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To promote interdisciplinary studies in the fields of Languages, Humanities and Social Sciences and provide a reliable academically trusted and approved venue of publishing Language and culture research.

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Transcultural Journal for Humanities & Social Sciences (TJHSS)

Prof. Hussein Mahmoud
BUC, Cairo, Egypt
Email: houssein.hamouda@buc.edu.eg

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BUC, Cairo, Egypt
Email: fatma.taher@buc.edu.eg

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Taibah University, KSA
Email: alaaghamdi@yahoo.com

African Roads to Prosperity: People en Route to Socio cultural and Economic Transformation: A Book Review

Yemisi Isaac Olawale
University of Ilorin, Nigeria
Email: Yemisiwaleisaac@gmail.com

Book Review of African Roads to Prosperity: People en Route to Socio-Cultural and Economic Transformations by Akinyinka Akinyoade & Jan-Bart Gewald (Edited volume)
Place of Publication/Publisher: Brill Publishers, Leiden, Boston
Year of Publication: 2015.
Pages: 290

The edited volume entitled, ‘Roads to Prosperity: People en Route to Socio-Cultural and Economic Transformations’, adopts a multidisciplinary approach to study the trajectories and social construct of peoples’ transience. It focuses on the socio-economic, cultural and historical perspectives and the changing dynamics of migration in a globalising world. The edited volume recounts the histories, emergence and consequent societal changes in specific parts of Africa that have become spaces for transit and disembarkation of African migrants in search for better socio-economic opportunities.

The book is divided into four main parts. The first part comprises of three chapters that explicitly define the concept of ‘Road to Prosperity’ as an economic concept to demonstrate the relationship between road infrastructure, development and prosperity. The first chapter titled ‘African Roads to Prosperity: People En Route to Socio-Cultural and Economic Transformations’, argues that migration was a norm in Pre-colonial Africa. The process became exacerbated under colonial socio-economic policies. The chapter discusses the zones of transit which function as social space which not only connect the origin and destination of migrant but also in the way in which they produce social realities that determine the social–economic and political relations. Migrants social mobilities and experiences are often determined and shaped by their place of destination

The second chapter in the introduction entitled ‘Roads to prosperity: Social zones of transit’ focuses on providing a conceptual parameter for the study through a review of extant literature. Moreover, the chapter focuses on social mobility, capital and networks in in migration and transit migration. The third chapter entitled ‘Roads to prosperity: Reflections about a concept,’ discusses the concept from social science perspectives which focuses not only on the migrants but the support structures along those routes that moulded their transition, transference and social mobility. Dietz uses what he terms ‘geographical liminality,’ a geographical–anthropological approach which acknowledges that recognised to indicate an in-between phase in peoples’ road to prosperity

The second part of the book includes four chapters which focus on the histories and migrants’ experience in the different African regions with the sustained argument that in migration, there are often positive and negative experiences, losers and winners. Citing examples from South Africa and Nigeria, the chapter four and five observes that people migrated to the mines of South Africa’s Witwatersrand and northern Nigeria in search of employment and reward in anticipation of a better life at home. In this process, migrants gather several experiences which are often different from those who did not engage in

migration. The other next two chapters recount migrants' experience in commercial spaces and resettlement areas, drawing examples from the popular Kumasi Central Market and in Zimbabwe. Dekker's study on Zimbabwe resettlement areas, for instance, tries to interrogate whether labour migrants leave behind their experiences at the zone of transition.

The next part has four chapters which discuss zones of transference as a social space that forms a zone of transit in terms of upward social mobility. The case studies provided in the chapters reveal that some zones of transit provide opportunities for upward mobility. For instance, Rijk van Dijk recounts how mixed marriages in Botswana often become a marker of migrant social transference. Similarly, Walter van Beek interrogates the opportunities and challenges faced by blacksmiths of Kapsiki/Higi society located in northern Cameroon and in northeastern Nigeria in their zone of transference. In addition, Augustine Tanle and Benjamin Nyarko discuss a formal zone of transference by assessing the migration prospect of conservancy labourers in the University of Cape Coast in Ghana. Their findings reveal that University of Cape Coast has become a social mobility zone to migrants from northern Ghana. The last part discusses a very crucial topic on the dynamics of migration, namely female migrants, human trafficking and emerging global sex market, using the Nigerian women working in the unregulated parts of the Dutch sex market as a case study. On the contrary, migrants in this category have not witnessed significant social mobility because of the commercial sexual exploitation which has not offered them enough earning to the point of making substantial remittance to their states of origin.

Furthermore, the last part discusses spaces in Africa which function as zones of transit and transference. Samuel Ntewusu and Edward Nanbigne examine how the process of transit can become a point of social mobility. Using the emergence of tricycles in the process of migration in Wa and Tamale, northern Ghana, the mode of transportation not only serves as the peak of migrants transiting the space but also serves as a source of income. Adeyinka Akinyode's study on Nigerians in transit at Jerusalem House, Odorkor suburb of Accra, Ghana, identifies the transience nature of migrants' transit and transference in terms of geographical location and the course of life. Akinyode's finding reveals that places like Jerusalem House performs both social and economic importance to migrants. Amisah Bakuri also interrogates Ghanaian migrants in the Netherlands who use Germany as a transit zone in the course of their journey for greener pastures. This section is similar to several studies on African migrants to Italy who use Libya as their transit zone. Amisah states that migration push is primarily associated with prestige and individual socio-economic development. Mieke de Goede also offers insight into the case of Congo, particularly Kinshasa, which he describes as a city of refugees. Mieke laments on the political situation in Congo which influences people's choice towards migration for a better future.

The book addresses transit migration with specific reference to place utility, intervening opportunities and desire for upward social mobility as undoubtedly an important factor behind people's decision to migrate. It discusses spaces of transit and transference of African migrants within the framework of culture, geography and institutions and spaces that shape African migrant experiences -- trajectories, characteristics and outcomes of migration on the road to prosperity. This is an interesting book based on diverse perspectives and painstaking research. The book possesses important core arguments to which it provides valuable and original insight into migration patterns which often occur through diverse intermediaries in different locations and in specific migration institutions.

Within the purview of the book, there are some obvious highlights – on the description of Africa as a continent of expulsion and the concept of transit migrant. On Africa's description as an expulsion area for citizens, the book argues that migration is not unidirectional but rather a multi-directional pattern of human search for livelihood. Without doubt, an appreciable number of Indians, Lebanese, Europeans and recently, Chinese, have found their way to Africa on the road to prosperity. Each of fifteen chapters in the book also offers substantial perspective to the study of migration and migrants in Africa through wide range case studies from West, Southern and East Africa to African migrants in the Netherlands. In each chapter, attempt is made to offer broad discussion of the case studies in the context of the subject-matter. The long list of end notes and references, concise and apt introduction offer great opportunity for further researches on transit migration in Africa and across the globe.

Overall, the book provides remarkable discussions, setting out migrants' concerns in transit spaces and places. The diversity of case studies in the book reflects the multifaceted nature of people's transience, societies (space) and times of being in transit on the road to prosperity. In spite of the core concept of this book, it is not without limitations. The first three chapters are not presented adequately in terms of what an introduction to a book of this nature should expect. The opening chapter entitled: *African Roads to Prosperity: People En Route to Socio-Cultural and Economic Transformations* does not outline the basics of the book but instead focuses more on the summary of the whole book based on each chapter contribution and findings. This, in particular, appears discouraging and apparently denies the reader the opportunity to draw conclusions from the main ideas presented in the book. In a sense, therefore, the two chapters present a picture of the key concepts and findings that runs through the book. The other two chapters in the introduction should have formed the basis of the book's introduction. This is because they explicitly provide readers with an understanding of major concepts like migration and its dynamics, road to prosperity among others. In spite of the book's approachable style, insightful chapters and comparative focus, beginners in migration studies may find most of the chapters difficult to comprehend. In particular, the book is most useful for scholars and policy makers who are well-grounded in the study of migration. In addition, the chapters in the book contain regional and local details and routes but did not complement them with maps and, thus, makes it difficult to grasp some geographical descriptions.

Despite these reservations, this is an important book that significantly advances the frontiers of knowledge and debates on transit migration in Africa. Most fascinating is the methodological approach. The chapters in the book support their thesis with extant literature, statistical data, interview with key informants, media content among others. Perhaps the most useful service is to remind us that economic perspective alone is not enough on the debates around migration as other aspects of migration such as the social, cultural and mobility process can do well to help our understanding of this crucial human problem which the book has adequately addressed.

基于跨学科研究的中埃科幻文学以刘慈欣和尼哈德.谢里夫为列

أدب الخيال العلمي الصيني و المصري من زاوية الدراسات البينية

ليو تسه شين و نهاد شريف نموذجًا

Dina Mohamed Tohamy

Chinese department, Faculty of Arts, Benha University

Email: dr.dinatohamy@yahoo.com

Abstract:

Interdisciplinary and applied studies are the most common feature now on scientific research and scientific thinking, and even impose themselves in the contemporary world and impose trends and ideas that emphasize the unity of knowledge and the importance of interdisciplinary integration, it was necessary to use one of them to take on a research and presented in the light of knowledge and a new theory. Science fiction literature is still a modern literature that attracted different age groups and different intellectual properties. Science fiction literature was cooperated between fantasy literature and science, which have been in conflict and doesn't have long-standing reconciliation, Interdisciplinary study gave them integration and union. She reduced sharpness of science, dryness and lack of imagination and took a lot of fantasy literature and it was accepted by the public, Fantasy literature has benefited from the revolution of science and changed its style in a new color that offers a scientific fact confirmed by fertile imagination. Thus, science fiction literature is reproduced, new Literary genre serves human at the same time the world benefits from it. in this paper I presented the content of the interdisciplinary Study and its application between fantasy literature and science, a simple definition of science fiction literature, its functions, types, characteristics, presentation of works dealing with this literature genre (medicine Cryonics theory for "Time lord" for Nehad Sherif and elativity and the fourth dimension in physics for "Three bodies" for Liu Ci Xin). Finally I gave a small outlook for science fiction literature future.

ملخص البحث

لما كانت الدراسات البينية والتطبيقية هما السمة الغالبة الآن علي البحث العلمي والتفكير العلمي، بل ويفرضان أنفسهما علي العالم المعاصر ويفرضان توجهات وأفكار تؤكد علي وحدة المعرفة وأهمية التكامل بين التخصصات المختلفة، فكان حتميا الاستعانة بأحدهما لتناول بحث وعرضه في ضوء معرفي ونظري جديد. أدب الخيال العلمي لازال يعد من الآداب الحديثة العهد والذي جذب فئات عمرية وملكات فكرية مختلفة، وما هو إلا تضافر وتعاون بين أدب الخيال والعلم اللذان كانا في صراع وعدم مصالحة منذ عهد بعيد، فجاءت الدراسة البينية لتضفي عليهم التكامل والاتحاد. فخفت من حدة العلم وجفافه وافتقاره للخيال والعاطفة فارتشف من أدب الخيال وتقبله الجمهور، كما أن أدب الخيال استفاد من ثورة العلم وصيغ أسلوبه بلون جديد يقدم حقيقة علمية مؤكدة بخيال خصب ومن هنا استنسخ أدب الخيال العلمي لون أدبي جديد يخدم البشرية وتستفيد منه الإنسانية. قدمت في هذه الورقة البحثية مضمون الدراسة البينية وكيف تم تطبيقها بين أدب الخيال والعلم، يتضمن البحث تعريف بسيط بأدب الخيال العلمي، وظائفه، أنواعه، خصائصه، عرض لأعمال تناولت هذا

اللون في ضوء نظرية التجميد التبريدي في علم الطب لرواية "قاهر الزمن" لنهاد شريف، وفي ضوء نظرية النسبية والبعد الرابع في الفيزياء لرواية "الأجسام الثلاثة" لليوتسي شين وأخيرا استشراف لمستقبل أدب الخيال العلمي.

研究这篇论文之前，本人的观念对科幻文学(Science fiction literature)很浅薄。我觉得这种文学体裁只关自然界或社会现象的解释和说明，是非理性的，没有证据（接近传说、神话）。不过，深奥一些才发现它并不是这样子，近年来科幻文学故事的情节超越科学现实、技术现实和常识，是描写人类在将来如何对自然做斗争的文学样式。科幻文学也跟奇幻文学(Fantasia)不同，奇幻文学是儿童文学体裁之一。奇幻出来的世界在日常生活状态中是不可能存在的事情，是超自然的。现在，最关键的事儿是怎么能把两个不同的领域，再说之间有冲突与矛盾（幻想文学和科学），而把它们俩和解起来，还产下了携带它们功能和特征的新领域（科幻文学），跨学科研究怎样服务这两领域呢？！

这篇论文分为下列因素：

- 1- 简介跨学科研究的含义，怎样对幻想文学和科学实行跨学研究？
- 2- 简介科幻文学
- 3- 科幻文学的功能
- 4- 科幻文学分类
- 5- 科幻文学的特点
- 6- 提出代表作。
- 7- 询问科幻文学的未来如何？

1- 简介跨学科研究的含义，怎样对幻想文学和科学实行跨学研究：

“经济科技的迅猛发展，要求打破学科之间的条块分割，促进学科交叉融合。近些年来不少国家逐渐认识到了跨学科研究的重要性，为打破学科壁垒，提升原始创新能力，创立起各种形式的跨学科研究组织。”

跨学科研究也称“交叉研究法”：“是指一种多学科相互融合以实现一个全局目标的研究策略。

它适用于涉及两个或多个领域的研究。”¹还有“依靠好几个专业之间的跨学科研究，以便针对社会问题、强加竞争环境，通过知识整合或制定新的研究领域并依靠不同领域的知识整合，才得到新的知识。”²

例如，海水淡化不但需要化学工程和物理学，而需要物理家，机械家和化学家的共同合作。

跨学科研究目的是把智力、专业和技术学派连接与整合，为得到基于基础科学和自然科学的高质量产出。例如，社会的一些问题；宗教极端主义现象，单一专业完全不可

¹ baike.baidu.com/item/跨学科研究/6579710,2012-11-10

³ 《الدراسات البيئية》， مركز الأبحاث الواعدة في البحوث الاجتماعية، جامعة الأميرة نورة بنت عبد الرحمن، 2017

