell comments on the colonial nature of modernization and explains how under a "single Turkish ruling household, that of Muhammad Ali, which acquired authority over Egypt (and increasing independence from Istanbul) after the Napoleonic occupation of 1798–1801," disciplinary power— a modern form of power— made Egyptians feel that they were the "inmates of their villages" (35) since everything was put under surveillance, movements were counted and recorded. For instance, "The reconstruction of the villages of Egypt" (45) was a modernizing project that allowed Egypt to become "readable like a book," its people "enframed" and its wealth and "productive power" (46) calculable —a prerequisite for consolidating power, colonial or otherwise.

Homi K. Bhabha, however, deconstructs this linear understanding of modernity. Bhabha takes issue with the exclusive euro-centric understanding of modernity as purely Western. In his "Conclusion: Race, Time and the Revision of Modernity," he explains modernity's relation to the scramble for Africa. The premodern colonized countries were exploited and made use of through slavery and raw materials, for instance, to modernize and aggrandize the West. On an ideological level too, the premodern colonized society was essential for the self- definition of the Western nation. In fact, modernity will remain an "unfinished project" (244-250)— not because it has not fulfilled its goal of a rational and just society, as Habermas argues— as long as it does not fully acknowledge the role which the non-white man played in bringing about modernity.

Bhabha criticizes this exclusive euro-centric understanding of modernity on yet another ground. It is faultily understood across space and not time. For him the "time-lag" propounded by Franz Fanon is essential to the conceptualization of modernity; it "introduce[s] the question of subaltern agency, into the question of modernity" (244). Instead of a linear modernity, Bhabha postulates that rather than refuting this time-lag,

<sup>1</sup> The grandmother of the researcher herself was born to a Turkish mother.



postcolonial societies should use it creatively to project their own views. Bart Moore Gilbert rightly comments that such a post-colonial *contra-modernity*, proposed by Bhabha, keeps Western modernity "open by means of a disjunctive temporality through which new sites, 'times' and kinds of enunciation are possible for the formerly colonized in the contemporary period" (Postcolonial Theory: Contexts, Practices, Politics 124).

In this regard, it is of great significance to note that Haqqi wrote his novella in response to the then popular revolution undertaken by Mustafa Kamel Atatürk in 1924 to modernize and secularize Turkey by a stroke of the hand, forcefully and completely. Haqqi witnessed the effects of this revolution first-hand during his stay in Turkey from 1930 to 1934. Atatürk's policy attempted to efface any Arab-Islamic influence to the extent that he substituted Arabic for Latin alphabets and minimized the influence of Arabic words in the Turkish language. This 1928 reform "ostensibly designed to facilitate the acquisition of literacy (and it is true that Ottoman is very difficult to learn) . . . also had the effect of cutting the new generation off from most of its literary past. (Walter F. Weiker 2). He took to even more radical nationalist and secularist reforms when he mandated the call to prayer be made in Turkish, not the traditional Arabic: "although resistance to these measures was sternly suppressed, traditional religious feelings remained strong among much of the populace" (2). Atatürk who abolished the Caliphate became the President of the Republic and he "set out to turn Turkey's face toward the modern West. New civil, commercial, and penal codes based on European models were adopted. The Western calendar, style of dress, and other such symbols were introduced" (2).

In his "introduction" to "The Lamp of Umm Hashim" (9-21), the well-known Egyptian critic and journalist Ragaa Al-Naqash (1934- 2008) describes how calls for modernization in Egypt and Lebanon believed that the same methods undertaken by Atatürk should be applied in the Arab world. On the other spectrum, there were those who totally refused and demonized Western culture. In this context, Yahya Haqqi wrote "The Lamp " where he explores whether it is possible, desirable, advisable and/ or natural to modernize along a strictly Western model and whether change and reform should be forced and effected overnight. The golden mean which Haqqi seems to believe in was not very popular, then, nor was Haqqi himself, as Al-Naqash makes clear. But his work was acclaimed by the intelligentsia, and this was how it found its way to popularity and into the film industry where it was made into a very successful film in 1968.

The historical and cultural contexts of the text under examination are, thus, those of friction, confrontation between western superpowers and a struggling nascent modern Egypt. It is very intriguing, therefore, to find that the overarching framework of the literary text in question is love between an Egyptian male and a European female and not confrontation between them. In "The Lamp", the male is deferential before his English lady. However, this love encounter is fraught with tension where the western woman is hegemonic over the "culturally castrated" Egyptian man. I call it 'cultural castration' because the Egyptian protagonist, Isma'il, experiences severe distrust and hatred of native beliefs and practices so much so that he renounces his older self and culture and even his family while abroad. His old world falls apart. This renunciation is so violent and disabling that, metaphorically speaking, it resembles castration— a cutting away of an essential part of male testicles—to fit in the new society which might make them function better under the new pressures of the western community but invariably causes them existential pain. This castration is not enough. In addition to this renunciation of the older self, our Egyptian protagonist attempts to become a replica of 'western' and 'modern'

teachings and values of his love-interest—Mary. Similar to another biological process, Isma'il, like a snake, sheds his skin in pain and torment and drapes himself in western logic and modern philosophy.

However, the story of Isma'il does not stop here. When he returns to Egypt once more, he feels himself at a tumultuous sea and the world falls apart another time. In fact, it takes Isma'il a trip back to Egypt and a conflict with family, society and tradition as well as depression to retrieve faith in his 'pre-modern' indigenous self and culture and hence, the formulation, at the end of the novella, of a personal paradigm, which is a mixture of modern and premodern, East and West, native and European.

In "The Lamp of Umm Hashim," Isma'il leads two opposite lives in Egypt and in England. In Egypt, he is the centre of his family's attention and all hopes are placed on him: if only he could become a respected doctor, he would snatch his whole family from poverty and ignorance. Consequently, "while still a lad he came to be called Mr. Ismail or Ismail Effendi, and was ... given the best of food and fruits" (47) and his every wish was granted; if he "sat down to study, the father ... would lower his voice to a whisper ... while his mother walked about on tip-toe, and even his orphan cousin Fatima al-Nabawiya learned how to stop her chattering and to sit silently in front of him like a slave-girl before her master" (47).

In stark contrast, in England Isma'il is evidently not an "effendi", or a socially superior person. In fact, Mary takes the lead even "when she had given herself to him, it was she who had deprived him of his virginal innocence" (65). Contrary to the traditional portrayal of male virility smashing feminine purity; Isma'il in England is the weaker, receptive side.<sup>1</sup>

Not only sexually, but also intellectually Isma'il is subservient to the English Mary. She becomes his teacher and she introduces him to life in England where he would "sit before her like a disciple before his master" (67). But her teachings stand in stark contrast to his native beliefs so much so that his "soul would moan and cringe under the blows of her axe" (66). But he has no other choice as she is his way to adaptation to the widely different English culture. He lives off Mary's modern, western and materialist philosophies until he is finally weaned by her. In her presence, the couple enjoys each other's company and paralleling the hegemony of Britain over Egypt, Mary is hegemonic over Ismail who, unlike Egypt however, is willingly submissive to her teachings. This submissiveness "castrates" him culturally to the point that he consciously renounces everything Arab, Egyptian or Islamic along with his own native Egyptian self and supplants them with a reinvented *Dr Isma'il* who after *seven* years in England comes back with, not merely a doctorate degree and testimonials from English universities to his "singular distinction and rare brilliance" (62), but more importantly, with a different mindset reflected in a changed upright posture and confident comportment. Number seven, traditionally and universally, has a supernatural and magical aura around it and the seven years in the West have undeniably done their magic on Isma'il.

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<sup>1</sup> This exchange of roles is crucial in 'Anglo-Arab' literature spanning both geographical areas because in later literary narratives the Arab male will reassume his masculine role and, in many cases, will take it to extremes. A case in point is al-Tayeb Saleh's *Season of Migration to The North* where Mostafa writes back to the English colonial self in his own manner through sexually 'conquering' English females.

In fact, it is interesting to draw a contrast between Ismail when he first leaves Egypt and when he comes back seven years later. On board the ship that would take him to England, Ismail is a paunchy “young man but with the gravity of a Sheikh, slow-moving, staid, a little naive” who feels one with the people around him where he is “like a drop of rain that is swallowed up by the ocean” (52) of the crowds around him. However, after seven years spanned by just one single page in the novella, he becomes a visibly taller person than he was before setting foot in England; now he has a taut body, a head lifted, a “radiant face” going “down the gangway in leaps and bounds” (62). The ocean of people he felt at peace among are now perceived by him as “hordes of people” that are more like “dead limbs weighing down on his chest, stifling him, tearing at his nerves” (77).

His seven years of travel away from Egypt have blinded him to the beauty of his homeland and have built a psychological barrier between him, his people and even his family. Ismail, who experiences a cultural shock on coming back home, is repulsed by the dirt, illiteracy, ignorance and superstition rife in the Egyptian society. Undeniably, the modernization project in Egypt is ‘incomplete’. Now, he looks down upon his countrymen and sees them, just as a typical orientalist would do, an “uncouth, garrulous race, scurfy and sore-eyed, naked and barefoot, with blood in its urine and worms in its excrement” (76). Egyptians, he says, are “not living creatures existing in an age when even inanimate objects moved” (75). He cannot accept his motherland, not even his mother at that. He is so engrossed in his English world that he cannot help himself from “thoughts of comparison and disparagement” (72). As Eurocentric as any local English individual would be, his benchmark is now the West. Mary renounces spirituality and kindness, so does he. Mary prizes practicality and expediency, so is the case with him. Mary is the new woman with an unstoppable free spirit, a truly individualistic, self-dependent English citizen and so should all women be. Even his mother falls under his screening eyes and is seen by him as only a “mass of passive goodness,” “stripped of all personality” (71). In comparison to Mary, his illiterate stay-at-home and superstitious mother must be lacking and good for nothing; she cannot match up with her western counterparts. Although a few pages back, the narrator praises this “naïve goodness” which raises her to the level of angels and exclaims “how hateful and ugly the world would be were it to be devoid of such submission, such faith” (49). In the same manner, Isma’il’s cousin, with her “two plaits of hair, her cheap glass bracelets, her movements, and everything about her proclaimed that she was a peasant girl from the depths of the countryside. Was this the girl he was going to marry” (72)? Needless to say, the balance is tipped in favour of the English side.

In fact, this renunciation of the older culture and identity and the consequent reinvention of a new westernized self were policies of adaptation followed by many Egyptian students who went to pursue their studies in the developed West; they were held captive to the illumination they received in the enlightened modern West and came back to their homes dissatisfied with the old and worn-out traditions and myths that held Egypt back from modernizing itself. In the same vein, our protagonist is full of rage, and rightly so, at his people’s superstitions and ignorance which make of each possible good trait a curse. Thus, “acceptance” in them is “mere incompetence”, their “goodness stupidity” their “patience cowardice” their “gaiety degeneracy” (76). To top it all off, he, the acclaimed eye doctor back from England, “the foreign parts (57),” witnesses an ugly superstition practiced by his *own* mother in his *own* house on *his* cousin Fatma to ‘cure’ her from an eye-illness she suffers from the very day he returns. His mother applies oil from the saint’s lamp to the eyes of Fatma! He raves like a mad man at his mother and breaks the glass of oil. He is driven mad by this swamp of ‘medieval’ superstition and

ignorance and spends his anger on the Saint's Lamp itself breaking it into pieces in the mosque in front of its disciples reiterating "I" "I". Is this a solipsistic "I" incapable of relating to its world? He, then, assiduously practices modern medicine on Fatma, certain of success. The anti-climax comes when he fails and is shocked to have failed in curing this eye disease in Egypt, though he has cured many similar cases in England. Even medicine seems to be mutable and local.

The fact that Dr. Isma'il is an ophthalmologist is quite suggestive. As his English professor tells him: "your country needs you as it is the country of the blind (49)," a clear resonance with H. G. Wells "The Country of the Blind" (1904). However, who exactly is blind here? Is it Ismail who is blinded by the splendor of western civilization? Or is it Fatma and, by extension, all Egyptian rustic people who are blinded by ignorance?

As his professor suggests, Isma'il is on a national mission. He has studied in the developed West and has sipped from its sciences and illumination to go back to snatch his illiterate people from drowning into oceans of ignorance. In this light, J. G. Bell reads Ismail's destiny as an "modern Egyptian myth" (Bell 67) where the protagonist follows Joseph Campbell's monomyth of initial separation from his everyday people and life, sets out on a life-changing adventure (full of hard-won contests and battles) and back to his old town to rescue through yet other struggles.

Thus, the erudite doctor is a messenger from the English west (the colonizer at the time) to the Oriental Egypt (the colonized) to illumine their way which is quite paradoxical since the English themselves were there in Egypt and could have effected this change had they wished. To complicate matters more, his professor insists that his rare excellence has been handed down to him by his great ancestors, the Pharaohs. He insists: "I bet the spirit of some pharaonic doctor priest has materialized in you" (62). Does this mean, then, that Ismail's outstanding distinction springs from within *his* very distinctly Egyptian self which he so erroneously tries to efface? Is it a gift peculiarly engraved in *his* history and lineage, running in *his* blood and veins which just needs some brushing to reshine? The professor sees

knowledge in [Isma'il] as though instinctual, and a clarity of vision that [is] descended from the maturity of long generations, and a nimbleness in his fingers that [has] been inherited from the same hands that [have] carved from solid stone effigies that [are] almost alive" (62).

Are his attempts to wipe off his nativity, therefore, futile and counter-productive? If so, then, Haqqi consciously points to the cracks in western modernity and understands modern progress not as linear nor as exclusively western. Rather, in a Bhabha-like fashion, he invests in the time-lag between modern and pre-modern societies and uses the resulting "disjunctive temporality" to enunciate the local version of history and achievement (Gilbert 124).

In fact, there is a sub-text that reinforces the idea that material progress and scientific data is not all there is. There are unseen forces that rest behind the material world and they are of much greater purport than the actual presence of things, people or even dry scientific knowledge. This subtext runs contrary to the well-established scientific and materialist tradition portrayed in Isma'il's encounter with the West. There are other factors that are not so material. The instinctual knowledge which makes Isma'il excel over his non-Egyptian colleagues is a case in point. That is why the language in this part of the novella on his excellence as an eye doctor is impersonal. The voice that

narrates this part assumes the role of destiny and carries the weight of some supernatural force— be it the soul of history, geography or destiny. This voice calls upon Isma'il to “come along for we are looking forward to having you back. For seven years that have passed like centuries we have not seen you” (62). And the magical ‘seven’ reappears here. Another example for the immaterial subtext of this novella is the ‘soul’ of the quarter of Sayyeda Zeinab. The attempts at modernizing the quarter has led the “heavy axe of the town-planning department” (46) to demolish the Alley of the Ablution Lane along with other Cairo landmarks. Nonetheless, “while the axe wrought its will, the soul of the square escaped unscathed, for the axe was able to wipe out and destroy only those things that were of brick and stone” (46). The soul of the quarter with its native traditions, even if these are distorted and ignorant, is timeless and ever-present.

In contrast to the benign spirits of the knowing Pharaohs and the protecting souls of the quarter of Sayyeda Zeinab, there is another diametrically opposed evil spirit deemed devilish by the simple rustic people of Isma'il. When his father decides to send him off to learn in Europe— the phrase “foreign parts” (57)— “ [creeps] its way, like a cryptic spirit, into the house” (57) and later when Ismae'l returns home after seven years in Europe, it is a “strange spirit that [has] come to [the house] from across the seas” (74). This subtext of unseen but powerful forces of history and beliefs sheds light on the binary oppositions drawn between Egypt and England which are so central to this novella. If contemporary Egypt is stagnant and its people are “empty relics like the stumps of pedestals of ruined columns”, England is the present and the future. If contemporary Egypt stands for ignorance and superstition where people “live in a world of fables and believe in idols and make pilgrimages to graves and seek refuge with the dead” (77), England prizes thought and intellect and makes “prayers to science and logic” (69). If contemporary Egyptians lack individualism and are mere “multitudes of people (75),” in England the individual is encouraged to “detach [himself] from crowds and from confronting them; to immerse oneself in them is a weakness spelling disaster” (67). However, there is another side to the story, Egyptians prize family bonds, human relations, traditions and the needs of the soul to connect to a higher power. By contrast, England tramples over the soul and prizes self-interest. Mary, who is employed by Haqqi to summarize Ismail's cultural encounter with England, argues him into leaving behind “these oriental sentiments” (66) of charity which are “despicable and disgusting, because they are not practical or productive. If divested of usefulness, they can be labeled only as weak and contemptible” (66).

If the novella stopped at drawing these contrasts or even went one step further showing the beauty and ugliness in each, then it would not have differed greatly from any orientalist text written by the hand of a privileged male (just back) from the West enchanted by its splendor or an Egyptian defending his country. It would have failed to depict the rich and multi-faceted essence of such cultural encounters. What Haqqi does is explore the fissures within these overarching and generalized binary oppositions. Therefore, if Egypt is of the past and stands in stark contrast to the modern west, its undead pharaonic spirit steals its way through lineage and heredity to the modern Egyptian Isma'il as can be seen in the nimbleness of his fingers inherited from the ancient Pharaohs. If ignorance is rife, there is knowledge of another kind even in the most impoverished parts of Egypt. Perhaps this knowledge is not mental or scientific as in Europe but is instinctual and inherited. When science stands “feeble and dumb” (83) in front of Fatima's case, this signals a turning point in the narrative and isma'il begins to realize that modern medical progress might not be able to solve all ailments, it “[has] no answer to *his* question” (my italics 83). He, then, stops viewing Egypt from an ivory

tower with a judging eye, comparing it to a fixed England that could not go wrong. Instead, he starts to appreciate Egyptians for who they are, for the fact that they have “retained their distinctive character and temperament despite the vicissitudes of the times and the change of rulers” (83) and despite their “misery” and the “shackles of servility and oppression” (75)<sup>1</sup>, meekly referring to the political and colonial abuse of power in Egypt at the time. Instead of lack of individuality, now he sees Egyptians as a “whole people united together by a common bond, a sort of faith, the fruit of a close association with time and a long process of maturity (84). The oneness and wholeness he finds among Egyptians have a positive impact on him and instead of the angst he felt in England, he now feels “solid ground under his feet” (83). What Isma’il is capable of doing here is to sift through and devise a new outlook for himself. He is neither an outsider who can distance himself from his people and his land, nor is he a rural Egyptian who knows nothing but the quarter of Sayyeda Zeinab.

Isma’il is a rich amalgam of Egyptianness; he is an Egyptian rural man of science who has lived and studied abroad and, therefore, expresses his individuality in a totally new way. He realizes that perhaps he should take individualism to new heights and rebel even against the uniformity of Western science. His individuality as an Egyptian doctor allows him to break the rules of science so much so that the methods he invents

would have left a European doctor aghast. He held closely to the spirit and basic principles of the science of medicine and abandoned all extremes of treatment and instruments. He relied first and foremost upon God, then on his knowledge and the skill of his hands—and God blessed his learning and his skill (87).

Thus, surprisingly, things do not turn out the way Ismail’s English professor prophesizes. Ismail with his doctorate degree and years of medical and practical experience in England cannot not save himself or help the Egyptians in any meaningful manner. Rather, in the fashion of Nunez—Well’s protagonist in “The Country of the Blind”—Ismail’s ‘foreign’ knowledge is unappreciated by the Egyptians as much as Nunez sight is unappreciated by the blind of the valley. And just as Nunez has full faith in his eyesight, Ismail has ‘blind’ faith in modern western science so much so that he tries to force it on his people to the extent that he smashes the Saint’s lamp, what in the story stands for native tradition and local values, in front of its disciples.

In fact, Western lore alone destroys Isma’il and his family. Unaided by faith and by native practices, Isma’il fails to cure his cousin and wife-to-be. Paradoxically, the science he has learnt in England blinds Fatma completely. After days of shock and self-denial, he is suddenly enlightened at the cause of his failure: “there is no knowledge without faith” (84). Ismail comes to this epiphany when he realizes that Egypt has its own historical and cultural specificity where Western science and lore are not the only valid truths. He cannot blindly apply the western model delineated by Mary elsewhere. Egypt, though in a world where borders are beginning to dissolve, still retains its uniqueness. Henceforth, he becomes a peculiar synthesis between Egyptian local culture and faith and English science. It is only when he fuses modern science with premodern practices and western ideas with native beliefs that he successfully cures Fatma and all his other Egyptian patients, and hence, his positive impact on his “sphere of influence”.

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<sup>1</sup> Haqqi’s language is highly influenced by the Qura’n and the phrase "ضربت عليهم المسكنة" is taken verbatim from the Qura’n.

More importantly, Ismail finally realizes that western science, one of the basic foundations of modern western civilization, is not an unerring, immutable god— self-sufficient and complete. Local lore and native traditions could and should complement it. In fact, it is best to read the novella symbolically and not literally since the oil Haqqi allows Ismail to use in curing his patients cannot be used to cure eyes. In fact, Haqqi from the first page makes it clear that calling upon Zeinab, the Saint, who is now dead is idolatrous and irreligious and is only a cultural rite and a traditional ritual practiced by the poor and the ignorant. On the first page, the narrator writes:

If their action was witnessed by one of the self-righteous men of religion, he would turn his face away in indignation at the times and would invoke God's aid against idolatory, ignorance, and such heresies. As for most people, they would simply smile at the naivety of these country folk, with the smell of milk, mud and fnugreek emanating from their clothes; they would understand in their hearts the warmth of these people's longing and veneration for the place they were visiting 46

That is why the Egyptian movie based on the novella twists the plot to appeal to the common sense of the general viewer. Thus, instead of the concoction of medicine and oil Isma'il of the novella devises to cure Fatma, Ismail— in the movie— only tricks Fatma into believing that he is using the oil to put her mind at rest and win her trust back. The oil of the Saint's Lamp, therefore, is used only in its capacity as a symbol for native values and local traditions.

That being so, the employment of the Saint's 'blessed' oil in this capacity should be read symbolically. Otherwise, the novella's consistency and homogeneity could be easily questioned and the beauty of the narrative could go unappreciated. When the significance of the 'blessed' oil is read symbolically as a reference to native traditions and their role in the East-West encounter, the novella's ending becomes predictable and logical and, therefore, accessible to the 'modern' reader.<sup>1</sup> Instead of Hutchinson's belief in the inevitable clash of civilizations, Haqqi, through the employment of the oil, proposes another maxim: a space of re-negotiation, a "third space," to use Homi k. Bhabha's term, which is neither totally nativistic, nor completely westernized and modernized. In Bell's words, Ismail succeeds in effecting a "reconciliation of the "elixirs" of the two worlds" (Bell 82).

Ismail has finally developed his own 'contra-modernity' in a postmodern fashion which deconstructs even science and scientific methods and makes them subject to fluidity. Indeed, the conclusion of the novella might be deemed sudden, impractical or

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<sup>1</sup> In fact, what has inspired the author to undertake such research was her experience teaching "The Lamp of Umm Hashim" along other texts to students of Comparative literature at Alexandria University where she always found students very disappointed with their first readings of the text due to a deep dissatisfaction with the ending which is intricately related to the theme of illness. The portrayal of blindness in "The Lamp" carries a heavy symbolic meaning and profoundly influences the main character even if it does not afflict him personally. If disease is read away from its symbolic significance, the ending is read, at best, as anti-climactic or worse, as a failure on the part of the author to give a coherent conclusion to the development of the narrative. In fact, physical illness seems to be a manifestation of the grueling and psychologically traumatic east-west encounters portrayed in the text. That is why this paper attempts to place the illness and love themes of the text in light of the bigger narrative of East-West colonial encounters.

unrealistic— for example, this oil could not be used medically<sup>1</sup>. But it seems that Haqqi, on purpose, does not make a neat marriage between both cultures. It is rather a synthesis that juxtaposes dissonances and irreconcilable contrasts. He marries Fatma whom he has once felt unequal to the English women he knew but he is adamant on, in a “Pygmalian relationship” (Bell 83) fashion, to teach her refinement and good taste. He becomes a successful doctor by a strange combination between the "spirit of modern medicine" (Bell 83) and the way of local instruments. He, contrary to Mary's advice, lives to help the needy and the poor and instead of pulling him down, as Mary thought they would in England,<sup>2</sup> they help him live a satisfying life.

Ismail ends up a citizen of this modern globalized world with its hybrid cultures. In the last scene, he is neither the faultless westernized hero who is body and mind infallible, nor is he a defeated or frustrated good-for-nothing anti-hero. Ismail, in the final scene takes us back from the symbolism of the novella to the realities of our lived world. He is “fully human, fallible and entirely believable” (Bell 86).

