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Journal of the Faculty of Arts Broad Horizons for Human Creativity

Academic research is the real entrance to the civilizational, developmental and enlightening evolution. The faculty, therefore, had to attach great importance to it, believing in its importance and its main pivotal role in achieving sustainable development, as well as being at the same time the basic foundation of the university's structure in the core of its existence. Besides, the faculty's role is not only confined to performing teaching tasks and providing students with curricula, but rather it stems from its comprehensive vision, which is based on activating competencies and enriching the fields of academic research in order to serve the philosophy of science, and echo that science in the surrounding environment.

It was necessary to issue a peer-reviewed academic journal, in accordance with the main established principles, standards, and regulations, so as to encourage and stimulate scientific research activities in all fields of human sciences; develop and enrich the efficiency of the academic research performance of the faculty members; activate the content of the college's vision along with its important and inspiring mission; present the new and current subjects in all fields of human sciences; raise the level of the university's global classification; and develop education and ensure its quality. *Journal of the Faculty of Arts Port Said University* thus came to open up broad horizons for human creativity.

The first issue of the journal was published in January 2013, and issues have been published over the past nine years on a biannual basis, forming an integrated database in various linguistic, human and social fields until the journal deemed it necessary to update that base on a continuously, keep pace with the beacons of emerging scientific research and accommodate a greater extent of research papers. The nature of issuing the journal then changed from biannual to quarterly in 2022, starting with the 20th issue (April, 2022) as the first issue of the journal that is published on a quarterly basis in January, April, July and October. The journal's publications

continued until the current issue in the hands of the reader is published, which is **the 26th issue (October, 2023)**.

The 26th issue is published in three parts that include all the disciplines of interest to the journal. The first part includes ten research papers, five of which are in the specialization of Arabic language and literature, one on the literature of oriental languages, two explore the eras of history and civilization, and two others explore topics in archaeology. The second part includes seven research papers that deal with different topics in various fields of geography, sociology, psychology and philosophy. As for the third part, it is a foreign part that contains four language-related research papers in the specializations of English and chinese langugages, and one more research paper written in English in the specialization of geography.

We ask God Almighty that academic research papers published in the journal achieve the desired benefit, and that it be followed by broader, deeper, and more forward-looking research steps for the near future.

Prof. Ahmed Ibrahim Saber

Vice Dean for Postgraduate Studies
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PART THREE

1. English Language & Literature

**Binary Oppositions in Margaret Atwood's
*The Edible Woman***

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Binary Oppositions in Margaret Atwood's *The Edible Woman*

Abstract

This paper, titled "Binary Oppositions in Margaret Atwood's *The Edible Woman*," comprises two integral sections: a theoretical framework and an applied study. The theoretical framework delves into the concept of binary oppositions through a structuralist lens, providing a comprehensive definition and understanding within the realm of literary analysis. In the applied study, the focus narrows to Atwood's 1969 novel, *The Edible Woman*. Here, the analysis scrutinizes the contrasting dichotomies woven throughout the characters, narrative, and writing style of the novel. By dissecting these opposing elements, the study uncovers profound layers of meaning and underscores the inherent tension and complexity within the text. In *The Edible Woman*, various pairs of characters are utilized by the author to explore contrasting dynamics and themes, particularly related to identity, gender roles, and societal expectations. Furthermore, the distinctive narrative structure plays a pivotal role in conveying the evolving psychological state of the protagonist, Marian. A striking symbol of her transformation and shifting mental state is found in the contrasting depictions of her two trips to the supermarket. The marked differences in language and style employed to describe these outings serve to accentuate Marian's profound character evolution, her passage from confusion and loss to regained identity and clarity.

Keywords: Binary Opposition, Margaret Atwood, Feminism, Identity, Patriarchy, Structuralism, *The Edible Woman*.

المعارضات الثنائية في رواية مارجريت أتوود امرأة صالحة للأكل

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مستخلص

يتألف هذا البحث وعنوانه "المعارضات الثنائية في رواية مارجريت أتوود امرأة صالحة للأكل" من قسمين متكاملين: إطار نظري، ودراسة تطبيقية. يتعمق الإطار النظري في مفهوم المعارضات الثنائية من خلال عدسة نظرية البنيوية، الأمر الذي يوفر تعريفاً وفهماً شاملين في مجال التحليل الأدبي. وفي الدراسة التطبيقية، يسلط البحث الضوء على رواية أتوود لعام 1969 "امرأة صالحة للأكل". وفي هذا الصدد، يدقق الباحث في تحليل الانقسامات المتناقضة المنسوجة في الشخصيات والسرد وأسلوب الكتابة في الرواية من خلال تشریح هذه العناصر المتعارضة، كما تكشف الدراسة عن طبقات عميقة من المعنى، وتؤكد التوتر والتعقيد المتأصل في النص. وقد استخدمت المؤلفة في هذه الرواية أزواجاً مختلفة من الشخصيات لاستكشاف الديناميكيات والموضوعات المتناقضة، ولا سيما المتعلقة بالهوية وأدوار الجنسين والتوقعات المجتمعية. علاوة على ذلك، تؤدي البنية السردية المميزة دوراً محورياً في نقل الحالة النفسية المتطورة لبطلة الرواية "ماريان"؛ إذ يجد القارئ رمزاً مدهشاً لتحولها وحالتها العقلية المتغيرة في الصور المتناقضة لرحلتها إلى السوبر ماركت، وتعمل الاختلافات الملحوظة في اللغة والأسلوب المستخدم لوصف هذه الرحلات على إبراز التطور العميق لشخصية "ماريان"، وكيفية انتقالها من الارتباك والخسارة إلى استعادة الهوية والوضوح.

الكلمات المفتاحية: المعارضة الثنائية، مارجريت أتوود، النسوية، الهوية، الذكورية، البنيوية، امرأة صالحة للأكل.

INTRODUCTION

This paper consists of two main parts: a theoretical framework and an applied study. The theoretical framework explores the concept of Binary oppositions from the viewpoints of structuralism. It aims to clearly define and understand these opposing pairs within literary analysis. Moving on to the applied study, it focuses specifically on the novel being analyzed, *The Edible Woman* (1969). In this part, the analysis delves into the contrasting dichotomies found within the characters, narration, and overall writing style of the novel. By examining these opposing elements, the study aims to uncover deeper layers of meaning and highlight the tension and complexity within the text.

THEORETICAL BACKGROUND

Introduction

Structuralism emerged as an influential intellectual movement in France around 1913-15, but its prominence was relatively short-lived, lasting for about a decade. It places significant emphasis on the internal structures of a text, considering it as a self-contained entity: "Rather than focusing on numerous interpretations of literary texts, greater emphasis should be placed on investigating the process of interpretation that occurs within readers' minds as they engage with the text" (Jonathan Culler 3). According to Charles E. Bressler, when applying a structuralist perspective to the analysis of a literary work, the aim is not solely to decipher the meaning conveyed but to understand how meaning is produced within the text (99). Similar to the approach of New Criticism, Structuralism isolates the text from its historical, social, and psychological context. According to David Buchbinder, the New Critics believe that considering historical and biographical aspects has no bearing on the text's meaning as a verbal construct. Furthermore, they assert that the author's intention is either already embedded within the text or holds no significance in determining its meaning (46). This perspective draws inspiration from the ideas of Thomas Stern Eliot, an Anglo-American poet, who emphasizes the self-sufficiency of the text. Russian Formalism, which focuses on the literary qualities of the text, particularly

rhetoric and transcendence, as well as the language circles of Moscow and Prague, notably influences structuralism. Additionally, Roland Barthes' article "Death of the author" and Nietzsche's dictum that "God is dead, and we killed him" also have a significant impact on shaping structuralist thought (Buchbinder 38, Lois Tyson 220). In brief, in the context of literary theory, structuralism highly regards how the text conveys meaning by focusing on the underlying structures and systems that shape and organize the text's elements.