能解决这个问题，而通过跨学科研究才能制定一个结合了多个学科的节目或计划（如，历史、政治科学、社会学、法律、经济学、宗教和心理学）助力更深入地全面理解并解决这个问题。

怎样对幻想文学和科学实行跨学研究

把跨学研究的特征应用时，就明确意识到幻想文学和科学{我在这一段话不会分别提出医学和物理学的特征，这能提出科学的总性特征}之间的互补和互动关系，从而能解决幻想文学和科学之间的问题，而产下科幻文学：

(1) 存在互补关系：

来自各个学科或领域的研究者及研究群体在知识、方法和设备上处于互补关系，而不是替代关系。““互补”关系就是互益互惠关系。这种关系有助于跨学科研究项目的实施及问题的解决和目标的实现，有利于知识创新和新理论的涌现。所以，是否存在互补关系，能否互补，互补程度如何，可以作为判定跨学科研究项目的主要指标。”³

幻想文学利用科学而扩展了它的想象力，科学同时利用幻想文学而丰富它的无限界，结果涌现了新的领域就是科幻文学。

(2) 存在相容关系：

“如果互补关系是客观性指标，相容关系则是主观性指标。相容关系指项目申请者在项目申请书中是否建立了统一的语境。如果没有这个共同的语境，研究者在以后的研究工作中和交流中，势必会产生许多的不一致或歧义，甚至分歧。比如，在语词上、计算标准上、成果表达上等等。”⁴

幻想文学和科学在词语、成果上一致相容，科幻文学使用的词语就相当于幻想文学和科学实用的词语。愿意的结果是同的，科学作品想摆脱它的僵化方式，幻想文学作品想具有娱乐因素。产下的科幻文学就把两愿意结合起来。

(3) 知识结合：

“把思想、职业和技术流派连接以便得到具有基本和自然科学的成果。”⁵

正如科学和幻想文学

创造中出了的一个问题，不会单独解决这个问题。可是，跨学研究能制定了并提出这个问题的更全面解决。

(4) 创造思维方式：

“意味着要提出一个案件解决的可能性，用不同观念和信，才能得到解决问题的最准确方式。就像科幻文学采纳文学风格同时靠科学基本知识而创造新风格。”⁶

(5) 知识生产：

现在社会求实行跨学研究，因为社会的很多问题不会通过一个专业而解体，可是需要具有明显的跨学研究来生产新知识。

³ (1) <https://www.sinoss.net/2017/1019/77971.html>, 19.10.2017

⁴同上

⁵ 《الدراسات البيئية»، مركز الأبحاث الواعدة في البحوث الاجتماعية، جامعة الأميرة نورة بنت عبد الرحمن، 2017

⁶ المرجع السابق

科幻文学作品给我们预测了很多东西，现在的机器和设备是昨天完全不可能相信的事儿，它对不同领域提出贡献（医学、工程、空间等等）

上述讲的这几点说明科幻文学的基本特征就是跨学研究的基本特征，如果对幻想文学和科学没实行跨学研究，科幻文学永远不会涌现。

2-科幻文学的简介

中国幻想文学的原型是古神话，

传说和仙话，是源自原始社会时期的人类试图通过推理和想象的方式对各种自然现象作出合理解释，但是由于当时的认识水平比较低，因此经常笼罩着一层神秘的色彩。其特点限于想象力丰富、内容朴素、故事性强、具有浪漫主义、主人公性格形象鲜明。幻想、想象是人类的第一天性，也是人类社会发展的进步和先导力量。以前人类幻想有“顺风耳”“千里眼”，等上千不可能相信的故事、传说和虚构故事，幻想文学是超自然的文学。

幻想文学酝酿于文艺复兴时期，形成于18世纪末启蒙运动之后，成熟于20世纪初。工业革命后自然科学技术的发展给幻想文学提供新的素材，也是继浪漫主义之后的又一发展动因。这一时期的文艺创作者对科学技术的反思丰富了幻想文学的内容。

科学是人类已经找到的代表现实的真理知识内容，即科学真理的理论。科学目的是给出新的解决问题方式，也试图更简约地理解自然现象。启蒙运动对封建思想枷锁的反抗使文艺创作者得以解放思想，充分将自我意识注入作品中，但启蒙运动所倡导的原则使社会精神走向极端理性的冷酷又让文艺创作者悲观失望。人类对科技的发展所带来的成就曾充满希望，但是在发现科技发展同样会带来生态破坏问题等负面影响之后，对科技的疑惧和反思随之产生，科幻创造也同样，科学技术本身的现实性使科幻文学效果更加强烈。

“随着科学技术的不断发展，当电话、电报、望远镜发明以后，人类的这些幻想，确切一点说，人类的这些幻想成了现实。一定是科学幻想并不是不切实际的空想、乱想。科学幻想就是依据科学技术上的新发现、新成就以及在这些基础上可能达到预见。”⁷

科学幻想是人类对未来的科技发展和社会形态有很多基于科学精神、人文精神以及二者相结合的深入思考和理性幻想。如关于宇宙航行、机械人、可怕的黑洞和有趣的冲洞，时光穿梭等正在受到更多的关注，并且在探索的过程中得到了许多其他更重要、更有价值的发现。

科学幻想是一个追梦的过程，并且是一个美梦不断成真的过程，慢慢地推动科学发展的过程。科学幻想具有创新的灵感，有联想才能产生幻想，有幻想才能提出问题，有问题才能找到解决问题的钥匙才能做出创新的成果。谁想到以前小规模创造的机器人，也在幻想故事讲过的机器人及其它的功能，它能代替人做一切事儿，去年已经成为现实。索菲亚（Sophia）是由香港的汉森机器人技术公司（Hanson

⁷ <https://zhuanlan.zhihu.com/p/24747212>, 2017-01-06

Robotics)开发的类人机器人。她的研发旨在学习和适应人类的行为、与人类一起工作，并在世界各地接受采访。

2017年10月，索菲亚成为沙特阿拉伯公民，这是世界上第一个获得国籍的机器人。前几年这件成就只算一个梦想。不会忽略科学的幻想推动了科学的发展，科学发展又促进了科学幻想，两者相互影响。从科幻作品来看，有些事情是根据当时已有的科学技术成就，通过逻辑推理而产生的，同时还需要文学的参与，文学源于生活，高于生活，需要富于幻想。

“科学也需要丰富的想象力，敢于幻想。但是科学求真务实，讲究科学精神。如果不讲究科学精神而盲目地信任科学幻想，将会误入歧途，阻碍科学的发展。许多人包括一批受过系统的科学教育的科学家都在寻找新的理论时，付出很多的努力，但是最终被证明的是不可能实现的，是超现实的证明。”⁸

科幻不是预测，不是科学评估，科幻要做的一方面是将未来的某种可能性展示出来，哪怕这种可能的图景与现实迥异；另一方面，科幻也不是单调重复现有的科学，而是要将专业的科学知识（公式、理论）用一种近乎浪漫的文学描写进行改造，向读者展现科学内涵之“美”，而非严格的科学之形式“真”。这两方面都需要用一定的“想象”外衣来包裹，这也正是其“幻想性”发挥威力的地方。

科幻文学：“是科学可能性并其它发展可能性的人类想象力的效果，科幻文学提供科学提出的证实加上想象。幻想文学对科学家有很大影响，同时惊人的科学进步使文学家受到很大的影响，从这一点可以说幻想和科学之间具有互动关系，这样科幻文学家有用丰富科学基本，而这基本让科幻文学家转到宽阔前途。这种文学体裁让人意识到他周围的地点和时间，科幻文学呼吁读者、批评家、作者不单具有科学知识，而具有想象力。”⁹

“对科学和幻想文学进行跨学科研究时，发现它们就是科幻的生父母。科学有限，幻想文学无限，科学关注自然界和物质的原理，文学关注人类情感，科学家关注的是物，文学家关注的是人，想象力对科学和文学同等重要，但是表现方式不同，科学是想猜得学问，文学是幻想的学问，因为科学要了解的是一些已经有的现象。同一事物在科学家和文学家的眼睛里可能不一样。虽然在创造的过程中有共同点；作家的创作不是空白的，要经过想象、加工。不过，文学创作具有更多的自由。虽然科学和文学之间有对比关系，可使这种对比关系导致完整、整体关系。”¹⁰

据萨玛尔·待优布(Samar Daiyoub)博士《科学的修辞：科幻文学研究》里“提出科学的修辞对应文学的修辞，想象是科学制造者，比喻是思想方式之一，科学家和文学家使用比喻思考，但是文学家复兴并跨展科学研究前途。现在科学和文学的距离很接近，科学的概念不像以前，选调“科学的修辞”是扩展这个概念，强调取消严格科学和文学思想的必要性，而把科学领域与文学领域结合起来。”¹¹

⁸袁珂，《中國古代神話》，上海，商務印書館，1957

⁹ «الخيال العلمي أدب القرن العشرين»، محمود قاسم، مكتبة الأسرة القاهرة، 2006

¹⁰吴岩，金涛，《科幻与自主创新能力开发》，科普研究，2008

¹¹ سمر الديوب، « مجاز العلم: دراسات في أدب الخيال العلمي »، الهيئة العامة السورية للكتاب، 2015

世界知识发展强迫科学和文学接近，因此科幻文学是科学和无限文学接近的效果。科学和幻想文学原来具有对比关系，产下的科幻文学最近发现它具有诗意、修辞、比喻、对比、情节冲突，以科学小说里的行星世界、海底、土底描写为例，这些特点使文本成诗意文本。

科幻文学：“是形象文学，科学和幻想结合时，形象肯定出现，这种文学体裁是形象思考，其语言是它主轴，提供幻想、想象场面，让我们觉得我们谈到科幻文学家，同时科幻文学制造者。”¹²

3- 科幻文学的功能:

科幻文学的重要性在于扩展科学基本，吸引普通公民欣赏科学而采取科学为生活方式，也对世界科技进步而开门。如果把科幻文学具有的幻想和科学分割，我们就看到文学家的作品变成僵化、没有精神。这些作品模仿现实，强迫读者通过他的同情和思维而参加创作过程，下列是科幻文学功能的最明显重点：广告、拯救和预测。¹³

- 1- 广告功能：跟所有的文学作品有联系，呼吁利用科学的良好成就，并必须把科学的功能为人类服务和娱乐，广告功能跟科学最先进发现连接在一起。
- 2- 拯救功能：有些科学发现对人类带来危险，拯救功能就是使用一切工具和手段来反对这种的科学发现。
- 3- 预测功能：指示良好科学功能不会结束也不会停止制造娱乐社会，这种功能使科幻文学出尽而预测人类梦想的新发现，预测功能在科幻文学创造上最明显的功能，因此使科幻文学成了独立文学。

4- 科幻想文学分类:

第一种：“硬科幻小说是一种科幻小说的分支类型。作品的核心思想是对科学精神的尊重和推崇。在手法上，硬科幻以追求科学（可能的）的细节或准确为特性，着眼于自然科学和技术的发展。这种缺少人物发展，也虎视必要深化。”¹⁴

第二种：软科幻小说是情节和题材集中于哲学、心理学、政治学或社会学等其它科幻小说分支。作品中科学技术和物理定律的重要性被降低了。因为它所涉及的题材往往被归类为软科学或人文学科，很重视娱乐因素和叙事语境中的创造力，所以它被称为“软”科幻小说。

还有其它分类：“如社会科幻文学、军事科幻文学、情欲科幻文学，是西方最流行的科幻文学体裁。情欲科幻文学小说和电影的内容总讨论工业孕育过程演变，自然性交孕育减少，或使用性交暗示，也涉及不同世界和行星里的生物的浪漫小说，而如何之间存在浪漫关系，也许性关系。”¹⁵

¹² 《科学幻想》，创新源泉，今日科苑，2007

¹³ صلاح معاطي، «الخيال العلمي بين العلم والخرافة»، الوراق للنشر والتوزيع، 2014

¹⁴ سمر الديوب، «شعرية الكتابة في أدب الخيال العلمي»، مجلة الأدب العلمي، جامعة دمشق، عدد 27، 2015

¹⁵ محمد العبد، «الخيال العلمي إستراتيجية سردية»، مجلة فصول الهيئة المصرية العامة للكتاب، مصر، العدد 711

5-科幻文学的特点:

1- 无限想象

这一点给作者一个非常好机会充分地创造，没有任何逻辑、合理限制，作家随便创造他个人世界（人物、地点、冲突），地点可以是外空间的，或是无知的地方，不是现实的地方。人物可以是人类或异国生物或怪物。

2- 政治投影和未来预测:

作家利用这一点；无限自由而创造，既然是科幻小说作家能写他想写和表达的感情和内世。这样不会被政权或统治者问诊。

3- 提出并讨论问题:

提出并讨论问题给作者机会创造不同而崭新冲突从而他能讨论一切，或倡导某种想法，或对某事情惊醒老百姓。

4- 创造其他敌手:

出了创造传统也永远的人类冲突和矛盾外，科幻文学还能虚构其他敌手、冲突。“如：人与其它世界生物的冲突，或人与机器冲突。这样给作家更好的机会而提出更多问题或讨论更深的哲学案件。作家把现实案件通过他虚构的假世界投影并讨论。”¹⁶

6-代表作:

刘慈欣，男，汉族，1963年6月出生，1985年10月参加工作，山西阳泉人，高级工程师，科幻作家，中国作家协会会员、第九届全委会委员，中国科普作家协会会员，山西省作家协会副主席，阳泉市作家协会副主席，中国科幻小说代表作家之一。十次获得中国科幻小说银河奖，他的科幻小说著作有《三体》2006后变成电影，《科幻世界》，2008年《黑暗森林》出版，2010年《死神永生》出版，这三本小说合称为《地球往事》三部曲。

尼哈德.谢里夫：“男，阿拉伯科幻文学的先驱者，1932年在亚历山大出生，2011去世。

他毕业于文学大学史系，他的初作《时间领主》1972，赢得故事俱乐部的一等奖，然后变成电影，《第二世界人口》1977，《橄榄钻石》1979，《台风挑战者》1981，《事物》1989，《一致》1990。”¹⁷