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<sup>1</sup> This is a common objection I hear from many students reading the text. In fact, the inclusion of this superstition in medicine by Isma'il prevents them from connecting to the text and comprehending its purport. Only when read symbolically does it start to make sense.

<sup>2</sup> When he was in England, Mary noticed that he preferred to cure the poor and sympathize with them. She advised him against this saying that "you are not the Messiah, the son of Mary. He who seeks the disposition of angels is overwhelmed by the disposition of beasts" (66)



The protagonist of “The Lamp” strikes a balance, to the best of his abilities, between his two possible worlds: England and Egypt. He is no longer the "lonesome villager in the city" (61) whom we have met at the beginning of the story, unscathed by modernity, nor is he the Anglicized Ismail we see in England. He is simply an Egyptian who has lived in an antithetically different culture from his own which has influenced him so much that he decides to channel this influence in a way that could harbour the native and foreign worlds he has been exposed to. His character development could be understood along the lines of a contra-modernity which would debate, negotiate, be discontinuous with but also contingent on the modernity of Western Europe. Likewise, Egypt is a country in constant relation to, friction with and dependence on the global modernized world of today. It cannot live in isolation, nor can it be fully assimilated into a hegemonic culture; it will retain its cultural specificity in this increasingly dynamic and open world. Therefore, Haqqi’s text refuses to portray modernization as a linear progression from backwardness to prosperity and well-being. History is not progressive nor is the world neatly divided into a backward East and a developed West. Instead, Egypt is both backward and progressive and so is England. The wise fusion of both worlds is the key

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## Literary, Cultural and Moral Contexts of Arewa24 Television Programmes on Selected Registered Youth Organisations in Nigeria

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**Abstract:** Immorality among the youth has been the global challenge in societies. Evidently, drug abuse, violence, prostitution and other daunting social vices are on the high among contemporary Nigerian youths. Meanwhile media, especially television, are regarded as change agents. However, most television programmes focus on entertainment without much content targeted at attitude reformation and behavioural changes. Also, many television programmes are transmitted in English, Nigeria's official language. But Arewa24, a satellite broadcasting channel, present programmes in indigenous Hausa language. Although much has been written on the impact of television on cultivation of attitude, not much has been documented on the impact of programmes in indigenous Hausa language on the morality of youth in North-West Nigeria. Hence, this quantitative survey study examined the impact of producing programmes in Hausa Language on viewership of Arewa24 programmes among members of selected youth organisations in Zamfara State. It obtained data from 341 members of 10 youth organisations. Findings of the study revealed that Arewa24 programmes instilled the sense of tolerance, virtues of peaceful coexistence in their communities, accommodation of people of other tribes and religion and respect for other people's ways of life in its viewers. Finally, the study recommended that Nigerian government and its agencies should redouble efforts to preserve the morality of indigenous languages for effective communication and promotion of peace and tranquility among the divergent components of the country.

**Keywords:** Hausa, morality, peace, arewa24

### Introduction

One of the functions of the mass media is to preserve and promote cultural heritage from one generation to another (Laswell, 1948). However, cultural imperialism has infiltrated some traditional values in Nigeria, chief among which are, communicating in indigenous languages, dressing, communalism, respect for elders, kindness to others, etc., all of which depict moral standards. According to Clark (2019), most religions are unequivocal on the issue of morality. Morals refer to compliance with established norms and values of a society such as kindness to human and animals, respect to parents and elders, being truthful, etc. Jones (2021) describes morality as the human distinction between what is right and wrong about actions and thoughts that cumulatively give individuals their identity as good or bad people. Lawin (2020) opines that morality is what societies determine to be "right" and "acceptable." Morality is gradually attained through the process of development. Many internal and external factors are involved in shaping moral acts and youth are usually affected by social changes. According to Kolucki and Lemish (2011), younger ones believe in social interaction through which they learn new things from their surroundings; including media environment, and adopt changes rapidly. In the cause of this assimilation and acculturation, their morality is depleted and this has consequences to the development of their societies.

The media, especially television, impact on character formation of viewers. Lamenting the negative impact of television programming on character and personality formation, Njoku (2016) observed that while television was used to promote decency in the past, contemporary television contents 'have abandoned the culture of decency and have been engulfed in indecent manner of dressing ... Programmes that are presented nowadays are full of pornographic images that can easily corrupt the younger generation . Most disturbingly, some media contents have adverse effects on the emotion, psychic, moral behaviour and cognitive development of their viewers leading to cultivation of habits that may account for the high rate of criminal activities and restiveness experienced in Nigeria and across the globe (Njoku, 2016, Shittu, 2018). The world is exposed to a unified media consumption pattern as a result of continuous advancement in communication technology which has birthed satellite televisions and their dissemination of foreign contents in foreign languages. However, the Equal Access International (EAI) launched the world's first and only Hausa-language free to air satellite television channel, *Arewa24*, in 2014 to foster human development, empowerment and prevention of violence and other vices (EAI, 2021). Bowers (2017)'s investigation of the effect of *Arewa24* programming on viewers' tolerance, violence and women empowerment in northern Nigeria revealed significant effect between the television station programmes and attitude of women in northern Nigeria. This is similar to the findings of Abdulbaqi (2016) who reported a significant positive relationship between films beamed on DSTV's African Magic and matrimonial harmony in North-Central Nigeria. However, not much has been documented on the impact of the programmes on an all Hausa speaking channel, *Arewa24* on the morality of youth in North-West Nigeria.

Hence, this study is aimed at:

- I. examining the impact of producing programmes in Hausa Language on viewership of *Arewa24* programmes among members of selected youth organisations in Zamfara State,
- II. determining the cultural and moral contexts of *Arewa24* Television Programmes on selected registered youth organisations in Zamfara State,
- III. investigating the perception of members of selected youth organisations in Zamfara State on the gratifications derived from *Arewa24* television programmes,
- IV. establishing if viewership of selected *Arewa24* programmes enhance good character formation among youths in Zamfara State.

## WRITE RESEARCH QUESTIONS

### **Theoretical Framework**

The study is pinned on the philosophies on the Uses and Gratification Theory and Cultivation Theory.

### **Uses and Gratification Theory**

The theories of mass communication exist to depict reality and provide insight into how people consume, engage with and utilise media contents. In other words, messages contained in media may have an impact on the audience while the audience may also shape media contents. Accordingly, early media studies focused on the use of mass media in propaganda and persuasion and ascribed absolute power to the media in achieving the intended goals. Thus, leading to what is known as the direct effects model of media

studies, differently referred to as the Magic Bullet Theory and Hypodemic Needle Model. These theories assumed that audiences passively accepted media messages and would exhibit predictable reactions in response to those messages.

However, journalists and researchers soon looked to behavioral sciences to help figure out the effect of mass media content and communications on society. Lazarsfeld, Berelson and Gaudet (1948) demystified the acclaimed all powerful effect of the media by introducing the “Two-step Flow Model” or “Minimal Effects”. This led to an evolution of theories that work to illuminate patterns of media influence among which is the Uses and Gratifications Theory (UGT) (Blumler & Katz, 1974). By assumption, UGT relies on two principles about media users. First, it characterizes media users as active in the selection of the media they consume and not mere passive consumers. Second, that the consumers are aware of their reasons for selecting different media options and that their senses of satisfaction would be based on how well the chosen option(s) met their specific needs (Papacharissi, 2009). Blumler and Katz (1974) reported that people use the media to escape from problems (diversion), make up for emotional and physical interpersonal connections (personal relationships), to gain personal identity with media characters who shape their lives and values, and lastly, to provide their information needs (surveillance).

Prior to 2014 when *Arewa24* provided Hausa speakers with an all-Hausa speaking channel, the non-English proficient Hausa speakers had limited choices of internet enabled programmes. *Arewa24* availed them an equality platform to gratify their informational, entertainment, identification and relationship needs. The channel provided them with a comfortable language environment that they could easily relate with. However, critics have observed that, despite the people centred nature of the UGT, some users may neither be passive nor active. It is also criticised for lacking explanatory power for causal relationships (McQuail, 1994). Katz, Blumler and Gurevitch, (1973-1974) noted that the theory relied heavily on self-reports which are, by nature, based on personal memory which can be problematic (Nagel, Hudson & Abowd, 2004). As such, the respondents might inaccurately recall their behaviour in media use and thus distortion might occur in the study.

Based on this view, this study hypothesised that:

H<sub>01</sub>: There is no significant relationship between viewership of *Arewa24* programmes and formation of good morals.

### **Cultivation Theory**

Clearly, television offers a plethora of ideas and conceptions on a variety of social and cultural dynamics like race, gender, sexuality, etc. Over a period of time, a fixed image of various groups of people is formed and viewers start to absorb these ideas which they then use as a map to navigate through life. This constant exposure to the media content cultivates specific values, beliefs, attitudes and desires in people. The cultivation theory concentrates on long-term effects of exposure on both adults and children rather than on short-term effect on attitudes and opinions (Anaeto, Onabajo & Osofeso, 2008). Precisely, the cultivation theory was proposed by Gerbner in 1976. The theory proposes that, people who watch television frequently are more likely to be influenced by the messages from the world of television as it defines their notion of the ‘mean world’. Television is, therefore, considered to contribute independently to the way people perceive social reality. Consequently, those who watch television for four or more hours a day are labeled heavy television viewers and those who watch for less than four hours per

day, according to Gerbner are categorised as light viewers. Heavy viewers are exposed to more violence and therefore are affected by the Mean World Syndrome, an idea that the world is worse than it actually is, thus, creating a homogeneous and fearful populace (Griffin, 2012)

Some scholars, (Anaeto, Onabajo & Osifeso, 2008: 104) agreed with the Gabner, Gross, Morgan and Signorielli (1999)'s position that heavy television viewing distorts perception of the world of reality, making it seem to be what it is not. Exposure to television strengthens the position that moral values could be influenced positively or negatively depending on the programmes and the weight of viewership. In other words, frequency of viewership of *Arewa24* programmes by various demographic segments of the society have implications on the moral standards of the viewers. However, some critics have argued that, cultivation theory [treats media consumers as fundamentally passive](#), focusing on the patterns of media messages instead of individual responses to those messages (Vinney, 2019). Based on these assumptions, this study hypothesised that:

**H<sub>2</sub>:** There is no significant relationship between preference for *Arewa24* programmes and cultivation of moral values among youths in Zamfara State.

## Conceptual Review

### Evolution of *Arewa24* Television Channel

In 2014, Equal Access International (EAI), a nongovernmental organisation launched the world's first Hausa-language free to air 24/7 satellite television channel called *Arewa24*. The major aim of the initiative was to have peace building programmes rendered in the native language of the target audience, to counter violent extremism at the programme's core. Essentially, the mission of establishing *Arewa24* and its production arm was to fill a glaring void of authentic, locally-produced and high-quality Hausa language entertainment and lifestyle programming that reflects pride in Northern Nigerian's positive values, life, culture, music, film, art, cooking and sports. The channel amplified the rich and complex Northern Nigeria culture featuring shows that empowered women, addressed deep-rooted socio-political norms, featured emerging musicians and artists, sports, magazine talk shows, and dramas. Alongside the production of top-quality entertainment and lifestyle programming, *Arewa24*'s commercial operation secured advertising deals with major global brand such as Coca-Cola, Procter and Gamble, and Unilever.

The local team also launched a robust social media platform enabling the content to be made available on YouTube and creating a platform for viewers to engage with the programming, providing critical community feedback about the programming that pushed for tolerance, peace, and acceptance from viewers across the globe. Consequently, the impact of the project (*Arewa24*) reaches 80 million households, over 95,000 YouTube followers, over 640,000 Facebook Followers in both Nigeria, West Africa and globally (Arback, 2020). The signals from the channel is received through its Eutelsat satellite free-to-air broadcast, on the *Star Times* pay TV bouquet (channel#138) the two Multichoice payTV platforms, DStv (channel #261) and GOtv (channel #101), and on the Canal+ payTV service (channel #285) in Niger, Chad and Cameroun. The programmed are also transmitted on in local Nigerian channels such as: *TVC*, *AIT*, *Silverbird*, and *NTA*, (Equal Access International, 2021)

### **Television Programming and Viewership in Nigeria**

Television is an audio-visual channel that uses the symbols it disseminates to influence attitudes and pattern of behaviour of its viewers. The content of television draws its believability and wide acceptability from its audio-visual, realistic, flexible and instantaneous properties. Apuke and Dogari (2017) observed that, ever since the television came into existence, it has remained the most influential medium among the mass media and can be considered a credible source of information. The reason being the full colour, action packed, audio and visual strength, combination of actors/actresses as well as presenters. This makes Television a realism medium to the audience. It carries the audiences along through drama, film, documentaries, and other beautiful presentations and shows thereby gratifying their needs for entertainment, education, information and identity. Television viewership refers to the number of persons viewing the programmes of a given television station at a particular point in time (Agbonifoh, 2016). In the context of a media industry being disrupted by the influence of technology, television has managed to retain, if not strengthen, its appeal to the public with increasing number of viewers and increasingly interesting programmes.

### **Role of Television Programming on the Lives of Youth**

Generally speaking, media, especially the television medium, have influence on the lives of the youths in different dimensions, although other agents have been confirmed to contribute to changing the morality and learning attitudes of the youth. Njoku (2016) noted that:

...Unfortunately, people are carried away by the pleasure of television without cross examining the negative influence of television on our lives especially with particular reference to the youths. A situation where the young people could spend three to four hours watching television movie or videos could justify the fact that home videos/movies viewing among young people have engendered myriads of bad habits and behaviours (Njoku, 2016, p. 185).

Supporting this view, Abdulbaqi (2016), noted that television, film and their contents affect the way the receivers think and see the world. Similarly, Alabi (2017), maintained that television is used as a tool to promote development and also to create awareness and mobilize citizens towards developmental goal. White (2017), opined that television is a potent medium for preserving local policy, local heritage and observing cultural diversity. Gologot (2017), inferred that, though not free from causing negative effects, the television has the power to engage its viewers in a very challenging travel: in a world of unlimited possibilities, in a world where all is nearer than we can imagine. Contrarily, Krijnen (2011) noted that: "even though there are ample voices arguing for the importance of television for building a moral civil society, television is often assumed to have a negative influence on its audience's morality."

### **Conceptions of Morality and Moral Conducts**

Morality is conceived by Killen and Smetana (2015) as a central aspect of social life that poses enduring questions about how individual's psychological needs for autonomy and attachment to groups and society can be met while also ensuring the integrity, dignity, and fair treatment of others. Haidt (2008) argued that, moral systems are interlocking sets of values, practices, institutions, and evolved psychological mechanisms that work

together to suppress or regulate selfishness and make social life possible. Therefore, given the power of television to manipulate the minds of its audience through its programmes, it is worthy to examine how well it instills positive moral attitudes in its viewers.

### **Television Programming and Character Formation**

The contents of television are very potent as tools for character formation. As noted by Onabajo and M'bayo (2008), television has both intellectual and emotional appeal with which it speaks to the individual intimately, just as it lends itself to group reception. Thereby, making it easy for the medium to influence behaviour at individual and group levels. Parenting-Firstcry.com (2019) opined that, television builds character and personality. It also asserts that the medium has the power to change attitudes and perspectives towards life. But on moral decadence, Callister (2015), avers that, the medium abandoned the culture of decency and have been engulfed with indecent manners of dressing especially with the programmes that it presents to the public. Thus, accusing fingers are pointed at television for bastardising culture and eroding the traditional values, such as morality. For instance, Apuke (2016) observed a recurring change in the mode of dressing and clothing style of the younger population. He noted that 'they dress weirdly and embarrassingly'. The female younger population mostly dress half nude; they prefer to wear trousers and skimpy shirts or tee-shirts that reveal their tummy, body hug which shows all the contours in their body frames or mini-skirts with see through tops while the boys wear shirt and trousers always in various bigger sizes compared to their normal sizes. The author further expressed worry over the source of the unpleasant sense of fashion among the students and concluded that they emulate the dress of 'television programme presenters and actors/actresses' costumes projected on the screen which are mostly contrary to our traditional norms and values". (p. 43).

### **Preference for foreign versus indigenous television contents among Nigerian Youth**

Studies have established a significant relationship between the levels of attention paid by young Nigerian viewers to foreign contents with the perceived decline of indigenous cultural values among them (Busair, 2017, Onabajo & M'Bayo, 2008, Orewere, 1998). Arguably, Onabajo and M'Bayo (2008) citing Orewere (1998) bemoaned the lack of relevant research on how films and movies can be tailored to address issues impeding development at individual and societal levels. By inference, failure to base television content on researched needs of the audience will yield little or no value to the moral development of the society. Never the less, the authors revealed that, rather than western and Indian movies to exude positive influence on the Nigerian audience in terms of culture; they basically elicit cultural synchronisation.

A lot of arguments have evolved about 'cultural imperialism' and 'cultural synchronisation'. Cultural synchronisation means the acceptance of an external culture by another culture with the external superseding in an evolutionary fashion (Uche, 1996). This meant that these movies were, in their own way, a form of neo-colonization. This is evidenced in the 1980s when foreign movies began to change the taste and lifestyles of Nigerian audiences who imitated the Western mode of dressing, hairstyles, manner of speaking and general conducts. Many youths watch more foreign movies than local home videos, thus heightening their dissatisfaction and distastes for the Nigerian movie industry, in content and packaging. However, the digitisation of *Arewa24* television, though of local content, is expected to be rated beyond the products of local film and movie



industries. Hence, the need to explore how well *Arewa24* reincarnate or depart from the above narratives.

In a longitudinal quasi-experimental study on the effect of a new Hausa language television station on attitudes about tolerance, violence and women empowerment in northern Nigeria, Bowers (2017) compared the responses of respondents who reported watching *Arewa24* in 2015 with those of other respondents who reported not to have watched the show in the same year on one hand; and other respondents who were interviewed in 2013, before the channel was launched. The findings indicated that the viewers of *Arewa24*, in the matched sets, were more tolerant than non-viewers, but the 2015 viewers were much more tolerant than 2013 non-viewers.

Similarly, another study was conducted by Apuke and Dogari in 2017 in Taraba State. The main objective of the study was to investigate the influence of Television programmes on youth dressing pattern in Taraba State University. The study applied the Magic Bullet Theory for analysis. The study revealed, among other things, that entertainment/musical programmes are the most preferred and watched programmes by youths. The study also revealed that youths imitate the hip hop/hippies and makeup/hairstyles shown on television programmes.

### **Research Method**

This study adopted survey using the cross-sectional approach. The instrument of data collection, questionnaire, covered physical characteristics of the audience, attitudes, beliefs, and the opinion that help to explain the Morality and Learning Attitudes, participation and practice that occurred or are occurring in the population. The population of this study were youths who were members of the 179 registered Youth Associations in Zamfara State, totaling 3,515 based on available record from Zamfara State Ministry of Youths and Skills Acquisition. Out of this, 21 registered groups, from which 341 members were selected as representative sample for this study through a multi-staged sampling procedure.

The first stage involved a purposive sampling procedure based on the criteria of members' ease of reach (through available contacts); membership spread (among the 3 senatorial zones; Zamfara Central, West and North zones) and organisation (in terms of structure and activities). The 179 registered Youth Associations with the Zamfara State Ministry of Youth and Skills Acquisition were screened for these qualities out of which 21 Associations were found fit for inclusion. For instance, associations like; Zamfara State Leadership Initiative for Good Governance and Zamfara Democratic Awareness Campaign Organisation, though registered, lacked records of contact address of members and membership spread, hence, excluded from the study.

The second stage of sampling involved a selection of ten associations through systematic random sampling from the 21 qualified youth associations. The procedure for the selection was by the use of sampling frame by which the 21 associations were assigned with numbers, starting from 01 to 21 on the table. Then associations that corresponded with even numbers in the table of were selected for inclusion in the study. Consequently, 10 associations with a total of 2,859 members emerged as detailed in Table 1.

**Table 1: Selected Youth Associations with their population of members**

<b>S/N</b>	<b>Youth' Associations</b>	<b>Populations</b>
1.	Youth Movement for Society Development and Awareness	50
2.	Zamfara Central Youth Awareness Forum	30
3.	Zamfara Youth Alliance	350
4.	Zamfara Circle Community Initiative	121
5.	Youth Movement for Masses Association	35
6.	Township Special Model Primary School	123
7.	Child Protection Committee Sankalawa	40
8.	SabuwarKaura South Development	75
9.	Youth Development Council	2000
10.	UmmahatulMu'mineen Women Orphan Support Association	15
	<b>TOTAL</b>	<b>2,859</b>

At the third stage, samples of respondents were proportionately drawn from the population of 2,859 members of the 10 selected youth associations using the Krejcie and Morgan sample size determination table. Details of this is presented in Table 2.

**Table 2: Selection of respondents based on population of members in selected associations**

<b>Youth Association</b>	<b>Population</b>	<b>% of total population</b>	<b>No. of selected respondents</b>
Youth Movement for Society Development and awareness	50	1.748	6
Zamfara Central Youth Awareness Forum	30	1.049	4
Zamfara Youth Alliance	350	12.24	42
Zamfara Circle Community	121	4.232	15

Initiative			
Youth Movement for Masses Association	35	1.224	4
Township Special Model Primary School	123	4.302	15
Child Protection Committee Sankalawa	40	1.399	5
Sabuar Kaura South Development	75	2.623	9
Youth Development Council	2000	69.95	239
UmmahatulMu'mineen Women Orphan Support Association	15	0.524	2
Total	2,859	100	341

### Questionnaire distribution, retrieval and reliability testing

The questions and items on the questionnaire were developed in Hausa language for ease of understanding by the target respondents (Wilson, 2005) and administered to the members of the selected youth associations at their registered offices and venues of their meetings in the proportion indicated in Table 2. Out of the 341 copies administered, 320 copies, representing 93.8% were retrieved. However, only 86.8% (n = 296) of the administered copies of questionnaire were duly filled by the respondents and therefore validated for analysis in this study (Hair et.al., 2010).

A reliability test of the usable copies of the questionnaire revealed a Cronbach Alpha value of .800, indicating that the instrument is highly reliable (Abdulbaqi & Mustapha, 2017)

### Data Analysis

The data obtained in this study were analysed using Statistical Package for Social Sciences (SPSS) version 23. The researchers ran descriptive, linear regression and correlation analyses. The unit of analysis was one youth. Results are presented in tables according to predetermined objectives.

### Cultural and Moral Content in *Arewa24* Programmes

The respondents were asked to rank the moral contents *Arewa24* programmes on respect for elders, dress code, abstinence from drug abuse, abstinence from prostitution, abstinence from violence and love for peace. Their responses are presented in Table 3.

**Table 3: Perceptions of Zamfara Youth of the Moral Content of *Arewa24* Programmes**

Items	Frequency	Percentage
Respect for elders	124	41.9

Abstinence from violence	54	18.2
Abstinence from drug abuse	43	14.5
Love for peace	31	10.5
Dress code	30	10.1
Abstinence from prostitution	14	4.7
Total	296	100.0

**Level of viewership of programmes produced in Hausa Language among members of selected youth organisations in Zamfara State**

Towards attaining the goal of determining the level of viewership of *Arewa24* programmes among the youth of Zamfara State, North-West Nigeria, items were generated to assess their viewership of the channel, the platform on which they watch the station, their preferred programme and reason for their preference. Their responses are presented in Tables 4.

**Table 4: Level of viewership, platform of viewership and preferred programme**

Items	Responses	
	Yes	NO
Do you watch <i>Arewa24</i> ?	260 (87.8%)	36 (12.2%)
On which platform do you watch <i>Arewa24</i> ?	Frequency	Percentage
<i>Arewa24</i> -on-demand	114	38.5
Startimes	105	35.5
Dstv	49	16.6
Youtube	24	8.1
Others	4	1.4
Total	296	100.0
If you watch <i>Arewa24</i> , which of these programmes do you prefer to watch most?		
<i>Dadin Kowa</i>	117	39.5
<i>Labarina</i>	87	29.4
<i>Kwana Casa'in</i>	56	18.9
<i>Gidan Badamasi</i>	36	12.2
Total	296	100

Table 4 reveals that 87.8% of the respondents (n=260) watch *Arewa24*. 38.5% of them (n=114) watch the channel on *Arewa* on demand while 35.5% of them (n=105) watch it on Startimes.