Key figures associated with structuralism include Fernand de Saussure (sign, signifier, signified, and binary oppositions), Levi Strauss (mythemes), and Roland Barthes (Death of the author). Structuralism is an interdisciplinary approach that seeks to encompass various fields of human knowledge. It encompasses a wide range of intellectual disciplines, such as linguistics, aesthetics, anthropology, sociology, and psychoanalysis. The objective of structuralism, Tyson asserts, is to establish a unified understanding of the human sciences by applying a single methodology derived from the linguistic model developed by Saussure (210). To explain further, it seeks to identify the underlying structures and systems that govern human phenomena across different disciplines. By emphasizing the study of structures and relationships, it aims to uncover the underlying patterns and rules that shape various aspects of human culture, language, and society. Structuralism emerged as a rebellion against traditional ontological and epistemological views.

According to Louis Markos, Plato believes that the essence of things resides in Heaven and ideas are real and abstract entities taught by God. This perspective presents a spiritual and religious understanding of the universe, emphasizing the relationship between higher and lower realms (*Structualism Lecture*). To elaborate, Plato posits that the material world we perceive through our senses is merely a reflection or imperfect copy of a higher, non-material realm of existence, known as the world of Forms or Ideas. These Forms are abstract, perfect, and unchanging entities that represent the true reality. God does not teach them but are part of the inherent structure of the universe. In Plato's metaphysical framework, the physical

world is transient and subject to change and decay, making it less real than the eternal and immutable Forms. For example, when we see multiple beautiful objects in the world, like beautiful women or beautiful flowers, Plato believes that their beauty is derived from an abstract, timeless, and perfect form of beauty that exists in the world of Ideas. Furthermore, Plato thinks that human knowledge is not derived from our sensory experiences of the physical world but rather from our innate capacity to remember the eternal truths present in the world of Forms. He argues that our souls preexist before birth in the realm of Forms and acquired knowledge of these eternal truths during that time. When we are born into the physical world, we forget much of this knowledge and spend our lives trying to recollect it through philosophical contemplation and rational inquiry.

Karl Marx, Markos adds, challenges this viewpoint by asserting that religion, philosophy, and art are not purely tools for accessing higher realities or divine self. Instead, he argues that they are products of economic and social structures and relationships. According to Marx, meaning does not originate in heaven and then descend upon humanity through heavenly books or messengers. Instead, meaning arises from the material world, social structures, and economic forces in our earthly reality. In Marx's perspective, the relationship between the lower (earthly) and higher (heavenly) is reversed, with meaning ascending from the material and social dimensions to the spiritual, “knowledge is not the revelation of an objective world but a product of practical activity” (*Structualism Lecture*). In essence, Marx deconstructs the ontological view of the universe, emphasizing the primacy of material systems as the foundation and focal point of existence. Structuralism aligns with this perspective by considering everything as man-made and centered around material systems, with nature playing no active role in defining or determining phenomena. It rejects the notion that abstract or transcendent entities hold inherent essence, emphasizing instead the importance of social, economic, and material forces in shaping the world and its meanings.

Epistemology is a branch of philosophy that deals with the nature of knowledge, subjectivity, and self-awareness. René Descartes famously stated, "I think; therefore I am," highlighting the relationship between thinking and self-existence. However, structuralism challenges the notions of identity and self-consciousness, drawing influence from Sigmund Freud's theories. According to Tessa Davidson, Freud's interpretations significantly undermine the idea that the self is the origin of meaning. He sheds light on the intricate and elusive nature of the self, emphasizing the importance of the unconscious mind and its hidden relationships in shaping individual identities. Freud's work reveals that the conscious mind's understanding of "who we are as individuals" is often limited and obscured (*Structuralism: A Helpful Overview*). Structuralism rejects the notion that the human mind can be the ultimate center of meaning because it is influenced and shaped by the unconscious mind. According to structuralism, deep structures, often rooted in the unconscious, play a vital role in determining the meaning and concepts of things. This perspective adopts a predominantly physical view, emphasizing the importance of underlying structures and systems in defining and understanding phenomena. In brief, structuralism challenges the notion that self-awareness and the conscious mind are the sole sources of meaning and understanding. Instead, it highlights the significance of the unconscious mind and its influence on shaping our perceptions, identities, and the overall meaning we assign to things.

One of the criticisms of structuralism is that it tends to overlook the human element, disregarding the role of the author and disregarding the connection between literature and society, "Structuralism has tried to persuade us that the author is 'dead' and that literary discourse has no truth function . . . but the sin of semiotics is to attempt to destroy our sense of truth in fiction . . . In a good story, truth precedes fiction and remains separable from it" (Raman Selden et al 62). Additionally, Saussure's theory prefers synchrony to diachrony (Buchbinder 43). In Saussure's structuralist linguistic theory, synchrony refers to studying language at a particular point in time, examining its elements and relationships

within a static system. On the other hand, diachrony pertains to the study of language evolution over time, analyzing how language elements change and evolve through historical processes. The weakness lies in Saussure's emphasis on synchrony and relative neglect of diachrony. By focusing primarily on the static aspects of language, his theory offers a limited perspective on how language develops and adapts over time. Language is not a fixed entity; it undergoes constant change and evolution due to various factors, such as cultural shifts, historical events, and interactions between different linguistic communities. Neglecting diachrony in linguistic analysis can hinder a comprehensive understanding of the intricacies of language development and how certain linguistic phenomena come into existence. Recognizing both synchrony and diachrony is crucial for a more complete and nuanced understanding of language and its evolution throughout history. Many modern linguistic approaches, in contrast to Saussure's theory, consider the interplay between both dimensions to gain deeper insights into the dynamic nature of language.

Binary oppositions

According to Abrams's *A Dictionary of Literary Terms*, binary oppositions play a crucial role in language structure. These oppositions include pairs of contrasting concepts such as speech/writing, nature/culture, truth/false, and male/female (58). Scholars in semiotics, like Peirce, Barth, Grimas, and Lotman, have employed binary oppositions in their analysis of narratives. These oppositions serve as conceptual mechanisms that carry cultural values: "His bounty's known as we censure their [his opponents] ways,/ Through contrasts drawn, distinctions get ablaze" (Al Mutanabbi¹). Without these contrasts, values, beauty, and the distinction between good and bad would lose their significance. Some examples of these oppositions are up/down, right/left, near/far, and forward/backward. In everyday life, the directions "up, right, near, forward" are generally associated with positive meanings, while "down, left, far, posterior" are often seen as negative. These

¹ وَنَدُّهُمْ وَبِهِمْ عَرَفْنَا فَضْلَهُ وَبِضِدِّهَا تَتَمَيَّزُ الْأَشْيَاءُ

assessments are influenced by our physical and cultural experiences. For instance, we associate getting up with being alive, lying horizontally with sickness or death, and we tend to use our right hand more frequently than the left. "Proximity" refers to something that is easier to reach, more clearly defined, and involves direct interaction.

Binary oppositions emerge within the framework of structuralism and can be defined as the practice of categorizing two ideas or concepts as opposing entities: "According to structuralism, the human mind perceives difference most readily in terms of opposites, which structuralists call binary oppositions: two ideas, directly opposed, each of which we understand by means of its opposition to the other" (Tyson 213). This categorization allows for the study of their interactions and functions in relation to each other. While binary oppositions are prevalent in our everyday lives, they can also contribute to societal issues of exclusion and oppression. The concept of binary oppositions finds application in the realm of language and literature. C. Paradis suggests that binary oppositions establish a strong connection between language, cognition, and understanding. They play a crucial role in maintaining coherence in discourse and shaping our perception and comprehension of the world (1). In recent times, there has been a growing interest in researching binary oppositions in language. Advancements in empirical investigative techniques and technology have facilitated the exploration of fundamental questions surrounding binary oppositions. Researchers seek to understand the nature of binary oppositions, how they are represented, whether all binary oppositions hold equal value, and if not, the reasons behind such distinctions. This increased attention to studying binary oppositions reflects a desire to gain deeper insights into their significance and implications within language and communication.