刘慈欣和尼哈德.谢里夫的科幻小说创作是十分具有研究意义的，可以在下列几点说明以下：

第一，刘慈欣将中国科幻文学提升到一个新的高度，他的小说给科幻文学带来重要的文学现象，他小说创作的特点需要及时总结、归纳、评价和阐述。尼哈德.谢里夫把埃及和阿拉伯科幻文学升到高峰，他的小说对科学提出很大的贡献。

¹⁶ <https://www.zhihu.com/question/26112978>, 22.10.2014

¹⁷ محمد العبد، «الخيال العلمي إستراتيجية سردية»، مجلة فصول الهيئة المصرية العامة للكتاب، مصر، العدد 711

第二，中国当代缺乏科幻小说理论研究，相关学术研究不多，科幻作家的创作完全依靠自己的有限经验进行创作，模仿前人、重复自己、偏离科幻核心等现象比较多，影响了科幻小说的发展。而刘慈欣的科幻小说有自己的探索和实践，可以根据他的创作给其他科幻作家提供一定的理论成果，进行创作时能有所借鉴。尼哈德·谢里夫不是埃及唯一科幻文学家，但是他的同代的创作很浅薄，对科学本身不太深奥。可是，尼哈德·谢里夫对科学问题的宏观探讨十分重视，他在《时间领主》读了300本科学书。他们俩的科幻文学创作使用的技术引起了很多作家和学者的关注。

第三，刘慈欣的科幻小说在西方国家也受到欢迎，使世界科幻小说创作界和批评界深入理解中国科幻小说的特点和内涵，为西方国家提供新的思想和理论成果。尼哈德·谢里夫早期虚构的冻结人体器官的想法，被西方人受到很大的热烈欢迎和接受也对他们的科幻创作有一定的影响，西方人借鉴尼哈德·谢里夫冻结人体器官想法，他的作品翻译好几个语言。

第四，他们俩整体风格倾向于深沉朴实、节奏平缓、饱含理想主义激情、充满了对人类命运的终极思索，他们还采用浪漫主义的科幻风格。

第五，他们俩对人道主义很重视，想创造超越了一般的道德一般原则的社会。刘慈欣浓厚的科学意识使他的科幻小说具有了独特的科学观、宇宙观、世界观，引起了很多学者的关注。科幻小说一直很关注人类最终的命运，但小说中人类命运始终没有逃脱出悲剧式的结局，透露出一种末世情节。尼哈德·谢里夫想他的社会变成理想的、良好的社会，想消灭世界战争，想和平和安全周围世界。他在海底建立了一个城市，是理想城市，想这个城市取代现在世界。

他们俩的技术倾向是超越性的视野，科学史和科学社会学也是科幻小说重要的构建元素，这种跨学科研究的视角让科幻小说的研究更加立体、多元，从而他们的作品有力地促进了科学教育。刘慈欣和尼哈德·谢里夫对科学与理性精神的鼓吹以及对未来中埃光荣复兴的畅想来激发读者的情感共鸣。

他们的创作提出了一个关于“崇高道德”的问题，科幻的一个优势是对未来的崇高叙事，并为现当代文学的创作和理论研究都准备了丰富的空间。

现在具体详细讨论刘慈欣和尼哈德·谢里夫的最有名科幻小说并解释是否变成真实的成绩：

刘慈欣2006年创造《三体》是中国科幻文学的里程碑之作，作家在小说里涉及了大量现实物理学理论，并在这基础上加以延伸。著名物理学家、科普作家李淼¹⁸先生对《三体中的物理学》一书中，对这些知识做了深入浅出的生动讲解。

李淼说：“这本书讨论地球文明在宇宙中的兴衰历程”，他还说：“其实这部小说真正的目的是探索文明与文明之间的关系，文明将如何延续，智慧在宇宙中的位置。”他强调“刘慈欣在这部恢弘的巨著中用到了物理学、社会学以及计算科

¹⁸中山大学天文与空间科学研究院院长

学，其中用到的物理学的设定最多，而他在写作中展露出对物理学最新发展的关心与熟谙也让“恰好是搞这一块专业的”李淼不能不尤其关注。”¹⁹

刘慈欣写道：“‘万有引力号’飞船追击‘蓝色空间号’飞船，被‘蓝色空间号’上的人进入第四维彻底占领的故事。”(2)这一段写得惊心动魄，同时也展示了从高维空间中看三维的非同寻常的美丽和复杂。这里他凭物理学家爱因斯坦(Einstein)的相对论，我们正在活在三维，有人说还有四维。可是，到现在没有足够的证据，也有人说空气只能有四维，土地上不可能的。李淼物理学家也这么确定。

我们进去吧。”褚岩说“然后像跳水似地钻进了那个空间。莫沃维奇和关一帆惊恐地看着他的身体从头到脚消失在空气中，在空间无形的球面上，他身体的断面飞快地变换着形状，那晶亮的镜面甚至在周围的舱壁上反射出水纹一样跳动的光影。褚岩很快完全消失了，正当莫沃维奇和关一帆面面相觑之际，突然从那个空间伸出两只手，那两只手和前臂就悬在空中，分别伸向两人，莫沃维奇和关一帆各抓住一只手，立刻都被拉进了四维空间。”²⁰

李淼确定刘慈欣讲的道理写道：“假如真的存在高维，例如第四维，我们这些“可怜”的三维生物到底能不能进入？在《三维人进入四维会发生什么？》这一章中，李淼给出他的答案：根据物理学，进入高维空间，即便不是不可能，也是异常困难的——还是以小说中的叛逃舰队“蓝色空间号”为例，“因为我们人的身体是由分子原子构成的，而分子原子之所以成为分子原子是因为原子核与电子之间的电磁力。分子原子进入四维空间就不存在了，人当然也会随之解体。当然，三维人更不可能通过翘曲点进入四维空间。因而，当小说中这艘被追击的星舰进入四维‘气泡’时，它会立刻灰飞烟灭。”²¹

尼哈德依靠当时没有广泛流行的医学、化学理论（尤其阿老伯世界）“冷冻保存”(Cryonics) التجميد

التبريدي这种科技在西方国家早存在。“这种科技把人体或动物在极低温（一般在摄氏零下196度以下）的情况下深低温保存，并希望可以在未来通过先进的医疗科技使他们解冻后复活及治疗。1967年，詹姆斯·贝德福德(James Bedford)的遗体成为首位接受人体冷冻技术的例子。”²²

合利姆(Helim)医学家对卡么乐(Kaml)记者说：“我论文内容是怎样延长人的生命，谁不愿意这样做”他还补充说“我读了法老牧师对木乃伊所写的草纸也认真研究哲学家的魔法食谱和草药，并学习运输腺体以更新青年的方法，我遵循了转移心脏和动脉的经验。”记者眼花缭乱，医生不断话地说：“法老尽量试图了好好保存尸体，等神恢复时，尸体就存在良好状况。把整个尸体放在氮盐以便防止解体和腐烂，后把尸体倾斜地躺

¹⁹李淼、《三体中的物理学》、四川科学技术出版社、2015

²⁰刘慈欣、《三体》、重庆出版社、2008

²¹ 同上

²² نهاد شريف، «قاهر الزمن»، دار الهلال، 1972

着起来，以便收集体外水，这个过程需要40天才能成功地，这都是在解剖草纸写过。”²³

舍利姆医生对卡么乐记者还说：“我把不治病人体的细胞在零下180度冷冻，过了一段时间得到了药物才让人恢复生活。”²⁴

小说里的医生没得病人（是记者的亲戚）的允许，而给他操作冷冻过程，在冰箱里流了七天，结果医生成功地让他恢复生活。可惜，他好不容易免得落后老百姓，终于因一个文盲人员烧掉他的实验室，哈利姆死亡。

尼哈德把人体冷冻的过程，等到能够治愈疾病的未来再苏醒的想法。当时这个想法根本不可能的事情，把得了厉害疾病或无法治疗病人的体冷冻起来，而等待发现他们治疗药物时，才让他们体再苏醒起来。2010年每一家医院的一部分有人体冷冻部。

现在明确意识到科幻文学通过科学和幻想文学的互动和互相成功地提出新领域、新趋向（不同领域合作而解决某个问题‘跨研究的核心目标’），而为世界和人类服务，对人类提出很大的贡献和影响。²⁵

这本小说的两位作家利用医学、物理学说和理论而塑造整个情节，用文学而给老百姓提出科学真实。这就是跨学科研究的核心，给人类提出新知识、新服务。谁不愿意学医学或物理学，可是它们理论、学说难理解，不过这样肯定能掌握更多的医学和物理学理论和学说。

7-询问科幻文学的未来如何？

科幻文学对当代社会的基本阶级如，大学毕业生、年轻作家、具有文雅的观众有很大的影响，再说这种文学体裁表达宗教、哲学、政治观念，据西方文学阅读的统计，科幻文学作品的生产率超过一般或人类小说的生产率。其种文学体裁依靠科学来虚构它的情节、人物，优秀科幻作家常常询问科学家免得编写错或不合理的知识，从而把作品具有逻辑事件。

媒体渠道如，电视和电影院让这种文学体裁进入每一个家，特别是电影院，它是媒体的最强手段。此外，近年来电影业的发展和公司之间的竞争促进科幻文学的流传。电影公司生产很有趣而有乐的科幻电影，参透过去、现在和未来，看起来电影将成为未来科学的导游者。

电影生产的科幻电影会取消科幻故事片的档案，电影院对科幻文学的流传有效。读者和观众不但采购或去看这类电影而在网络上建立了博克网站来讨论并批评科幻文学家的作品。有部分的文学家为儿童编写科幻文学作品，这种文学对儿童很有利，用简单的表达而把僵化的科学知识进入孩子脑子里。

²³ نفس المرجع

²⁴ نهاد شريف، « قاهر الزمن»، دار الهلال، 1972

“the case for cryonics”, Journal of Medical Ethics, August 2015²⁵

科幻文学的作用不但在于预测科学成就而对政治也有作用，科幻文学是过去和将来的政治分析家，科幻文学算炸弹随时可以爆炸。大部分的科幻文学作品可能跟研究家和科学家有热烈竞争，因为科幻文学很重视社会问题和案件。英国科幻文学先驱者亚瑟 C. 克拉克(Arthur C. Clarke)曾说：“科幻文学的批评阅读等于看见10年以上的将来”。²⁶

还有一个询问科幻文学能不能成为心理治疗工具？科幻是自我发现的最好手段，心理学跟文学很接近。可以干脆说不可能把心理学和文学分割，它们俩是最模糊、有趣的方面，也可以说最畏惧的方面。编写是主要渠道为转移很多思想，也惊醒社会将来带来的事情。

终于，人类生活的科学流传使科幻文学成未来文学，它是双剑。科学可以建立也可以毁灭，科技可以把文明提升也可以去掉人类文明，科幻是未来的导游者并把未来接近老百姓脑子，使读者对社会、艺术和科学社会的延续感到放心。科学已经把科幻的所有预测实现了，它也发现了几千个新事实，科幻文学家具有知道未来发展原来的本领，科幻文学家根据科技同时使用幻想方式才加上他本身虚构的幻想。

如果说科学是未来的大门，科幻就是大门的金钥匙，科幻绘现实画儿、绘独特思想、绘有利的发明。科幻是人类幻想的结果，有可能看到科幻助力我们采取正确的决定，或可以提出某个问题或现象的解决，还可以对模糊事情的解释有帮助，只要认真研究科学，才能得到一切，有可能看到某个科幻文学家把未来大门开起来，把没想到的事情成现实。

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从语法学与《古兰经》注释学角度上的跨学研究，
浅谈汉阿中的强调方式

Heba Mohamed Fawzy

Chinese department - faculty of alsun - benisuef university

Email: heba_nano@hotmail.com

Abstract:

Mostly all the studies are directed to specific field, but after the explosion of information revolution and the tools of globalization which interfere in different sciences and culture. recently It becomes necessary to connect all the scientific fields of studies together, and connect them with others as social and humanities studies, thus for explaining certain phenomena or theory, showing the problems and their solution. Because I am interested in linguistic studies, I choose talking about one of linguistic item "Ways of emphasize in Chinese and Arabic", aim to remove any doubt from the listener by such different methods to confirm certain ideas or certain feelings. These methods or ways of emphasize may be common or differ from one language to another. The researcher use analysis study wether in quranic sentences"sheikh: Mohamed makin" translation or other sentences which include "emphasize words" and compare it by its translation in the other language, to explain the phenomena in different ways supported by many examples. So the researcher can reach to how we can translate Ways of emphasize and its structure in Chinese correctly, especial there are certain words may be have same meaning to other linguistics phenomena may leads to miss understanding and confusion for non-Chinese speaking students. The researcher recommend to do many progressing studies in field of interdiscipline and comparative studies in such linguistic phenomenas to widen our scopes as to increase cultural exchange through different translation process.