On their programme preference, 39.5% of them (n=117) prefer to watch *Dadin Kowa*, 29.4% (n=87) prefer to watch *Labarina*, 18.9% (n=56) prefer to watch *Kawana Casa'in* while 12.2% (n=36) prefer to watch *Gidan Badamasi*.

**Cultural and moral gratifications derived from watching *Arewa24* programmes**

A cross tabulation of the respondents' various reasons for watching *Arewa24* revealed the following as presented in Table 5:

**Table 5: Gratifications derived from watching *Arewa24* programmes by youths in Zamfara State**

Programme	Reasons for programme preference				Total
	Its setting reflects my way of life	I learn good moral value from it	It improves my understanding of life	others	
Dadin Kowa	54	24	25	14	117
Gidan Badamasi	31	25	23	8	87
Kwana Casa'In	12	18	20	6	56
Labarina	14	11	7	4	36
Total	111	78	75	32	296

**Test of hypothesis**

The two hypotheses tested in this study are that:

**H<sub>1</sub>:** there is no significant relationship between viewership of *Arewa24* programmes and good character formation.

**H<sub>2</sub>:** viewers’ preference for *Arewa24* programmes does not influence cultivation of good values.

The decision rules adopted in this study are as follows. For H<sub>1</sub> and H<sub>2</sub>, the study rejects the null hypothesis if the P-value is < (less than) 0.01, but if the p-value is > (greater than) 0.01, this study does not reject the alternate hypothesis.

The study hypothesised that, there is no significant relationship between viewership of *Arewa4* programmes and good character formation among the youth in Zamfara State. Pearson moment correlation of viewership of *Arewa24* programmes and character formation were found to be very high positive and statistically significant ( $r = .769, P = 000$ ). Hence, H<sub>0</sub> was rejected. This shows that an increase in viewership rate of *Arewa24* programmes would lead to a very high change in character formation, reduce moral decadence and improve values of learning among youth in Zamfara State.

Analysis by linear regression examined to test the proposition that viewers’ preference for *Arewa24* programmes does not influence cultivation of values. Hence, the impact of the predictor variable ( $x =$  preference for *Arewa24* programmes) on the criterion variable ( $y =$  cultivation of values) by Zamfara State youth was investigated as reported in Table 6.

Table 6: Impact of viewership of *Arewa24* television programmes on character formation

Model	R	R <sup>2</sup>	Adjusted R <sup>2</sup>	Std. Error of the Estimate	df1	df2	F Change	t	Sig
1	.769 <sub>a</sub>	.591	.590	2.75302	1	294	424.968	4.051	.000 <sup>b</sup>

a. Dependent Variable: cultivation of value

b. Predictors: (Constant), Preference for *Arewa24* Programmes

The regression model indicate that the predictor variable, preference for *Arewa24* programmes has a high, positive and statistically significant impact on the criterion variable, cultivation of values with the former accounting for 59% variation in the latter ( $R^2 : 590, F\text{-value} (1,294) = 424.968, t = 4.051, p = .000$ ).

**Discussion of Findings**

The research revealed the following findings on the four research questions:

- i. The study found out that the respondents ranked respect for elders as the highest moral content of *Arewa24* programmes. This was followed by abstinence from violence, abstinence from drug abuse, then peaceful coexistence with others. This revelation on respect for elders confirms *Arewa24* as complying with one of the cardinal role of television, whether digital or terrestrial, as an avenue for transmitting cultures. The content on abstinence from various vices negates the assertion of Apuke (2016), Onabajo and M'bayo (2008) that the audio-visual media; television, films and movies cause cultural synchronisation and loss of national values. The variance in this finding could be attributed to the fact that, the programmes under review were produced in indigenous Hausa language which the viewers were able to relate with and visualise themselves in the characters in the programmes.
- ii. The study found that most of the respondents watched *Arewa24* programmes on different media platforms with majority of choice on *Arewa24-On-Demand* platform, corroborating the main thrust of the uses and gratification theory which considers the viewers of the media as playing active roles in choosing and using the media that would best serve their needs (Katz, Blumer & Gurevitch 1974).
- iii. Findings equally revealed that viewers of *Arewa24* programmes, especially *Dadin kowa*, derive immense pleasure from the programme. This ranges from: the programme mirroring the viewers, instilling moral values and providing the basis for better understanding of life. This finding is in tandem with the main thesis of the cultivation theory that viewership television simulated reality (Gabner, Gross, Morgan and Singrolli, 1999)
- iv. This study found that viewership of *Arewa24* programmes made viewers to cultivate sense of tolerance, learn the virtues of peaceful coexistence in their communities, learn how to accommodate people of other tribes and religion and learn how to respect other people's ways of life. Just as both correlation and regression analysis pontificate high, positive and statistically significant relationship between viewership of *Arewa24* programmes and character formation on one hand, and a significant impact of preference of *Arewa24* programme on cultivation of good moral values by its viewers. The finding has corroborated the view of Apuke and Dogari (2017), observed that, ever since television came into existence, it has remained the most influential medium among the mass media and can be considered a credible source of information. These moral issues and value have made the *Arewa24* programmes to influence the morality of the youth through their repeated viewership of programmes presented in indigenous Hausa language. This makes it easy for the viewers to relate with, and assimilate the content of developmental messages as envisaged by Wilson, (2005). Krijnen (2011) argued that, even though there are ample voices arguing for the importance of television for building a moral civil society, television is often still assumed to have a negative influence on its audience's morality.

## Conclusion

The study has investigated the influence of *Arewa24* programmes on morality among youth in Zamfara State. Like all literary works, the Programmes examined, mirror the reality of the environment. The goals of the programmes were to restore the values of the Hausa traditions that are becoming lost to modernisation. Implications and lessons have emerged from the findings of this study. Accordingly, the study has validated the postulation of the Uses and Gratification as well as Cultivation theories applied with practical evidences. The study also has clearly revealed how Viewership of *Arewa24* programmes do influence the character formation among the youth of Zamfara State.

Likewise, the investigation revealed how Preference of *Arewa24* programmes influenced the Values of Youth in Zamfara State. In addition, it has revealed how Selected *Arewa24* programmes made Youth have various perceptions. For instance, most of the Youth preferred *Dadin Kowa* (Hausa Drama) among the *Arewa24* programmes because it depicts their ways of life of the viewers. This study has, therefore, revealed that viewership of *Arewa24* programmes has an influence on the moral conduct of youth in Zamfara State.

### **Recommendations**

Arising from the findings in this study, the researchers advanced the following recommendations:

1. The governments and its agencies should redouble efforts to preserve the morality of indigenous languages for effective communication and promotion of peace and tranquility among the divergent components of Nigeria.
2. programmes that educate, promote good moral values and speak directly to the consciousness of the audience should be promoted to help reduce the incessant incidents of banditry, insurgencies, etc.
3. The National Broadcasting Commission (NBC) and the National Film and Video Censorship Board (NFVCB) should intensify efforts to entrench and enforcing portrayal of moral values in the contents of television and movies circulating among viewers across the virtual and terrestrial space of Nigeria, most especially those with implication for moral decadence among members of the impressionable age of the society.
4. Future researchers should analyse the content of some *Arewa24* programmes to empirically establish the values they pass to the viewers.

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**Wer hat den ersten emblematischen Stein zum Rollen gebracht? Eine  
quellengeschichtliche Untersuchung zur Entstehung der literarischen Emblemik**

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**Abstract:** This source history article deals with the emergence and flourishing of emblematic literature in 16<sup>th</sup> and 17<sup>th</sup> century in Europe. The emblem is a literary form consisting of a trio: the image (icon), the motto, and an evocative explaining text that connects the image to the motto. The paper shows that on the threshold of modern times, Europe's fondness for ancient Egyptian culture and hieroglyphics had the greatest influence on the emergence of this genre. The paper traces the emergence of emblematics to the publication in 1505 of a book entitled *The Hieroglyphics of Horapollon* Nilous, which contained a series of hieroglyphs accompanied by a title and explanation. The book was enthusiastically received in Europe and widely imitated. This gave rise to the great art of emblematics. The aspect that the article emphasizes is that with this book the first stone was rolled on the way to the emergence of literary emblematics. If one agrees almost unanimously in Europe connect the merit in the emergence of emblematics with the name of the Italian legal scholar Alciatus, the hieroglyphics of Horapollon come - if at all - too briefly. The meaning of this book is - as some think - very marginal. The almost exclusive return of the emblematic literature the book written by Alciatus in 1531 entitled *Emblematum liber* does not take into account the historical development of the genre. The contribution should be understood as a small rehabilitation of the *Hieroglyphics of Horapollon Nilous*,

**Keywords:** Emblematics – Hieroglyphics – first initiator

**Abstrakt:** Der vorliegende quellengeschichtliche Beitrag befasst sich mit der Entstehung und Blüte der emblematischen Literatur im 16. und 17. Jahrhundert in Europa. Das Emblem ist eine literarische Form, die aus einem Trio besteht: dem Bild, der Überschrift und einer eindrucksvollen Beischrift, die das Bild mit der Überschrift verbindet. Der Beitrag zeigt, dass die Vorliebe Europas für die altägyptische Kultur und die Hieroglyphen an der Schwelle zur Neuzeit den größten Einfluss auf die Entstehung dieses Genres hatte. Der Beitrag führt die Entstehung der Emblemik auf die Veröffentlichung eines Buches mit dem Titel „Die Hieroglyphika des Horapollon“ im Jahr 1505 zurück, das eine Reihe von Hieroglyphen enthielt, die mit Überschrift und begründender

Erklärung versehen wurden. Man nahm in Europa enthusiastisch dieses Buch auf und ahmte ihm nach. Dadurch entstand die große Kunst der Emblematik. Der Aspekt, den der Beitrag hervorhebt, ist, dass mit diesem Buch der erste Stein auf dem Weg zur Entstehung der literarischen Emblematik zum Rollen gebracht wurde. Wenn man sich in Europa fast einhellig den Verdienst bei der Entstehung der Emblematik mit dem Namen des italienischen Rechtsgelehrten Alciatus verbinden, so kommen die Hieroglyphika des Horapollon -wenn überhaupt – zu kurz. Die Bedeutung dieses Buches sei – wie mancher meint – sehr marginal. Die fast ausschließliche Rückführung der emblematischen Literatur auf das 1531 von Alciatus verfasste Buch mit dem Titel „Das Emblematum liber“ trägt der geschichtlichen Entwicklung des Genres keine Rechnung. Der Beitrag sich als kleine Rehabilitation der Hieroglyphika des Horapollon verstehen.

**Schlüsselwörter:** Emblematik – Hieroglyphen – erster Initiator

„*Emblematum Pater & Princeps est Alciatus*“ – dieser lateinische Satz, der so viel bedeutet wie: „Alciatus ist der Vater und der Princeps (=die einflussreiche Persönlichkeit) der Emblematik“, ist zu finden in Balbinus' *Verisimilia Humaniorum Disciplinarum seu Iudicium privatum de omni literarum (quas humaniores appellant) artificio* (Balbinus, 1710, p. 232). Dieses Urteil, dass er in seinem Buch über den italienischen Rechtsgelehrten Andreas Alciatus (1492-1550) fällt, welcher 1531 sein „*Emblematum liber*“ in Augsburg veröffentlichte, ist zu einer kanonischen Aussage der Emblematik-Forschung geworden, bis in die heutige Zeit hinein. So schreibt Pinel im Jahr 2022 (Pinel, 2022, p. 97) Folgendes: „He [Alciatus] is also well-known for having created a new literary genre, called 'emblematic literature'“. Diese Meinung teilt auch Potke: „Als Geburtsjahr der Gattung Emblematik gilt allgemein das Jahr 1531, als den lateinischen ekphrastischen Epigrammen des Mailänder Juristen Andrea Alciato bei der Drucklegung Holzschnitte beigelegt wurden.“ (Plotke, 2009, p. 138).

In dieser Wertschätzung sind sie keine Ausnahme. Ihnen gehen viele Literaturwissenschaftler voraus. Auf alle hier eingehen zu wollen, würde den Rahmen dieses Beitrags sprengen. Daher seien hier einige namhafte Namen nur als exemplarische Beispiele genannt:

- L. Volkmann, einer der renommierten Emblematik-Forscher, meint, dass Alciatus' „Name untrennbar mit dem Begriff der Emblematik verknüpft bleiben wird“ (Volkmann, 1923, p. 41).
- A. Buck ist der Ansicht, dass „das Emblem [...] diese Bedeutung seit der Veröffentlichung von Alciatis Sammlung [hat]“ (Buck, 1972, p. 330) und somit als die „von ihm [Alciatus] geschaffene *bildliterarische* Form“ (Ebd, p. 333) aufzufassen sei.<sup>1</sup>
- A. Henkel und A. Schöne, die Herausgeber des monumentalen Schlüsselbuchs *Emblemata: Handbuch zur Sinnbildkunst des XVI. Und XVII. Jahrhunderts*,

<sup>1</sup> Die Hervorhebung stammt vom Verfasser.

meinen Folgendes: “Erst wenn Alciatus unter die Chiffren der hieroglyphischen Bilder seine dechiffrierenden Epigramme rückt, entsteht sein ‘Emblematum liber’” (Henkel und Schöne, 1996, p. XI).

Um es vorwegzuschicken will dieser Beitrag dem *Emblematum liber* Alciatus' seine wirkungsgeschichtliche Bedeutung keineswegs absprechen oder sie gar in Frage zu stellen, sondern lediglich den Versuch unternehmen, die Entstehung der literarischen Emblematisierung quellenhistorisch neu zu besprechen.

## 1. ENTSTEHUNGSGESCHICHTLICHE ASPEKTE ZUR EMBLEMATIK

Ein literarisches Emblem ist ein dreiteiliger Grundtypus, der sich aus einem Bildelement, der *Pictura* (auch *Icon* oder *Imago* genannt), und zwei Textelementen zusammensetzt: dem *Motto* (oder *Lemma* bzw. *Inscriptio*) und der *Subscriptio*. (Nünning, 2013, p. 166) Durch die Neuentdeckung und Wiederbelebung des antiken Schrifttums durch die Humanisten, nicht zuletzt wegen der Eroberung von Konstantinopel durch die Türken im Jahr 1453, war man wieder auch auf den antiken Orient, vorwiegend den ägyptischen, aufmerksam geworden. Werke griechischer Autoren wie Strabon (\*64/63 v. Chr., † nach 23 n. Chr.), Flavius Josephus (\*38 n. Chr., † Rom um 100), Plutarch (\*um 46 n. Chr., † 120), um nur die wichtigsten zu nennen, wurden ins Lateinische und in andere europäische Sprachen übersetzt und mit Kommentaren versehen. Darüber hinaus wurden Werke lateinischer Autoren wie Plinius der Ältere (\*23 oder 24 n. Chr., † 79) und Tacitus (\*um 46 n. Chr., † um 120) neu aufgelegt. Allen ist gemeinsam, dass sie der Nachwelt Berichte über den antiken Orient hinterlassen haben. (Elnaggar, 2009, p. 93ff.)

In diesem Zusammenhang ist hauptsächlich<sup>1</sup> die Entstehung und Entfaltung der Emblematisierung zu verstehen, was zur vollen Entfaltung in der Kulturepoche des Barock kam, die Herder in seinen *Zerstreuten Blättern* als “beinahe das emblematische” Zeitalter bezeichnen möchte. (Herder, 1877, Bd. 16, p. 230) Die Emblematisierung oder die *Sinnbildkunst*, um mit Harsdörffer zu sprechen (Harsdörffer, 1643, Bd. 1, S. 52), als mögliche Verbindung von Überschrift, Bild und Beischrift, erfreute sich nicht nur im Schaffen der barocken Dichter, sondern auch außerhalb der Literatur in der sogenannten “angewandten Emblematisierung” einer außerordentlichen Breitenwirkung: Marien-, Herz- und Passionsemele an den Altären von Kirchen, mystisch-erbauliche Embleme auf Emporenbrüstungen, Embleme in den Deckenausmalung, in den Exlibris von Adeligen, im geschliffenen Dekor von Trinkgläsern, in Fayencen privater und öffentlich-

<sup>1</sup> Andere mögliche Einflüsselemente sind nach Schöne z.B. Gemmen, Skulpturen, Münzen, Medaillen und Plastik der Antike, mittelalterliche Bestarien und Herbarien, die Bibel, die antike Mythologie, antike Geschichtsdarstellungen und Naturbeschreibungen, Anekdoten und Sprichwortsammlungen. (Schöne: Emblematisierung und Dramatik, p. 19) Diese ganzen Elemente wurden in der Emblematisierung zwar ganz oder partiell rezipiert, entweder in der Überschrift, in dem Bild oder in der Beischrift, aber ob sie formgebende Elemente sind, bleibt dahin gestellt. Der in der emblematischen Sekundärliteratur von manchen geführte Streit, ob sich die Emblematisierung selbständig oder nur unter der Schirmherrschaft der Impresenkunst entstanden ist, berührt unsere Aufgabe nicht, denn selbst die Impresenkunst stand unter starkem Einfluss der Renaissance-Hieroglyphik. Zum ersten Punkt vgl. Dieter Sulzer: Traktate zur Emblematisierung, S. 1-52, zum zweiten Volkmann, S.42-49.

repräsentativer Funktion, auf geprägten Brettspielsteinen, in Holzschnitzarbeiten zum Schmuck akademischer Räume, so dass „ein sachgerechter Überblick über Vorkommen und Funktionen der außerliterarischen Emblemik [...] noch nicht möglich“ ist, um mit Wolfgang Harms zu sprechen (Harms, 1975, p. 7)

Die Emblemik ist somit Lebensstil und literarischer Ausdruck zugleich geworden. Bis an die Grenze des Unüberschaubaren zeigt sich die Fülle der Emblemik in der Literatur. Henkel und Schöne sprechen in ihrem monumentalen Werk *Emblemata: Handbuch zur Sinnbildkunst des XVI. Und XVII. Jahrhunderts* von einer siebenstelligen Zahl an Exemplaren (Henkel et Schöne, 1996, p. XVII.) Allein im deutschen Sprachgebiet sind in dem Zeitraum von 1531-1888 nach den nicht ganz vollständigen Angaben der *German Emblem Books Bibliography* 637 Ausgaben erschienen. (Landwehr, 1972)

Ausgelöst wurde dieses Interesse durch die allgemeine rege Beschäftigung der Renaissancegelehrten und -künstler mit der altägyptischen Kunst<sup>1</sup>, besonders den Hieroglyphen, was seinen Ausdruck in der Anfertigung von Kunststücken nach altägyptischer Manier, geschmückt mit Motiven aus der „Bilderschrift“<sup>2</sup> der Ägypter. Medaillen, Münzen, Säulen, Ehrenpforte und alle möglichen Kunstgegenstände entstanden und auch die Sinnsprüche und Wappen der Fürsten und Herren wurden nach hieroglyphischer Manier verwertet, damit „etwas den ägyptischen Geheimbildern Entsprechendes geschaffen“ (Volkman, 1923, p. 11) werden konnte.

Dabei ging man von der philosophischen Vorstellung, die die barocken Dichter und vor ihnen die Renaissancegelehrten und die Humanisten aus dem antiken Schrifttum gewonnen haben, nämlich die Ägypter “verwendeten zur Darlegung ihrer Weisheit nicht die Buchstabenschrift, welche die Wörter und Prämissen nacheinander durchläuft und auch nicht die Laute und das Aussprechen der Sätze nachahmt, vielmehr bedienten sie sich der Bilderschrift, sie gruben in ihren Tempeln Bilder ein, deren jedes für ein bestimmtes Ding das Zeichen ist.” (Harder, 1964, p. 49) Die vergeblichen Bemühungen vieler antiker Schriftsteller und Philosophen<sup>3</sup> wie Herodot, Diodor, Plutarch oder Clemens Alexandrinus um die Entzifferung der Hieroglyphen und die daraus entstandenen „relativ wenige, dazu nicht leicht verständliche Bemerkungen“ (Thissen, 1998, p. 8) haben auf der einen Seite einen mysteriösen Kult um die *Rätselbilder* der Ägypter als „etwas dem göttlichen Denken selbst Entsprechendes, gleichsam Abbilder der göttlichen Ideen“ (Volkman, 1923, p. 7) geschaffen. Da die Autorität und Authentizität der antiken Schriftsteller als unantastbar galten, sah sich die Nachwelt in ihrer Vorstellung bestätigt, dass es sich um recht „höheres Wissen“ handelt, das zur

<sup>1</sup> Näheres über die Beschäftigung der italienischen Humanisten mit der Hieroglyphik bei Volkman, 1923, p. 9 ff.

<sup>2</sup> Die Vorstellung, dass die Hieroglyphen eine reine **Rebusschrift**, d.h. Rätselbild, sind, bleibt von der Renaissance bis zum Ausklang des Barock haftend. Die barocken Poetiker sprechen immer wieder von den Hieroglyphen als "Gemälmysterien" (Fischart) oder als "Bilderschrift" (Harsdörffer). Die moderne Vorstellung von den Hieroglyphen als eigener Sprache mit ihrem lautlichen, semiotischen und metaphorischen war damals noch nicht vorhanden.

<sup>3</sup> Näheres über die Beschäftigung der antiken Schriftsteller mit der Hieroglyphik sieh: Volkman, 1923, S. 4 ff.

Entzifferung verlockt. Damit verband sich auf der anderen Seite, dass in der mittelalterlichen Tradition Ägypten stets als eine Urheimat tiefster Gelehrsamkeit betrachtet wurde, so dass „eine Art mystischer Ehrfurcht vor Ägypten durch das ganze Mittelalter“ (Ebd., p. 9) hindurchzog.