Within the framework of structuralism, binary oppositions are considered a fundamental tool for organizing human philosophy, culture, and language. Sociologist Claude Lévi-Strauss, influenced by a range of prominent theorists such as Saussure, Jakobson, Bois,

Mauss, Troubetzkoy, Rousseau, and Marx, adopts binary oppositions as a key concept in his work. In the field of structuralism, the theory posits that all elements of human culture can only be comprehended in relation to one another, operating within a larger systemic structure. Cultural studies utilize the concept of binary oppositions to examine the dynamics between different groups of people. For instance, social boundaries between upper-class and lower-class groups may lead to prejudices and discrimination, as one group perceives the other as a potential threat. In literature, these oppositions are employed to explore disparities between various groups, such as those based on culture, class, or gender.

Saussure's theory of structuralism emphasizes the use of binary oppositions in language, where each linguistic unit obtains meaning through its relationship with another term. Saussure considers language a system of signs, where signs consist of a signifier and a signified. The relationship between the signifier and the signified is arbitrary, and the meaning of a sign is derived through its comparison with other signs in the system. Saussure prioritizes the spoken word over the written word, in contrast to deconstruction, which focuses more on the complexities of written texts. According to Peter Barry, structuralists primarily focus on understanding how meanings are established and maintained within a literary work by examining the functions of structure. At the phonological level, linguists analyze binary oppositions such as nasal/non-nasal, vocal/non-vocal, audible/inaudible, tense/indolent (41). To elaborate, these binary oppositions serve as the basis for assigning value or meaning to linguistic units, as proposed by Saussure. Saussure considers language as a system of signs, where each sign consists of two components: the signifier (the sound image) and the signified (the concept). The relationship between the signifier and the signified is arbitrary and unrelated. Saussure's structuralist theory is founded on the idea of contradictory pairs, and he perceives language as a system of signs. In this system, a sign is composed of two elements: the signifier and the signified. These elements are inherently different, with the signifier representing the sound image and the signified representing the concept. The

relationship between them is arbitrary because the word itself and its corresponding object lack an inherent connection.

Structuralism introduces the idea of two distinct structures in understanding meaning: the surface meaning and the hidden meaning. The surface meaning refers to observable and easily recognizable aspects of human activities. However, beneath this surface lies the hidden meaning, which consists of underlying principles and concepts that are not immediately apparent (Tyson 210). To comprehend the deep structure of something, it is necessary to uncover the hidden meaning, and one way to achieve this is through the identification of binary oppositions. Binary oppositions are contrasting pairs of concepts or ideas that reveal the underlying dynamics of a given subject. These oppositions can be found within the surface meaning and provide insight into the hidden meaning. An example provided by Al-Ghazali illustrates the significance of binary oppositions. He suggests that without the presence of Satan and darkness, one would not be able to fully comprehend the concept of light. This implies that understanding and appreciating light is contingent upon its contrast with its opposite (qtd in Alimorad Ahmadi et al 725). Similarly, the recognition of imperfection is crucial in striving for perfection. By acknowledging and contrasting imperfection with perfection, individuals can work towards improvement. Binary oppositions extend beyond language and are employed in various fields of study. For instance, religious concepts such as angels and devils represent opposing forces, highlighting the duality of good and evil. In biology, the binary opposition of male and female is employed to depict and comprehend the concept of sex. These examples demonstrate that paradoxical dichotomies are fundamental in multiple areas of knowledge, including literature.

Claude Lévi-Strauss, a prominent advocate of structuralism, expands its application to popular literature and myths, viewing each myth as representative of other myths worldwide (Bressler 100). He analyzes myths using the framework of binary oppositions. He refers to the individual units of myths as "mythemes," drawing a parallel

with the phonetics and morphology of language studies. In his examination of the myth of Oedipus as a king, Lévi-Strauss identifies two key opposing elements. The first pertains to the overestimated blood relationship (Oedipus marrying his mother, Jocasta) versus the underestimated blood kinship (Oedipus killing his father, Laius). The second revolves around contrasting views on the origin of humanity, namely being born from the earth versus being born through sexual intercourse. Lévi-Strauss's study of myth is focused not on the narrative sequence of myths but rather on the underlying structural patterns that imbue them with meaning and significance. He posits that this linguistic model of contradictory binaries can reveal the fundamental structure of the human mind—the structure that shapes all human institutions, artifacts, and forms of knowledge (Selden 65). From a structuralist perspective, the meaning of a literary work does not solely arise from the author's or reader's experiences but rather from the underlying structure of conflicting ideas upon which the work is constructed. According to Putri and Sarawato (2016), binary oppositions are deemed essential across various fields of study, including literature. Furthermore, the reconstruction of binary oppositions enables readers to discern the implicit meaning of a text and choose alternative interpretations. They also serve as a tool for authors, allowing them to express their ideas in the text. Consequently, they hold equal importance for both authors and readers. They aid authors in generating, combining, and emphasizing ideas while enabling readers to decode the author's intentions, comprehend the entire text, and grasp its narrative development (84).

One of the fundamental binary oppositions in metaphysics revolves around the concepts of male and female. This opposition is characterized by conflict and tension, with the implication that males hold a superior position and exert absolute dominance in social life, while females are subjected to rule and subordination. In society, it is considered the right of males to express their opinions publicly, whereas females are relegated to the position of "other," often having their right to speak violated. Those who do speak out publicly may face accusations of deviating from societal norms, such

as being labeled as homosexual or facing other forms of discrimination. Males enforce their will upon females, leaving them with little agency other than to carry out the commands of males and obediently comply. Any resistance or deviation from this dynamic often results in social rejection. The persistence of patriarchy in society remains a significant concern, as it perpetuates binary oppositions that marginalize women and perpetuate traditional female roles (such as cooking, childcare, and cleaning) as well as certain social roles (such as fashion designer or teacher) through discourses. Structuralists argue that we tend to comprehend our experiences through the lens of contradictory concepts, where we understand the meaning of words like "good" by contrasting them with "evil." Similarly, we understand reason in opposition to emotion, masculinity against femininity, and civilization versus primitiveness. These opposing concepts shape our understanding of the world (Tyson 254).

According to Derrida, binary oppositions in literature or discourse are hierarchical in nature, with one term being considered superior or privileged over the other. By examining the contrasting dichotomies in a text and identifying the two poles of opposition, one can uncover the underlying ideology promoted by the text. However, these dichotomies, Tyson asserts, are paradoxical and unstable, and the opposing poles are not completely separate. This instability allows us to detect the limitations of the ideology being presented (254-7). Many critics readily recognize the ideology revealed by the contrasting dichotomy of men and women, which often critiques white centrism and hegemony. However, it is important to note that this ideology also has its own limitations. While there is empathy for the tragic experiences of women, there is a failure to fully acknowledge that women's experiences are also influenced by their vulnerability. From a deconstructive perspective, the binary oppositions such as man and woman are not fixed and can be deconstructed. One common criticism of women is their perceived lack of strength of character, passivity, and inability to bear the consequences of their decisions. However, according to the deconstructive view, our experience of ourselves and the world is

shaped by language, and since language is intertwined with unstable and ambiguous ideologies, our own identities become unstable and ambiguous as well. We do not possess a truly stable identity because the concept of identity suggests a singular and unified self. In reality, we are multiple and fragmented, comprised of conflicting beliefs, desires, fears, anxieties, and intentions. In order to encourage women to challenge masculinity and address their weaknesses, postcolonial feminism, for example, invites the examination and deconstruction of the fragmented and dismantled identity of female characters. This process aims to motivate women to discover their unique identities and realize their self-worth. In brief, deconstruction seeks to challenge the traditional hierarchical structures and rigid categorizations inherent in metaphysics. It questions the notion that concepts can be neatly divided into opposing categories, such as good versus evil, male versus female, or black versus white. Instead, it seeks to reveal the complexities, contradictions, and interplay of multiple meanings within these oppositional categories¹.