Abstract:

专业化一直是科学的研究趋向，但由于信息革命爆发和全球化机制造成的不同科学和文化互动之后，最近为了讨论某种现象就会把所有专业科学相互联系起来，并将其与人类社会学联系起来，提出这种现象的介绍和难点及其处理的办法。本人选择谈谈“强调方式”，并通过语法学与《古兰经》注释学的关系详细地说明这种语言现象。“强调”是汉语与阿拉伯语中的一种语言现象，其基本目的为解除听话人可能受到的任何怀疑，对某重要的信息或强烈的情绪表示强调。它有语法作用，也有修辞作用，并可能与其它词汇有相似的结构形式，就会发生误解。因此本人看到需要指出这种语言

现象。

研究此现象不仅论述强调的类型及其不同句型，而且也涉及到《古兰经》注释学如何解释强调方式的真正意义及其翻译技巧。本文所提到的《古兰经》中的例子以（谢赫·穆罕穆德·麦肯马坚译和林松译）为例。并对此进行简明分析研究，主要看译者能否保留强调句中的结构形式及其意义，

试图准确达到强调句译成中文所有的手段。可是，根据古兰经章节的不同注释，译者在翻译过程中犯错误是难免的。本文对此错误进行分析，并指出难点。

本文不仅推进跨学科研究将(语法学与《古兰经》注释学) 实现融合性研究，而且推进两种语言的对比研究和汉阿-阿汉翻译工作的开展。

引言：

一、汉阿强调概念

二、汉阿强调方式的类型

三、中国学者学习阿拉伯语强调方式的难点

结语

参考文献

摘要：

专业化一直是科学的研究趋向，但由于信息革命爆发和全球化机制造成的不同科学和文化互动之后，最近为了讨论某种现象就会把所有专业科学相互联系起来，并将其与人类社会学联系起来，提出这种现象的介绍和难点及其处理的办法。本人选择谈谈“强调方式”，并通过语法学与《古兰经》注释学的关系详细地说明这种语言现象。

“强调”是汉语与阿拉伯语中的一种语言现象，其基本目的为解除听话人可能受到的任何怀疑，对某重要的信息或强烈的情绪表示强调。它有语法作用，也有修辞作用，并可能与其它词汇有相似的结构形式，就会发生误解。因此本人看到需要指出这种语言现象。

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本文不仅推进跨学科研究将(语法学与《古兰经》注释学) 实现融合性研究，而且推进两种语言的对比研究和汉阿-阿汉翻译工作的开展。

关键词: 强调方式 分类 难点

• 引言

汉语和阿拉伯语句法体系中有专门的强调, 两者语言有自己的独特语法特点及语法手段来表示强调的意义。汉语和阿拉伯语句中, 可用限几个词或词语来表示强调, 本人在这里最关注强调的类型及其方式。

1. 汉阿强调概念

1.1 汉语强调概念

按照汉语词典解释, 汉语强调的意义为“特别着重或着重提出”。“强调”是说话人在交际中为了突出或强化自己的观点、态度、情感、评价, 或为了引起听话人特别注意有效地实现交际目的而采用的言语手段, 是一个语义-

语用概念。因此, 强调表达手段在交际中常指出交际中心所在, 可以使人们在交流中容易地捕捉到对方表达的重心, 从而进行有效的交际。也可以说在话语或写文章中运用语音、词汇、语法、语用或修辞等各种表现手段对重的信息或强烈的情绪予以强调使乏凸显出来, 成为句子的重心和信息焦点的一种特殊句子。

“汉语里可用几个虚词“的、了、呢、啊”来强调句子的内容, 这样的虚词做语气助词, 一般放在句末加强全句的语气及其一定的意义。如下:

“的”用在某些词语后边, 强调某种情况。²⁷

- 1- 我来看她的。
- 2- 大白天的, 带什么手电。

“了”放在句尾, 表示一种肯定、确定的语气, 而又着重说明变化, 即着重说明一种情况的已经发生。

- 3- 我不想给他机会了。
- 4- 雨大了。

“呢”表示夸张强调的语气。例如:

- 5- 钱老先生的劲头可大呢, 什么都不服输。(《考验》42)
- 6- 我认得他呢, 一定能找到他。

“啊”欣然肯定或同意的语气, 也可以重在提醒对方。例如:

- 7- 嗯, 你这个想法不错啊。
- 8- 先生, 请注意交通规则啊。

“嘛”加强肯定语气, 说明道理显而易见, 往往表示说话人的自信。

- 9- 我愿说来不及嘛, 他偏偏去。(《黎明的河边》39)
- 10- 你叫我如何, 目前还没找到一种有效的解决办法嘛。

²⁷北京大学中文系1955-1957级语言班编, 《现代汉语虚词例释》, 130页, 2010年, 商务印书馆出版。

• 汉语里，表示强调的几种方法：

一、在表示强调的词语上加引号“”。如：

1- 我们的原则是“实事求是”。

二、在表示强调的词语下面加着重号“·”。如：

2- 诗人需要表现，而不是证明。

三、在被强调的词语加“尤其是”或“特别是”..等字眼。如：

3-

一个自命为马克思主义的革命作家，尤其是党员作家，必须有马克思列宁主义的知识。（《毛泽东选集》809）

4- 当代世界，科技是第一生产力，特别是创新科技。

四、如果要强调宾语，可将它放在句首。如：

5- 衣服我洗完了。

五、用被动句来表示强调：跟“所”相配，形成“被...所...”的格式，有加强动词被动意义的作用。如：

6- 一九四七年，我们全家被生活所迫，到天津谋生。

六、用“把”字句来表示强调。如：

7- 快把你的想法说说。

七、用感叹句来表示强调。如：

8- 这里的景色真美啊！

八、用近义词来表示强调。如：

9- 这是一支强大有力的部队。

10- 他准确无误地回答了这个问题。

以上的例子中，“党员作家、创新科技、衣服、生活、你的想法、这里的景色”都是“被强调的词语”，例9

和例10中，“强大”和“有力”有相近的意思，“准确”和“无误”有相同的意思。

1.2 阿拉伯语强调的概念

有的语法学家说：阿拉伯语的强调语（اسلوب
التوكيد）是用来强调它前面的那个词语——

被强调语（المؤكد），强调语是同格语的一种（تابع），也是句中的次要成分，它与被强调语同格。强调语必须放在被强调语之后。

它利于强化和着重被强调语，引起听话人的注意，并用某几个词或词义来排除任何怀疑。

阿拉伯语中，可用几个虚词来表示强调，比如：

“إِنَّ - أَنْ - قَدْ - لام الابتداء (لام) (开端的) - لام التوكيد
نونى التوكيد الخفيفة والثقيلة (نون) (轻型和重型强调的)
لام القسم (لام) (表示起誓的)
حرف "الباء الزائدة" (الباء) (做增加的介词)

请看下面的例子：

[الأنعام: 21]

1- قال تعالى: "..... إِنَّهُ لَا يُفْلِحُ الظَّالِمُونَ"

真主说：“不义的人，必定不会成功”。²⁸

真主说：“一切背义者肯定不能得逞遂意”。

2- قال تعالى : "قُلْ أُوْحِي إِلَيَّ أَنَّهُ اسْتَمَعَ نَفَرٌ مِنَ الْجِنِّ " [الجن:1]

真主说：“你说：“我曾奉到启示：有几个精灵已经静听....”

真主说：“你说：我已受到启示，有几个神在倒耳倾听”。

3- قال تعالى : قَدْ أَفْلَحَ الْمُؤْمِنُونَ * الَّذِينَ هُمْ فِي صَلَاتِهِمْ خَاشِعُونَ [المؤمنون : 2]

真主说：“信士们确已成功了，他们在拜中是恭顺的”。

真主说：“信士们确实已经胜利，他们在拜功中恭谨谦虚”。

4- قال تعالى : لَأَنتُمْ أَشَدُّ رَهْبَةً فِي صُدُورِهِمْ مِنَ اللَّهِ ... [الحشر:13]

真主说：“你们在他们的胸中确是比安拉还可怕的”。

真主说：“你们在他们的心目中，比安拉更可畏惧”。

5- قال تعالى :إِنَّ رَبِّي لَسَمِيعُ الدُّعَاءِ [إبراهيم:39]

真主说：“我的主确是听取祈祷的”。

真主说：“我的主确实有球必应”。

6- قال تعالى : وَلَئِن لَّمْ يَفْعَلْ مَا أَمُرُهُ لَيُسْجَنَنَّ وَلَيَكُونًا مِنَ الصَّاغِرِينَ [يوسف:32]

真主说：“如果他再不听从我的命令，他势必要坐牢，他势必成为自甘下贼的人”。

真主说：“如果他对我的命令还是抗拒，他必定被关进监狱，他必定自甘卑贼不识抬举”。

7- قال تعالى : "فَوَرَبِّكَ لَنَحْشُرَنَّهُمْ وَالشَّيَاطِينَ....." [مريم:68]

真主说：“指你的主发誓，我必将他们和众恶魔集合起来”。

真主说：“指你的主发誓，我必将他们跟魔鬼一起召集”。

8- قال تعالى: "وَمَا هُمْ عَنْهَا بِغَائِبِينَ" [الانفطار : 16]

真主说：“他们绝不得离开它”。

真主说：“他们对摆脱它无计可施”。

以上的翻译句子：第一个句子为“马坚”译，第二个为“林松”译。

从以上的例子中，可以看到，那位译者将表示强调的阿拉伯虚词译成“必、必定、必要、肯定、确已、确实”。例2中，译者用“已经”来强调动作一定完成了。

例6中，有（重型强调和轻型的

نون），译者将它们译成“必要、必定”。在例8中，译者用“绝不”和“无计可施”来强调否定（意义是：恶人们永远在烈火中，不能离开它）。

注意：

- “程度状语”المفعول المطلق 可用来强调动作本身，例如：

1- قال تعالى : ".....وَكَلَّمَ اللَّهُ مُوسَى تَكْلِيمًا" [النساء: 164]

真主说：“安拉曾与马萨对话”。

真主说：“安拉曾经同穆萨交谈共语”。

2- قال تعالى: "وَاللَّهُ أَنْبَتَكُمْ مِنَ الْأَرْضِ نَبَاتًا" [نوح : 17]

真主说：“安拉使你们从大地生长出来”²⁹

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谢赫穆罕穆德·麦肯，马坚教授翻译，中文译解《古兰经》，第六章，牲畜（艾奈阿姆），21节，法赫德国王《古兰经》印刷局。

真主说：“安拉使你们成长于大地”

从以上的例子来看：“程度状语 نباتا – تكليما

”那两位译者不把它们翻译，只翻译句中的本动词 – (كلم)

(أثبت، 并不带着表示强调意义的词。

- 可以用时间状语“فقط 或 أبدا”来强调动作的否定，比如：

1- قال تعالى: "قَالُوا يَا مُوسَى إِنَّا لَن نَدْخُلُهَا أَبَدًا مَا دَامُوا فِيهَا..." [المائدة:24]

真主说：“穆萨啊！他们在圣地的期间，我们绝不进去”。

真主说：“他们说：“穆萨啊！只要他们留在圣地，我们永远进不去”。³⁰

2- ما رأيته قط.

我根本没见过他。

从以上的例子，看到“أبدا”相当于“绝不”或“永远...不”的意义。“فقط”与“أبدا”同义，相当于“根本没（不）...，从来没（不）...，或“永（不）...”等与其有相似的意义。

2.汉阿强调方式的类型

2.1 汉语强调方式的类型

汉语中，强调现象可以从语法学和修辞学的角度来进行探讨。

2.1.1 汉语语法中强调方式

汉语里表示强调的方式很多，常见的有下面几种：

（用疑问代词、“哪儿.....啊”、“不是.....吗”、“连.....（都）或（也）”、用副词“是”或“就”、用两次否定式和用“是.....的”来表示强调的意义。

- 用疑问代词 表示强调的意义³¹

“汉语里，可用疑问代词与副词“都”或“也”出现于一个陈述句中来表示强调的意义。”如：³²

1- 他什么都不吃。

2- 哪个公园都很热闹。

- 用“哪儿.....啊”表示强调的意义

如要反驳情况与实际不相符合，汉语里常在谓语(动词或形容词)前边用疑问代词“哪儿”反问，表示强调。肯定形式强调否定的意思，否定形式强调肯定的意思。如：

3- 他哪儿能来啊？(强调的意思是：“他不能来”)

4- 他哪儿不知道啊？(强调的意思是：“他知道”)

- 用“不是.....吗”表示强调的意义

如某情况与已知情况不相符合，汉语里常用“不是...吗”反问，表示强调肯定的意思。如：

5- 那不是你弟弟吗？

²⁹ 谢赫穆罕穆德·麦肯，马坚教授翻译，中文译解《古兰经》571页，第七章，（努哈），17节，法赫德国王《古兰经》印刷局。

³⁰ 谢赫穆罕穆德·麦肯，马坚教授翻译，中文译解《古兰经》112页，第五章，（马以代），24节，法赫德国王《古兰经》印刷局。

³¹ 李德律，程美珍《外国人实用汉语语法》（修订本）557页，北京语言大学出版社，2008年出版。

³² 刘月华 - 潘文娉著，《实用现代汉语语法》，外语教学与研究出版社，1983年出版。

6- 他不是明天去北京吗?

• 用“连……(都)或(也)”表示强调的意义

汉语里常用介词“连”引出要强调的成分,表示强调的对象尚且这样,其他情况更不言而喻了。如:

7- 连他都戴帽子了。

8- 现在连他也常去图书馆了。

• 用”副词“是”表示强调的意义

汉语里常在谓语(动词或形容词)前用副词“是”表示证实,强调后边的情况是确实的,“是”要重读。如:

9- 这种看法是片面。

10-他是不想离开。

• 用副词“就”表示强调的意义

汉语里常在谓语动词前用副词“就”表示强调,而且可以表示不同的强调意义;常见的有:强调“正是”后边的情况、强调“立刻或马上”、“只”、“坚决”的意思。如:

11- 我就来。(强调“马上”的意思)

12- 这儿就有两把椅子。(强调“只”的意思)

• 用”两次否定”表示强调的意义

汉语里在一个句子里用两次否定的形式来表示肯定,强调肯定的程度是不容置疑的。如:

13-他不应该不来。

14-他没有一天不踢足球。

• 用“是……的”来表示强调的意义

汉语里,如要特别强调一个已完成动作发生的时间、地点、地方或方式可以用“是……的”表示。如:

15-我们是八点出发的。

16-他是骑车来的。

这个结构可以用来强调主语、状语、谓语等句子成分,被强调的成分放在“是……的”结构的中间。如:

17- 是我遇见她的。

18- 我是在星期天去的图书馆。

19- 正确的思想是来自于实践的。

例17: 用“是……的”结构来强调主语,指出是“我”,不是其他的人。

例18: 用“是……的”结构来强调状语,指出是在“星期天”去,不是在其他时间。

例19: 用“是……的”结构来强调谓语,指出“思想的来源”不是其他的。

2.1.2 汉语修辞中强调方式

一般,为了强调某个意思或突出某种情况,需要将某些词语、句子或者段落再重复出现,这种修辞方式就叫“反复”。它的作用为强调、增强语气或语势,起到反复咏叹,表达强烈情感。

“反复”有两种格式:“连续反复”和“相间反复”。³³

³³ 未标出著《语法与修辞》,广西教育出版社,1997年出版。

- “连续反复”

- “连续反复”