Diese kulturhistorische Missinterpretation, „daß vielmehr jedes Bild [...] Weisheit und Wissenschaft ist“ (Harder, 1964, p. 49), findet seinen Niederschlag im literarischen Schaffen der barocken Dichter. Harsdörffer spricht von “der Natur Geheimnisse[n] und allerhand Lehren” (Harsdörffer, 1643, Vol. 4, p. 222) der Altägypter, deren „Auslegung hat mu<sup>e</sup>ssen von den Lehrweisen oder den Priesteren nach und nach erlernt werden.“ (Ebd. p. 222) In *Simplicismus* von Grimmelshausen hat Simplex bei seinem Durchprobieren aller Wissenschaften auch hinter „die Hieroglyphicas der Egyptier“ (Jöns, 1978, p. 235) eine wichtige Wissensquelle gesehen. In Fischarts *Geschichtklitterung* (1575), eine freie Übersetzung des französischen Romans *Gargantua und Pantagruel* von François Rabelais (1565), findet man auf der Suche nach dem Stamm von Gorgellantua auf einem alten Sarkophag seltsame alte geheime Buchstaben und „diß war sein Hieroglyphisch Grabschrift“ (Fischart, 1891, p. 40). Im selben Werk geht er auf Folgendes ein: „Die Weisen in Egypten haben vorzeiten der sachen vil anders gethan, wann sie durch gemälschriften und Schilderilder, welche sie Hieroglyphisch nanten, geschriben haben. Welche keiner nicht verstund, er verstünd dann auch die Natur, frafft und eygenschafft der vorfigurirten und fürgemaleten Natürlichen sachen.“ (Ebd. p. 188)

In seinem Lehrgedicht *Die Kunst* schreibt Fischart:

Auch bzeugt solchs, das aus malens grund  
Die erst egyptisch schrift entstund,  
All weisheit und theologie,  
Die hieroglyphisch nannten sie. (Goedeke, 1880, p. 186)

Angeregt werden die Bemühungen um die Entzifferung der Hieroglyphen und des dem *hieroglyhice scribere* innewohnenden gottoffenbarten uralten Menschheits- und Weltwissen mit der Herausgabe von „Des Ägypters Horapollon Hierogiophika“<sup>1</sup>. Die Berühmtheit der Hieroglyphika und deren Verfasser „Horapollon“ lassen sich daran veranschaulichen, dass auf die Symbolik und Rätselhaftigkeit der Hieroglyphika Horapollons von den barocken Dichtern immer wieder hingewiesen wird. In seiner *Geschichtklitterung* spricht Fischart unter anderem von “dergleichen Bilderschriften der uralt Orus Apollo” (Fischart, 1575, p. 189 ff.). Auch Harsdörffer erwähnt den Namen Horapollon in seinen *Frauenzimmer Gesprächspielen* (Vol. 3, p. 269 und Vol. 7, p. 169)

Das griechische Manuskript ist 1419 in Italien aufgetaucht, war lange Zeit im Umlauf und wurde schließlich 1505 im Originaltext dort auch gedruckt. 1515 erschien eine erste lateinische Übersetzung durch Bernhard Trebatius in Augsburg, dann folgte im Jahr 1517 die berühmte lateinische Übersetzung aus der Feder Wilibald Pirkeheimers und mit Illustrationen durch Dürer. (Vgl. Thissen, 1998, p. 3) Der griechische Text geht auf 12

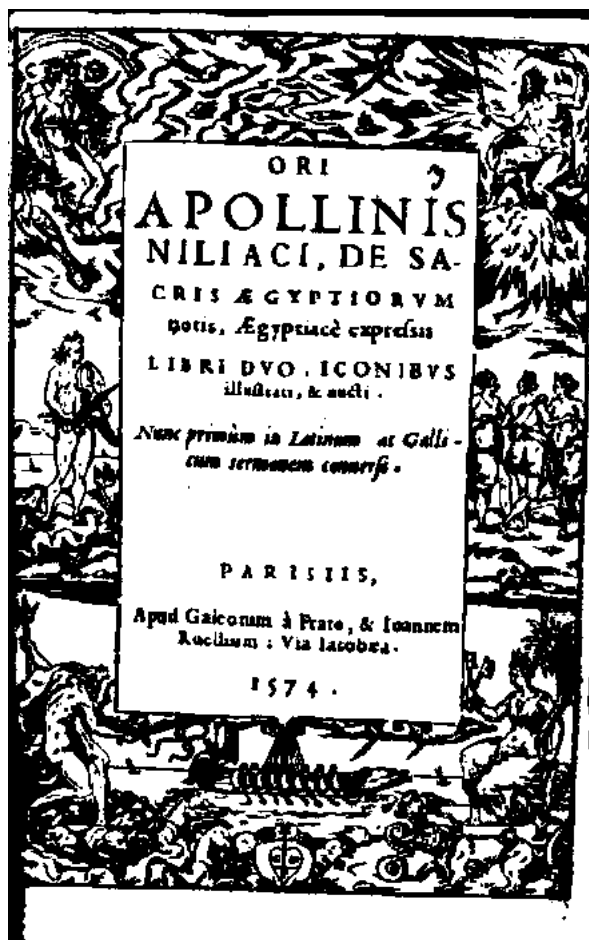
<sup>1</sup> Die vorliegende Darstellung der *Hieroglyphika* stützt sich auf Thissen, 2001

Handschriften aus dem 14. Jahrhundert zurück, die in zwei Büchern mit insgesamt 189 Hieroglyphen versammelt sind. Die Hieroglyphen werden beschrieben und deren Bedeutung begründet nach dem Muster:

Wenn sie [die Altägypter] das-und-das ausdrücken wollen, zeichnen sie das-und-das, weil ...(Thissen, 1998, p.11)

Wenn sie Ewigkeit auf andere Weise schreiben wollen, malen sie eine Schlange, deren Schwanz unter dem restlichen Körper verborgen ist.  
(Thissen, 2001, p. 3)

Der Verfasser dieser Hieroglyphika ist der alexandrinische Gelehrte Horapollon aus dem Ende des 4. Jahrhunderts n. Chr. oder sein gleichnamiger Enkelsohn aus dem Ende des 5. Jahrhunderts n. Chr. Der Name Horapollon stellt durch seine symbolische Zusammensetzung aus dem altägyptischen Gott Horus und dem griechischen Gott des Lichts Apollo eine „Verschmelzung unterschiedlicher religiöser Vorstellung dieser Zeit rund um das Mittelmeer“ (Majonica, 1988, p. 31) dar. Horapollon selbst war des Hieroglyphischen nicht mächtig. Vermutlich stützte er sich auf eine gute Zeichen- oder Wortliste oder eine Art Hieroglyphen-Lexikon. (Erman, 1912 , p. 2)



Umschlag der Ausgabe der Hieroglyphika aus dem Jahr 1574

Die allgemeine Vorstellung der Humanisten von der Hieroglyphen erfährt mit dem Erscheinen dieses Buches eine besondere Bestätigung, „denn aus Horappolo verbreitete sich seit der Renaissance die Vorstellung, daß die Hieroglyphen seltsame Symbole gewesen seien, voll von geheimer Weisheit, ein Produkt philosophierender Priester“, fällt Erman sein Urteil über das Buch und meint über „die Tollheiten seiner Deutungen“ in vernichtender Kritik und zynischer Ablehnung weiter: „Das törischte Buch Horapollo hat alle Zeiten überlebt, gewiß gerade weil es so töricht war.“ (Ebd. p. 2) Was aber dem Ägyptologen Erman als töricht und dem Sprachwissenschaftler Umberto Eco „aus der Sicht eines heutigen Kenners der mittelalterlichen und antiken Kultur“ (Eco, 1994, p. 161)

als „kaum sehr verschieden von den Bestiarien, die in den Jahrhunderten vor ihm zirkulierten,



außer daß er den traditionellen Zoo um ein paar ägyptische Tiere [...] erweitert und die moralisierenden Kommentare oder Verweise auf die Heilige Geschichte wegläßt“ (Ebd.), erscheint, ist für die genetische Literaturwissenschaft geradezu umso bedeutungsvoller, da durch dieses kleine Werk quellengeschichtlich und wirkungsästhetisch der ersten Stein der emblematischen Kunst in Europa zum Rollen gebracht worden ist.

Das Buch der Hieroglyphika erfreute sich seit seinem Erscheinen großer Beliebtheit bei Laien und Ägyptologen, so dass Champollion die Hieroglyphika für die 1822 gelungene Entzifferung der Hieroglyphen hoch einschätze. (Thissen, 2001, p. XV). Rund 30 Editionen, Übersetzungen<sup>1</sup>, Nachdrucke und durch sie angeregte Werke wurden bis zum 17. Jahrhundert publiziert. 1435 schickte Ciriaco da Ancona aus Ägypten zwei Kopien einer hieroglyphischen Pyramidenschrift nach Florenz. 1452 vollendete Leon Battista Alberti seine erst 1485 gedruckten *Zehn Bücher über die Baukunst*, die mancherlei Ausführungen über die ägyptische Kultur und die Hieroglyphen enthalten. Der Einfluss dieses Buches war immens, nicht nur in Italien, sondern auch in Deutschland und Frankreich. 1467 vollendete der venezianische Dominikaner Fra Francesco Colonna seine *Hypnerotomachia Poliphili* (= Des Poliphilus' Liebeskampftraum), ein Holzschnittwerk in Form eines Liebesromans voll von Darstellungen von Obeliskten, Pyramiden und hieroglyphischen Symbolen, der sich mit dem Wunderland Ägypten, seinen Sphingen (=Sphinxen), seinen Obeliskten und Hieroglyphen beschäftigt. Dabei wird mit den Hieroglyphen so operiert, dass sie ganze Sätze ausdrücken. Nach ihrem Erscheinen im Jahre 1499 in Italien übte das Werk außerordentlichen Einfluss auf die verschiedenen Länder Europas. 1483 gab Marsilio Ficino, der Führer der platonischen Akademie in Florenz, eine verkürzte Übersetzung des Jamblichus heraus, eine vom Neuplatoniker Jamblichus verfasste Schrift über die ägyptischen Mysterien, wonach die ägyptischen Symbole nichts anderes waren als Abbilder der Natur des Universums und des Waltens der Gottheit. (Volkman, 1923, p. 9-23)<sup>2</sup>

Diese von den *Hieroglyphika* ausgehende Faszination für Altägyptisches war so groß, dass Fälschungen entstanden. Das berühmteste Beispiel ist Fa Giovanni Nanni da Viterbo, der in seinen um 1498 gedruckten *Antiquitatum variarum volumina XVII* eine Reihe u.a ägyptischer Texte fälschte, um die römische Geschichte mit ägyptischer Urzeit und Urweisheit zu verknüpfen (Ebd., p. 12)

1531 wurde in Augsburg der lateinische *Emblematum liber* des italienischen Rechtsgelehrten Andrea Alciatus gedruckt. Von Italien griff diese Mode, nämlich “die faszinierende Methode, Gedanken mittels Bildern darzustellen” (Vinken, 1978, p. 61), auf das gesamte Abendland und bekam den Charakter einer gesamteuropäischen Erscheinung. Sein Werk erschien in etwa 150 Ausgaben und übte einen immensen Einfluss. Alciatus selbst bekennt sich in *De verboum significatione* (= Über die

<sup>1</sup> Die erste deutsche Übersetzung von Johann Herold (1514-1567) erschien im Jahre 1551 unter dem Titel **Des alten unnd heylig geathten Aegyptischen Priesters / Hori Apollinis / auß Nilstatt / von heyliger Schrift Wharzeichen** in seinem Buch **Von den heydnischen Go'ttern unnd irer vermeynten macht / darumben sye bey den Alten verehert seind**.

<sup>2</sup> Bei Volkman gibt es detaillierte Darstellungen der oben genannten Werke und vieler anderer mehr.

Bedeutung der Worte) (1530) dazu, dass der Anreger für sein Büchlein, „dessen Titel Emblemata ist“ (Zitiert in: Volkmann, 1923, p. 41) die Hieroglyphika bei „Horus“, d.h. Horapollon, und „Chaeremon von Alexandria“ sind. Von dem letzteren wird vermutet, dass er die Hieroglyphen von Colonna geschrieben haben soll (Vgl. ebd.).

1556 erschien in Basel die *Hieroglyphika sive de sacris Aegyptiorum aliarumque gentium literis* von Pierio Valeriano. Das Werk dieses ungeheuer belesenen Verfassers stützt sich oft auf Horapollon, zieht aber auch Griechisches, Römisches und Biblisches heran. Seine Begeisterung geht sogar dahin zu meinen, dass er sogar in dem Psalm 78, 2 „Ich will meinen Mund zu Gleichnissen auf tun, will Rätsel aus der Vorzeit verkünden“ eine Andeutung auf die Rätselsprache der Altägypter (Volkmann, 1923, p. 36) zu finden glaubt.

EMBLEMATA. 16

Ergo tu te firmum fieri bonos, o sancte, Cicada,  
Pro Cithara hic fidicen anas ipse fides.

Das XXII  
Die Musica gefelle Gott.



Einonius von Lora hat die  
Phoebe von Deiph zu einer zu  
Die Etrau Cicad gewenke  
Dass sie sen feines Glas ein leich  
Da er sich zu tempfen enleht  
Wie der Harpsfa wider sein verdrift  
Gegen sein widerfacher gschwindt  
Arbeit die Seicunus dem Finger stadt  
Diu als gferd im ein Zeit abprang

Emblem aus dem *Emblematum liber*  
der Ausgabe 1566

In der Literaturwissenschaft ist man grundsätzlich unter sich einig, wie oben erwähnt, dass Alciatus mit seinem *Emblematum liber* als der Begründer der literarischen Emblematik ist. Jedoch ist zu beachten, dass Alciatus, als er 1531 sein *Emblematum liber* verfasst hatte, seine Embleme nicht im Sinne des späteren literarischen *terminus technicus* verstand, sondern sie als mögliche ornamentale Motive und Vorlagen für Maler, Goldschmiede und Gießer empfahl, also ganz im Sinne des Sprachgebrauchs der griechischen Plastik und hielt daher sein Buch geeignet für nützlichen Zeitvertreib und für ornamentische Zwecke “in klayd, teppich, oder schilt” (Alciatus, 1542, p. 17).

Als die ersten Übersetzungen des Werkes Alciatus' erschienen, war man sich der Entstehung einer neuen Gattung, die sich später Emblematik nennen sollte, noch nicht bewusst, sondern man begeisterte sich eigentlich für die rätselhaften magischen Bilder. Daher übersetzt 1542 W. Hunger das *Emblematum liber* Alciatus' mit “Das Buechle der verschroten Werck”, d.h. ganz im Sinne des antiken Wortgebrauchs als „eine eingelassene Relieifarbeit auf Prunkgefäßen, bzw. eine in Fußböden eingelassene Mosaiktafel” (Kluge, 2011, p. 243).

Auch Jeremias Held empfiehlt in seiner 1567 in Frankfurt am Main erschienenen Übersetzung *Kunstbuch Andree Alciati von Meyland bey der Rechten Doctorn allen liebhabern der freyen Künst auch Malern Goldschmidten Seiden = stickern vnd Bildhauwern jetzund zu sonderm nutz vnd gebrauch verteutsch vnd an tag geben durch Jeremiam Held von Nördlingen mit schönen lieblichen neuwen Kunstreichen Figuren geziert vnd gebessert* die Embleme als ornamentalische Muster, wie man dem Titel offenbar entnehmen kann, was in der auch in Frankfurt am Main unter demselben Titel erschienenen Ausgabe von 1580 keine bedeutende operative Änderung erfahren hat.

Der Einwand Schönes und Henkels, dass die fehlenden “beygeschriebene Worte”, d.h. die subscriptio, in der Bildersprache der Hieroglyphen, die das verschlüsselte Bild eines Emblems deuten, die Grenze zwischen ein Emblem und eine Hieroglyphe setze, wobei sie sich auf Harsdörffer berufen, der diesen Unterschied nachdrücklich in seinen theoretischen Erwägungen über das Wesen des Emblems gemacht habe (Henkel und Schöne, 1996, p. XI), stellt die Frage, ob es sich auf der einen Seite bei dieser Kritik um postumes Wissen der modernen Ägyptologie handelt, das der barocken Rezeption der Hieroglyphik keine Rechnung trägt.

Überprüft man allerdings auf der anderen Seite das Zitat Harsdörffer in seinen *Gesprächspielen*, Vol. 4, S. 222 ff., so ist folgendes zu lesen:

„Sie [die Sinnbilder] werden auch unterschieden von den Bilderschriften / welche entweder ohne oder mit wenig Buchstaben etwas zu verstehen geben [...] Ich verstehe aber durch die Bilderschrift / wann ein Bild oder Figur einen solchen Namen hat / der unvermeldet an stat der Schrift dienen kann [...]“

Hier bezieht sich das Zitat offenbar auf reine Bilderschriften, deren symbolischer Wert aus sich heraus nicht zu ermitteln ist, denn später auf Seiten 223-225 legitimiert Harsdörffer anhand vieler Beispiele jene Bilder als Sinnbilder (=Embleme), die durch ihre symbolische Botschaft die Funktion der Beischrift übernehmen, was in Horapollons Hieroglyphika der Fall ist.

Als die *Hieroglyphika* zum ersten Mal erschienen, waren sie zwar mit keinen Bildern versehen, was ja gegen die emblematische Struktur aus Überschrift, Bild und Kommentar sprechen könnte. Das Vorhandensein eines Bildes ist jedoch nicht gerade entscheidend für ein Emblem. Es handelt sich dann um die so genannten *emblemata nuda*, d.h. Embleme ohne Bilder, wobei eine Beschreibung des Bildes dieses gerade ersetzt, was für die barocken Poetiker durchaus zulässig war und nicht als regelwidrig empfunden wurde (Vgl. Harsdörffer, 1643, Vol. 4, p. 179). Betrachtet man die einzelnen Lemmata der Hieroglyphika aus dem Jahre 1419, so ist das emblematische Trio leicht feststellbar: Überschrift, Bild bzw. Bildbeschreibung und Beischrift. Lemma Nr. 53 des ersten Buches, um nur ein Beispiel zu geben, soll die emblematische Struktur der Hieroglyphika verdeutlichen: “Wenn sie **Ewigkeit** (Überschrift) bezeichnen, schreiben die **Sonne und Mond** (Bild), weil es die ewig dauernden Elemente sind (Beischrift)” (Thissen, 2001, p. 11)

Die späteren Ausgaben der Hieroglyphika haben die Embleme mit Bildern versehen, die je nach der schöpferischen Imagination des Zeichners gerade moderner als die altägyptischen Hieroglyphen auswirkten. Aber allen ist gemeinsam, dass darin das Interesse am Geheimnisvollen hinter den Hieroglyphen, das die Beischrift des Emblems zu entziffern versucht, den Hauptakzenten setzte. Dadurch verwirklichen die Hieroglyphika von Horapollon die in literarischen Emblemen geforderte Wechselbeziehung zwischen *res* (Signifikat) und *verbum* (Signifikant), zwischen dem hieroglyphischen Bild und der als Beischrift fungierenden Erklärung. (Vgl. Moog-Gründewald, 2000, p. 196)

### **Fazit**

Der vorliegende Beitrag möchte einen Versuch der Rehabilitierung Horapollons aus wirkungsästhetischer Sicht unternehmen. Mit diesem Büchlein aus dem Jahr 1450 wurde – viele Jahrzehnte vor dem *Emblematum liber Alciatus'*– durch das emblematische Trio aus Überschrift, Bild bzw. Bildbeschreibung und Beischrift sowie die Wechselbeziehung zwischen *res* und *verbum* der erste Stein der späteren emblematischen Kunst und literarischen Emblematik zum Rollen gebracht.

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汉语借代、比喻修辞格与阿语相关的辞巧学借代、比喻的对比研究  
**A comparative study between metonymy and metaphor in Chinese and Arabic**

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**Abstract:** Based on a large number of examples of Arabic and Chinese rhetoric in daily life and literature, this paper not only compares the definitions, classifications and structural forms of rhetoric on the theoretical level, but also gives concrete examples of public life and language expression on the practical level, and describes its application. "Same in form, different in quality" -- this is the common soul of Arabic and Chinese rhetoric. They are basically the same in construction and use, and very similar aesthetically. However, due to different language characteristics and national culture, the structure, application and metaphor of rhetoric in Chinese and Arabic are also different. Based on the comparison of language system and cognitive psychology, this paper analyzes in detail the reasons for the appearance of Ahan rhetoric, the deep traces of nomadic culture and peasant culture, and the differences between Islamic thought and Buddhist thought. The Chinese rhetoric reveals the inner law of Arabic and Chinese rhetoric, which makes people better understand the culture and thought of the two nations.

**Keywords:** Chinese, Arabic, rhetoric, eloquence, analysis

**摘要:** 本文通过大量生活和文学作品中的汉语和阿拉伯语修辞的例句,不仅在理论层面比较了修辞的定义、分类和结构形式,而且在实践层面给出了公共生活和语言表达的具体例子,并描述了其应用。“形同,质不同”——

这是汉语和阿拉伯语修辞的共同灵魂。它们在构造和使用上基本相同,在美学上也非常相似。但是,由于语言特点不同,民族文化不同,汉语和阿拉伯语修辞的结构、应用和隐喻也不尽相同。在从语言系统和认知心理学的角度进行比较的基础上,详细分析了汉阿修辞中出现的原因、游牧文化和农民文化的深层痕迹、伊斯兰思想和佛教思想的不同。汉修辞揭示了汉语和阿拉伯语修辞的内在规律,使人们更好地了解两个民族的文化 and 思想。

**关键词:** 汉语、阿拉伯语、修辞、辞巧学、对比

### 1. 汉阿借代修辞格

在阿拉伯语的修辞中,相当于汉语的借代和替代修辞是旁借代。阿拉伯语的旁借与汉语借词的概念非常相似,主要区别在于它们的分类。阿拉伯语有九种借代:基本借代、顺序借代、部分借代、完全借代、过去时借代、将来时借代、情境借代、局部借代和工具借代等种类。汉语外来词有五种主要类型。特征符号的本体,一般概念的专有名称,抽象的表示,整体的部分和因果关系。我们发现,汉语借代的分类更加简洁,而阿拉伯借代的分类更加精细。两种语言的不同分类表明,阿拉伯语证人的使用更为广泛和多样。在阿拉伯语中,整体和部分相互替代,结果和部分相互替代,而在汉语中,大多数时候只有部分替代整体,结果替代原因。

由于汉语和阿拉伯语的修辞博大精深,限于篇幅,本文不可能一一展开,因此选取了其中最具有代表性的借代、比喻作为研究对象,下文将一一阐述。

### 1.1汉语借代修辞

借代修辞是语言中非常常见的修辞。本文比较分析了汉语和阿拉伯语借代的定义、结构和分类，重点介绍了汉语和阿拉伯语借代修辞格的一般性和具体问题，旨在加深我们对借代方法的理解。

首先汉语里借代的定义。在现代汉语中，“借代的定义是“不直接说出人或事物的名称，而是用与之密切相关的名称代替，也称为‘改名’”。称为本体。用于替代的称为“借代人”。由于上下文和意义的联系，一些词或短语使用了借来的意思而不是其真正的意思，甚至可以通过“借代”来指代人或事物”<sup>1</sup>。这种修辞手法在阿拉伯语中被称为“借代”（المجاز），也被称为转变意思。

### 1.2阿语借代修辞

在语言中，借代有“越界或超过”的意思。在语言学术语中，它是将单词从其表面含义转移到假定的可能含义。换句话说，该术语不是字面意义，而是与字面意义有间接关系的意义。借代是人们的一种修辞上的手段，无论是文人的还是其他的，而不是像某些人想象的那样是谎言。它是科学分类的，辞巧学的。

“让我们先看例句：

(1) أضأت مصباحًا كبيرًا في الغرفة

我开了房间里的一盏大灯。

(2) رأيت مصباحًا يتكلم فيضئ للناس طريق رشادهم

我看到灯在说话，为人们照亮了正路。

(3) كان البحر هادئًا ليلة أمس

大海昨晚风平浪静。

(4) هو البحر يمد يده بالعون والاعانة

他是大海伸出援助之手。”<sup>2</sup>

很明显，例1、3下面画线的那个词用的是真义（المعني الحقيقي）。而在例2、4中，下面画线的那个词用的不可能是真义，يتكلم和يمد分别说明مصباح والبحر用的是借义（المعني المجازي）。借义是在具有某种不能使用真义的上下文联系（قرينة）中，凭一定的语意关系（العلاقة），将这个词移作它义。一个词用作借义的上下文联系可能是语词上（لفظية）的，也可能是情境上（حالية）的。而真义与借义之间的语意关系可能是相似（المشابهة），也可能是其它关系。例2、4中的上下文联系就是语词上的，即يتكلم和يمد。它们的语意关系是相似：例2中，借义的“灯”与真意的“灯”都能使人们看清前面的事物；例4中，借义的“大海”与真意的“大海”都具有宽广和慷慨的特征。下面例5中的上下文联系上是情境的，即从整个上下文中体会出来的，并没有一个具体的词语说明某词用于借义：

(5) عيب عليك ترى بسيف في الوغى ما يفعل الصمصام بالصمصام

打仗持刀剑，你引以为耻；你锐不可挡，何许用宝剑。

借代（المجاز）分为两大类：

1、文字借代（المجاز اللغوي）

通过一定的上下文联系和语意关系，某些词语不用其真义，而用于其它意义（借义）。这种借代可以是单词（المفرد），也可以是短语（التركيب）。文字借代有两种：

① 喻借（الاستعارة），即比喻性借代。其真义与借义之间的语意关系是相似。

<sup>1</sup> 汉语词汇借代义形成的认知根源之探究[J]. 徐剑,张瑞芳. 语文学刊. 2009(19)

<sup>2</sup> 万语网：阿拉伯语语法之借喻<http://ar.360wyw.com/studyguidance/v55478>



② 旁借 (المجاز المرسل)，即非比喻性借代。其真义与借义之间的语意关系不是相似，而是其它关系。

2、理解性借代 (العقلي المجاز) 或归因借代 (الحكمي الاسناد) (المجازي)。主谓关系在逻辑上不是真正的主谓关系，谓项的判断通过一定的上下文联系和语意关系转借到有关的词语上。我们下面逐一介绍这几种借代。

### 1.3 汉阿借代修辞格的异同点

汉语和阿拉伯语中借代的定义和作用非常相似。它们展示了一种代替而不是另一种具体物体的使用，使人们可以通过联想获得出色的言语模式和生动的表达效果。借代得当，可以强调事物的本质，强调本质，增加语言的吸引力，使其生动多样。

其次，是汉、阿借代修辞的结构。

在中文借代结构中，被替换的人或物被称为本体。取代本体的人或物称为借体。本体不会出现在句子中，而是用来直接指代借来的实体。借代的关键特征是事物之间的关系。即 A 和 B 相关，A 代替 B。借代是通过巧妙地利用对象之间的不同关系来重命名语言的艺术。

阿拉伯语的借代结构与中文基本相同，“使用借代体 (المستعار منه) 而不是本体 (لذاته المستعار)”。即用 B 代替 A，不显示本体。隐喻的某些形式包括隐喻和亲戚，但旁借就只是出现在身体上”<sup>1</sup>。

再次，是汉、阿借代修辞的分类。

下文对汉语借代的分类主要参考了黄辽的《现代汉语》。我们将中文外来词分为五类。它是本体签名、专有名词、抽象实例、整体的一部分和原因的结果。

#### (1) 称为本体的特征以及符号

使用借代的特征和符号来替换本体名称。此模式可以让语言明亮而丰富。例如，“文员”主要用于代替具有稳定工作和收入的专业人员：像公务员、医生、律师等。“工人”通常用于代替正规工人阶级。“宽边帽”一词是指警察。

#### (2) 专名代替普通名词

以典型人物或事物的具体名称作为借代实体，代替本体中事物的名称。例：“陈世美”指一切无情之人。“诸葛亮”指的是聪明睿智的人。贵州茅台 (市) 用于茅台酒，浙江龙井代替龙井茶和茶。

#### (3) 具体代替抽象

用具体代替概括的抽象。例：“顶戴花翎”在汉语中常用于表示官职或事业。用饭碗代替工作。“胃口”的使用是指一个人的食欲。在谈到努力工作等时，使用“血汗”。

#### (4) 部分代替整体

用事物的代表部分替换本体。这种借代中文的例子很多。示例：用人体部位替人。例如，用“耳目”去代替“间谍”，用“人手”去代替“干活的人们”。

不仅用人代替身体的部分，而且用整体代替事物的一部分。例如，用“朱门”代替“富家”，用“早晚”代替“一定”。

#### (5) 结果代指原因

<sup>1</sup> 阿拉伯语修辞简明教程[M]. 世界图书出版西安公司, 唐雪梅, 2010

用某事的结果替换本体。示例：对于“捧腹大笑”，“捧腹”作为“大笑”的结果表示。

以上五种是学术界公认的最常见的现代汉语借代模式。

阿拉伯语借代的分类有以下几种：

(1) 文本借代 **المجاز اللغوي**

：文本借代是指一个词或短语通过一定的语境和语义关系代替其真实含义的出现，使用借来的含义而不是本体。这种借代可以是一个词或一个句子。文本借代可分为比喻借代和旁借代。

比喻 (

التشبيه

)：即比喻借代，真值和借值之间的语义关系是相似的，所以有相似之处。隐喻与汉语的隐喻和类比有很多相似之处。

旁借(

المرسل

المجاز

)：一种非比喻性的借代方式。其真义与借义之间的语义关系不是相似性，而是其他关系。借代有很多语义关系，可以分为以下几大类。

① 借故：说到事物，我们指事物的原因。

例子：(6) 牛和羊吃草。(雨) رعت الماشية الغيث

在这个例子中，“雨”指的是草，因为雨会导致草生长。

② 结果借代：我们经常用事物的结果作为对原因的参照。

示例：(7) 我从药房买了药。 اشتريت من الصيدلية الشفاء

在这个例子中，“药物”是从药店购买的，“治疗”是服用药物的结果。

③ 局部借代：即用一个部分来指代整体，这里的部分往往是整体中最重要或最突出的部分。

示例：(8) 我的朋友在他的祖国外度过了 20 年的春天。

أمضي صديقي عشرين ربيعاً من عمره بعيداً عن أرض الوطن.