Analysis

Opposing characters

In Margaret Atwood's *The Edible Woman*, several contrasting characters play significant roles in the story. By focusing on specific pairs of characters, we can explore the contrasting dynamics and themes within the novel. Here, we discuss the following pairs: Ainsley/Marian, Ainsley/Clara, Peter/ Marian, Ainsley/Peter, Peter/Joe, Peter/Len, Len/Joe, Marian/Clara, Peter/Duncan, Duncan/Classrooms, Ainsley/the virgins, Ainsley pre/after pregnancy, and Marian at the beginning/the end of the novel.

Firstly, Ainsley and Marian represent two contrasting approaches to life and personal fulfillment. Their different perspectives highlight the conflict between conformity and individuality. However, they get along by adjusting their routines in

¹ Her face's as radiant as the morning light, her hair as dark as the night, /Two opposites in harmony unite, and through contrast, their goodness does flight (Al Mutanabbi).

فالوجهُ مثل الصبحِ مبيضٌ ... والشعرُ مثل الليلِ مُسودٌ
ضِدَانٌ لَمَّا اسْتَجْمِعَا حَسَنًا ... وَالضِدُّ يُظْهِرُ حَسَنَةَ الضِدِّ

a symbiotic way, and there is not much of the typical “pale mauve animosity you often find among women” (*EW* 8). The contrasting pair of Marian and Ainsley shows clear differences in their personalities, behaviors, and attitudes towards gender norms. These differences contribute to the dynamics between them and the reactions they evoke from each other, as well as from the reader. Marian is depicted as reserved and modestly dressed, emphasizing her quiet and introspective nature. She avoids drawing attention to herself, as seen in her choice of clothing and minimal use of makeup. In other words, she is introspective, reserved, and struggles with societal expectations. On the other side, Ainsley is outgoing, carefree, and embraces her desires without questioning them. The landowner, for example, makes a judgment that Ainsley lacks respectability, contrasting with her positive view of Marian. This assessment seems to be based on their clothing choices. Marian believes that Ainsley selects clothing as a form of disguise or protective covering (*EW* 6). Marian tends to be silent in conversations, suggesting that she may feel uncomfortable or hesitant to express herself openly. Her reserved demeanor becomes evident when she overhears Len, Peter, and Ainsley discussing her, and rather than confronting them, she hides under the bed without being noticed for a long time. This behavior highlights her reticence and a sense of invisibility within social settings. Ainsley, in contrast, is portrayed as drunk, loud and forthright (*EW* 3). She does not shy away from expressing herself and tends to be more extroverted. Ainsley has a clear vision of her next career move—opting for a modern, gleaming office space with efficient air conditioning. On the other hand, Marian's workplace is a less appealing, older brick building with limited natural light. Furthermore, Ainsley holds an unconventional job as a tester for malfunctioning electric toothbrushes, a fact that consistently surprises people at social gatherings. She humorously adds, "Considering my B.A., what other opportunities are there these days?" In contrast, Marian's profession is more conventional and aligns with expectations (*EW* 10).

Ainsley's heavy drinking and her willingness to seduce men, as seen with her actions towards Len, demonstrate her more

uninhibited and assertive nature. She challenges traditional gender norms, positioning herself as a feminist and openly criticizing societal expectations. When she is not feeling well, she has a knack for pushing back and playfully teasing Peter, showcasing her ability to stand up for herself. This suggests that she possesses a strong personality and is not afraid to express herself assertively. She is not passive and has the capacity to stand up for herself when necessary. This implies that she is not easily intimidated and is willing to challenge Peter when she disagrees with him or when he does something she finds offensive. In contrast, Marian tends to be more easily influenced by him, behaving like a doll in his presence. She may lack the assertiveness or ability to challenge Peter's actions or opinions. This depiction suggests that she may be more passive in her interactions with Peter and may not engage in playful banter or teasing like "she" does. In other words, Peter has a prior encounter with Ainsley that leaves him with a negative impression. He suspects her of holding what he deems as "vague radical" viewpoints, attributing this belief to a theoretical discourse she has shared about freeing the Id. Peter, politically conservative, finds this unsettling. Ainsley further irks him by labeling one of his perspectives as "typical," prompting him to respond by deeming one of hers as "uncivilized." In Peter's interactions, Marian feels like a mere prop on a stage—silent, rigid, and lacking depth. Looking into his eyes, she sees a diminutive, oval-shaped reflection of herself, symbolic of how he perceived her (*EW* 68, 72, 85).

This contrasts with Marian, who rarely comments on gender roles and appears to treat Ainsley with a sense of rejection and suspicion, possibly due to their differing approaches and values. Ainsley's presence seems to bring out Marian's negativity, which is particularly visible to the reader. It is possible that Ainsley's assertiveness and disregard for societal norms act as a catalyst for Marian's introspection and self-doubt. Marian may perceive Ainsley as a threat to her own reserved and controlled lifestyle, leading to feelings of discomfort and a sense of being judged. This contrast between their personalities and behaviors serves to highlight Marian's internal struggles and brings her insecurities to the

forefront. Ainsley, a meticulous psychology major, aspires to challenge gender norms by intentionally choosing to have a child without getting married. She selects Len as her partner for this purpose, and her strategic approach proves successful (*EW* 17, 88, 89, 128, 167). In contrast, Marian lacks agency/power in every aspect of her life, including her own marriage, "I'd rather have you [Peter] decide that. I'd rather leave the big decisions up to you." I was astounded at myself. I'd never said anything remotely like that to him before. The funny thing was I really meant it" (*EW* 94, 159). It is only when her boyfriend, Peter, proposes to her that she starts to consider the idea of fulfilling the traditional role of a woman (Edita Bratanovic 44). In brief, while Ainsley is characterized as someone who fights back, pokes fun at men, and exhibits independence, Marian is depicted as more submissive and easily influenced by people's actions.

Secondly, Ainsley and Clara serve as foils to each other. Ainsley embraces her sexuality and revels in her physical appearance, while Clara is portrayed as more plain and sensible. This juxtaposition highlights societal expectations regarding femininity and the pressure on women to conform to certain beauty standards. In other words, the novel under study seems to be rich in complex character relationships and nuanced explorations of gender dynamics. The various pairs of characters provide contrasting approaches to the relationships between men and women, and they challenge the expectations associated with each gender. While Ainsley embodies feminism and challenges traditional gender norms, Clara, as well as Marian, appears to conform more closely to societal expectations.

These contradictions and complexities in their characters highlight the intricacies of individuals and the challenges of fitting neatly into predefined gender roles. During her time at university, Clara focuses on maintaining a healthier lifestyle, possibly by engaging in regular exercise or following a nutritious diet. As a result, she is in better physical shape compared to her present state. However, Clara's long, blonde hair is one noticeable change in her

appearance. As she lets her hair grow, it adds a medieval-like quality to her overall look. The association with the medieval era may stem from the common perception of long, flowing hair as a characteristic of that period. In medieval art and literature, women are often depicted with long, unbound hair, which is considered a symbol of femininity and beauty. By growing her hair long, Clara inadvertently acquires a visual aesthetic reminiscent of the medieval era, potentially characterized by a romanticized or nostalgic charm. This contrast between her healthier lifestyle, her medieval-like appearance and her present appearance can create an interesting juxtaposition (*EW* 33).