连续说出反复的词语或句子，或在相连的句子中重复某些重要的词语。“连续反复”也可称为“连续叠用”，它的各成分中间不允许插入其他成分。例如：

1- “我总要上下四方寻求，得到一种最黑、最黑、最黑的咒文，先来诅咒一切反对白话，妨害白话者。（鲁迅《朝花夕拾》）

2-无耻啊！
无耻啊！（热烈的鼓掌）这是某集团的无耻，恰是李先生的光荣！（闻一多《最后一课的讲演》）。

3- 周总理，我们的好总理，你在哪里啊，你在哪里？
（柯岩《周总理，你在哪里》）

例1中，连续用了三个“最黑”表现了鲁迅先生对那些死抱住文言不放的封建复古主义者的有力诅咒。例2中，“无耻啊”重复两次，突出了作者对国民党反动派的无比愤慨心情。例3中“你在哪里”重复两次，强调作者的思想。

- “相间反复”

- “相间反复”

反复出现的词语或句子，中间被其他文字隔开。

“相间反复”也可称为“间隔叠用”除了叠用词语、句子外，还可以叠用句段，即：它的各成分之间不仅可以插入其他的词语、句子，甚至可以插入句群或段落。例如：

1- “那就是白杨树，西北极普通的一种树，然而实在是不平凡的一种树。“这就是白杨树，西北极普通的一种树，然而实在是不平凡的一种树。”

2- “她美、她年轻、她要强，她勤俭，假若祥子想再娶，她是个理想的人（老舍《骆驼祥子》）”

3- 花开花落，她长大了，花开花落，她变美了。

以上的例1：这两段话中，除了一个词有改变外，从整体看完全相同，这也是使用相间反复。它突出了作者对白杨树的高度赞美的深挚感情。

例2：四次叠用主语“她”，为了突出强调，话题的中心“她”（小福子）的形象。

例3：“花开花落”两次重复了，句子中间有其他的词语“她长大了”出现了，这里强调她有美丽的面貌。

注：

汉语“反复”与“重叠”的差别：

“反复”是汉语中具有修辞的作用，但“重叠”具有语法作用，并不表示任何附带的修辞色彩；它只是据实描写事物或动作的连续或重复。

如：好吧，再有人问起这事，我帮你解释解释。

以上的例子，“解释解释”表示动作的量。它是动词的重叠形式，不是修辞上的叠用。

2.2 阿拉伯语强调方式的类型

阿拉伯语中的强调方式分为两类：

意义强调语(التوكيد المعنوي) 和字面强调语(التوكيد اللفظي)。

2.2.1 意义强调语

“意义强调语”是用来强调被强调语的本身（男性的或女性的）（单数、双数或复数的）或整体，它与被强调语同格。

阿拉伯语中，“意义强调语”有限几个词语来表示强调：

(أجمع - جميع - كل - كلنا - كلا - العين - النفس - عامة)

这几个词语之后必须与人称代词组合，在使用时必须同一个与“被强调语”的性、数相一致。但“أجمع”只有其复数形式，不能变为双数使用。如下：

1- قال تعالى : فَسَجَدَ الْمَلَائِكَةُ كُلُّهُمْ أَجْمَعُونَ. [ص: 73]

真主说：“众天神全体一同叩头”。³⁴

真主说：“天神们都俯伏在地”。

2- قال تعالى : قَالَ فَبِعِزَّتِكَ لأُغْوِيَنَّهُمْ أَجْمَعِينَ [ص: 82]

真主说：“以你的尊荣发誓，我必将他们全体加以诱惑”。

真主说：“以你的尊严发誓，我必定要诱惑他们全体”。

3- زرت الطالبات جميعهن
我看望了所有的女学生。

4- جاء الناس جميعهم
人们全都来了。

5- قال تعالى: وَلَوْ شَاءَ رَبُّكَ لَأَمَنَّ مَنْ فِي الْأَرْضِ كُلَّهُمْ جَمِيعًا....." [يونس: 99]

真主说：“如果你的主意欲，大地上所有的人，必定都信道了”。³⁵

真主说：“如果你的主愿意，大地上的人肯定会通统皈依”。

6- قال تعالى : هُوَ الَّذِي أَرْسَلَ رَسُولَهُ بِالْهُدَى وَدِينِ الْحَقِّ لِيُظْهِرَهُ عَلَى الدِّينِ كُلِّهِ وَلَوْ كَرِهَ الْمُشْرِكُونَ [التوبة

33:]
真主说：“他曾以正道和真教的使命委托他的使者，以便他使真教，胜过一切宗教，即使以物配主者不愿意”。

真主说：“他把指针和真理之教委派使者，以便使它比一切宗教突出，尽管偶像崇拜者表示憎恶”。

7- قال تعالى: "وَلَقَدْ أَرْسَلْنَا آيَاتِنَا كُلَّهَا فَكَذَّبَ وَأَبَى" [طه: 56]

真主说：“我确已指示他我所有的一切迹象，而他加以否认，不肯信道”。³⁶

真主说：“我确已把我的征兆向他示意，而他却否定，抗拒”。

8- إن وقت العمل ووقت الفراغ كليهما لهما أهمية وقيمة.

工作时间和业余时间都有共重要性和价值。

9- العلم والفن كلاهما جزء من حياة الإنسان.

科学和艺术都是人类生活的一部分。

10- صافحت الضيوف أعينهم.

我与客人们本人握手

11- جاء محمد بعينه (عينه).

穆罕穆德亲自来了。

12- اشترك محمد وعلي أنفسهما في الاجتماع.

³⁴ 谢赫穆罕穆德·麦肯，马坚教授翻译，中文译解《古兰经》，（萨德）章，73节457页，法赫德国王《古兰经》印刷局。

³⁵ 谢赫穆罕穆德·麦肯，马坚教授翻译，中文译解《古兰经》，（优努斯）章，99节220页，法赫德国王《古兰经》印刷局。

³⁶ 谢赫穆罕穆德·麦肯，马坚教授翻译，中文译解《古兰经》，第二0章（塔哈）章，56节315页，法赫德国王《古兰经》印刷局。

穆罕穆德和阿里亲自参加了会议。

13- جاءت جميلة نفسها لزيارتي.

加米拉亲自来看我了。

14- ".....ها هو الشيخ متولي نفسه كالحديد رغم الثمانين". (الثلاثية – قصر الشوق)

你看，穆泰瓦里谢赫虽然年过八旬，身体还像铁打的一样。³⁷

15- ".....لاتقل لي إننا نحن أنفسنا لا نختلف عن ياسين، فالحق أننا نختلف بعض الشيء".

“你别说我们这些人和亚辛没有什么两样，说真的，我们和他就是不一样”。³⁸

16- جاء القوم عامتهم.

人们都来了。

从以上的例子，可以看到，阿拉伯“意义强调语”可以译成“都、一同、全体、所有的、一切、本人、亲自、这些人....”等有其相似的意义。

例7中的强调词

"كلها"在“马坚”译中，译成“一切”，却在“林松”译中，译者不把它译成中文的。

例5中，虽然两个译者从句子结构上，成功地用恰当的强调词，但是，第二个句子从意义上不对，在“林松”译中，他错用“皈依”这个词，其意义为“信奉佛教”，可是按照《古兰经注释》原文指出“那些属于穆罕穆德先者信道的人”。例14中，按照原句的意义，“ نفسه”不是意义强调语，它指出“他身体”，所以译者成功地表示原句的意义。

2.2.2字面强调语

从字面上和意义上重复名词、代词、虚词、动词或句子这就是“字面强调”。字面强调只能出现一次，不能重复两次。

“字面强调语”可用来表示提醒、威胁或夸张的意义。如下：

1- قال تعالى: "الْحَاقَّةُ مَا الْحَاقَّةُ وَمَا أَدْرَاكَ مَا الْحَاقَّةُ" [الحاقة: 2]

真主说：“真灾，真灾是什么，你怎么能认识真灾是什么呢？”

真主说：“真实的！什么是真实的，你怎能知道真实的是什么样？”³⁹

2- قال تعالى: "فَإِنَّ مَعَ الْعُسْرِ يُسْرًا (5) إِنَّ مَعَ الْعُسْرِ يُسْرًا (6)" [الشرح: 6]

真主说：“与艰难相伴的,确是容易, 与艰难相伴的,确是容易”。

真主说：“的确，伴随困难而来的是顺畅，的确，伴随困难而来的是顺畅。”

3- قال تعالى: (كَلَّا سَوْفَ تَعْلَمُونَ (3) ثُمَّ كَلَّا سَوْفَ تَعْلَمُونَ (4)) [التكاثر: 4]

真主说：“真的，你们将来就知道了，真的，你们将来就知道了”。

真主说：“不！不久你们将会领悟，不啊！不久你们将会领悟”。

4- قال تعالى: "تَبَّتْ يَدَا أَبِي لَهَبٍ وَتَبَّ". [المسد: 1]

真主说：“愿焰父两手受伤,他必定受伤”。

真主说：“艾卜.赖海布的双手已经伤残,他已经伤残”。

5- قال تعالى: "وَالسَّابِقُونَ السَّابِقُونَ أُولَئِكَ الْمُقَرَّبُونَ" [الواقعة: 10]

真主说：“最先行善者,是最先入乐园的人”。

真主说：“先进的人,先进者捷足向前！”。⁴⁰

³⁷

陈中耀. 陆英译, 纳吉布三部曲之二《思慕宫》, 纳吉布.

迈哈富兹著, 4页, 上海译文出版社, 2003年出版。

³⁸陈中耀. 陆英英译, 纳吉布三部曲之二《思慕宫》, 纳吉布.

迈哈富兹著, 5页, 上海译文出版社, 2003年出版。

³⁹林松译《古兰经韵译》, (哈盖)真实的章, 第六十九章, 2节1053页, 中央民族学院出版社。

- 6- قال تعالى: "أُولَىٰ لَكَ فَأُولَىٰ (34) ثُمَّ أُولَىٰ لَكَ فَأُولَىٰ" [القيامة:35]
真主说：“毁灭已逐渐的临近你，毁灭已逐渐的临近你”
真主说：“祸将临你！祸不远矣！祸不远矣！祸将临你！”
- 7- قال تعالى: "وَمَا أَدْرَاكَ مَا يَوْمَ الدِّينِ (17) ثُمَّ مَا أَدْرَاكَ مَا يَوْمَ الدِّينِ" [الانفطار: 18]
真主说：“你怎么能知道报应日是什么？你怎么能知道报应日是什么？”
真主说：“你可知道什么是报应日？再问：报应日是什么你可得知？”
- 8- قال تعالى: "قَالَ لَقَدْ كُنْتُمْ أَنْتُمْ وَأَبَاؤُكُمْ فِي ضَلَالٍ مُّبِينٍ" [الأنبياء: 54]
真主说：“他说：“你们的和你们的祖先，确已陷于明显的迷误之中”。
真主说：“他说：“你们的跟你们的祖先，确实陷入明显执迷的境地”。⁴¹
- 9- قال تعالى: "قُلْنَا يَا آدَمُ اسْكُنْ أَنْتَ وَزَوْجُكَ الْجَنَّةَ....." [البقرة: 35]
真主说：“我说：“阿丹啊！你和你的妻子同住乐园吧！”。
真主说：“我嘱咐阿丹说：“你跟你的妻子在乐园安居”。
- 10- قال تعالى: "وَمَا ظَلَمْنَاهُمْ وَلَكِنْ كَانُوا هُمُ الظَّالِمِينَ...." [الزخرف: 76]
真主说：“我没有亏枉他们，但他们自欺”。
真主说：“我没有亏待他们，他们却亏枉自己”。
- 11- " ثم ؟ ... جاءت فضيحة الانجليزي، فمحت ما بقي من أثر باهت... أثر باهت؟.... (الثلاثية-قصر الشوق)
还有呢？发生了她跟英国人的丑闻，抹去了他心中残存的暗淡的印象。⁴²
- 12- " طبعاً، طبعاً ياسيدي إنها صداقة العمر، وليست لهواولعباً".
那当然，老爷！你们是一辈子老朋友了，那可不是当儿戏闹着玩儿。⁴³
- 13- ".... ما كنت لأدعوها نينة لولا أمر بابا، أجل فما هي إلا نينة بأمر بابا، وبأمر بابا وحده!"
“要不是爸爸的命令，我才不叫她妈妈呢。是的，她就是靠爸爸的命令，没有爸爸的命令，她当不成我妈妈！”。
- 14- " مفهوم.. مفهوم، لم أقصد بقولي شيئاً، لماذا تعبت نفسك بالمجئى إلى؟ عودي مصحوبة بالسلامة...."
“我明白，我明白....我那句话又没有什么意思，你又何必要放心不下来我这儿呢？你回去吧，再见！”。
- 15- " الإنجليز... الإنجليز!... متى تنزل عليهم نعمة الله العادل"
“英国佬，又是英国佬！公道的真主什么时候才能给他们惩罚呢？”⁴⁴

从以上的例子，可以看到，有的译者在翻译阿拉伯“字面强调语”时，重视重叠被强调词来强调并着重本句的内容，有的忽视重叠它。例1中，两个译者从结构上成功地重叠被强调词来表示强调，但是从意义上，林松弄错将“الحاقّة”译成“真实”，其意义为“-أصلي- حقيقة”，按照《كثير " ابن إبن كاهيل ”注释“الحاقّة”是“复活日”的名字之一，所以我认为“真灾”更合适。