本例中的 20 “春天”应该读作 20 年，因为作者使用的是春天而不是年。

④ 全代：全代是部分代的反义词，字面的“整体”实际上是指“部分”。

例子：(9) 我喝尼罗河的水。

شربت ماء النيل.

在这个例子中，“尼罗河之水”实际上是指水的一部分，尼罗河之水是整体。

⑤ 过去时借代：一种借代过去的期限，用现在的期限代替过去的期限。

例如：(10) 埃及人穿着自己国家生产的棉织物。 يلبس المصريون القطن الذي تنتجه بلادهم

在这个例子中，“棉”是棉衣的替代品，“棉”是棉衣的过去状态。

⑥ 借代将来时：即用将来的情况来指代以前的情况。

“示例：(11) 今天在学校教授埃及人才。 رجال مصر يتعلمون اليوم في مدارسها

这里我们用“人才”代替学习者，其中人才是学习者的未来状态。

⑦ 关联情境：即用某事或某事的情境来表示发生的地点。

示例：(12) 我坐在咖啡馆里。 جلست في القهوة

这句话中的“咖啡”代替了店铺，表示以提供咖啡为特征的情况。

⑧ 借位：在这种情况下，地点通常用于指代一个人。

示例：(13) 山谷流淌 (水)。 سال الوادي

这个例子中的“山谷”是为了代替水，而“山谷”实际上是山谷水所在的地方。”<sup>1</sup>

## (2) 理解性借代 (المجاز العقلي)

理解性借代也称为假设性借代 (المجاز الخُيْمِي) 或归因借代 (المجاز الاسنادي)。理解性借代是指句子的谓语-

主语关系不能理解为实际的主谓关系，而是因为主语是通过语义关系来表示谓语的，所以实际的主语并不表示这些表面的借代方式。从一个类似的话题。例如：

### (14) 市长修了多条路。 شق محافظ المدينة الطرق

在这种情况下，市长没有亲自修路，而是请市长修路。

“市长”是“修路”的借口。

### (15) 开罗拥挤。 ازدحمت شوارع القاهرة<sup>2</sup>

在这个例子中，人群就是人，(街道)只是一个繁忙的地方。

### (16) 埃及政府开设了很多学校。 اسست الحكومة كثيرا من المدارس بمصر

在这个例子中，学校不是工人自己建造的，而是政府建造的，但他们是潜在的理性借代关系的一部分，因为政府是建造学校的原因。

在阿拉伯语的修辞中，相当于汉语的借代和替代修辞是旁借代。阿拉伯语的旁借与汉语借词的概念非常相似，主要区别在于它们的分类。阿拉伯语有九种借代：基本借代、顺序借代、部分借代、完全借代、过去时借代、将来时借代、情境借代、局部借代和工具借代等种类。汉语外来词有五种主要类型。特征符号的自体，一般概念的专有名称，抽象的表示，整体的部分和因果关系。我们发现，汉语借代的分类更加简洁，而阿拉伯借代的分类更加精细。两种语言的不同分类表明，阿拉伯语证人的使用更为广泛和多样。在阿拉伯语中，整体和部分相互替代，结果和部分相互替代，而在汉语中，大多数时候只有部分替代整体，结果替代原因。

汉语借词与阿拉伯语借词虽然有明显区别，但在修辞目的上与汉语“移就”修辞相近。但在实践中，由于汉语与阿拉伯语各方面的差异，阿拉伯语的理解性借代与汉语的“移就”说辞仍存在差异。

## 2. 汉阿比喻修辞格

《现代汉语》对隐喻的定义是用类比来描述事物或揭示真相。这种类型的修辞被称为比喻。例如：

### (17) 远处的路灯明亮，仿佛无数星星在闪耀。郭沫若《天上的街市》

“路灯”和“星星”是不同的东西，但也有一些相似之处。诗人以此类比，将燃烧的“路灯”比作闪烁的“星星”，以使读者对所描绘的主题有更具体、更生动的印象。

汉语的比喻由三个要素组成。“本体”是可以比较的东西。喻体是用来进行类比的的东西。“比喻”是连接它们的词。

同时，正如陈万道在《修辞学的发展》中所说，比喻的建构需要两个条件。比喻在任何地方都非常不同。没有第一个从句，比喻就不能被证实，没有第二个从句，它就不可能是一个修辞比喻。这两个条件相辅相成。

### (18)

层层叠叠的叶子，散落着白花，有的花娇艳，有的花娇羞，直接绽放，如朱自清的《荷塘月光》、《明珠》、《星辰》、“美”是用“喜欢”比喻的比喻，还有名词“白花”的比喻。“白花”和“珍珠”、“星星”和“美女”并不是一回事。它们根本不同。然而

<sup>1</sup> 万语网：阿拉伯语语法之借喻 <http://ar.360wyw.com/studyguidance/v55478>

<sup>2</sup> [https://ar.wikipedia.org/wiki/مجاز\\_\(بلاغة\)](https://ar.wikipedia.org/wiki/مجاز_(بلاغة))

，《白花》中的“美丽”、“卷曲”和“害羞”与“珍珠”、“星星”和“美女”非常相似。上述比喻不仅包含比喻的三个要素，而且还满足比喻发生的两个条件。

值得注意的是，1980年代以来，出现了郑日洙的“四要素”和李世美的“五要素”。但本文还不打算去考虑这究竟是“四要素”论所加的“相似”，还是“五要素”理论与“图”所加的“相似”，即比喻的延伸，可以认为是使用比喻和外延的前提。因此，本文的比较是基于传统的“三因素”理论。

阿拉伯语的比喻修辞，其构成和与汉语比喻修辞的比较，还是有区别的。

阿拉伯语中的一些词是一些动词的词根，意思是“比喻、比较、对比、并置”，是对阿拉伯语修辞学研究的七个声音类别的修辞类型的描述。阿拉伯语与汉语的比喻修辞大致对应，但在构成和分类上略有不同。

阿拉伯语 **التشبيه** 结构 **التشبيه** **اركان**  
是由四部分组成，例如，本体和喻体、比较、类比。与汉语明喻不同，相似性被认为是明喻中的主要元素，因此该元素的缺失 **التشبيه** 成为阿拉伯语言分类的重要依据。

例如：（19）闪烁的灯光就像天上的星星。

كان المصابيح في تلالها نجوم السماء.

（20）阿里如狮子一样勇敢。

علي كالأسد في الشجاعة.

上面两句中，灯和阿里是主要部分，比喻与夜星和狮子有关，闪烁和勇气是两个比喻的相似之处。

比喻 **التشبيه** طرفا 的两部分，  
形象地体现了地位与存在的关系。本体论和比喻是必要的。本体通常是抽象而深刻的，对交流对象不熟悉，而比喻则比较具体和简单，对交流对象很熟悉，就像汉语的比喻一样。

在实际应用中，我们发现阿拉伯语和汉语的比喻都使用了一些意义相同的比喻来连接本体和比喻。像阿拉伯语 **كان**، **مثل**، **يشبه**، **بمثابة** 和汉语的喜欢，似乎，像是。但是，由于阿拉伯语具有汉语所没有的形态特征，阿拉伯语的比喻多以虚词、山名、形容词等作为比喻构成比喻，汉语单词多以动词作为比喻。

## 2.1 汉语比喻修辞格

比喻是一种修辞方式，即打比方，用某些有类似特点的事物来比拟想要说的某一事物。

是用本质不同而又有相似点的事物描绘事物或说明道理的辞格，也叫“譬喻”。

比喻。它是用一个具体的、明显的、熟悉的事物或情况来解释另一个抽象的、深刻的、不熟悉的事物或情况的一种修辞方法。

比喻分为明喻、暗喻、借喻三种形式。一是明喻的形式可简缩为：甲（本体）如（喻词：像、似、若、犹、好像、仿佛）乙（喻体）。如：

那小姑娘好像一朵花一样。

二是暗喻的形式可简缩为：甲是（喻词：成、变成、成为、当作、化作）乙。如：那又脆又浓

的景色，简直就是一幅青山绿水的图画。三是借喻：只出现喻体，本体与比喻词都不出现。如：燕雀安知鸿鹄之志！

通俗的说，比喻句就是比喻句，根据联想把握不同事物之间的相同点，用浅显、具体、生动的事物代替抽象难懂的事物。即所谓“举也（他）物而以明之也”。

。

比喻是根据事物之间的相似点（思想的对象同另外的事物有了类似点），把某一事物比作另一事物（用另外的事物来比拟这思想的对象，即用某一个事物或情境来比另一个事物或情境），把抽象的事物变得具体，把深奥的道理变得浅显。

比喻的名称最早见于《诗经·大雅·抑》

其中有“取譬不远，昊天不忒”的诗句。春秋战国，诸子百家开始对比喻进行研究。到梁代，刘勰的《文心雕龙》有专篇对比喻进行全面、精辟的论述。到了明、清，出现了明代徐元太的《喻林》、清代吕佩芬的《经言明喻编》等编汇比喻现象的专书，使比喻的研究得到进一步的发展。

#### （1）比喻的结构

构成比喻内容上有三个要素：一是思想的对象，即本意；二是另外的事物，喻意；三是两事物的类似点，（共同处和相似处）。文辞上分为三个成份，即：本体（被比喻的事物或情境）、喻词（表示比喻关系的词语）、喻体（打比方的事物或情境）。有的辞书又将其构成增释到四个成份，即：本体、喻体、喻词和喻解。基本以三部分为主。

#### （2）比喻的作用

①用比喻来描述和渲染事物的特征。它能使事物形象生动、有形有形，从而引发读者的联想和想象，给人以鲜明深刻的印象，使语言文字精妙绝伦，富有强烈的感染力。使语言生动活泼，又使深奥抽象的道理简单具体地表达出来。

②在说明或推理时，称为“打比方”，不称为“比喻”。用简单易懂的事物来描述深刻的道理，抽象到具体，复杂到简单，帮助人们深入理解。并使语言形象生动，富有文学气息。

#### （3）使用比喻手法时要注意的：

1. 本体和喻体必须是性质不同的两类事物；
2. 本体和喻体之间必须有相似点。

另外，所使用的喻体要常见、易懂；比喻要贴切；要注意思想感情。

#### （4）区分：

“借喻是喻体和喻词都不出现，但是保留喻体的特征，让它直接加在本体上。使本体具有了人或物的某种特征或情态：从形式上来看是——本体N（名词）+V（动词）或adj（形容词）；而比喻的形式一定是——本体N（名词）+比喻词+喻体N（名词）。注：借喻不出现本体和比喻词实际上是可以还原成明喻的，实质相同。”<sup>1</sup>

### 2.2 阿语比喻修辞格

直接而清晰的言语的优点是它以最短的方式传达意思，例如当你说，例如，表达喜悦：我很高兴 أنا سعيداً، 但另一个人可能会使用不同的方法来表达这样的意思，说：我高兴地飞了 أطيّر من الفرح。其实他并没有飞，但他更喜欢用比喻的方法而不是直接的方法，“而在阿拉伯语中，有一章叫真理与隐喻，意在清楚直接地表达一个思想或事物，而比喻是从话语的直接层面偏离到另一种方法，本文将重点比喻的定义，解释其划分，阐明其含义，并提供一些解释。”<sup>2</sup>

<sup>1</sup> 汉语比喻和汉文化[J]. 孟宪爱. 毕节师专学报. 1995(04)

<sup>2</sup> 共同词干，文学与人文科学，借代定义及其要素，第 1-2 页。

阿拉伯语语法之借喻这种借代实际上是一种比喻。它省略了比喻本体，而借喻体代之，或保留本体，但不直接提及喻体。从而使语言更具有修辞效果。它从不同的角度又可分为：

明显比喻 (التصريحية المكبئية)	和婉转比喻 (الاستعارة المشبهه)	الاستعارة لفظ لوازمه
前者明显地说出喻体词语 (به)	后者不说喻体，只是提及喻体的某些随伴事物和特征 (وصفاته)	

请看例句：

(21) انتثرت في السماء نجوم كالدرر بهاء  
天上星罗棋布，宛如珍珠熠熠发光。

(22) انتثرت في السماء درر تنير  
天上缀满发光的珍珠。

(23) قرأت كتابًا كالصاحب في الموانسة  
我读了一本书，它象朋友一样慰藉我。

(24) قرأت كتابًا أنسني  
我读了一本书，它慰藉了我。

例21用珍珠（喻体）比喻星星（本体），这是比喻。例22中本体省略，用喻体代之，喻体“珍珠”。被明显的提及，这就是明显喻借。例23也是比喻句，本体（书）、喻体（朋友）都被提及。而例24中提及本体（书），省略喻体（朋友）；“慰藉”一词标志着喻体的存在，那就是上下文关系。仔细想一想，可知“慰藉”一词必是“朋友”（或其他亲密的人）的行动，即喻体的伴随事物。这种借代便是婉转喻借。<sup>1</sup>

### 2.3 汉阿比喻修辞格的异同点

#### 汉阿比喻的分类

1、汉语的比喻一般分为明喻、暗喻和借喻三类。

当比喻的三个要素同时出现时，在本体与比喻之间使用“象”、“相似”、“相似”等比喻时，该比喻称为明喻。例如

(25) 著名的热水箱是瀑布碗。瀑布从上面崩塌，仿佛要冲进几座大城堡。  
.....水溅.....

如果比喻用“是”、“成为”、“同等”等词使名词充当比喻，或者直接缩略以直接表示为比喻，那么这种比喻就是暗喻，是比喻。例如，“你是熊熊烈火”、“边防守在关口的铁门”、“不能以人的相貌来判断大海”。

如果既没有出现本体也没有出现比喻，如果比喻直接取代了本体，那么比喻就是借喻。在这里，鲁迅说“打死淹死的狗”时，“疯狗”被直接比喻为被击倒的敌人，而只能从上下文中看到的身体却没有出现。

根据陈万道先生在《修辞法则》一书中的“比喻三阶段论”，比较是三种基本形式中最简单的形式。在下一级的小径中，三种小径之间的联系总是在一级比一级更紧密。

不同层次的比喻表达思想和情感的不同功能。当然，关于比喻类别的争论并不止于语言学界。学者们也一直在不断编撰新的范畴，如互惠比喻、倒退比喻、反比喻、强比喻和广义比喻。

这反映了人们对汉语和阿拉伯比喻研究的日益了解。但仔细研究发现，这些比喻基本上三种基本形式的演变。

2、阿拉伯语التشبيه常见的分类有这些：

<sup>1</sup> 万语网：阿拉伯语语法之借喻<http://ar.360wyw.com/studyguidance/v55478>

明显比喻 (الاستعارة التصريحية)、婉转比喻 (الاستعارة المكنية)、原生比喻 (الاستعارة الاصلية)、附生比喻 (التبعية الاستعارة)、拈连所比喻的喻借 (الاستعارة المرشحة) 拈连所代语的比喻 (المجردة الاستعارة)、绝对比喻 (الاستعارة المطلقة)、单性比喻 (الاستعارة المفردة)、复性比喻 (الاستعارة المركبة) 或叫多相比喻 (الاستعارة التمثيلية)。

明显比喻: 如果与一条明显比喻有相似之处, 这种轨迹称为明显比喻。在比喻和相似性方面, 有比喻的词和没有比喻的词可以根据比喻的有无来分类。例如: (26) 像水一样, 高兴时平静, 生气时心烦意乱。

أنا كالماء إن رضيت كنت صفاء وإذا ما سخطت كنت لهيبا .

(27) 马快如闪电。

الجواد في السرعة يرق خاطف.

(28) 你像星星一样大而明亮。

كانك نجم في رفعة وضياء.

可见示例 26、27 包含一个比喻, 而示例 28 没有。原来有比喻词对应汉语的明喻, 没有比喻词的对应汉语的暗语。两个例句提到了相似性、最大值和鲜艳的颜色, 但示例 28 没有。

汉语比喻没有这样的分类方法, 因为相似度是比喻的条件, 而不是成分。

仔细分析上面的例句可以发现, 上述类型的比喻同时具有两个属性, 因为常见的比喻是从两个不同的角度进行分类的。

汉语和阿拉伯语比喻中也有婉转比喻, 如果省略路径和相似之处, 则此类比喻称为婉转比喻。例如: (29)

如果我能得到你的爱, 金钱将一无所有, 世界上的一切都将化为尘土。

إذا نلت منك الود فالمال هين وكل الذي فوق التراب تراب.

这种类型的比喻被认为是阿拉伯语中最高级别的比喻, 因为它与本体和比喻紧密相连。但是, 与汉语比喻相比, 它只能算是比喻层面的比喻, 还没有达到比喻的顶峰。

下面是附生比喻:

“使用已知现象作为另一个现象的比喻。它的名词和比喻不再是分开的东西, 而是个新图像。

(30) 她折磨着我的灵魂, 锁在一个黑暗的坟墓里, 就像笼中的猎鹰看到一只在天空中自由翱翔的鹰”<sup>1</sup>。

هي التي كانت تعذب روعي المسجونة في ظلمة الجدائة مثلما يتعذب البازي بين قضبان قفصه عندما يرى أسراب البزاة تسبح حرة في الخلاء الواسع.

(31) 这里的主要部分和比喻是“俘虏灵魂的折磨”和“笼中的鹰, 被一群鹰在天空中飞翔的景象所折磨”, 它不是两件事, 而是两个场景和两个图像。而他们的画像, 则是在渴望自由、渴望解放中感觉到的痛苦。

### 3. 汉阿修辞格的差异及其原因探索

由于生活环境、语言特点、历史原因和思维方式的不同, 不同的语言对修辞过程的影响是不同的。

修辞是语言艺术的升华, 这是最富有诗意的语言形式之一, 是语言的信息功能和审美功能的有机结合。成功的言辞是原创的, 可以接受的, 通俗的但不平庸的, 异想天开的但不古怪的, 清晰的而不肤浅的, 活泼的, 原创的。好的修辞是认知和审美功能的完美结合, 能给读者留下深刻的印象。

<sup>1</sup> 博士 Muhammad Ahmad Qasim 和 Mohyeldin Deb, “修辞科学 (辞达学、辞巧学)” 现代图书结构, 黎巴嫩-黎波里市, 第 1 版, 2003 年。

由于多种原因，汉语和阿拉伯语的修辞存在许多差异，主要是文化差异。本章主要讨论两种语言修辞不同的原因。

### 3.1 语言体系不同

汉语属于汉藏语系，阿拉伯语属于闪米特语系，构词和句式结构差异远大于相似。这种差异也导致两种语言中的修辞具有不同的结构形式和具体应用。

汉语是一种分析语言，由独立的字符组成，多为复合词。句子结构相对松散，显式语法形式较少，但其隐含的语法关系更笼统，重义重形式的表意方式更加灵活和简略。

汉语中的词对词关系往往通过功能词和词序来表达多种内在的语义关联，而较少关注外在的符号形式。

阿拉伯语强调外部逻辑形式。它是一个从右到左的注音字母，注音独特，词汇丰富，语法复杂。单词形式和符号的变化规律是阿拉伯语的一个独特特征。词根和词缀形成许多派生词，单词必须按照严格的语法规则进行组合，才能形成具有完整意义的句子。阿拉伯语不仅有主语、宾语和属格动词，还有单名词、对偶名词和复数名词，还有许多时态和元音派生词。在现代汉语中，名词失去了形态上的“格”变体，形容词也失去了所修饰名词的性、数、格、指称形式不变。可见，中国人讲究完整性，而阿拉伯人讲究系统化和标准化。

构词法是阿拉伯语的一个重要特征。大多数阿拉伯语单词使用三个主要字母作为根字母，有些单词使用两个或四个主要字母作为根字母。词组可以来自同一个词根，并且这些派生词之间存在语义联系。

源于阿拉伯语的构词特点使汉语和阿拉伯语的修辞形式和表达方式更加灵活多样。例如，许多包含源自根字母的动词。

像意思是“喜欢”，可以用作修辞词来形成阿拉伯语中的某些句子。此外，汉语和阿拉伯语的修辞中有很多词，例如隐喻通常用名词来表示，但在阿拉伯语中，有时用从属名词和与隐喻同根的动词来表示隐喻。

汉语是一种共享词根的语言，构词主要基于词根构造。阿拉伯语中没有这样的用法。以比喻为例，我们前面提到，很多动物在阿拉伯语和汉语都有一定的象征意义。例如，两只狮子象征勇气，一只狐狸——狡猾，一只蝎子——毒药，一只蛇——狡猾，一头大象——伟大的力量，一头公牛——服从，一只兔子——灵巧等词的意思。翻译时，比较级短语应译成中文，并辅以适当的比喻。例如，男人勇敢如狮子，敌人如狐狸，狡猾如狐狸，美女如蛇，女巫心如蝎子，工人如大象，兔子等。像一头牛。像听话的朋友等等。这种表达方式让人觉得幼稚而富有想象力。这种用法在汉语中似乎不存在，但在动物隐喻中有时会使用名词动词复合表达。也就是说，隐喻和动词在语法上形成了主谓结构。虎视眈眈、狐疑、牛饮、鼠目寸光、鸟瞰等等。

汉字是表意文字。汉字和音节通常形成独立的表意单位。从语素的自由形成的角度来看，这是非常方便的。这在隐喻修辞中表现得最为明显。因此，汉语中使用四字成语进行隐喻。虎跳飞龙、鸡犬升天、阳春白雪、下里巴人等等。汉语成语在音韵、韵律等方面在世界所有语言中独树一帜。