Clara's lack of practicality is evident in her inability to manage mundane aspects of life, such as finances or punctuality for attending lectures. She, unlike Ainsley, struggles with finding matching shoes or having enough clean clothes, often resulting in a disheveled appearance. Moreover, her living space is cluttered with accumulated junk, requiring assistance to navigate through the mess. Ainsley frequently leaves behind items such as rings, deodorants, cleansers, brushes, and sponges in noticeable locations. The lady living downstairs considers these items a violation of her sacred space (*EW* 55-56). Unlike Ainsley, whose messiness stems from a creative and chaotic energy, Clara's untidiness is more passive in nature. It does not carry an active, dynamic quality but rather represents a neglectful attitude towards organization and cleanliness (*EW* 34). Unlike Clara, Ainsley is against marriage; she finds Joe's domestic role revolting and disgusting. In contemporary times, husbands are often identified as a significant factor contributing to the breakdown of family units: "You can't say the sort of household Clara and Joe are running is an ideal situation for a child. Think of how confused their mother-image and their father-image will be; they're riddled with complexes already. And it's mostly because of the father" (*EW* 37-38).

However, according to her perspective, having a baby holds great significance for every woman, surpassing even the importance of sex. It is seen as a profound fulfillment of one's innate femininity,

making it a crucial experience that every woman should have, ideally at least once (*EW* 39). Both Marian and Clara serve as a constant reminder of Ainsley's lack of knowledge about babies, as she openly admits to not having a strong affinity for them. In fact, she goes as far as describing babies as unappealing, labeling them as both dirty and noisy (*EW* 40-41). Ainsley is a "whited sepulcher" (*EW* 135); she is a person inwardly corrupt or wicked but outwardly or professedly virtuous or holy. However, as the novel progresses, it becomes clear that these characters are not simply one-dimensional representations. Ainsley, despite her feminist beliefs, ends up marrying and becoming pregnant, mirroring Clara, who represents tradition and conventions. At the start of the novel, Marian holds the belief that both Clara and Joe's marriage lacks practicality. She perceives a complete lack of understanding in managing and maintaining a well-organized marital relationship. She, however, finds herself being envious of Clara for the first time in three years, because Clara has reached a point in her life where the culmination of her experiences, choices, and personal growth has brought her to a definitive and transformative state. The person she has become at that moment is a reflection of the direction in which her journey and aspirations have led her. This transformation is a result of the amalgamation of her beliefs, values, learnings, and external influences, all shaping her into the individual she has envisioned and progressed towards becoming. It is a realization of the potential she has within, manifesting into her true self (*EW* 225).

In the larger context of the narrative, Clara emerges as a character deeply intertwined with traditions, conventions, and classicism, and ultimately, she achieves a certain level of victory or success. Clara's involvement with traditions signifies her adherence to established customs and practices, often rooted in cultural or societal norms. This connection to tradition provides her with a sense of stability and identity, allowing her to navigate life with a certain level of certainty and familiarity. Similarly, Clara's affinity for conventions suggests that she prefers following established rules and expectations rather than veering into unconventional or avant-garde territories. This inclination towards conformity might grant her

a sense of belonging and acceptance within her social or cultural circles. Clara's character is portrayed as remarkably resilient and content with the life she leads, despite the challenges she may face. Throughout the narrative, there is no indication of her complaining about her circumstances or expressing dissatisfaction with her situation. Instead, she demonstrates a remarkable ability to reconcile herself with the ups and downs of life. Despite any obstacles or hardships she encounters, Clara remains steadfast and composed. She does not allow negative emotions to consume her; instead, she adopts a positive and accepting outlook. This attitude enables her to find inner peace and contentment even in difficult situations. Clara's ability to reconcile herself with her life may stem from her inner strength and adaptability. She might have learned to embrace life's imperfections and uncertainties, accepting them as integral parts of the human experience. Rather than dwelling on what she lacks or what could have been, Clara focuses on what she has and appreciates the simple joys and blessings that come her way. Additionally, Clara's positive disposition might be fueled by her sense of gratitude and perspective. She might recognize that others face even greater hardships and challenges, leading her to fully appreciate her life and circumstances. This sense of perspective allows her to maintain a sense of balance and avoid becoming consumed by self-pity or complaints. Furthermore, Clara's ability to reconcile herself with her life might also be connected to her inner sense of purpose and fulfillment. She may have found meaning in her daily experiences, relationships, or personal endeavors. Having a clear sense of purpose can provide a source of contentment and motivation, helping her navigate through life's complexities with grace and resilience. In summary, Clara's character embodies a remarkable sense of acceptance and contentment. Her ability to reconcile herself with the life she leads showcases her inner strength, positive outlook, gratitude, perspective, and a sense of purpose. These qualities not only allow her to face life's challenges with grace but also inspire those around her to appreciate the beauty of finding contentment and peace amidst life's uncertainties.

Thirdly, Marian's relationship with Peter represents the

conflict between personal desires and societal expectations. Peter embodies traditional gender roles and pressures Marian to conform, "he saw me as the kind of girl who wouldn't try to take over his life" (EW 61). Marian's struggle to assert her own desires and maintain her independence creates a contrast between her internal conflict and Peter's more traditional views. She might feel trapped or suppressed, unable to fully express herself or pursue her own interests due to her passivity. Bratanovic suggests that women's passivity and submissiveness in the traditional roles of wives and mothers result in a loss of self-fulfillment and a decline in their sense of self-worth (49). Marian's job also emphasizes these traditional gender roles and pressuring Marian to conform; they may hinder her autonomy, self-esteem, and personal growth. She works in Seymour Surveys Company where her role involves reviewing questionnaires and transforming them into easily comprehensible queries that the general public can understand:

The company is layered like an ice-cream sandwich, with three floors: the upper crust, the lower crust, and our department, the gooey layer in the middle. On the floor above are the executives and the psychologists – referred to as the men upstairs, since they are all men – who arrange things with the clients; I've caught glimpses of their offices, which have carpets and expensive furniture and silk-screen reprints of Group of Seven paintings on the walls. Below us are the machines – mimeo machines, I.B.M. machines for counting and sorting and tabulating the information; I've been down there too, into that factory-like clatter where the operatives seem frayed and overworked and have ink on their fingers. (EW 13)

This extract portrays a company structured with a hierarchical division. This imagery compares the organizational structure to an ice-cream sandwich, with three distinct layers: the upper crust, the lower crust, and the heroine's department, referred to as the gooey layer in the middle. The floor above represents the upper crust, where the executives and psychologists work. They are described as the "men upstairs" because they are all men, indicating a lack of gender diversity in positions of power within the company. Their

offices are depicted as luxurious and well-appointed, with carpets, expensive furniture, and silk-screen reprints of Group of Seven paintings on the walls. This description suggests a stark contrast between the opulence and comfort experienced by those in higher positions and the reality faced by employees on other floors. On the lower crust, are the machines. This floor represents the operational and technical aspects of the company. The atmosphere is described as factory-like, with a clatter that implies a noisy and chaotic environment. The operatives on this floor are portrayed as frayed and overworked, with ink on their fingers, possibly indicating repetitive and demanding manual work. The description of the company's layered structure, with stark differences between the upper and lower levels, reflects a hierarchical organization with clear divisions and disparities in power, resources, and working conditions. A decision has been made by the men in authority (referred to as "upstairs") (*EW 20*) that necessitates women to undergo a pre-test over the upcoming weekend. Additionally, it is noted that Peter is dominating or exerting significant influence over Marian. The term "monopolized" (*EW 29*) implies that Peter is taking up much of Marian's attention, time, or involvement, but the exact details or context of this dominance are not provided in the given text. Comparing Marian to a stage prop (*EW 72*) implies that Peter is using her as a mere background element, devoid of power or significance. Like a prop on a stage, the speaker is expected to remain silent and passive, serving only to enhance Peter's presence or narrative. The description of being "silent but solid, a two-dimensional outline" (*EW 72*) further emphasizes the lack of depth and agency attributed to the speaker. She is portrayed as existing in a flat, unchanging manner, devoid of individuality or the ability to express themselves. Overall, these extracts convey the sense that both the company and Peter disregard the speaker's autonomy, treating her as a background figure without considering her thoughts, emotions, or individuality. The speaker feels reduced to a mere object in Peter's interactions, lacking a voice and a true presence in their own right. For example, Mrs. Bogue, the head of the department, regards pregnancy as an act of disloyalty to the company, "I'm afraid Mrs. Dodge in Kamloops will have to be

removed. She's pregnant" (*EW* 19). This situation highlights potential inequalities within the company, both in terms of gender representation and the distribution of resources and opportunities.