例3中，有句子重叠格式的“字面强调语”，但是在这里语言学者对这个句子有不同的解释，“法拉

⁴⁰ 林松译《古兰经韵译》，（瓦革尔）大事章，第五十六章，10节985页，中央民族学院出版社。

⁴¹ 林松译《古兰经韵译》，（按比雅）先知们章，第二十一章，54节582页，中央民族学院出版社。

⁴² 陈中耀. 陆英英译，纳吉布三部曲之二《思慕宫》，纳吉布。

迈哈富兹著，11页，上海译文出版社，2003年出版。

⁴³ 陈中耀. 陆英英译，纳吉布三部曲之二《思慕宫》，纳吉布。

迈哈富兹著，6页，上海译文出版社，2003年出版。

⁴⁴ 陈中耀. 陆英英译，纳吉布三部曲之二《思慕宫》，纳吉布. 迈哈富兹著，150页，上海译文出版社，2003年出版。

“الفراء”说本句有“字面强调语”的格式，目的为提醒和恫吓。有的说本句本来没有表示强调的格式，原因是本句的第一分句与第二分句的意义不同，有转变的关系：“伊本.阿巴斯 ^{عباس} ابن ^{ابن}”说本句的一分句指出“坟墓的刑罚 ^{عذاب}”，第二分句指出“后世的刑罚 ^{الأخرة} عذاب”，可是“搭何克 ^{القبر}”说本句的一分句指出“不信道的人们 ^{الكفار}”，第二分句指出“信士们 ^{المؤمنين}”。从不同的解释上来看，那两位译者在翻译时，只用重叠的格式来表示强调，并忽视翻译其它的解释。

3.中国学者学习阿拉伯语强调方式的难点

学习阿拉伯语的中国学者在研究这此语言现象时，必须注意下面的重点，否则产生误解并会发生错译。

- "عامّة - أجمع - جميع - كل - كلتا - كلا - العين - النفس"

等的一些词在某个句子中，不但起强调的作用，而可以有其它用法。例如：

1- كقوله تعالى " هُوَ الَّذِي خَلَقَ لَكُمْ مَا فِي الْأَرْضِ جَمِيعًا....." [البقرة: 29]

真主说：“他已为你们创造了大地上的一切事物...”。

本句中，

"جميعا"不是表示意义强调的词，而在这里做状语，因为它之后没带人称代词联合起来。

كقولا

-2

ه تعالى " وَإِذَا جَاءَكَ الَّذِينَ يُؤْمِنُونَ بِآيَاتِنَا فَقُلْ سَلَامٌ عَلَيْكُمْ كَتَبَ رَبُّكُمْ عَلَى نَفْسِهِ الرَّحْمَةَ" ... [الأنعام: 54]

真主说：“确信我的迹象的人来见你的时候，你说：“祝你们平安，你们的主，曾以慈悯为自己的责任”。

本句中，按照《贾拉林 ^{الجلالين}》和《科尔多比 ^{قرطبي}》的古兰经注释 ^{نفسه} "有安拉本身或自己(الذات الالهية)的意义，不是表示意义强调的词，而在这里是介词的受词(اسم مجرور)，本词之前并没有直接带被强调语。

3- قال تعالى: "كِلْتَا الْجَنَّتَيْنِ آتَتْ أُكُلَهَا...." [الكهف: 33]

真主说：“两园都出产果实.....”。

真主说：“两园都丰产果实.....”。

在本句中，按照《伊本凯希尔 ^{ابن كثير}》和《科尔多比 ^{قرطبي}》的古兰经注释

"كلتا"指出每一个园出产自己果实，所以没说"اتتا"，"كلتا"在这里作主语，不是表示意义强调语的词，其词尾不带着人称代词，且其偏次是双数确指名词，而不能是泛指名词，其意义为“二者”。

4- قال تعالى: "اللَّهُ خَالِقُ كُلِّ شَيْءٍ وَهُوَ عَلَى كُلِّ شَيْءٍ وَكِيلٌ" [الزمر: 62]

真主说：“安拉是创造万物的，也是监护万物的”。

真主说：“安拉创造万物，对万物监察护理”。

"كل"在这里不是表示意义强调语的词，因为它前面没带被强调语，并词尾没带人称代词，但本句中的

"كل"的偏次是集合名词，可根据其意义，按复数处理。本人认为虽然本句缺乏表示强调意义的词，但是，译者用“是

....的”格式来表示强调，第二句其翻译却从意义和结构上比第一句更准确。

- 学者要注意汉语虚词“的、了、呢、啊和嘛”不但有强调的作用或着重语气，而也有其它的用法，学者应该掌握好它们用法之间的区别。例如：

1- 差一点忘了，这还有一封信呢！（1956《独幕剧选》263）

2- 今天能见到你，我心里真高兴啊！

例1中的“呢”不表示强调的语气，可在这里表示醒悟的语气。

例2中的“啊”不表示强调的语气，可用在感叹句里，表示赞美，兴奋的语气。

- 学者必须学习和掌握好表示强调的阿拉伯虚词及其用法，并理解它们用法之间的区别，特别是表示强调的“لام”，“拉姆”
“لام”在阿拉伯虚词里有比较多的用法，应该注意好它们之间有仔细的语言分析，否则就发生了误解而作翻译错误。如：

1- قال تعالى: "... فَلْيَسْتَجِيبُوا لِي وَلْيُؤْمِنُوا بِي لَعَلَّهُمْ يَرْشُدُونَ" [البقرة:186]
真主说：“.....教他们答应我，信仰我，以便他们遵循正道”。⁴⁵

2- قال تعالى: "وَمَا كَانَ الْمُؤْمِنُونَ لِيَنْفِرُوا كَافَّةً..." [التوبة:122]
真主说：“信士们不宜全体出征.....”。⁴⁶

以上的两个例子：例1中，

"فليستجيبوا"的拉姆不是表示强调的虚词，却是“命令的拉姆”。“لام الأمر”的拉姆。例2中
"لينفروا"的拉姆，并不是表示强调的虚词，却是表示“不至于”的拉姆 الجود。

- 学者应该注意“是”和“就”的各个用法。它们不但有表示强调的意义，而有其他的用法，并注意好它们在句子结构里的位置。如：

1- 两岁的时候，我就成了孤儿。（《我的一家》3）

2- 他是一名汉语教师。

例1中：“就”放在表示时间的词语之后，说明时间。

例2中：“是”表示判断。

结语

总之，本人说明一下阿拉伯语和汉语的强调句的概念、类型及其方式。

汉语和阿拉伯语两种语言都可以通过一些虚词、词语、符号、语气或用重叠方式来表示强调的意义。在汉语里，“强调”可以从语法学和修辞学上来探索，那俩都是语言学范围之一，相反阿拉伯语中的强调语不但是语法现象，也是一种修辞现象，但是，本人在本文中，不关注修辞范围，它是阿拉伯文的一种文学范围之一，比如：起警句(اسلوب القسم)和限定句(اسلوب القصر)等一些修辞格式都可用来强调某种意义。

本人通过本文的说明例句得出如下结论：

- 每一种语言有自己的语言及语法独特特色。
- 学者们应该掌握好哪一个词用来表示强调，并好主意它的翻译。
- 学者们应该理解好有的虚词在某句子里可以起强调的作用，同样的虚词也可以在另外的某个句子起其它的作用，根据上下文的意义而定，否则发生误解及翻译中的错误。
- 学者们需要注意“أبداً”，可用于否定句或肯定句，否定句本人已经讲过。如：
قال تعالى: "... وَأَعَدَّ لَهُمْ جَنَّاتٍ تَجْرِي تَحْتِهَا الْأَنْهَارُ خَالِدِينَ فِيهَا أَبَدًا ذَلِكَ الْفَوْزُ الْعَظِيمُ" [التوبة:100]
真主说：“他已为他们预备了下临诸河的乐园，他们将永居其中，这正是伟大的成功”。

⁴⁵ 谢赫穆罕穆德·麦肯，马坚教授翻译，中文译解《古兰经》，第二章（黄牛）章，186节28页，法赫德国王《古兰经》印刷局。

⁴⁶ 谢赫穆罕穆德·麦肯，马坚教授翻译，中文译解《古兰经》，第九章，忏悔（讨白）章，122节206页，法赫德国王《古兰经》印刷局。

以上的例子，本句是肯定句，“أبدياً”与“دائماً”同义，相当于“永远、永存、常常”等有相似的意义。

- 翻译时，阿拉伯“意义强调语”可以译成“都、一同、全体、所有的、一切、本人、亲自、这些人....”等与其有相似的意义。
- 本人并指出阿拉伯“意义强调语”在某个句子中,不但起强调的作用，而可以有其它用法。
- 关于“字面强调语”，在翻译时必须主意好词的重叠形式，不能忽视它，需要保留本句的语法结构形式及其愿意。

终于，如果学者们掌握并理解好本句里的每个词或词语的用法，并它与上下文意义的关系，那时，就可以进行翻译过程，这个翻译需要符合本句的结构形式及其愿意。

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**THE WOMAN'S BODY AS ALTERNATIVE CANVASS OF THE
NIGERIAN CIVIL WAR: A LITERARY ANALYSIS OF AKACHI
ADIMORA EZEIGBO'S ROSES AND BULLETS**

Anthonia M. Yakubu

Department of Languages, National Open
University of Nigeria, Jabi, Abuja, Nigeria.
Email: ayakubu@noun.edu.ng

Elizabeth Olaoye

Department of English and Philosophy, Idaho
State University, United States.
Email: olaoyee@gmail.com

Abstract

This paper examines the inscriptions of the harsh realities of the Nigerian civil war on women using a selected text, *Roses and Bullets*, written by the prolific author, Akachi Adimora-Ezeigbo. One of the objectives of the study is to explore the various abuses a woman's body is subjected to, and the role the woman plays in transforming her body from an inordinate object to a site of power, of survival and of hope. In feminist discourses, the issue of the woman's body is relevant in the explication of texts. The paper will adopt the feminist theory of embodiment to critique the relationship of women's bodies to Geographies. Since stories are located in time, and since time explains many important historical events like war, we carry out a textual analysis of the exploitation of the female body during the Nigerian civil war, with one of the findings being that women respond readily to healing, as they are willing to forgive, put past abusive experiences behind them, and look forward to a better future.

Keywords: Women; Nigerian Civil War; Violence; Bodies; Power

Introduction

*War will never become the past
For those who still carry bits of
lead in their flesh and bones,
the lead of the losses in their
hearts, and the eternal burden
on memory and mind...*

-Yuri Nagibin, 1985

The woman's body has always attracted much interest, and in many African cultures, it is seen as full of mysteries and dark powers. The social system of patriarchy has devised many myths to check these powers, one of which is menstruation. In African traditional religions, this portends a taboo, so much so that a menstruating woman is not allowed to come close to a shrine, for it is believed that the powers embedded in the medicines, prayers and incantations within the shrine will become redundant. A menstruating woman is viewed as spiritually unclean and is not allowed to come in contact with bodies or objects that are clean (See Saka et al, 2012). This myth about the uncleanness of a menstruating woman also extends to 'white-garment' churches, where a woman who is seeing her 'flow' cannot step into the church until she is 'clean' again. This belief also inhibits some women from receiving Holy Communion in Catholic churches.

These reactions and responses to the mystery of a woman's body which houses many unexplainable phenomena mirror patriarchal fears about the power of a woman. These fears are also expressed in regards to menopausal women. There is the general belief that this category of women is more powerful because the decades of menstruation have covered them with an impregnable mystery and wisdom. The wisdom and respect usually reserved for old men are then accorded to this category of women, as they have the experience, desexualised bodies, and power, which command much reverence from the community they are in. Therefore, menopausal women are usually the custodians, agents and representatives of female deities in many Nigerian communities. For examples, the deities - Ovia, Olokun, Yemoja, Oya, Ala, Mami Wata, Ogbese - have menopausal women as their priestesses (see Alidou & Verpoorten, 2017).

Apart from provoking feelings of lust from the patriarchal beholder, a classic example being the lust for Bathsheba, Uriah's wife, after King David beheld her when she was taking her bath (see 2 Samuel 11), a woman's naked body is also believed to have enclosed within it much power. To curtail this, societies put in place some control measures. The earliest steps taken were in the socio-cultural and religious domains. In many traditional homes and communities, girls were brought up to cover up, dress modestly and sit with their legs together. A woman's body was regarded as sacred, especially because of the reproductive role it carries out, and as such, to prevent it from being profaned, it had to be covered from the 'other' gaze, the male eye. In contemporary times, particular cultures and religions mandate their women to be fully clothed. For instance, Muslim women are encouraged to wear the hijab, either partially or fully. Christian women should dress decently and avoid unnecessary exposure of the reproductive parts of their bodies. Married women too, in many Nigerian communities, are expected to be fully clothed, to reflect the dignity of their marital status. In 2008, a female Nigerian Senator of the Nigerian Senate, Ufot Eme Ekaette, initiated a proposed bill in the Senate, titled 'Bill for an Act to Prohibit and Punish Public Nudity, Sexual Intimidation and Other Related Offences'. If passed into law, many women would be arrested for what the law regards as 'indecent' dressing. It is what is culturally termed 'indecent' that led to the death of a female Nigerian graduate, Grace Ushang, who was on the compulsory national duty in Maidugiri, Borno State. It was alleged she was raped to death by many of the male locals because she was dressed in trousers, the official uniform of those on the mandatory national exercise (see the following Nigerian newspapers: 25 October, 2012; National Assembly Debates, 8 October 2009; Sahara Reporters, 4 July 2016). A woman's body is objectified, trafficked and commodified. A common belief is that her body can heal diseases. Thus, during the days when the Acquired Immune Deficiency Syndrome gripped Uganda and some countries in Africa, many female virgins were raped and molested because someone, a traditional healer or priest, pronounced that AIDS in a man could be cured if he passes it out of his system into the body of a virgin.

It is generally believed that a woman's reproductive abilities and capabilities are sites of power (Ginsburg & Papp, 1995; Moore et al, 2010; Halewood, 2013). Motherhood is eulogised and every woman is expected to be a mother, except in very few religious instances, where a woman is expected to remain 'pure', neither to have married or conceived. In spite of the discriminations and inequity perpetrated against women, for example, inheritance rights, society still reserves some measure of respect for women as mothers. This respect is translated to fear about the powers embedded in a woman's body that has gone through the rigours of conception and childbirth. It is from a woman's body that generations are sustained; her body conceives and sustains life. A woman can use her body to pronounce 'death' on particular person(s) or situation(s). This explains why women have in many

instances stripped half naked or fully naked to protest certain situations. Men, other women and children usually run away, cringing in fear, whenever this occurs because they understand the repercussions that could come into being (such as the curse they pronounce coming to pass) when women make the deliberate choice to remove their clothing and go bare collectively into the public space. The power connected with a woman's body as a whole is also reserved for particular parts of her body. Thus, society runs to stop a harassed and frustrated mother who would place her hands on her breasts or womb to curse a recalcitrant child.