阿拉伯语是一种注音文字，“这些抽象的文字必须通过严格的语法规则和形态变化联系在一起才能表达意思”，因此它与汉语一样清晰统一，通常很难创建一个四字母结构。

然而，我们也发现很多阿拉伯语谚语和比喻都使用比较级表达，即类型+比喻等比较名词。例如：（32）他比兔子更害羞。中文意思是“害羞得像老鼠”。“像公牛一



样愚蠢”。比土里的稻草还不重要，中文意思是“沧海一粟”。

敏捷的像伊亚斯，比喻又敏捷又公正。其他格式都有这个写法。即使是相同的节奏，也会产生强烈的节奏感。阿拉伯谚语比喻和汉语成语比喻在形式上无法做到完美的“相似”，但在音韵和韵味上却是“目的相似”。

### 3.2 认知心理不同

语言深深植根于人类的认知思维。亚里士多德曾经说过，创造修辞的才能取决于在不同之处找到相同之处。文章里本体和修辞风格的相同和不同要素在好的修辞学中同样重要。那么这种相似性从何而来？在马克思的唯物主义中，一切感觉和知觉都是主客体之间的相互作用。裸露的物体只不过是与感知者的活动分离的原材料，而在感知中，原材料受到人类语言使用中主观角色的干预，意识也会受到影响。

修辞比较通常看起来无关的两件事，尤其是在比喻结构中。这是因为知觉领域的人对它们的态度是一致的，因此用对两种事物的知觉融合来描述、评价和表示它们。对客观现实的真实感受和情感。物体的物理特性发挥作用，但人对事物的感知不仅通过视觉，还通过各种感觉器官的共同作用。作为这种联合行动的结果，人们发现在他们的日常经验中存在具体和抽象的差异，和之间的相似之处。

认知是一个心理学术语，指的是一个人选择、接收、处理和处理信息的能力。联想是修辞认知系统的心理基础。此外，还有各种类型的关联。像空间、理性和情感相关性。人类的五种感官（视觉、听觉、嗅觉、味觉和触觉）在生理上执行它们的功能，并且没有相互关联。然而，心理学研究证明，人类的这五种感官并不是完全孤立的，而是相互交流和影响的。两种语言产生的修辞往往是相似的，因为生理机制和结构是相同的。而且，由于中国用户生活在不同的环境，生活习惯不同，两种语言的审美观念也不同，修辞的使用也有自己的特点。换句话说，两个不同的汉阿族可以指向同一事物的不同方面，创建关联以形成不同的修辞意义。

而且，这是由于生活环境的差异所产生的文化观念的差异。阿拉伯人的先祖在沙漠中以游牧的身份生活，而汉人的先祖则主要以农民的身份在平原上生活。沙漠里到处都是黄沙，沙漠里的动物、植物和风景，骆驼、狮子、鳄鱼蝴蝶、鹰、枣椰树、雏菊、沙丘、重复场景、黄景花等都是阿拉伯人的修辞源泉。在汉语中，以牛、羊、虎、松、竹、梅、山、水、河为修辞对象，表现中国自然环境与沙漠地区的差异。

游牧经济的生产规律不同于小农经济的生产规律。由于游牧民族以放牧和狩猎为生，骆驼是财富的象征，好马好鹰的地位尤为重要。在中国古代，农业离不开生命之源：牛、猪、羊、鸡、鸭，当然，关于它们的说法五花八门。

两个民族的生活方式也大相径庭。由于气候炎热，阿拉伯人是夜间活动的，喜欢在晚上进行社交活动。汉人日出而作，日落而息。因此，对公鸡打鸣的反应正好相反。

“不同自然环境下的人便会产生并具有不同的特点。”<sup>1</sup>游牧和农民的生活方式塑造了中国农民文化和阿拉伯游牧文化。时代变了，农牧业也采用了新的生产方式和生产方式，但文化、风俗、传统却始终如一，深刻地反映在两个民族的言辞中。

此外，不同宗教信仰的认知也存在差异。不同的宗教信仰产生了具有不同宗教特征的言辞。例如，阿拉伯语有关于“天堂”、“伊布利斯”和“异教徒”的伊斯兰修辞，汉语有关于“佛陀”、“僧侣”和“悲海”的佛教修辞、色彩修辞。又如：由于莲花在

<sup>1</sup> 试谈阿位伯语比喻与阿拉伯文化的关系[J]. 吴根福.阿拉伯世界. 1995(02)

中国佛教中有神圣的意义，莲花在佛教中是纯洁、圣洁和幸福的象征。尤其莲花出泥不染，说明诸佛菩萨清净无染，世间无染。

像人间，佛称为莲花。就像莲花没有水一样，佛陀不受世俗烦恼和悲伤的影响。莲花柔美的造型也被用来代表佛陀的完美容貌。莲花因其丰富的内在含义而被用于佛教。莲花是供养佛菩萨的美丽花朵，也是佛教净土中常见的净土中阿弥陀佛庄严的莲花宝座。

不同的宗教信仰也会影响人们对事物的好恶。比如《古兰经》禁止猪肉，圣训不赞成养狗，所以阿拉伯人绝对讨厌猪狗，言辞非常刻薄和贬义。

不同的宗教信仰对道德伦理的重视程度不同。大方、宽厚、可靠、毅力、坚定等品质与伊斯兰教的道德意识相对应，所以阿拉伯人用骆驼、枣子、大海等美好的事物作为阿拉伯美德修辞。中国佛教中的“菩萨”形象，宣讲真善美，是最恰当的修辞对象，因此也发现伊斯兰教和佛教对人们修辞的情感倾向也有很大的影响。

此外，审美价值的差异也会产生修辞上的差异。审美价值与其他价值一样，在他们如何看待宇宙中的人方面具有相当大的广度和多功能性。大众对各种修辞手法的偏爱，是由其审美所决定的。人们因审美差异而对某些事物表现出独特的好恶，这种审美差异受到各国文化差异和语言本身内在因素的影响。例如，中国人认为喜鹊是一种算命鸟和吉祥鸟，而阿拉伯人则认为喜鹊经常将各种物品带到他们的巢穴中并偷走它们，因此他们认为他们是小偷。阿拉伯人喜欢绿色作为生命的象征。自古以来，中国人就将绿色视为卑鄙卑鄙的象征。这两种阿汉语言中的许多不同联想是由于不同的审美心理造成的。而中国国旗是红色的，中国人喜欢红色，红色象征着革命的成功和社会主义的实现。在汉语中，以“双喜”为例。这是节日的传统象征。它最初指的是在婚礼上贴在门窗和墙壁上的“幸福”一词。中国所有的节日都用红色来传达一种快乐、欢乐和庆祝的气氛。

从上面的例子可以看出，由于两个文明的口味和色彩习俗不同，两种语言使用不同的颜色来表达幸福、喜悦和美丽。阿拉伯人喜欢绿色，中国人喜欢红色。

当然，认知心理学未必能够完全分析汉语和阿拉伯语修辞差异的原因，可以从不同的角度进行分析。在本节中，我们将仅讨论上述两个方面，以期深入了解认知心理学对修辞的影响。

## 结语

通过汉语和阿语修辞学的时间顺序对比研究，可以发现其发展史的异同，这在一定程度上反映了人类思想的民族性和全球性。

此外，对汉语和阿拉伯语修辞的同步比较揭示了两种语言修辞的许多共同点。在语言结构上存在对等性，在思想和认知上存在相似性。两种语言除了有相似之处外，还有很多不同点和差异。这些不同点形成的原因与语言本身的差异有关，也与不同文化背景、生活方式、宗教信仰、自然环境等因素对不同民族认知思维的影响有关，是游牧、农民、伊斯兰教和佛教思想在汉语和阿拉伯语修辞上的印记。

通过应用这些研究成果，对比汉语和阿拉伯语的修辞学和阿拉伯语的教义，可以加深人们对汉语和阿拉伯语两个民族两种语言和文化的认识和理解，提高他们对修辞现象文学的理解或者在写作过程中刻意使用更干净、更准确、更贴切的语言，以达到翻译的“保真、表达、雅致”。对汉语和阿拉伯语修辞的比较研究具有理论意义和实践意义。

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## توظيف العصف الذهني وتدريب الارتجال لتطوير الأداء التمثيلي للطفل

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**Abstract:** All sciences try to deal with the child through the use of play, experimentation, improvisation, brainstorming, and responding to stimuli, such as music and accessories. As the child is more imaginative and more spontaneous, the use of all these methods can bring to him/her distinctive results. The child can make an honest and interesting contribution to the theater if he/she is given the personal freedom to do the experiment; where he/she can understand and accept his/her responsibility in theatrical communication and participate himself/herself or develop his/her relationships within the work. Moreover, the child strives to realize and embody his/her imagination realistically, and learn how to improvise and develop effective and theatrically correct scenes. Recent studies indicate the possibility of treatment and behavioral change for the child through play, which was confirmed by social studies and psychology as well, so it is possible to develop the child's acting abilities through play. One of the best games that the child can play is brainstorming exercises, which can be developed into an improvisational form on specific topics, whether vocal, kinetic or emotional. Improvisation is not just a method or technique for acting, but it is a dynamic and effective means. As the child is more spontaneous, we can use the element of improvisation and brainstorming to train him and develop his acting abilities.

**Keywords:** Brainstorming – improvisation – improvisation exercises – child's acting performance – Stanislavsky

### مقدمة

تحاول كل العلوم التعامل مع الطفل من خلال استخدام اللعب، التجريب، الارتجال، العصف الذهني، والتجاوب مع المؤثرات مثل الموسيقى والاكسسوار، فالطفل أكثر خيالا وأكثر تلقائية وعفوية، ومن ثم فإن استخدام كل هذه الأساليب يمكن أن تأتي معه بنتائج مميزة. ويمكن للطفل أن يقوم بمساهمة صادقة ومشوقة في المسرح لو أعطيت له الحرية الشخصية في القيام بالتجربة، حيث يمكنه أن يفهم ويقبل مسؤوليته في التواصل المسرحي وأن يشارك بنفسه أو يطور علاقاته داخل العمل، ويسعى لتحقيق وتجسيد خياله بشكل واقعي، ويتعلم كيف يرتجل وكيف ينمي مشاهد فعالة وصحيحة من الناحية المسرحية كما يفعل نظيره البالغ.

إن عالم الطفل محكوم بالكبار البالغين الذين يخبرونه متى و ماذا يفعل، وهم بهذا الشكل يعملون على تقييد حرية الطفل/ الممثل ويحجمون خياله الذي يمكن أن يتجاوز خيال الكبار أنفسهم.

ويمكننا أن نلاحظ الآتي:

- الطفل يستمد خبراته الأولية من تقليد الكبار.
- نريد أن يكتشف الطفل تلقائياً وموهبته من خلال التجربة.
- الارتجال وسيلة لدعم وتأكيد تلقائية الطفل وعفويته، وبالتالي سحب العوائق التي تعوق إبداعه الشخصي أو التعبير عما بداخله.

إن بإمكان أى شخص أن يمثل ويرتجل، فنحن نتعلم من خلال التجربة والتجريب، فأى شخص يمكنه أن يتعلم ما يختاره للتعلم، فالموهبة أو إفتقاد الموهبة ليس لها علاقة بذلك، أما بالنسبة لما يقصد بكلمة موهبة فمن المحتمل جداً أن ما يسمى سلوكاً موهوباً "هو ببساطة مقدرة فردية أكبر على المرور بتجربة. ومن وجهة النظر هذه، فإن زيادة مقدرة الفرد على أن يجرب يمكن أن تثير إمكانيات للشخصية تفوق الحصر"<sup>1</sup>

إن تلقائية الإنسان هي عنصر هام في مجال الإبداع الفنى وقد أصبحت هدفاً لدى العديد من المبدعين والقائمين على الإبداع، فمن خلال التلقائية يعاد اكتشافنا ويعاد تكويننا داخل أنفسنا، فالتلقائية هي لحظة الحرية الشخصية حين نواجه بالواقع ونراه ونستكشفه ونتصرف بناء عليه.

إن مشكلة التدريس للطفل هي نفسها مشكلة التدريس للبالغ ولكن الفرق يكمن في أسلوب المعالجة حيث يجب الانتباه إلى أن الخبرات الحياتية والمعرفية للبالغين يعوضها ويقابلها الخيال والتلقائية عند الطفل، ويجب الإقرار بالفرق الكبير في الحالتين. إن صياغة الأسئلة وطريقة تقديم التمارين بدورها ستعتمد على هذا الاعتراف. ومن ثم فإن استخدام العصف الذهنى للطفل سيسمح لخياله بالانطلاق و لحرية الشخصية وتلقائيته أن تزدهر وتحقق، و لو تهيأت الفرصة لتفعيل ذلك ووضعها في سياق متصل وموضوع له إطار وشكل فنى لكان له أثر كبير على تكوين وتدريب الطفل في مجال الفنون، وحينما يعرف الفرد مهما كان عمره أن ما يفعله هو مساهمة حقيقية وخدمة للمشروع الذى ينتمى إليه فسيكون حراً في إطلاق إنسانيته وعنايه للقيام بالاتصال والتواصل مع من حوله وليس هناك أقدر من الفن على تحقيق مثل هذا التواصل.

#### لاحظت الباحثة أن:-

الطفل وسط أقرانه قد يكون تلقائياً ومتميزاً وعفويًا في كلامه وحركاته وفي تواصله معهم، وعندما نطلب منه التمثيل يحدث نوع من التوتر ومحاولة تقليد الكبار ويعطى نفسه نمطاً أو شكلاً مختلفاً يرتبط بما رآه أو سمعه من الكبار خاصة المشاركين له في العمل الفنى أو من يوجهونه للأداء، حرصاً منه على الحصول على رضا الكبار والآخرين وتحقيق القبول والتقدير الاجتماعى منهم.

فعلى سبيل المثال جذب انتباه الباحثة، أثناء مشاركتها في بعض العروض المسرحية، أن الطفل الوحيد الموجود في أحد الأعمال الفنية كما في مسرحية "خبيتنا لما فارقتنا" كانت لديه تلقائية وانطلاق لأنه أصبح محل اهتمام الجميع وتشجيعهم وإعجابهم، على خلاف ما حدث في عرض آخر حيث وجد مجموعة من الأطفال أو وجد شريك له كما حدث في مسرحية "أنا والنحلة والديور"

فيولا سبولين- الإرتجال للمسرح- ترجمة وتقديم/ سامى صلاح- وزارة الثقافة- مهرجان القاهرة الدولي للمسرح التجريبي- الدورة 11- 1999- ص 39.

حيث يتم توزيع الاهتمام والتشجيع بينه وبين طفلة أخرى مشاركة في العرض، وأصبح هناك شكل من أشكال الغيرة والتنافس والتعطيل ومحاولة استعراض الذات والرغبة في التميز. كذلك فإن قلة خبرة الطفل في العرض الأول كانت تعتبر عاملا مهما وسلاحا ذو حدين في نفس الوقت، "فقد كان أداء الطفل غير منمط وأكثر تلقائية في عرض خيبتنا لما فارقتنا وهو المشاركة الأولى له بالتمثيل " أى أنه لم تكن لديه كلاشيهات محددة سابقة وبالتالي كان من السهل توجيهه واستجاب بسرعة للملاحظات حيث كانت في إطار تلقائيته وشخصيته الحقيقية. وعلى العكس في العرض التالي "أنا والنحلة والدبور" ظهرت بعض المشكلات لدى نفس الطفل حيث اتجه إلى تقليد الكبار سعيا للحصول على اعجابهم، وعندما لاقت الطفلة المشاركة معه في العرض بعض الإعجاب حاول تقليدها سواء حركيا أو لفظيا، كذلك ظهرت بعض مشكلة التتميط واتجه إلى تقليد الآخرين وعانى المخرج في توجيهه. ونخلص هنا أن الطفل سيقوم بتقليد الكبار خاصة الذين يقومون بتوجيهه "المخرج أو النجم" ومن ثم ستتعطل إبداعاته التلقائية وتتقلب وتصبح في إطار الكلاشيهات.

تشير الدراسات الحديثة بشكل كبير إلى إمكانية العلاج والتغيير السلوكي للطفل من خلال اللعب، وهو ما أكدته الدراسات الإجتماعية وعلم النفس أيضا، لذا فإنه من الممكن تطوير قدرات الطفل التمثيلية من خلال اللعب. ومن أفضل الألعاب التي يمكن أن يقوم بها الطفل تدريبات العصف الذهني والذي يمكن أن يتم تطويره ليصبح شكلا ارتجاليا على موضوعات محددة سواء صوتية أو حركية أو انفعالية<sup>1</sup>.

إن الارتجال ليس مجرد أسلوب أو تقنية للتمثيل ولكنه وسيلة ديناميكية فاعلة يمكن استخدامها للتدريب في مجالات عديدة، وإذا كانت الدراسات الفنية في مجال التمثيل قد أثبتت أهمية الارتجال لتدريب الممثل وتطوير قدراته، فإن الطفل على وجه الخصوص باعتباره أكثر عفوية وتلقائية يمكن أن نستخدم عنصر الارتجال والعصف الذهني لتدريبه وتطوير قدراته التمثيلية بشكل غير مباشر كما أن وضع الارتجال والعصف الذهني في شكل وإطار اللعب يضمن تلقائية و عفوية الطفل ويتلافى معوقات التواصل والأداء التمثيلي مثل التوتر ومراقبة الآخرين.

العصف الذهني Brainstorming هو "عملية استحداث كمية ضخمة من الأفكار التي يتم إنتاجها من خلال عملية منظمة ذات قواعد واضحة، ويرتبط إيجاد هذه الأفكار وتدوينها بجعل العقل منفتحا دون أى قيود تحد من إطلاق العنان لقدرته على التفكير، فالعصف الذهني هو طريقة يمكن اتباعها لاستنباط الأفكار أو حتى ترتيبها وذلك عند شعور الإنسان بعدم قدرته على إيجاد أفكار جديدة خلاقة"<sup>2</sup>.

<sup>1</sup> أنظر - سماح السعيد- توظيف الألعاب الشعبية الحركية المصرية في تنمية مهارات الممثل الجسدية- رسالة دكتوراه- أكاديمية الفنون- المعهد العالى للفنون المسرحية- القاهرة- 2020- النتائج ص 240.

<sup>2</sup> Hanisha Besant- Journey Of Brainstorming- USA Regent University, School Of Business & Leadership (2016) p 2,3.

ويمكن استخدام "طريقة العصف الذهني"<sup>1</sup> في حل المشكلات بطريقة فردية أو جماعية، والتدريب عليها يقصد به زيادة الكفاءة ورفع القدرات الإبداعية عند الفرد. حيث أن العقل يتعرف على المشكلة ثم يفحصها ويدقق في جزئياتها حتى يتمكن من الوصول إلى الحل الإبداعي المناسب.

هناك عدة مبادئ لاستخدام طريقة العصف الذهني وهي كالتالي:

- 1- "تجنب نقد أو الحكم على الأفكار المطروحة، مما قد يحد من مشاركة الطلاب في الأفكار الجديدة والإبداعية.
  - 2- إعطاء الطلاب الحرية الكاملة للتعبير عن أفكارهم والسماح بالمناقشة وانتقال الأفكار بينهم.
  - 3- بلورة الأفكار وتطويرها وذلك لتكوين أفكار إبداعية جديدة.
  - 4- إيجاد العلاقات بين الأفكار المطروحة مما يقويها ويؤدي إلى خلق أفكار جديدة أفضل"<sup>2</sup>.
- أما بالنسبة لأهداف العصف الذهني في التدريب فهي كالتالي

- 1- تحفيز المتدرب على توليد الأفكار الإبداعية حول موضوع معين من خلال البحث عن إجابات صحيحة أو حلول ممكنة للقضايا التي تعرض عليهم.
- 2- أن يعتاد المتدرب على احترام وتقدير آراء الآخرين.
- 3- أن يعتاد المتدرب على الاستفادة من أفكار الآخرين من خلال تطويرها والبناء عليها.
- 4- أن ينمي مهارات الاتصال.
- 5- أن يحفز المتدربين على النجاح في نشر أفكارهم الإبداعية حول أى مشكلة لإيجاد الحل المناسب لها.
- 6- أن يولد الحماسة للتعلم وتوسيع الخيال<sup>3</sup>.

### أهمية العصف الذهني

عملية العصف الذهني هامة لتنمية التفكير الإبداعي وذلك للأسباب الآتية:

- 1- العصف الذهني عملية بسيطة لأنه لا توجد قواعد خاصة تقيد إنتاج الفكرة ولا يوجد أي نوع من النقد أو التقييم.
- 2- العصف الذهني عملية مسلية فعلى كل فرد أن يشارك في مناقشة الجماعة أو حل المشكلة جماعيا والفكرة هنا هي الاشتراك في الرأي والمزج بين الأفكار الغربية وتركيبها.
- 3- العصف الذهني عملية علاجية كل فرد من الأفراد المشاركين في المناقشة تكون له حرية الكلام دون أن يقوم أي فرد برفض رأيه أو فكرته أو حله للمشكلة.
- 4- العصف الذهني عملية تدريبية فهي طريقة هامة لاستثارة الخيال والمرونة والتدريب على التفكير الإبداعي<sup>4</sup>

<sup>1</sup> ابتدع أوزيون أسلوب العصف الذهني كاستجابة لعدم رضاه عن أسلوب المؤتمر التقليدي الذي يعقده عدد من الخبراء وفي علم 1954 أسس أوزيون مؤسسة التعليم الإبداعي حيث بدأ استخدام هذا الأسلوب بشكل منظم في تدريب الأفراد والمجموعات على التفكير الإبداعي، وفي عام 1955 أنشئ أول معهد لحل المشكلات الإبداعية Creative Problem Solving في مدينة بافلو Buffalo حيث استقرت أيضا مؤسسة التعليم الإبداعي.

<sup>2</sup> مصرى عبد الحميد حنوره- مدخل إلى علم النفس- مطابع كلية الآداب- جامعة المنيا- 2003-ص 238.

<sup>3</sup> <https://ila.io/rjN946>

<sup>4</sup> نفس الموقع السابق.

5- العصف الذهني يلغى الرقابة الذاتية أو يقلل منها ومن ثم يعتبر تنفيسا وعلاجاً نفسياً وحافزاً على الإبداع والتلقائية.

الارتجال كمصطلح "هو مهارة استغلال كل العناصر المتاحة للتعبير الانساني الجسد، المساحة، إلخ في سبيل التوصل إلى تعبير إبداعي، مادي ملموس عن فكرة ما أو موقف أو حتى شخصية أو نص ماعلى أن يتم ذلك بتلقائية وكرد فعل مباشر لمؤثر ما نبع من البيئة المحيطة بالشخص في تلك اللحظة فيبدو المرتجل وكأنه فوجئ بما يحدث تماماً"<sup>1</sup>

والفرق بين العصف الذهني والارتجال أن الفرد في الأول يقول ما يعن له وما يخطر بباله في حال وجود مشكلة، أما الارتجال فلا بد وأن يكون هناك موضوع ووجود موجه أحياناً ومشاركين وتفاعل يقوم على الفعل ورد الفعل.

لقد شهد القرن العشرين العديد من التجارب والدراسات التي احتضنت فكرة الارتجال في مجالات الموسيقى- الرقص- التمثيل "حيث بدأ الارتجال قديماً في المسرح في الكوميديا ديلارتي وكانت تسمى "الكوميديا المرتجلة".

كما نجد أن الموسيقى قد أعطت مساحات للارتجال الفردي في فترات متباينة خصوصاً في موسيقى الجاز حيث تم المزج بين الكفاءة والارتجال لخلق توليفة تتميز بالخصوبة من الوجهة العملية. خصوصاً في مجال إقامة حوار بين آله موسيقية بعينها وباقي الآلات مما يعطى مساحة للتمييز الفردي للعازف بحيث يستعرض قدراته ومهاراته في العزف.

وكذلك في مجال الرقص الحديث كذلك لا يفوتنا أن نذكر كلا من "إيزادورا دنكان" Isadora Duncan و"مارتا جراهام" Martha graham اللتان قامتا بشق طريق خصب من البدائل التشكيلية للجسد المعبر، فقد عبرت الأولى بالرقص عن حقيقة ما شعرت به، وذلك بشكل مباشر وتلقائي، أما الثانية فقد كسرت المعادلة الجامدة للباليه الكلاسيكي واستبدلتها بلغة تتجاوب مع كل من العالم الخارجي المحيط بالراقص والعالم الذي يضمه بين جوانحه، لقد كتبت جراهام قائلة "عندما لا تكفي الكلمة لتصبح للحركة ضرورتها، أن جوهر الرقص في مجمله يكمن في شئ عميق بداخلنا"<sup>2</sup>.