Marian exhibits a sense of hesitation when it comes to making decisions, often seeming unsure or cautious in her choices. Additionally, she demonstrates a lack of assertiveness in pursuing her goals and aspirations, showing little ambition or drive to actively work towards them. These characteristics collectively suggest a tendency towards indecisiveness and a subdued approach to pursuing her objectives (*EW* 14, 15, 18, 61, 85). Unlike Marian, Peter is ambitious; he is ascending within it, akin to a balloon floating upward (*EW* 56, 65). This figurative expression describes Peter's progression or advancement within the small firm. It suggests that Peter is experiencing rapid upward movement in terms of his career growth, just like a balloon ascending into the air. This imagery implies that Peter's career trajectory within the firm is ascending quickly and steadily. It may indicate that he is being promoted, taking on greater responsibilities, or gaining recognition for his work. The comparison to a balloon emphasizes the speed and buoyancy of his rise, suggesting that he is making significant strides in his professional development within the company. In brief, the phrase conveys a sense of Peter's upward mobility and success within the small firm, highlighting his increasing importance and influence in the organization. Peter also admires or holds high regard for people's occupations or professions. He finds value and respect in the work that others do and may view their jobs as important or impressive in some way. This admiration could stem from various factors, such as the level of skill, expertise, or impact associated with different occupations.

In chapter eight, Peter expresses a negative view towards marriage, particularly concerning Trigger's marriage. He describes Trigger's decision to get married as being "taken in" or deceived, suggesting that he sees marriage as something that compromises personal freedom or independence. Peter's monologue characterizes Trigger as a noble and free individual, drawing comparisons to the

last of the “Mohicans and dinosaurs” (*EW* 65). This imagery emphasizes Trigger's perceived uniqueness and vulnerability. Peter portrays Trigger as being destroyed by fate, implying that marriage is a destructive force that diminishes one's individuality or autonomy. Furthermore, Peter directs his criticism towards Trigger's bride, depicting her as predatory, malicious, and responsible for drawing Trigger into the "domestic void." The metaphor of picturing her as a vacuum-cleaner suggests that Peter sees her as someone who sucks the life and vitality out of Trigger's existence. This portrayal highlights Peter's negative perception of marriage and his belief that entering into a marital relationship is disadvantageous and restrictive. Peter concludes his monologue by expressing funeral-like predictions about his own future, particularly in terms of his solitude without other single men. This suggests that he associates marriage with the loss of camaraderie and the potential isolation of being the only single man among his peers. Overall, this situation illustrates Peter's skeptical and cynical attitude towards marriage, presenting it as a fate-driven trap that compromises personal freedom and leads to a negative domestic existence. His negative perception of marriage and his own future as solitary reflect his resistance or aversion to committing to a long-term romantic relationship.

Fourthly, this part discusses the contrasting characters of Peter and Duncan, as well as their relationships with Marian. Peter is portrayed as physically strong and attractive, adhering to traditional concepts of masculinity. He embodies the qualities that are often associated with being a "perfect" partner in a traditional gender narrative. The portrayal of masculinity is evident in the narrative through the use of “firearms, cameras, and meat.” Traditionally, guns and hunting are associated with notions of masculinity and strength. Peter's pride in being a hunter and showcasing his collection of firearms reinforces his perception as a violent man, emphasizing his 'macho' and predatory traits. Furthermore, Peter's possession of an extensive camera collection also plays a significant role. In the story, cameras are linked to weapons since they metaphorically 'shoot' images. When Peter aims to photograph a dressed-up Marian during the engagement party, she experiences a

sense of being prey, akin to something he is hunting. This situation instills a feeling of threat in her. The camera, in this context, represents a potential trap, making her apprehensive that the images captured might bind her indefinitely to an unsatisfying marriage under Peter's influence. Marian, along with other characters like Clara, notices Peter's good nature and describes him as a perfectionist. Peter's attractive appearance and his ability to fulfill traditional gender roles make him an ideal partner in Marian's eyes.

In contrast to Peter's strength, Duncan, a young boy whom Marian estimates to be around fifteen years old but turns twenty-six, is portrayed as extremely "cadaverously thin" (*EW* 47), frail, neat and tidy (*EW* 153), giving off an unsettling and bewildering impression. Marian's discomfort and confusion are heightened as she observes his childlike body, noting how he speaks in a flat, lifeless tone, sits hunched over with his elbows on his knees, and keeps his head lowered (*EW* 100). His demeanor clearly indicates instability (*EW* 115). Duncan himself expresses a sense of alienation, claiming that he is not human and originates from the underground, further adding to his peculiarity, "They kept telling me my ears were too big; but really I'm not human at all, I come from the underground" (*EW* 152). Duncan's desire to be an "amoeba," citing their immortality and shapeless nature, reflects his growing dissatisfaction with being a human (*EW* 219-20). He finds the complexities of being a person overwhelming and seeks a simpler existence. His eccentricity is evident through his admission of setting fire to his apartment, partly driven by a curiosity to observe the reactions of his roommates and perhaps to understand his own response. Ultimately, he is fascinated with witnessing flames and smoke, highlighting his peculiar interests (*EW* 104). Duncan's non-conformity to traditional masculine standards emphasizes his incompatibility with the norms expected of men. The description of Duncan's appearance paints a vivid picture, highlighting his unique complexion and choice of clothing. The pale, nearly colorless complexion resembling "old linen" gives the reader a distinct sense of his appearance. The choice of the color "khaki" for his pants and the mention of "bare feet" suggest a casual or laid-back style. The focus on his eyes, mostly

“hidden by a rumped” mass of black hair and carrying a persistently melancholic look, provides insight into Duncan's emotional state. The deliberate choice to wear this expression hints at an intentional desire to convey a sense of sadness or pensiveness. This could suggest a complex emotional inner world or perhaps a deliberate attempt to communicate a particular mood or demeanor to those around him. Overall, this detailed description effectively communicates Duncan's physical appearance and emotional state, allowing readers to form a clear image of his character and potentially anticipate the mood or tone of the narrative (*EW* 47-48).

Unlike Peter, Duncan does not try to control Marian or adhere to traditional gender roles. This allows Marian to experience a different kind of relationship where she can be herself without the pressure of societal expectations. While Peter may make Marian feel stifled due to his adherence to oppressive gender roles, Duncan provides a sense of freedom for her, “I realized Peter was trying to destroy me. So now I’m looking for another job” (*EW* 306). Even though Duncan might not overtly express love for Marian, he allows her to be authentic and true to herself, “You didn’t tell me it was a masquerade,” . . . “Who the hell are you supposed to be?” (*EW* 263). He understands her thoughts and communicates openly with her, in contrast to Peter and Marian's lack of understanding and true emotional communication. Duncan, explains Bratanovic, acts as Marian’s alter ego as he could be perceived as the mirror of her subconscious, the representative of her inner thoughts and hidden personality. She would like to live her life the way he does, freely and without the need to justify her actions and decisions (47). When she is with Duncan she is caught in an eddy of present time; they have virtually no past and certainly no future (*EW* 200). The difference in appearance and behavior between Peter and Duncan serves as a way to portray Marian's contrasting relationship with them. Peter represents the traditional, attractive partner who fulfills the expected role of a traditional woman. Duncan, on the other hand, challenges gender norms and allows Marian to explore her own identity without conforming to societal expectations.

Fifthly, Joe and Len represent two contrasting figures in the novel. Joe is depicted as a more supportive and understanding partner, while Len is portrayed as self-centered and inconsiderate. This contrast emphasizes the importance of empathy, communication, and mutual respect in relationships.