To curtail this power, societies put in place some control measures. The earliest steps taken were in the socio-cultural and religious domains. In many traditional homes and communities, girls were brought up to cover up, dress modestly and sit with their legs together. However, this has long been taken away by the wheels of globalisation. Today, a woman's body is objectified, trafficked and commodified. Like in the pre-colonial times, women are not seen as intelligent and sensible. Their worth and usefulness is contained within their physical bodies and what they can be put use to. Therefore, women are at the mercy of men, other women and patriarchal institutions that subjugate them and make them unable to realise or fully realise their capabilities of making conscious actions and choices as responsible citizens. Many myths and beliefs are created to substantiate the claim that in relation to men, women are substandard mentally and physically.

The dichotomy between what is public and private is thrashed underfoot when it comes to the context of war. For Igbo men, the Nigeria Civil War not only threatened their masculinity in the social belief that they are the heads of the household, the providers and protectors of woman and children; the war also provided an opportunity for them to correct their flaws in terms of virility and sexual prowess. Much as both men and women are victims of war, going through unimaginable physical and emotional trauma, the woman's body goes through specific dehumanising abuses which are often ignored and undocumented. The woman's body is thrown into the public space and battered, thrashed, forcefully invaded, branded and crushed under rough hands, flaming eyes, fierce actions carried out to pour out malevolent emotions, biased views, secret pleasures, filial hatred, disgust and envy and psychopathic desires.

The 'Other' Body: Ownership, Possession and Desecration

Much has been written on the atrocities of war on men, women and children (Askin, 1997; Amnesty International, 2004; UNICEF, 2005; Beavor, 2007; Hedgepeth, 2010; Kudakwashe & Richard, 2015; Snoubar, 2016; Laukka, 2018). In war situations, an ownership struggle plays out: ' – to be the possessor of lands rich in mineral resources and the proximity of this land to other benefits and political advantages; there is also the desire to be the one in power, among other more complicated causes. Communities, regions and nations go to war, maiming, defiling and killing. There are also wars fought to gain or regain independence; then there are the religious wars, which have snowballed into terrorism in many parts of the world. During wars, boys and men are usually targeted; they are killed in large numbers, sometimes totally annihilated, for it is believed that a community ceases to exist when there are no men in it, for it is men that are protectors and defenders of a community's sovereignty and unity.

In line with the general belief that without men, women are defenceless, their shield and coverings gone, during wars, women become 'fodders' for the rampaging soldiers, who inscribe and re-inscribe on their bodies, their hatred, lust and power. Contrary to Shilling's

(2005: 1 – 23; 47 – 72) and Turner’s (2000: 481 – 502) assertion that the body is not passively shaped and acted upon by society during war situations, the woman’s body becomes booty, a canvas-of unimagined victimisation and violent contestation. The most common act of violence carried out against young girls and women is sexual – rape. They are gang raped and from recent terrors carried out by Boko Haram in the north eastern states of Nigeria, are kept as sexual slaves for the perpetrators and are also forced to ‘keep house’ for the soldiers – cooking and other household chores (see Zenn & Pearson, 2014: 46 – 50; Buba, 2015: 6 – 8; Matfess, 2017: 2 – 3. The perpetrator, a representative of ‘perceived’ historic, communal, religious, and nationalistic wrongs, rapes the woman as an act of hatred and spite on the community as a whole. The woman’s body, therefore, becomes a receptacle of his venom. Through rape, a woman is completely stripped of her honour and personhood, and this way, the particular community she belongs to, is also stripped.

Perhaps, this explains why after wars, women who have been known to have been raped by the ‘enemy’, are ostracised by their communities (For more on this, see Diken & Laustsen, 2005; Nikolic-Rastonovic, 1996; Nordstrom, 1996; Sanday, 2007; Zenn & Pearson, 2014; Buba, 2015).

Many war narratives about the Nigerian Civil War dot the Nigerian literary terrain. Consisting of biographies, autobiographies, critical essays, poetry collections and memoirs, writers have creatively documented personal and near-personal events they or people they know experienced during the 30-month war that occurred between 1967 to 1970. Some instances would suffice here: Achebe’s *Girls at War and Other Stories*, Soyinka’s *Season of Anomy*, Ekwensi’s *Survive the Peace*, Amadi’s *Sunset in Biafra*, Saro-Wiwa’s *On a Darkling Plain*, Omotosho’s *Just Before Dawn*, Iroh’s *Toads of War*, Adichie’s *Half of a Yellow Sun*, Ezeigbo’s *Facts and Fiction in the Literature of the Nigerian Civil War*, Obasanjo’s *My Command*, Ademoyega’s *Why We Struck*, Madiebo’s *The Nigerian Revolution and the Biafran War*, Amadi’s *Estrangement*, Okpewho’s *The Last Duty* and Ezeigbo’s *Roses and Bullets*. Among the biographies/autobiographies and memoirs, only a few are written by women: Rose Adaure Njoku’s *Withstand the Storm: War Memoirs of a Housewife* (1986); and Bird and Umelo’s *Surviving Biafra* (2018) as examples. A number of these narratives, apart from biographies and autobiographies, usually classify women under one mould: sexual objects who were dehumanised by violence (see Achebe 2012) or sexual objects who deliberately willed to be dehumanised in order to survive the war. For the latter, one always notes the author’s subtle reprimand of girls and married women ‘whoring’ themselves shamelessly and hoping that the war would not come to an end (see Ige 1995; Osaghae et al 2002).

Just before the Nigerian Civil War started, the Federal Government, under the regime of Yakubu Gowon, issued a code of conduct for the Federal Armed Forces, a document that spelt out the behaviour soldiers should adopt while they are fighting the war. This document, which has been described as “humane” (Obasanjo, 1980: 166), is very honourable on paper, and hard to obey in practice. Part of it reads:

Under no circumstances must pregnant women be ill-treated and killed; children will not be molested or killed. They must be protected and cared for... Women will be protected against any attacks on their persons, honour, and in particular, against rape or any form of incident of assault. (Obasanjo, 166 -167)

The reality was filled with terrible human rights abuses that are the subject of many writings. Akachi Adimora Ezeigbo’s *Roses and Bullets* (2014) narrate the choices,

experiences, challenges, relationships, resolutions of particular characters who experienced and survived the Nigerian Civil War. Deviating from the usual casts female victims of war are often moulded in, the author presents female characters who, though pawns in the intricacies and complexities of war, were able to make deliberate choices that brought them consolation at the end of the novels.

Theoretical Considerations

Roses and Bullets explores how a woman's body amplifies the horrible aspects of the Biafran war, like a billboard accentuating its magnitude. The theory of embodiment then becomes an indispensable tool in the analysis of the text.

Although the concept of embodiment has only gained currency in several disciplines over the past two decades (Goschler, 2005), its manifestation in feminist discourses can be traced back to the publication of Simone de Beauvoir's seminal text on the subjugation of women. Implied in Beauvoir's rumination that "[o]ne is not born, but rather, becomes a woman" (283) is the view that "[n]orms about anatomy are the problem....: women are defined by their reproductive organs in a way that men are not" (Trites, 140). By implication, the woman's body holds meanings that the male body does not; therefore, it is not neutral.

A number of feminists have been primarily concerned with the state's efforts and measures to restrict and form the woman's body into a particular form, in order to make it fit into a preconceived notion of how it should be in a patriarchal environment. The medical field has been used as one of the state's instruments to inscribe patriarchal patterns on the woman's body. Braidotti (1994: 57) refers to this as "the medicalization of the female reproductive body". This is the application of reproductive technologies to the woman's body, where it "is transformed into a factory of detachable pieces" (p. 61). While Foucault has written on modernity's use of biopower to achieve a strong control and manipulation of the human body, feminists have noted the state's preoccupation with the woman's body and its sustained interest through the institutional structures, policies, myths and beliefs, to conform it into a particular form (See Braidotti, 1994; Bondi, 1997; Butler, 1997; Mahmood, 2001). In all spheres of life – economic, political, social, etc. – the woman is expected to reflect the inscriptions that her body has been subjected to: 'subservient'; 'inferior'; 'lowly'; 'substandard'; 'dependent'; 'secondary'; 'assistant'; 'soft and malleable'; among others.

In this paper, we look at the woman's body in a socio-cultural context – the myths, beliefs, and practices enacted by patriarchy to control the form and the uses the woman should be put to. However, some scholars believe that even in environments where the woman's body is prescribed upon, the woman can create empowering spaces for herself by building up her inner strength for her own personal development, by seeing beyond the injustice meted out to her gender. In *Feminist Theory, Embodiment, and the Docile Agent*, the author, Saba Mahmood gave particular instances of different strata of women in Egypt, who form religious groups to study the Quran and apply its teachings to different aspects of their lives as women in order to "attain a certain kind of state of happiness, purity, wisdom, perfection, or immortality" (Foucault, 1997: 24). To these women, veiling their bodies is actually empowering as it prevents their bodies from the male patriarchal gaze. In spite of the restrictions placed on their bodies, they transferred their attention from it and carry out acts to build up within themselves enviable values like patience, wisdom, fear of the Lord, to mention a few. So, while they follow the laid them gender laws that their patriarchal societies have mandated them to follow, they concentrate their energies in disciplining certain parts of their bodies, like their mouths and eyes, to improve their inner well-being.

But Conboy et al (1997) disagree with this view on the embodiment of the woman's body. The woman's body embodies, among other things, cultural meanings, "certain cultural

and historical possibilities”, and “physiological and biological casualties” (p. 402). Women are conditioned therefore, to act out and reproduce these elements in order for them to be accepted as law abiding fellows of their societies. This reality of women in a patriarchal society affirms de Beauvoir’s assertion in *The Second Sex* that “one is not born, but, rather, becomes a woman.” (1974: 38). In other words, a woman is not *naturally* so; she is conditioned to be so and compelled to live up to the gendered stereotype of being a woman. Therefore, her body is the outward cultural signifier of these historical limitations (Conboy et al, 404).

The woman’s body encapsulates socio-cultural conventions, myths and beliefs that codify the way this body should act. The woman is expected to ‘perform’ or re-enact and interpret these cultural restrictions placed on her gendered body within the confines of a patriarchal setting. Not performing it rightly will bring upon her punishments that will shame her publicly.

In *Roses and Bullets*, Ginika suffered physically and psychologically as a result of the war and as a result of being a woman. Her body exemplified the eclipsed dream which is Biafra and it shows the devastating effect of the war on a people. Akachi Adimora Ezeigbo succeeds in giving a vivid account of everyday life among Biafrans from the first day Biafra was declared to the day the war ended. Having experienced the war herself, Ezeigbo is able to give a realistic account of domestic life during the war. The simplicity of the story told is actually the strength of the narrative as it chronicles the life of the protagonist, drawing attention to the way her body changes from a state of naïve innocence to a state of being a scarred canvas of the war. Ezeigbo herself testifies to the terrible effect of the war on the Igbo population:

In the pre-war Igbo society, there was a lot of honesty, integrity and hard work. But the war swept away our culture, our values and morals. Many young men went into armed robbery. People had become extremely poor and Biafran money was useless. Even the twenty pounds they promised, how many got it? It was also at this time they declared the indigenisation policy where other ethnic groups bought shares in companies as foreigners withdrew. Most Igbos didn’t have money to make such investments and that is the root of the lack of industrialization we see in our society, for example. *We also had more Igbo women becoming promiscuous. Some went away with soldiers just to survive.* Only few families who were working and receiving salaries were able to send their children back to school. (*My Biafran Story*) Emphasis ours

Along this line, even before the war begins to ravage the protagonist’s life, her body, especially as a site of sexuality, has been shown to hold special meanings for her immediate family and community. Having lost her mother earlier on in life, Ginika’s body is a site of memory to her father who believes his new wife is incompetent to bring up his children. To him then, Ginika has to be protected and shielded like a parcel of land from encroachment by male bodies. Christopher Schliephake’s rumination further expatiates this reasoning:

If there is meaning attached to a space, it is...an embodied one, a feeling rather than a reflective or cognitive process. Lived or inhabited places have, in their materiality, a presence that acts on us, whereas our bodies, in turn, act on our environments and become their own agents of memory that “retain habitualized patterns” and “reproduce pleasurable, traumatic, and indifferent experiences that we have undergone in the past” in relation to a place (387)

During the war, these impressions about her body become amplified as everything about their lives begins to change. For instance, Ginika's manner of dressing changes during the first days of the war when she leaves the school to join her parents in Mbano. This is because the war changes people's sensibilities and disposition to life. According to Ginika:

She would most certainly need a pair of trousers or shorts. She did not usually wear these in Mbano, as most people considered them strictly men's clothes and frowned upon a girl wearing or appearing in them... She could not resist a hearty laugh at the thought that the war had made most people less conservative and more accommodating. The sight of a girl in trousers or shorts had now ceased to provoke a resentful stare or malicious criticism as in the past.

A change of sensibilities is perceived here as a less conservative society. In Ginika's home, this change is evident in her father's willingness to allow her to join a special squad involving both male and female participants in spite of his earlier attitude to her body as a place to be protected.

The civil war took its toll on peoples' bodies, as they became disembodied, and dismembered. When Ama Oyi, where the protagonist stays is shelled, the reality of people as bodies is pressed home. This bombing takes place while Ginika and her cousin are in Ama Oyi's market:

Could these be rockets or cannon balls? Soon after before she lowered her head completely, she saw an arm and a leg fly past and land a little distance from her. She shuddered. People were still running past, crying out in their frenzy. As she pressed her head down once more, Ginika felt a human body land on top of her. She fainted... There were howls here and there. All she wanted to do was get away from the gory scene. Further away, she saw limbs ripped off their owners, and body parts lying around as if they were for sale. Some of the bodies were trapped by chairs and stools people had brought to the market, Ginika cringed at the sight of blood spattered on trees, on the ground, on merchandise and on the dead bodies lying everywhere (146).

This physical assault visited on bodies of Biafran citizens is a dramatization of a deeper level of psychological displacement that the war signifies. Ginika's body and dress is stained by the blood of the wounded woman who lands on her at the market. Later on, we realise that it is not just her body that is stained by this traumatic event; her mind is too, as she later stares helplessly at her lunch, engrossed with the memory of torn and dismembered bodies.