وإذا ما تحدثنا عن رواد الارتجال في المسرح سنجد أن ستانسلافسكي ومايرهولد هما أول من استخدموا الارتجال في شكله الحديث على الأقل بوصفه تقنية للتدريب والإعداد وقد تلاهم جاك كوبو ويعد الثلاثة من أهم رواد فن الارتجال.

### 1- ستانسلافسكي (1863-1938):

يمكننا التسليم بأن قسطنطين ستانسلافسكي هو أول من استخدم الارتجال في شكله الحديث كتقنية للتدريب، فالكثير من المشاهد التي يصفها في كتبه مثل (اعداد الممثل- بناء الشخصية- وخلق الدور) والتي يوجه فيها المخرج الممثلين الشبان من خلال عمليات تطوير واكتشاف الذات ما هي إلا مشاهد

انتوني فروست- رالف يارو- الارتجال في الدراما- ترجمة/ مركز اللغات والترجمة أكاديمية الفنون- وزارو الثقافة- مهرجان القاهرة<sup>1</sup> الدولي للمسرح التجريبي- الدورة (6) -1994- ص المقدمة.

جيمس رونز إيفانز- المسرح التجريبي من ستانسلافسكي إلى اليوم- ترجمة- فاروق عيد القادر- دار الفكر المعاصر للنشر والتوزيع-<sup>2</sup> 1979- ص 37.



ذات طبيعة ارتجالية، وقد استخدم ستانسلافسكى شكلا من أشكال الارتجال الأولى -proto-improvisation وهو نوع من الإسقاط التخيلي لذات الممثل، وصياغة الإسقاط فى دور، ومن ثم اقترح ستانسلافسكى على ممثليه الآتى:-

1- "أنه يمكنهم أن يقوموا بهذا الإرتجال الأولى معا كمجموعة بعيدا عن ضغوط التدريبات الفعلية.

2- أنه بإمكانهم أن يؤديوا ذلك باستمرار خارج المسرح أثناء ممارساتهم لأنشطتهم البدنية البسيطة"<sup>1</sup>.

وقد أدى بهم التركيز المطلوب فى مثل هذا النوع من الارتجال إلى الخروج فى نزاهات جماعية بعيدا عن صخب حياة المدينة وذلك حتى يتسنى لهم الاستغراق تدريجيا فى شخصياتهم، لكن على ما يبدو أن ستانسلافسكى لم يطور هذا الاتجاه فى عمله. ولم يصبح الارتجال ضروريا فى العمل المسرحى قبل عام 1911 أى عندما أسس ستانسلافسكى أول ستيديو فى مسرح موسكو للفن، ولم يبدأ ستانسلافسكى نفسه فى التفكير فى تقنيات الارتجال ودفع تلاميذه إلى التدريب على مشاهد كاملة دون وجود نص قبل ذلك.

لقد قضى ستانسلافسكى وقتا طويلا حتى يصل إلى النتائج التى تمخضت عنها أعماله الأولى، ومن بين هذه النتائج:

1- "على المخرج أن يهتم بعملية التمثيل التى يقوم بها الممثل بدلا من أن يفرض عليه نتيجة نهائية.

2- على الممثل أن يمتزج بالشخصية التى يؤبها، كما أن عليه عندما يؤدي دور الشخصية الشريرة فى العمل أن يبحث عن الجانب الجديد الجيد فيها.

3- ليس من المهم أن يؤدي الممثل الدور بطريقة جيدة أو سيئة ولكن ما يهم أن يؤدي بصدق"<sup>2</sup>.  
لقد كان ستانسلافسكى فى ذلك الوقت مفتونا بالمظاهر الخارجية للمذهب الطبيعى naturalism كما كان متأثرا بطبيعية المشهد المسرحى التى تعطى إيهاما بوجود عواطف أصلية، وكذلك كان متأثرا أيضا بنموذج لودفيج كرونيجيك Ludwig chronegk ولم يوجه ستانسلافسكى اهتمامه إلى الحياة الداخلية للشخصية إلا فى أعماله الأخيرة، وذلك بعد الفترة التى قضاها فى فنلندا عام 1906 وهذا التغيير فى الاهتمام هو ما يشكل الابداع المؤثر فى نموذج ستانسلافسكى.

وقد كان الارتجال عنصرا رئيسيا فى هذه المرحلة من عمل ستانسلافسكى حيث انتقل من مجرد نقل الشكل الخارجى للأشياء إلى الاهتمام بالأبعاد النفسية والاجتماعية والفكرية للشخصيات وهو ما تطلب تدريب الممثل من خلال الارتجال الذى يرتبط بعناصر الخيال والملاحظة والذاكرة الانفعالية واستدعاء النماذج والعلاقات والأبعاد التى يتعرض لها الممثل فى حياته وتجسيدها على خشبة المسرح من خلال الشخصية التى يؤديها.

2- مايرهولد (1874-1940)

<sup>1</sup> Paul Gray, "Stanislavsky & America : a critical chronology", in Tulane drama review, vol. 9, no, 2 (winter 1964) p.25.

<sup>2</sup> -Paul Gray, "Stanislavsky & America : a critical chronology"p33.

يبدأ التناول الحديث للارتجال بفيسفولود مايرهولد وهو أحد أبرز الممثلين في مسرح موسكو للفن وذلك في المرحلة الأوتوقراطية، إلا أنه سرعان ما برز رفض مايرهولد للمفهوم الواقعي للمسرح الذي تبناه مسرح موسكو للفن آنذاك، وعلى الرغم من أنه يعد رائداً في تدريب الممثلين على التجريب الجسدي ال<sup>(1)</sup> (Bio- mechanics) وعلى الرغم من اقتناعه بالكوميديا والمسرح الشعبي واستخدام الألقعة إلا أنه لم يقدّم بتطوير ذلك كله حتى يستخدم للكشف عن ابداع الممثل.

افتتح مايرهولد عام 1910 الانتروودث هاوس Interlude House وذلك في سان بيترسبرج وكان هدفه الأساسي من افتتاح هذا المسرح هو الكشف عن جوانب المسرح الشعبي ومسرح الشارع، وكذلك الكوميديا المرتجلة على وجه الخصوص، وكان وعى مايرهولد "بالكوميديا المرتجلة" مقرونا بمعرفته بعدد من المصادر الفنية الأوروبية مثل رسومات "كالوت" Callot بشخصياتها الغربية والشاذة التي تظهر عليها سيماء الضغينة والشه. ومسرحيات جولدوني Goldoni التي تتميز باهتمامها الدائب بالواقعية السيكولوجية كما تتميز بعذوبتها الأدبية، وأخيراً أعمال الكاتب الرومانسي "هوفمان" E.T.A. Hoffman بما تتميز به من غموض وافتتان بالواقع ونقيضه. وعلى الرغم من أن عمل مايرهولد في شكله هذا يبدو عملاً ثورياً إلا أن اهتمام مايرهولد الأساسي كان فكرياً وأدبياً وجمالياً بالدرجة الأولى.

وفي المرتبة الثانية جاء اهتمامه بالقدرات البدنية للممثل، إذ أصبح اهتمامه بالقدرة البدنية الفائقة لممثل يقدم فنه لرواد الشارع هو أساس مفهومه عن الآلية الجسدية، الذي ارتبط به اسمه، بعد ذلك في المرتبة الثالثة "جاء اهتمام مايرهولد بالابداع المستقل للممثل من خلال رجوعه إلى فكرة السيناريو المحدد للملهاة المرتجلة والمرسوم مسبقاً سواء من خلال كاتب مثل جولدوني أو "جوزي" Gozzi ومن هنا فإن مايرهولد يعد مثالا للمخرج الأتوقراطي"<sup>2</sup>.

ورغم ذلك فإنه لا يمكننا أن نغفل أن أهم تدريبات مايرهولد في البايوميكانيك كانت تعتمد على الارتجال الجسدي والانفعالي للممثل حيث كل جيست أو تشكيل بجسد الممثل يعبر عن فكرة أو عاطفة كما أن تدريب الفعل- توقف- رد الفعل- توقف هو أحد أهم التدريبات الارتجالية التي تعمل على الآليات الداخلية الخفية لدى الممثل.

### 3- جاك كوبو (1879-1949)

كان جاك كوبو Jacques Copeau أول من اهتم بمسألة الارتجال باعتباره وسيلة للكشف عن ماهية التمثيل وأول من استوعب المغزى الكامل لتلك الطريقة في العمل، فقد كتب قائلاً عام 1966:

وهي تعني "الآلية الجسدية" ويعني هذا المصطلح تطوير جسد الممثل حتى يعمل من خلال حركة آلية وذلك من خلال Bio- mechanics<sup>1</sup> تدريبات معينة وضعها مايرهولد بنفسه.

<sup>2</sup> CF. Nikolai A.Gorchakov, *The Theatre in Soviet Russia*, trans. Edgar Lehman (New York: Columbia University Press, 1957) p.68.

"إن الارتجال فن لا أعرفه، ولكنى سأبحث عنه حتماً في تاريخه، وما أراه الآن وما استشعره بل ما أفهمه هو أننا يجب أن نستعيد هذا الفن ونعيد ولادته بل نعيد النظر فيه، وذلك أن هذا الفن دون سواه هو الذى سيؤدى بنا إلى مسرح حى- ألا وهو مسرح الممثلين"<sup>1</sup>.

اتخذ كوبو مفهوم الارتجال أساساً بنى عليه نظاماً من البحث الإستكشافى لذوات الممثلين، وظهر ذلك سواء فى ممارساته المسرحية على مسرح "لوفيو كولومبييه" Le Vieux Colombier أو فى تنظيراته، وما زال لهذه الممارسات وتلك التنظيرات صداها حتى الآن.

تبنى كوبو الارتجال بطريقة غير مباشرة، فطالما آمن بالتمثيل الجماعى، كما آمن أيضاً بشدة بوجود الحقيقة فوق خشبة المسرح، ولكنه فى الوقت ذاته آمن أيضاً بتحرير الإبداع الجسدى والصوتى للممثل. لقد كان التمثيل فى باريس فى ذلك الوقت عام 1920 مازال محكوماً بمدرستين تمثلان طرفى نقيض: أولهما المدرسة الكلاسيكية (التي يمثلها الكوميدي فرانسيز) والثانية المدرسة الطبيعية (التي يمثلها مسرح "التياتر ليبر" وكان يديره اندريه أنطوان) وقد بالغ الكلاسيكيون فى تحميل النص وزخرفته مستخدمين إياه وسيلة للتعبير عن براعتهم الفنية، أما الطبيعيون فقد تخلصوا من جمال النص مقلصين إياه، كما فقدوا أيضاً القدرة على تلمس القدرات المسرحية الكامنة فى ذات الممثل.

وعن الارتجال كتب كوبو "ما الارتجال إلا فن يجب تعلمه، وهذا الفن ليس مجرد موهبة، ولكنه يكتسب ويتطور من خلال الدراسة (...). ولذلك فنحن نقنع بأن الارتجال مجرد تدريب يؤدى بنا إلى تجديد الكوميديا الكلاسيكية، ولكننا سندفع بالتجربة لأبعد من ذلك فى محاولة منا لإحياء شكل فنى ألا وهو الكوميديا المرتجلة الجديدة بشخصيات وموضوعات جديدة"<sup>(1)</sup>.

وقد تعددت أنشطة كوبو آنذاك من دراما النو<sup>2</sup> Noh Drama بشكلها ومحتواها فى الغناء والرقص والتمثيل الإيمائى والأكروبات والارتجال الكوميدي. والارتجال القائم على أنماط الشخصيات بمصاحبة الأقنعة أحياناً وبدعم استخدامها أحياناً أخرى.

### ويمكننا أن نلخص نظرية كوبو وممارساته المسرحية فى العناصر التالية:

- 1- "ركز كوبو معظم نشاطه ليس على الأداء بشكل مباشر ولكن على الاستعداد للأداء وهو هدف كان يرمى إليه عند تدريبه لممثليه.
- 2- لقد تعلمت مجموعة الممثلين التى عملت مع كوبو العمل والحياة معا كفرقة واحدة.
- 3- لقد تعلم كوبو نفسه كلما تقدم فى تجاربه، فطريقته فى الإخراج كانت تنطوي على قدر كبير من التجاوب مع ما يقوم بعمله والتعديل فى ذلك العمل بناء على حدس قوى. لقد تعلم كوبو أن العمل الإجرائى القائم على التعديل والتغيير هو أهم كثيراً من الوصول إلى نتيجة نهائية.

<sup>1</sup> -Jacques C0peaus, Registres(Limon,1916),quoted in Christopher D.Kirkland, "The Golden Age, First Draft; (on Theater du Soleils LAge Dor)inThe Drama Review,vol.19,no,2 (T- 66 June 1975, political Theatre Issue)p.58.

<sup>2</sup> \*أطلقت كلمة "نو" التى تعنى المآثرة أو القدرة على العمل الحاذق أو الانجاز البارع على نوع من أنواع المسارح التقليدية اليابانية الذى ظهر للمرة الأولى خلال القرن الرابع عشر على يد ممثل يدعى "كان أمى" ومسرحية النو ذات طابع حزين وهي عبارة خليط من الشعر والنثر الذى تصاحبه الموسيقى بالإضافة إلى الرقصات الجماعية والتمثيل الإيمائى.

وهي عبارة خليط من الشعر والنثر الذى تصاحبه الموسيقى بالإضافة إلى الرقصات الجماعية والتمثيل الإيمائى.

- 4- ظهر فاعلية الارتجال فى سياق الألعاب الدرامية والتمثيل الإيمائى واستخدام الأقنعة وعناصر الكوميديا المرتجلة، كما يمكن تطوير الارتجال جنباً إلى جنب مع أى من هذه العناصر وذلك للوصول إلى أشكال جديدة للمسرح. لقد ابتدأ "كوبو" باستخدام الارتجال المرتبط بالنص ثم اتجه بعد ذلك إلى استخدام النص بشكل أكثر تحرراً وأكثر انتقائية وذلك فى سعيه نحو الكوميديا الجديدة.
- 5- أن اهتمام "كوبو" اللاحق "بالمسرح باعتباره عملية تشاركية" يلقى الضوء على منحى تقدمه إذ بدأ أولاً بنقده الشديد للجذب الذى أصاب المسرح ثم تبنى بعد ذلك مشروع الفرقة الذى توجه بمفهوم العرض ذى الجذور المجتمعية، ثم أخيراً فهمه للمسرح بوصفه عملية ابداعية قائمة على المشاركة، وهذه العملية لها دلالتها التى تتجاوز المسرح ذاته وذلك بالنسبة للفرد والمجتمع<sup>1</sup>.

إن اسهامات كوبو فيما يتعلق بالارتجال أيضاً تتمثل فى فكرة الارتجال بالجسد من خلال الالتحام بالأرض حيث يتعامل الممثل مع الأرض بشكل مختلف ويتوظيفات مختلفة بين ما هو أفقى وما هو رأسى وبين ما هو فردى وما هو جماعى، بالإضافة إلى نظريته المثالية للفرقة التى تتساوى فى الأدوار والأجور والتى تتفرغ للتدريب والعمل على تطوير فنها باستخدام الارتجال سواء على نص مكتوب أو من إبداع الممثلين والتى انتهت فى النهاية إلى تفكك فرقته بسبب رغبة أفرادها فى التميز وأن الفنان والممثل على وجه الخصوص لا يمكن أن يضحى بذاته وبفرديته فى سبيل الفرقة مغفلاً عناصر الشهرة والمال واعجاب الجمهور.

#### ولابد هنا من الإشارة لأهمية الإرتجال بالنسبة للطفل وبماذا سيخدمه .

- 1- تطوير عنصر الخيال وسرعة البديهة لدى الممثل/الطفل، والتركيز للتجاوب مع الغير .
- 2- يساعد على تطوير الإنفعالات والصوت وحركات الجسم
- 3- تعليم الممثل على خشبة المسرح بواقعية .
- 4- التعامل مع الفعل ورد الفعل والمواقف العارضة "الطارئة".

#### دور الفرد داخل المجموعة

فالمسرح عمل جماعى يعتمد على التشاركية واسهام كل عنصر وكل فرد فى صنع الأحداث وتنميتها، فالمسرح الإرتجالى يتطلب علاقات جماعية حقيقية، لأنه من خلال إتفاق المجموعة ولعبها تتطور المادة إلى مشاهد ومسرحيات. ومن ثم فعلى المتدرب الطفل أن يشعر بأهميته وأنه يقوم بدور مهم من خلال الارتجال للمشاركة فى صناعة وتحقيق عرض مسرحى أو منتج فنى، ويحتاج ذلك إلى مرونة فى التعاون مع باقى الفريق لتحقيق التصاعد والتطور الدرامى. ويجب ألا نغفل أيضاً التوافق والهارموني على مستوى السن والثقافة بالنسبة للمتدربين.

انتونى فروست- رالف يارو- الارتجال فى الدراما- مرجع سابق ص 47<sup>1</sup>.

## البيئة المسرحية:

تشير كلمة البيئة هنا إلى كل من التجهيز المادي والجو العام الذي سيقام فيها التدريبات، ولا بد للبيئة المادية للمجموعة العمرية أن تحفز وأن تثير وتلهم، ولا بد أن يكون هناك منطقة مهيئة وصالحة للألعاب والرقص وتتطور لتصبح منطقة للعرض بعد ذلك.

وتحتاج عملية التدريب إلى مجموعة متنوعة من الاكسسوار والملابس وغير ذلك من العناصر التي يمكن أن يستخدمها المتدرب لتنمية وتطوير ارتجالاته الفنية، فالمتدرب/الطفل لا بد وأن يتعامل مع إكسسوارات حقيقية، وكذلك قطع منظرية أو مكعبات خشبية كبيرة حيث أنها يمكن تحويلها بسرعة إلى مناضد، عروش، أرائك، أو أي ما تدعو إليه الحاجة.

## طاقة الطفل ومدى الإنتباه:

تتباين مستويات الطاقة عند الأطفال بشكل عام، ولكن على المدرب أن يعمل على أن تكون تدريباته وعناصرها في مستوى الطفل متوسط الطاقة وهو ما سيشيخ نتائج أعلى لدى الطفل على المستوى، كما سيعمل على رفع مستوى الطاقة عند الطفل البسيط من خلال سعيه للمشاركة مع زملاؤه، واستخدامه عناصر مساعدة مثل الاكسسوار، الإضاءة، الديكور، الموسيقى، الملابس، إلخ.

الطفل/المتدرب في المسرح الارتجالي عليه أن يتعلم كيف ينصت لزميله الممثل ويسمع كل ما يقوله لو كان له أن يرتجل مشهداً. فيجب أن ينظر ويرى كل شئ يجري، تلك هي الطريقة الوحيدة التي يمكن أن يلعب بها اللاعبون نفس اللعبة معاً. ومن خلال ذلك فلا بد من ملاحظة أهمية أن يتعلم الطفل كيفية الانصات للزملاء، التسليم والتسلم والتواصل من خلال النظرة والانفعال.

## الاسترخاء والتوتر

التوتر هو العدو الأول للممثل إذ يجعله غير قادر على التحكم في أدواته أو توجيهها بشكل صحيح. وينطبق ذلك على الطفل/المتدرب، لذا علينا أن نهين له المناخ والبيئة والعناصر التي تجعله غير متوتر في حالة اللعب والارتجال. خاصة فيما يتعلق بتركيز زملاءه ومشاهدتهم له (مراقبتهم له) لذا فيجب أن نصل بالمتدرب إلى حالة من الاسترخاء التي تجعله قادراً على توجيه جسده وعقله وأدائه الصوتي والانفعالي بشكل سليم. ولا يعنى هذا عدم الانتباه أو عدم الاكتراث أو زيادة الاسترخاء مما يفقده التركيز وعدم التواصل مع زملاءه. ويمكن الاستعانة بتدريبات الاسترخاء والتوتر (الجسدي، الانفعالي، والصوتي) لتوجيه المتدرب وتحقيق حالة من التركيز والاسترخاء والتخلص من التوتر "يتصور أن التوتر الجسدي عبارة عن سائل يملأ أطراف الجسد، ويعتبر تأسيس لايبان Laban أو الكسندر Alexander التقنيات الخاصة بفهم الأوضاع الجسدية وتصحيحها ذا قيمة عالية تضاهي أهمية تمارين اليوجا أو تمارين "تاى شى شوان" فبعد تأدية هذه التمارين يكون الممثل في حالة من الاكتمال الجسدي وصفاء الذهن- أى في أفضل حالة لبدء العمل"<sup>1</sup>.

لا بد أن ينظر الطفل/المتدرب إلى التمارين على أنها متعة ذاتية وبحث دائم وإستخراج لأفضل ما تملكه ذاته من مواهب وقدرات وفضائل، فلا بد أن يحب الطفل ما يفعل، وكذلك يحب زملاؤه ويشعر بالرضا وتحقيق الذات. يقول فاخنانجوف "إنها لسعادة أن تبحث في الفن، أن تبدع وتلتذ لنفسك، وأنا

كليف باركر- الألعاب المسرحية- معالجة جديدة للتدريب المسرحي- ترجمة/ منى سلام- وزارة الثقافة- مهرجان القاهرة الدولي للمسرح التجريبي- الدورة (15) 2003- ص 34.

نفسى حكم على نفسى، أعط أقصى ما عندك وأت بشئ جديد فى كل يوم تأتى فيه إلى التمرين، لا تحضر إلى التمرين وكأنه واجب مفروض عليك أريد أن أمتع كل ما يضطرم بداخلى، أريد أن ألهب ما حولى، سنحترق سنطلب المزيد، سنبدع حتى نعرق، عندئذ فقط يمكن أن تكون هناك سعادة فى الإبداع، أريد الا أكون كما أنا الآن، يجب أن أكون شخصا آخر<sup>1</sup>.

ومن هنا نصل إلى الألعاب وأهميتها فى تدريب العصف الذهنى للارتجال للمتدرب/ الطفل

## الألعاب

اللعبة هى شكل جماعى طبيعى يشترط بالإشتراك والحرية الشخصية الضرورين للقيام بالتجارب، الألعاب تنمى التقنيات والمهارات اللازمة للعبة نفسها، ومن خلال اللعب تنمو المهارات فى نفس اللحظة التى يحوز فيها الشخص كل المتعة والإثارة اللذان تقدمهما اللعبة. فيجب أن يكون أداء الألعاب بارزا وواضحا فى عملية تدريس أو تدريب الأطفال، ويمكن للمدرب أن يستمد رؤيته من خلال واقع وسلوك كل طفل أثناء أداء الألعاب<sup>2</sup>.

## ومن سمات الألعاب أنها:

- 1- "متنوعة فى أشكالها وأنماطها فى مختلف الأعمار وتمارس بصورة جماعية فى الغالب ولها أبعادها المختلفة بخلاف المتعة والتسلية فهى تمنح القدرة على النمو الاجتماعى وبناء الشخصية.
- 2- تتميز بالقدرة على تنمية الابتكار من خلال الإمكانيات المتاحة.
- 3- تساهم فى النمو الجسمى والنفسى والعقلى وإكساب اللياقة البدنية.
- 4- كذلك تساعد الألعاب فى نمو الذاكرة والتفكير والإدراك والتخيل.
- 5- تكسب الود والثقة بالنفس وتسهل للفرد اكتشاف قدراته<sup>3</sup>.
- 6- ومن خلال اللعب يستطيع الممثل/ الطفل أن يتحرر من كل القيود التى قد تقابله وتعرقل عملية العصف الذهنى أو قدرته على التفكير والإدراك التخيل.

فاللعب نشاط يمارسه الفرد ويساهم فى تكوين شخصيته، وتطوير قدراته الحركية والبدنية والذهنية وكافة السمات، فهو ظاهرة سلوكية تسود عالم الكائنات الحية، إذ يعد اللعب وسيطا مهما لاكتساب الخبرة "حيث إن السر فى الميل إلى اللعب هو الحاجة إلى الإحساس والشعور بالحرية التى تعد من أهم مميزاته"<sup>4</sup>.