Joe's physical appearance is described as harried and uncombed when he appears behind the screen door. He is depicted as a tall, shaggy man with a slight stoop, which suggests a lack of meticulous grooming (*EW* 27, 33). Despite not resembling Jesus Christ in physical appearance, he is likened to a philatelist, a collector of postage stamps (*EW* 141). Comparing Joe to a philatelist suggests that Joe may possess qualities or attributes that are not immediately apparent or widely recognized. Just as a philatelist delves into the intricacies and nuances of stamp collecting, Joe may have hidden depths or virtues that make him an interesting and valuable individual, even if he may not be considered a major or prominent figure in the conventional sense. This comparison implies that Joe is not a major or prominent figure, but rather someone who may possess hidden qualities or virtues. Furthermore, it is mentioned that Joe has a protective attitude towards Clara (*EW* 141). This suggests that he cares deeply for her well-being and takes on the role of her guardian. He exhibits a sense of responsibility and looks out for her, indicating a strong level of commitment to their relationship. When Marian states that she believes Joe to be one of the minor saints, she is emphasizing her admiration for him. This implies that Joe possesses qualities that are praiseworthy and admirable, even if they may not be widely recognized or celebrated. Despite his unassuming demeanor and less prominent position, Marian holds Joe in high regard, appreciating his qualities and considering him a wonderful husband. Overall, the description and characterization of Joe convey his appearance and demeanor, highlighting his protective nature towards Clara and Marian's positive perception of him as a devoted spouse.

Unlike Joe, Len is described as having blond curly hair and wearing horn-rimmed glasses (*EW* 37). He is introduced as an old

friend of Marian and Clara from their college days. Following college, he pursues a career in television after moving to England. While Leonard is considered a "nice type," it becomes evident that he has a problematic attitude towards women. Len is depicted as a seducer of young girls, indicating that he tends to pursue relationships with younger women (*EW* 30). He sets an arbitrary age limit, stating that anything over seventeen is considered too old for him. This attitude reveals his disregard for the maturity and agency of women, treating them as objects rather than equals. It highlights his lack of ethics and respect for boundaries when it comes to romantic relationships. Len is characterized as someone who views unmarried girls as vulnerable and in need of protection (*EW* 32). According to Pesquera, Len exploits young women for his personal gain, taking pleasure in leading them astray and enticing them into intimate encounters. Once they have succumbed to his advances, he discards them because their innocence is gone, and they no longer hold any value to him. He views this as a regular and acceptable practice, but he considers it abnormal and unacceptable if a woman were to do the same to a man, as is evident in the present situation (14-15). However, his perception is skewed and patronizing, failing to recognize their independence and capability. He never wishes marriage upon anyone, particularly those he likes, indicating a fear of commitment or a desire to maintain a certain level of control in his relationships: "Being a husband would be bad enough, I'm too *young* to get married, but can you imagine me as a husband and *father*?" (*EW* 170). Ainsley manages to seduce him, resulting in her becoming pregnant. This situation reverses the power dynamics, with Len becoming the oppressed party and Ainsley taking on the role of a predator: "The little slut . . . The only thing you wanted from me was my body! . . . "You seduced *me*!" "Now I'm going to be all mentally tangled up in Birth. Fecundity. Gestation. Don't you realize what that will do to me? It's obscene, that horrible oozy" (*EW* 171-2). Despite his lecherous behavior and questionable attitudes towards women, Len exhibits a peculiar tenderness and sentimentality towards the people he genuinely likes, although this group is small in number. Notably, he idolizes Clara, treating her with a mixture of admiration and reverence. His actions towards

women he perceives as out of his reach, such as his friends' wives, are marked by devotion and an unrealistic trust. He assumes their unassailability and considers them too old for his advances (90). To sum up, Len's character is complex and contradictory. While he may display moments of tenderness and sentimentality towards those he likes, his treatment of women as objects of seduction and his problematic views on age and relationships undermine his character. This leads to accusations of misogyny from women and misanthropy from men, suggesting that he may embody elements of both.

Finally, the pairing of Duncan and classrooms represents the contrast between traditional education and unconventional learning experiences. Duncan encourages Marian to question societal norms and find her own path, while classrooms symbolize the restrictive and conforming nature of traditional education systems. Ainsley and the virgins also represent contrasting attitudes towards sexuality. The virgins are portrayed as innocent and naive, while Ainsley embraces her sexuality without shame or judgment. This contrast highlights societal expectations and the different ways women navigate their sexual identities. Furthermore, the contrast between Ainsley before and after pregnancy explores the transformative nature of motherhood. Before pregnancy, she is carefree and focuses on her own desires. After pregnancy, she takes on the responsibilities of motherhood, which introduces new challenges and changes her priorities. The contrast between Marian at the beginning and the end of the novel also showcases her personal growth and transformation. At the beginning, she struggles with her identity and societal pressures. By the end, she asserts her independence and finds her own path, challenging the expectations placed upon her. These pairings highlight the various contrasts and themes present in *The Edible Woman*, including gender roles, societal expectations, personal identity, and the pursuit of individual fulfillment. Each pair contributes to the overall exploration of these themes, offering insights into the complexities of human relationships and the challenges faced by individuals in conforming or challenging societal norms.

Narration: Presence, Absence, and Presence

The novel follows a distinctive narrative structure that shifts between two perspectives, reflecting the evolving psychological position of the protagonist, Marian. The first part of the novel is narrated in the first person, allowing readers to directly experience Marian's thoughts and experiences. This intimate perspective provides a deep insight into her inner world and allows for a personal connection with the character: "I know I was all right on Friday when I got up; if anything I was feeling more stolid than usual (*EW* 3). The extract is narrated in the first person. The narrator is recounting her experience on a particular Friday morning. Her feeling is relatively stable and unaffected when she wakes up. As she heads to the kitchen to have breakfast, she encounters Ainsley, who is feeling down. Ainsley explains that she attended a disappointing party the previous night, consisting mostly of dentistry students. This depresses her, leading her to cope with her emotions by getting drunk. The given extract presents the narration from the perspective of a first-person narrator who exhibits curiosity and a longing for more details when Ainsley discusses her party experience. The narrator experiences disappointment as she has anticipated dinner with Peter to provide solace. Additionally, feeling hungry and desiring a nourishing meal further highlights Marian's sense of self-mastery and control over her own life: "Oh?" I said, wanting further explanation. I was disappointed, I had been looking forward to dinner with Peter to cheer me up. Also I was hungry again" (*EW* 22).

The significance of employing the first-person narrative in "I was being invited as an entertainer and confidante, someone who would listen to a recital of Clara's problems" (*EW* 24) is that it allows the narrator to directly express her effective role and purpose in the situation. By using "I" as the subject, the narrator establishes herself as the one being invited and highlights her intended role as an entertainer and confidante for Clara. This perspective gives the reader insight into the narrator's perception of her purpose in the interaction and creates a sense of intimacy and personal involvement in the narrative. The first-person narrative allows for a more

immediate and subjective portrayal of the narrator's thoughts, feelings, and perceptions, enhancing the reader's connection to their experiences and perspectives. In brief, these examples assert presence.

The sentence, "I knew Ainsley was wrong, but she sounded so rational," (*EW* 41) is indeed narrated in the first-person perspective. The use of "I" suggests that the narrator is sharing her personal thoughts and insights. In this context, the narrator expresses her understanding that Ainsley's perspective or opinion is incorrect. However, despite recognizing the factual inaccuracy, the narrator acknowledges that Ainsley sounds rational. This implies that the narrator possesses the ability to empathize with others and appreciate their emotions, thoughts, and troubles, even if they may not align with objective reality. Furthermore, the narrator's statement implies that she has the capacity to value and understand different perspectives, even when they disagree with her. It suggests that Marian can recognize the importance of considering others' viewpoints and experiences and that she might be willing to offer solutions or support to help address Ainsley's problems, even if she believes she is mistaken. Overall, this quotation portrays the narrator as someone who possesses empathy, understanding, and the ability to see beyond factual accuracy to acknowledge the emotional and rational aspects of someone's perspective.