Another effect of the war on Ginika's life is manifested in the way a normal marital rite is cut short due to the war. An unlucky wife in the narrative has her husband drafted into the army on their way from the church immediately after their hurried marital vows. For such a wife, if she has succumbed to the strict rules of chastity which was still widespread among the Igbo around this period, conjugal bliss becomes a mirage, leaving her body in a state of longing and unfulfilled expectation.

The Nigeria Civil War did not suspend the cultural beliefs and norms of the Igbo society; instead, these continued to play out during the war. Just like before the war, the discrimination against women continued unabated during the war. In *Roses and Bullets*. Ginika's mother-in-law called her aside to question her about her fertility. She wanted to know if she got pregnant before her husband enlisted in the army. With a sense of judgement beclouded by a cultural primacy of childbearing in matrimony, she blamed Ginika for not getting pregnant before her husband leaves for the war front. With her constant pestering and

deliberate denigration of Ginika, the latter sought a distraction by going out with Janet whom she worked with at the relief centre against her own good judgement. It is while she went to a proposed dance which eventually did not take place that she experienced a degradation of her body. While she slept in the night under the influence of alcohol, someone - one of the soldiers - slipped in to possess her body sexually. Her reaction the next morning showed she was in a state of sleep while this takes place. She became pregnant.

The unfortunate turn of events did not arouse pity in Ginika's parents-in-laws. Her rape then became a source of shame and trauma while the pregnancy is its memory that will not go away, try as she might. Sent out of her husband's home, the trauma of the whole incident and the starvation of the war compounded her issues. The pregnancy made her unwelcome to even her parents who believed she has shamed them by getting pregnant by someone other than her husband. By the time she brought forth this child, it was an embodiment of the war. Her child was like Biafra itself, for "he was too tiny and was malformed. Each of his hands had two fingers missing. His breathing was laboured" (297). The same way the Nigerian government starved Biafra to death of submission, Ginika believed that she starved him to death while he was inside her, that she neglected him and didn't give him a chance (297).

By the time the war comes to an end, Ginika has suffered the loss of her marriage, her father's love and the death of her baby – experiences etched on her body through its violation and abuse.

Roses for a Dutiful Wife?

In this section, we want to emphasise that the abuses suffered by women during wars are reflections of the abuses – psychological and physical – that they experience in a normal patriarchal Nigerian society. The Igbo setting of the selected novel is miniature of the real Igbo society, where women are generally viewed as second class citizens (Omagu, 2016; Vesnummi, 2007; Pandey & Wadhera, 2014). War situations facilitate these feelings of aggression and lawlessness against women.

War situations remind one of the philosophy behind William Golding's *Lord of the Flies* (1997). In it, the reader sees human beings the way they really are when there are no restraining laws and expectations set up to make them 'conform' and 'civilised'. In the jungle setting of the novel, the inherent evil in people, suppressed in civilised societies, is let loose, and its first victims are the morally upright and the intellectuals. In the selected novels of this paper, the characters are portrayed as loving and responsible towards one another. Life is predictable and sweet; relationships start and mature into marriage and plans are made and carried out. But the drums of war changed all that, and everyone suffers its effect, in one horrible way or the other.

Akachi Adimora-Ezeigbo's *Roses and Bullets* re-confirms the belief by many writers (Ezeigbo, 1991; Petchesky, 1995; Ogbonna-Nwaogu, 2008; Henry, 2011) that women suffer exceedingly in war situations, and they carry in their bodies the effects of war. *Roses and Bullets* describes the life and activities of a woman before, during and after the Nigerian-Biafra Civil War, portraying a woman, a wife, whose body was subjected to two rapes and whose heart was crushed by pain and rejection from family. The reader gets acquainted, at the opening of the novel, with the eighteen-year-old protagonist, Ginika, the daughter of a medical doctor, Ubaka, and step-daughter to Aunt Lizzy. The novel is divided into four parts that chronicle different stages of experiences in the protagonist's life, experiences that leave imprinted on her body, scars of hatred and rejection, and in her mind, painful memories

caused by the war. Part one (chapters 1 – 7, pps. 3 – 72) is aptly titled “The Beginning”. The author presents us with the naivety and delusion many of the people in the Eastern region of Nigeria, who later became known as Biafrans, were living in before the war officially started:

How everyone had rejoiced! How they had all
Danced and sung victory songs, with everyone
Learning to sing the new national anthem! (12)

It was still in this deluded state that many, including Ginika, participated in preparing packed lunches for the Biafran troops when the war started. The author slowly weaves the fascination with the body, male and female, into the plot of the novel. It starts with the physical description of the body: Lizzy, Ginika’s step mother, is described as “a fat woman of about forty” (6) with a “rather large body”. Ginika’s father, Ubaka Ezeuko, “was not tall; he was of average height, stocky and dark-skinned”. (8). Bobby, her friend, “was tall and slender, with a physique that was more feminine than masculine” (31). Her only sibling, Nwakire, is a “tall and sturdy young man” (44), while her boyfriend, Eloka, is “tall and well built” (20). Her friend, Philo, is described as not being beautiful, “but she had a figure some men found attractive – big busts and buttocks, shooting out in front and behind” (52). The author presents these descriptions from the effects the physical body of one sex has on a member of the opposite sex. So, for Nwakire, Ginika’s brother, his sister’s friend, Philo, “seems to repel him ... perhaps it was her wide mouth and flaming nostrils...” (51). Ginika admires the physical built of her brother:

Her eyes were on his chest which had no
hair on it. Then shifted to his shoulders which
were broad and muscular (47).

Ginika’s physical attraction to Eloka when they meet for the first time is also described by the author:

Ginika squirmed at his naked gaze
But she was glad he did not drop it (26).

Part one of *Roses and Bullets* is filled with the interest in the physical body, especially the female body, the feelings that are stirred from this, and an acknowledgement by the protagonist of the difference between sincere admiration and lust. The feelings Eloka aroused in her are quite different from the ones she experienced when she is with Lieutenant Kanu Ofodile, the person in charge of training civilians in military art. He has made subtle overtures of desire to Ginika, but she rejects them because she does not want her professional relationship with him to extend into something personal. Ofodile reacts like harshly to her rejection:

Ofodile’s eyes smoked. “*Look, what makes you so puffed up?*”
He spat. “*You should be glad I’m interested in you.*”
When Ginika apologises, he retorts, “*Sorry for yourself...
Do you realize you are a bloody flirt? You encouraged me
All along and now you pretend you did not*”.
She denies this, and he roars, “*Shut up, you did*”.
His eyes were blazing and she thought he would hit her (56).

From this experience, Ginika started to become aware of the male interest in her body, for the wrong reasons. Her boy-meets-girl-get-married naivety is beginning to be challenged by other contesting forces who believe that her body is theirs whenever they want it. She begins to differentiate between a healthy appreciation of her physical beauty from a lust-infected one. When she meets Philo's mother, she noted the difference:

“Philo said you are beautiful; she is quite right”. Ginika smiled, pleased with the compliment, thinking how different she felt hearing these words uttered by Philo's mother than when she heard them from Lieutenant Ofodile: from the former the words had rung true; from the latter, they had sounded throaty, rasping with lust and the desire to seduce (61).

By the end of the first part of the novel, the grip of the war moves closer to individual homes, looking for young men and underage boys to join the Biafran Army. Ginika's two loves, her brother, Nwakire, and her boyfriend, Eloka, do not fear and run and hide like many of their mates are doing; they long to wear the khaki uniform and fight for Biafra's independence. For Ginika, the tide turns right before her eyes, heralding what lies in store for her, as her brother drops a letter to her father and her that he has joined the army (pp. 71 – 72). The second part of the novel, “Before the Beginning” (chapters 8 – 11, pages 75 – 117) leads the reader mainly to the relationship Ginika had with her father and her step mother, who could not maintain an open relationship with Ginika. When at age sixteen Ginika attended a dance with her friends and came home late, her father ordered her to his room where he examined her to ascertain her virginity. This left Ginika in a state of trauma. To her, her father had done the unpardonable by encroaching on her privacy in examining her private part. Earlier on in the narrative, Philomena, Ginika's friend, also tried to own Ginika's body sexually when they both slept together on Ginika's bed during an overnight visit. Aunt Lizzy, her step mother, was cold and unfriendly towards her. Ginika therefore transferred her love and allegiance to her only sibling, Nwakire, and they become very close so that her heart hurts when he leaves to join the army. Part Three, ‘The Middle’ (Chapters 12 – 33, pages 121 – 330), presents the climax of the novel.

Many things happen to Ginika's body in quick succession that she almost succumbed to despair. Her husband, Eloka, also leaves to join the army, and Ginika is left to contend with a mother-in-law who resented her for not conceiving before allowing her husband to leave for the army. The mother-in-law wanted a grandchild just in case her son does not return alive, and Ginika's bodily presence became an object to vent her hatred and venom onto. Then a worse thing occurs: Ginika is drugged and raped by a Lieutenant Uguro, at a dance party she had gone to with her friend, Janet (pp. 269 – 271). This singular abominable act set in motion many changes to her body and heart. Lieutenant Uguro had forcible sex with her by ‘taming’ her intelligence and rejection of his advances with a drug. Much literature exists on the pervasiveness of rape and how the military uses it as a weapon of degradation and humiliation against the ‘enemy’ in a war situation (see, for example, Nordstrom, 1991; 1996; Diken & Laustsen, 2005; Sanday, 2007). The consequence of the rape is a pregnancy, an unwanted one. According to Diken & Laustsen, 2005: 112 (also see Nikolic-Rastanovic, 1996:202), *“carrying a child that is the product of rape can be seen as an extremely cruel form of torture”*. The trauma of being raped and having to deal with whether to hide in the cloak of silence victims of rape usually resort to, Ginika is now forced to face another trauma,

being pregnant. As the baby grows in her, she is caught in a quandary – should she or should she not reveal to her parents-in-law, and more importantly to her husband, what has happened? She decides to first of all go and look for her husband:

*I want to go to Etitu to look for Eloka.
I can't bear the thought of this pregnancy
Let alone carry it through the nine months
it will grow inside me. I will die if things remain
as they are now. I want to find Eloka and tell him
what happened and beg for his forgiveness (289).*

Here again, just like she did when Ofodile accused her of leading him on, she seeks for Eloka her husband, to apologise for her being raped. The conditioning she has been given is that the attention given to her physical body is caused by her, the bearer of the body. She is to be blamed for being beautiful, and for being drugged and raped, and in the process, for being pregnant for a man that is not her husband. So she blames herself, her body, even before anyone else does (Dworkin, 1991; Snow, 1994). She goes in search of her husband but never met him, as he has been promoted a captain and posted to another town. She returns home dejected, and then psychologically prepares herself to break the news of her pregnancy to her mother-in-law. When Ginika tells her mother-in-law what had happened, the latter screams:

*Onwaora, Onwaora, where are you? Where are you?
Come and listen to your daughter-in-law. Abomination!
My ears have gone deaf after listening to an abomination (294).*

Rape destroys family honour and annihilates cultural values (Nordstrom, 1996). It goes beyond the victim's invasion of her "innermost intimacy" (Seifert, 1994:55); it extends to families and a whole community. Everyone is affected. Ginika's parents-in-law sent her packing from their home, her father and step mother rejected her, and only her aunt, Auntie Chito and her grandmother, stood by her (295). Then, when the baby came, it eventually passed on.

The last part, Part Four (Chapters 34 – 40, pages 333 – 374) can be titled "The Homecoming"; in this section, the two loves in Ginika's life returned, not the same when they left. Now, their minds are unsettled for they have seen many atrocities of the inhumanity of people, particularly men like themselves. The joy of uniting with her husband again turned sour, as his parents had already narrated to him the inhabitation of her body by another man's seed. When she meets him at his parents' house, he is cold and unmoving as he listens to her narration of what had happened. Then he pronounces his verdict:

I don't believe you. You have behaved badly. I'm totally disappointed in you (352).

As if the rejection by her spouse is not enough, another rape is inflicted on her body by friends of an admirer, Sergeant Sule Ibrahim, from the northern part of the country, whom she had jokingly told to go and get circumcised before she could marry him. He took her request seriously and died in the process. His friends came looking for her, took her to the barracks and raped her, inscribing their hatred and disgust on her body. While the violence

meted out on girls and women particularly is not restricted only to a war situation, this violence is easy to carry out during wars, especially by soldiers, the players of the war.

In the patriarchal blame game, the woman is seldom given a chance to explain herself before she is condemned and if she is listened to at all, she is seldom believed. Patriarchy does not have a platform for this. This denial of women's self-expression facilitates the man's right to easily condemn and judge them. In *Roses and Bullets*, the army played out the practice in war: women are raped not only out of the belief that they are commodities and objects existing to satisfy the sexual desires of men, as we see in the case of Ofodile, a "home" soldier's rape of Ginika, but they are also raped not out of lust, but a deep spite and hatred for everything the opposing community holds dear. In this case, the rape of the woman is the rape of her entire people and culture, played out in Ginika's second rape by two soldiers. Her body has become an alternative and contested canvass of the Nigerian-Biafran Civil War, that goes beyond the obvious – two governments at war – to a deeper war that includes a total domination and annihilation of a gender, a people and a culture.

In the novel, Ginika was at the mercy of the contesting forces. Her new found but fleeting independence and joy are quickly knocked down by a patriarchal system which refused to listen to her story when she was raped the first time – her parents-in-law labelled her a prostitute and disowned her.

Conclusion

A woman's body symbolises many things; it also embodies a community's culture, continuity and posterity. Because of the expectations placed on the body of a woman, there is always, on the part of the man, the temptation, to conquer it, own it, or destroy it. And so, her body becomes a contested site, a canvas, for a myriad of needs and possession (see Powell & Henry, 2017). What this translates to is that even when there is no war, there is a form of hatred and spite for a woman, especially a powerful one, that only a war situation can spill forth. The breakdown of law and order in war situations facilitates the opportunity for some men to carry out their repressed desires on the body of a woman, usually through rape.

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