فاللعب هو سلوك نابع عن دوافع وإثارة داخلية، كما أنه ظاهرة طبيعية وفطرية لها أبعادها النفسية والاجتماعية الهامة "يشكل اللعب مادة هامة فى التنشئة الاجتماعية على مختلف مستوياتها فاللعب تعبير عن الحياة و الألعاب تعبير عن تاريخ المجتمع وثقافته، واللعب هو الوسيط لنقل هذه الثقافة إلى

كليف باركر- الألعاب المسرحية- معالجة جديدة للتدريب المسرحى- مرجع سابق- ص 68<sup>1</sup>

إدوين ديور- التجربة المسرحية- ترجمة- إيمان حجازى- مهرجان القاهرة الدولى للمسرح التجريبى الدورة (13) - 2001- ص 220<sup>2</sup>

ممدوح إبراهيم الطنطاوى- الرياضات والألعاب- مجلة الخفجى- العدد الثامن- مجلد 39- السعودية 2009- ص 46<sup>3</sup>

أحمد بلقيس- توفيق مرعى- الميسر فى سيكولوجية اللعب- ط1- دار الفرقان للنشر والتوزيع- عمان- 1982- ص 15<sup>4</sup>

جيل الغد، اللعب لا يختص بالطفولة فهو يلزم أشد الناس وقاراً ويكاد يكون موجود في كل نشاط أفاعلية يؤديها الفرد<sup>1</sup>.

والتمثيل أمر كامن ويرتبط ارتباطاً مباشراً بخبرة الممثل، وتؤدي الأشكال المختلفة لمتعة التمثيل إلى التقليل من مقاومة الممثل لعملية الاكتشاف وربما يكون من الضرورة أحيانا استخدام الألعاب في سياق معين، ويتعين القيام بذلك بعد التمرين العملي وليس أثناءه ما لم تحتم الضرورة ذلك. أن توضيح الفوائد التي تعود من اللعبة يغير من هدفها، ويحتاج الأطفال/الممثلون إلى معرفة القيمة الجوهرية للألعاب، ففي بعض الأحيان يري الطفل/الممثل أن وقتاً غالبا يمكن استغلاله مثلا في البروفات يضع هباء في الألعاب مهما كانت ممتعة، ومعرفة مبررات هذه الألعاب تجعل مقاومتهم لها تتلاشى. فالألعاب المنتقاة بعناية تمثل أيضا قيمة في التدريب على واقع المسرح لمجموعة العمل، فكل هذه الأشياء ستجعل الممثل/الطفل يفعل بالضبط ما يفعله الممثلون الأكبر سنا عندما يعملون على الارتباط بالشئ. مثل الدراما الجيدة تقوم اللعبة بمحو الأشياء التي لا صلة لها بالموضوع وتضفي على الأحداث تتابعا دقيقا بشكل مركز ومبسط بحيث توجز وتكثف في كل من الزمان والمكان جوهر خبرة/ حياتية معقدة ونموذجية مطولة. بهذه الطريقة و"بسبب المحتوى المتنوع للألعاب يحصل الطفل من اللعب على خبرات أكثر مختلفة، أكثر مما يمكنه الحصول عليه عن طريق آخر في مسيرة الحياة اليومية، ونكرر إن حيوية اللعب تكمن في العملية الإبداعية لأداءها"<sup>2</sup>.

ويبدو أن البراعة والإبداع يواجهان أي أزمة تطرحها اللعبة، لأن المفهوم الشائع خلال اللعب أن اللاعب حر في الوصول لهدف اللعبة بأي أسلوب يختاره، طالما أنه ملتزم بقواعد اللعبة. فيمكنه أن يتأرجح، أو يقف على رأسه أو يطير في الهواء، أي يمكنه استخدام أي طريقة غير مألوفة وغير عادية للعب ستكون محبوبة وستلقى الإعجاب لدى الزملاء اللاعبين.

لقد حددت الباحثة المرحلة السنوية للمتمدرسين من سن العاشرة وحتى السابعة عشر، وهي مرحلة الطفولة المتأخرة. حسب تصنيف المنظمات الدولية المتخصصة (اليونسكو)<sup>3</sup> وهي المرحلة السنوية التي يبدأ فيها وعى الطفل في التشكيل. ويسعى للتشبه بالكبار، ويسعى كذلك لتحقيق ذاته وقد تتضمن شكلا من التمرد على الكبار رغم التشبه بهم، وكذلك تنامي علاقته بالأصدقاء والأقران، ومساحة أكبر من الخيال والرغبة في اكتشاف العالم المحيط به وخوض تجارب جديدة، وقد تكون مصحوبة بنوع من الغموض والاضطرابات النفسية المصاحبة للبلوغ والنتيجة عن المتغيرات الفسيولوجية في جسم الطفل. ويصاحب ذلك رغبة في اكتشاف نفسه وذاته وأفكاره وعلاقته بالآخرين.

وهذه المرحلة من عشرة وحتى سبعة عشر تراها الباحثة الفترة المناسبة للتعلم وتنمية الخيال والتركيز والاستجابة والتفاعل مع العناصر الخارجية التي سيتدرب عليها من خلال العصف الذهني والارتجال.

فضيلة عرفات- سيكولوجية اللعب عند الأطفال- مجلة المعرفة - الرياض- العدد 197- يناير- 2011- ص 170<sup>1</sup>

- فيولا سبولين- الارتجال للمسرح- مرجع سابق- ص 386<sup>2</sup>

قسمت اليونسكو مراحل الطفولة إلى ثلاث مراحل<sup>3</sup>

- الطفولة المبكرة من 3-5
- الطفولة المتوسطة من 7-12
- الطفولة المتأخرة وتبدأ من سن البلوغ إلى سن الرشد 10-17

## أنواع الارتجال (التدريبات)

- 1- الارتجال الفوري وينقسم إلى (ارتجال بسيط، وارتجال مركبة).
- 2- ارتجال من حيث العدد (ارتجال فردية، ثنائية، جماعية).
- 3- ارتجال من حيث المكونات المسرحية (ارتجال حركية، ارتجال حوارية، ارتجال مونولوجية، ارتجال غنائية، ارتجال ميمية).
- 4- ارتجال من حيث المستويات الدرامية (ارتجال التأليف، ارتجال التشخيص، ارتجال الإخراج، ارتجال السينوغرافيا).

### تدريبات العصف الذهني

- يقوم المتدرب بطرح مشكله فى حياته أو قام بملاحظتها دون تحديد أسماء الأشخاص أو علاقته بهم.
- يقوم الجميع بالإنصات له وإذا طلب من أحدهم أن يجسد شيئاً يستجيب له، ولو طرح عليه سؤالاً يجيب عليه.
- يتناوب المتدربون الحكى ثم يقومون جميعاً بإكمال حكاية واحدة.
- يقترح المتدرب ما (يختارها) ليقوم الجميع بالعمل عليها.
- يمكن الإستعانة بالاكسسوار- الملابس- الموسيقى- الأقمعة.... إلخ فى حالة رغبة المتدرب الاستعانة بها.
- يحكى المتدرب الحكاية مرة أخرى ويقوم الزملاء بتجسيدها حركياً.
- الحكايات (اجتماعية- أسرية- أصدقاء- أحلام- مشاكل نفسية- مشاعر واحاسيس...)

### تدريب آخر:-

- يقوم المدرب باختيار كلمة، قطعة اكسسوار، ديكور، أو موسيقى ويطلب من الجميع الاسترخاء ثم يختار أحدهم أو يتطوع بأن يحكى ما يدور فى رأسه.
- يتعرف على ما فى رؤوسهم جميعاً.
- الالتحام والمشاركة.
- التطوير والاعادة.
- التصوير والمشاهدة.
- التقويم والتقييم.

### الاستفادة من تدريبات ستانسلافسكى للارتجال:

#### 1- تدريبات الخيال:

- يصطحب المدرب مجموعة المتدربين إلى أماكن مفتوحة " حديقة الحيوان - الغابة - الملهى - السيرك - سوق - محل جزر - ورشة نجار- .... إلخ" عند العودة يطلب من المتدربين تجسيد العناصر التى رآها حيوانات ، طيور ، أشجار ، آلات.
- يطلب من المتدربين تكرار ما حدث والتفاعل التدريجى بينهم.
- يوجه المتدرب إلى إيجاد موضوع له بداية ووسط ونهاية.
- يتدخل المدرب عند حدوث صدام أو توقف الأحداث.
- يتم إعادة التدريب أكثر من مرة. ويتم ملاحظة التطور.



- يمكن تطوير التدريبات وجعل المتدربين يشاهدونها والتعليق عليها فى النهاية.
- **2- تدريب الحلم:-**
- هناك نوعان من التدريب. بأن يحكى كل متدرب عن أكثر الأحلام التى يشاهدها فى نومه.
- يتم اختيار أحد الأحلام ويطلب من باقى المتدربين المشاركة فى الحلم.
- يتم تطوير الحلم
- ب- كل واحد يحكى حلمه بالتوازي.
- ج- كل واحد يكمل الحلم الذى بدأ.
- د- الحلم المركب (يتم اختيار أحد الأحلام ويطلب من المجموعة الدخول تدريجيا فيه وتطويره)
- ه- تفسير الحلم .
- فرد يحلم ----- مجموعة تفسر
- مجموعة تحلم ----- فرد يفسر

### 3- تدريب البائع المتجول

- يطلب من أحد الأطفال أن يتخيل أنه بائع متجول فى حديقة ( يبيع طعام، يبيع بالونات، يبيع لعب، يبيع مياه، فاكهة، ملابس، عطور، ورد...الخ)
- المجموعة عناصر من الناس فى الحديقة ( أطفال، مسنين، شباب، لصوص، متسولين، شرطة...الخ)
- يتم تطوير الموضوع ..... يتوقف الحدث عند حدوث مشكلة.
- يتدخل المدرب
- يمكن الاستعانة بمؤثرات صوتية وبصرية.
- هل يهطل مطر؟
- الجو جار.
- الجو بارد جدا.
- هناك حريق فى الحديقة.

### تدريبات مستفادة من ماير هولد

#### 1- تدريب الكلمة

- المتدربون فى دائرة يقومون بالجرى.
- أثناء الجرى يعطى المدرب أمرا ليتوقف الجميع ماعدا واحد يقوم بإلقاء جملة.
- متدرب آخر يكمل الجملة وهكذا.
- يتم إعادة التدريب مع أن يأخذ الممثل "جيسيت" معين مع الجملة التى يلقيها.
- بعد مشاركة كل المتدربين يتم إعادة التدريب تلقائيا.
- يتم الاختيار عشوائيا بناء على توجيه المدرب.
- يتم الغاء الجملة ويقوم المتدرب بالتعبير من خلال جسده فقط، وتعبيرات الوجه، والانتقال من جيسيت إلى الآخر.
- يمكن أن يقوم المتدربون الآخرون بالتعامل مع الجيسيت.

- يتم إعادة التدريب بتوجيه المدرب.

## 2- تدريب الكوميديا ديلارتى :

- استخدام ماسكات الكوميديا ديلارتى وملابسهم (مهرج ، بنطلون، سكابان، أركينو، كابيتانو، دكتور، ايزايلا....الخ)
- يتعامل المتدرب بعفوية أو لا مع الماسك والملابس. ثم يساهم زملاؤه معه لاكتشاف الماسكات والشخصيات.
- يتم شرح طبيعة الماسكات والشخصيات ثم إعادة التدريب.
- يتم طرح موضوعات الكوميديا المرتجلة النمطية كحدوتة بسيطة ويقوم الأطفال المتدربين بتجسيدها.
- يتم تطوير الموضوع من قبل المتدربين، ويتدخل المدرب إذا لزم الأمر.
- موضوع له بداية ووسط ونهاية.

## 3- تدريب مستفاد من جاك كوبو:

### 1- الالتحام بالأرض:

- يعتمد على أن يقوم المتدرب بالتعامل مع الأرض من خلال جسده "أفقيا ورأسيا" (الوقوف، السقوط، الشنكلة، النوم، الدحرجة، القفز)
- يشارك الزملاء بالهجوم سويا بشكل موحد أو بشكل مختلف.
- يستخدم الموسيقى كمثير يقوم الجميع بالتفاعل معه والاستجابة له.
- يتم لقاء قطع الاكسسوار ويقوم المتدربين بالتعامل معها.
- يتم توظيف الاكسسوار والأثاث وأى عناصر موجودة بشكل غير واقعى. ثم يتم تطوير موضوع درامى على أساسها.
- يتم تكوين تشكيلات من المجموعة ويتم تصويرها.
- يتم استخدام الماسك المحايد "الذى ليس به تفاصيل".
- يمكن استخدام مونولوجات أو مشاهد حوارية فى غير موضعها فى وضع الثبات، المشى، الجرى، الالتحام، الصراع والقتال، القفز، الطيران، التدرج على الأرض.

### تدريبات مسرح المقهورين:

حيث اتجه أوجستوبوال إلى تدريب ممثليه على الإرتجال من خلال طرح فكرة محددة أو مثير معين يقوم المتدربون بالتعامل معه وتطويره والوصول إلى بداية ووسط ونهاية من خلال تطوير الأحداث للوصول إلى الهدف النهائى، حيث يقوم مسرح المقهورين على الإرتجال فى الأماكن العامة (مطعم، سوق، بار، شركات) دون وعى الجمهور بأن ما يحدث مسرحية أو تمثيل، بحيث يجد الجمهور نفسه مشاركا ومتورطا فى الأحداث ويقوم الممثلون بتطوير الأحداث وتوجيهها بشكل مباشر مما يحتاج إلى قدرة كبيرة على الإرتجال وطرح القضية وتطويرها.

مثال: زوج وزوجة فى مطعم يتشاجران، ويلجآن إلى رواد المطعم كل واحد يستقطبهم إلى جانبه حول حقوق المرأة وعلاقتها بالرجل.

ويمكن تقسيم التدريبات إلى:

- 1- تدريب فيزيقية
- 2- تدريب صوتية.
- 3- تدريب انفعالية.
- 4- تدريب خيالية.
- 5- تدريب فردية- ثنائية- جماعية.

### 1- تدريب (فيزيقي) الإحساس بالذات واكتشاف الجسد

يقوم الأطفال بتكوين دائرة وكل منهم جالس فى مكانه، ويبدأ كل منهم فى الشعور بما هو ضد جسده بدءاً من أسفل القدمين، فالقدمين تشعران بالجوارب والحذاء والأرض تحتها، الساقان تشعران بالبنطلون أو الجوارب، الوسط يشعر بالحزام، الإصبع يشعر بالخاتم، الأسنان تشعر بالشفافة، وهكذا.

نقطة التركيز: على شعور الذات بنفسها واكتشاف الجسد.

نقاط الملاحظة:

- 1- على الأطفال المتدربين ألا يلمسوا الأجزاء بأيديهم، بل يشعروا بالأجزاء المختلفة لأجسامهم.
- 2- على المدرب أن يقوم بالتوجيه باستمرار على طول التمرين. بأن يشعر المتدرب بقدميه، ساقيه، الفراغ/المساحة، وأن عليهم أن يتحركوا مثلاً أن يقفوا أو يمشوا خلال التمرين ليشعروا بالمساحة.

### 2- تدريب (مادى) التعرف على الأشياء

يقف الأطفال فى شكل يمثل دائرة، يدعى لاعب للمركز حيث يقف بيديه خلف ظهره ويقوم المدرب بدس شيئاً فى يديه، و عليه أن يكتشف مستخدماً حاسته للشعور ما هو ذلك الشيء، (اكتشاف الشيء)

نقطة التركيز: أن يختار المدرب أشياء يمكن التعرف عليها بشكل معقول، رغم أنها ليست معروفة جيداً، أو تستعمل بشكل يومية مثل " ورقة لعب، مبراة قلم، جراب موبايل، دبابيس ورق".

### 3- تدريب (حركى) أصل- صورة- ضد

أ يواجه ب، أ هو الأصل وب هو الصورة ويبدأ أ بالحركة ويعكس ب كل حركات وتعبيرات وجهه أ كأنها لعبة المرآة ولكن بالعكس مثلا يقوم أ بنشاط بسيط مثل الأكل أو اللبس ويعكس الآخر ما يقوم به الأول، وبعد فترة يتم تبادل الأدوار.

**نقطة التركيز:** انعكاسات الحركة، والتركيز على عكس ما تراه، وهو ينمى اليقظة الجسدية، والتركيز.

#### **نقاط الملاحظة:**

- 1- هذا التمرين يعطى المدرب مؤشرا سريعا للحساسية الطبيعية كل متدرب فلكل طفل طبيعة خاصة باللعب، التهريج، القدرة على الإبداع، التوتر، وهكذا.
- 2- لايد من ملاحظة أ اليقظة الجسدية، وب الرؤية المباشرة، أى عكس الحركة وليس تقليدها.
- 3- القدرة على القيام بانعكاس حقيقي، مثال لو استخدم أ اليد اليمنى يقوم ب باليد المضادة.
- 4- القدرة على الإبداع والتنوع فى الحركات مع الحفاظ على الإيقاع.
- 5- تتطور اللعبة لتعبر عن مشاعر وانفعالات أو موضوعات.
- 6- يتم إضافة عناصر تطور الأحداث وتولد نوعا من الصراع.
- 7- الوصول إلى موضوع درامى كامل له بداية ووسط ونهاية.
- 8- يمكن التوقف وإعادة التدريب مرة أخرى بعد شرح المدرب.

#### **4- تدريب النشاط (فردى- ثنائى- مجموعة)**

لاعب واحد يصعد على المسرح ويبدأ نشاطا ما، لاعبون آخرون ينضمون له واحدا فواحدا، كشخصيات ويبدأون فى فعل مرتبط بنشاطه.

مثال: أول لاعب يكون طبيب واللاعبون الآخرون يكونون ممرضة، طبيب تخدير وهكذا. مثال:- لاعب يعطى عجلة كيف سيوظفها طبقا لخياله (سباق- دليفرى- لعب- يتعلم ) يضاف له لاعب آخر (يمشى فى الشارع) لاعب ثالث يقود سيارة، لاعب رابع أتوبيس، وهكذا.

- ويتم التطوير طبقا لتوجيه المدرب وملاحظته.

- صناعة مشهد يحتوى على بداية ووسط ونهاية (دراما).

- يقوم اللاعبون بتنميه ما بدأه اللاعب الأول وتطويره والإضافة عليه.

**نقطة التركيز:** على القدرة على إظهار النشاط.

#### **اقتراحات**

- 1- قد يتكون النشاط البسيط من بناء سور، خبط متكرر على سجادة، تنظيف أرضية، تسوية أوراق شجر.
- 2- ألا يعرف اللاعبون ما سوف يقوم به اللاعب الأول مقدما.
- 3- تفاعل المجموعة يجب أن يخلق تدفقا وطاقة، وعلى المدرب أن يكرر اللعبة حتى يتم ذلك.
- 4- يتطور التدريب ليصبح موضوعا له بداية ووسط ونهاية.

#### 5- تدريب أنا جزء من كل (فرد- ثنائي- مجموعة)

يصعد لاعب واحد على المسرح ويصبح جزءا من شئ ثابت أو متحرك، وبمجرد أن تتضح طبيعة الشئ للاعب آخر ينضم للاعب الذى على المسرح ويصبح جزءا آخر من الكل، يستمر هذا التكرار حتى يشترك كل أفراد المجموعة، ويعملون معا ليشكلوا شيئا كاملا.

**نقاط التركيز:** أن تكون جزءا من شئ أكبر.

مثال يصعد شخص واحد على المسرح ويكور ذراعه وتتحرك من الكتف مثل مكبس، ويقف لاعب آخر فى خط مع الأول، على بعد قدمين منه ويتخذ وضعا مماثلا، ينضم لاعبان آخران ثم يتحركوا فتصبح أربع عجلات ثم يصبح الآخرون محركات، صفارات، عمود إشارة المرور وهكذا.

#### **نقاط الملاحظة:**

- 1- هذا التمرين سيولد قدرا كبيرا من التلقائية والمتعة حيث أن كل مجموعة عمرية ستستجيب له بطاقة مماثلة.
- 2- على المدرب ألا يعطى أمثلة بل يترك المجموعة تبتكر وسيكون هذا التمرين باعث على الإبتهاج.

#### 6- تدريب الأماكن (فرد- ثنائي- مجموعة)

وفى هذا التمرين لابد أن يكون المتدربين فى إعادة/ تكوين مستمر، بحيث يمكن لأى واحد من المتدربين أن يبدأ الحركة، لو تحرك ممتدرب واحد فيجب على المتدربين الآخرين أن يفعلوا مثله فورا، فلو اتجه المتدرب إلى أسفل المسرح مثلا، فعلى المتدربين الآخرين أن يجدوا طريقة ما أو سببا للتحرك "يميناً، يساراً، لأعلى". ويمكن لهذا التمرين أن يستخدم لإثنين فقط من المتدربين بحيث يجب على المتدرب أن يتحرك لنفس المكان الذى تركه المتدرب الآخر لتوه. وعلى المدرب أن يلاحظ هل كانت الحركة مدمجة؟ هل وجد المتدربون طرقا ليست بسيطة أو تستدعى عمل الخيال وذلك للتحرك إلى وضع اللاعبين المقابلين؟

نقاط التركيز: ملاحظة متواصلة من المتدرب لزملاءه المتدربين.

نقاط الملاحظة.

- 1- يمكن للمتدربين أن يعرفوا بعضهم أو لا داخل الموقف، مثلا لو أدى المتدربين مشهد حفلة، فمن المفترض هنا أن الشخصيات تعرف بعضها البعض، ولكن إذا أدى المتدربين مشهد قطار مثلا فليس من الضروري أن يكون هذا صحيحا.
  - 2- عندما يركز المتدرب أن يقوم بالحركة في نفس التوقيت الذي قام به زميله الآخر بالتحرك هذا يعطى شكلا جماليا ممتعا على المسرح بحيث يكون كل متدرب يقظا لآخر.
  - 3- يجب أن يتقرر كل تبديل للوضع وإيقاع الحركة في حدود البنية المنطق عليها للمشهد.
- 7- تدريب الملاحظة (تذكر- خيال)**

دسته أو أكثر من أشياء حقيقية تكون موضوعة على طاولة موضوعة في مركز دائرة اللاعبين، وبعد عشرة إلى خمسة عشر ثانية تغطي الطاولة أو تزال من مكانها، ثم يكتب اللاعبون قوائم فردية بأسماء أكبر قدر ممكن من الأشياء التي يمكنهم تذكرها، ثم تقارن القوائم بالأشياء الموجودة على الطاولة.

**نقاط التركيز:** التركيز على التعرف على أكبر قدر ممكن من الأشياء.

### **النتائج:**

- 1- تعتبر الفترة السنية من 10 – 17 فترة مناسبة للتدريب على فنون التمثيل من خلال العصف والإرتجال.
- 2- يستمد الطفل خبراته من تقليد الكبار رغم تمرده عليهم في مرحلة المراهقة (مجال البحث) فإنه ينزع للخروج من سيطرتهم رغم تأثره بهم، كما لاحظت الباحثة أن الطفل يميل إلى استعراض قدراته في حال وجود أطفال آخرين معه.
- 3- يعتبر العصف الذهني والإرتجال وسيلتين هامتين لتدريب الطفل وتنمية قدراته التمثيلية.
- 4- تؤدي تدريبات الإرتجال إلى تطوير الخيال، الملاحظة، سرعة البديهة، التوافق العضلي العصبي، العمل وسط فريق عمل، التسليم والتسلم، تطوير الحدث، الإستجابة للزملاء.
- 5- اتجه أساتذة التمثيل إلى توظيف الإرتجال لتدريب ممثلهم أمثال ستانسلافسكى، ماير هولده، جاك كوبو، جروتوفسكى، أوجستوبال، كما يعتبر العصف الذهني والإرتجال وسيلتين فعاليتين لمجالات متعددة مثل العلاج النفسي "السيكودراما" علاج المشكلات الإجتماعية، المسرح التفاعلي.
- 6- اتجهت مدارس التمثيل المعاصرة في مجالات المسرح والسينما والتلفزيون إلى توظيف العصف الذهني والإرتجال لتدريب الممثلين ومن ثم ثبتت فعاليتها في تدريب الأطفال في مرحلة الطفولة المتأخرة.
- 7- قدمت الباحثة مجموعة من التدريبات التي يمكن من خلالها تنمية قدرات الطفل والتي تعمل على تنمية الخيال، الملاحظة، الإنفعال، استخدام وتوظيف الجسد للتعبير عن العواطف والأفكار، الصراع، والفعل ورد الفعل.
- 8- استفادت الباحثة من المدارس المسرحية المختلفة في تحديد مجموعة من التدريبات الفعالة لتدريب الطفل في المرحلة السنية من 10-17 سنة.

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