In the second part, constituting the central part of the text, there is a shift in narrative perspective from first person to third person. This transition could initially evoke a feeling of detachment. It ultimately reveals that this new perspective is no longer filtered through Marian's lens, "Marian was sitting listlessly at her desk. She was doodling on the pad for telephone messages" (*EW* 113). The sentence is indeed narrated in the third-person perspective. The use of "Marian" instead of "I" or "she" indicates that the narrator is observing Marian's actions and emotions from an external standpoint: she is the object, not the subject. The description of Marian sitting listlessly and doodling on the pad for telephone messages suggests a lack of engagement or enthusiasm. The word

"listlessly" emphasizes the absence of energy or motivation in her demeanor. By using this descriptive language, the sentence implies that Marian has lost her sense of purpose or control over her experiences. The act of doodling on the pad for telephone messages further emphasizes Marian's disconnection or disinterest. Doodling, often seen as an absent-minded or subconscious activity, suggests that Marian's mind is elsewhere or that she is not fully present in her current situation. This reinforces the notion that she has lost her mastery or control over her experiences, as her actions indicate a lack of focus or active participation. The use of the third person allows for a broader exploration of Marian's experiences and perceptions beyond her immediate perspective.

In this passage "Marian's first impulse was to go over and see whether it was a bad burn, and suggest remedies, butter or baking soda; but she decided against it. Instead she sat unmoving and said nothing" (*EW* 152), Marian's first impulse is to go and examine the burn and offer suggestions for remedies like butter or baking soda. However, she decides against acting on that impulse and instead chooses to remain still and silent. Marian's decision to remain unmoving and silent may stem from a lack of confidence or uncertainty in her ability to provide helpful solutions. She may hesitate to offer remedies due to a fear of being wrong or making the situation worse. This interpretation implies that she is hesitant to assert her knowledge or expertise in this particular situation. In brief, Marian initially feels the inclination to intervene and offer assistance, but ultimately decides against it. Her choice to stay still and refrain from speaking can reflect a desire to respect boundaries, a lack of confidence, or a combination of both.

The given extract indeed portrays Marian as hesitant, passive, and lacking in self-awareness. She finds herself in a situation where she is uncertain about how to act. She is clutching a grey bundle, and it is implied that someone has suggested or requested that she do something with it. Marian is aware that following the suggestion would make her feel uneasy and silly. This hesitation suggests a lack of confidence or uncertainty in her decision-making abilities. She is

torn between the discomfort of complying with the suggestion and the fear of feeling even sillier if she were to decline a seemingly harmless request. The passage emphasizes Marian's internal conflict and her consideration of how her actions would make her feel. It indicates her tendency to prioritize avoiding feelings of silliness or uneasiness over asserting her own preferences or boundaries. As time passes, Marian eventually finds herself undoing the buttons and putting on the dressing gown, despite it being too large for her. This act further emphasizes her passivity and lack of consciousness, as she is not actively asserting her own desires or taking control of the situation. The dressing gown's oversized fit, with the sleeves covering her hands and the bottom trailing along the floor, visually symbolizes Marian being overwhelmed or swallowed up by the situation: "Marian stood for a moment . . . uncertain how to act . . . After a minute she found herself undoing the buttons, then slipping on the dressing gown" (*EW* 154). Overall, the extract portrays Marian as hesitant, passive, and lacking a strong sense of self-awareness. Her decision-making process is driven by a desire to avoid feeling silly rather than by a conscious evaluation of her own needs or preferences.

Finally, in the third section of the novel, the narrative perspective reverts to the first-person: "I was cleaning up the apartment" (*EW* 305). The use of first-person narration in this passage suggests that the narrator has regained a sense of agency and control over her actions and thoughts. The opening sentence, "I was cleaning up the apartment," indicates that the narrator has taken the initiative to address the clutter and disarray in her living space. This act of cleaning implies a proactive mindset and a willingness to confront the task at hand. The statement that it took the narrator two days to gather the strength to face the cleaning further underscores their regained ability to think and make decisions. This suggests that the narrator has overcome any previous barriers, such as procrastination or feeling overwhelmed, and has actively chosen to tackle the cleaning process. The mention of going about the cleaning "layer by layer" implies a systematic and organized approach, demonstrating the narrator's ability to think critically and strategize.

By categorizing her belongings and placing the items she wishes to discard into designated boxes, the narrator displays the capacity to make decisions and sort through her possessions with purpose. Overall, the first-person narration in this passage signifies that the "I" has regained a sense of control, determination, and the ability to think well. It indicates that Marian has mustered the strength and initiative to face the cleaning task and is actively making progress by organizing their belongings thoughtfully.

The statement "I'll start with the feet," (*EW* 300, 309) suggests a change in Marian's mindset and behavior. It implies that Marian has transitioned from a state of disconnection or detachment, as indicated by the phrase "so-called reality," to a more active and engaged role as a consumer. The mention of Marian being a consumer implies that she has regained her appetite for eating, suggesting a restoration of her basic needs and desires. The act of eating well can symbolize several positive attributes and states of being. (1) Consciousness: By actively choosing to eat well, she demonstrates a heightened sense of self-awareness and mindfulness regarding her dietary choices. This implies that she is more present and attentive to her own physical and emotional needs. (2) Stability: Restoring her appetite for eating well indicates a return to a balanced and stable state. It suggests that Marian's emotional or psychological turmoil, which may have caused her loss of appetite, has subsided or been resolved. (3) Positiveness: The decision to eat well can be seen as an optimistic and positive choice. It reflects a belief in self-care, nourishment, and overall well-being. Marian's renewed appetite for eating suggests a more positive outlook and a willingness to prioritize her health and happiness. (4) Presence: Eating well requires being present in the moment, consciously selecting nutritious food, and savoring the eating experience. This indicates that Marian has regained a sense of presence and engagement with her surroundings, moving away from a disconnected or apathetic state. To sum up, restoring Marian's appetite for eating well symbolizes her increased consciousness, stability, positiveness, and presence. It signifies her active engagement with her own well-being and a return to a more balanced and positive mindset.

This return to the first person signifies a renewed sense of self-awareness and agency for Marian. It is worth noting that the narration is entirely presented through the eyes of the heroine. The language used in the novel reflects her evolving psychological position. As the story progresses, Marian gains greater control over the vocabulary and language, which reflects her changing mental and emotional state. This evolution in her command of language mirrors her growth and development throughout the narrative. By employing these narrative techniques, the novel provides readers with a deep understanding of Marian's inner world and her journey of self-discovery. The shifts in perspective and language usage add layers of complexity to her character, allowing for a nuanced exploration of her thoughts, feelings, and personal transformation.

Doll/Human: A Stylistic Analysis of the Two Trips to the Store

The contrast between the protagonist's two trips to the supermarket serves as a powerful symbol of her journey from a state of confusion and loss to one of regained identity and clarity. The differences in language and style between the two trips highlight this transformation.

During the first trip, the protagonist is depicted as being in a state of confusion and disorientation. The self-dialogue that spans five pages demonstrates her internal turmoil and lack of clarity. She buys items without much thought or intention, simply grabbing whatever catches her eye. Additionally, she relies on a prepared list, indicating her detachment from her own desires and preferences. The lengthiness of the first trip emphasizes the protagonist's struggle and the difficulty she faces in navigating the supermarket:

Marian was walking slowly down the aisle . . . “Beans,” she said . . . she found herself pushing the cart like a somnambulist, eyes fixed, swaying slightly, her hands twitching with the impulse to reach out and grab anything with a bright label. She had begun to defend herself with lists, which she printed in block letters before setting out . . . “Noodles,” she said . . . Any package. (EW 187-8)

In the supermarket, Marian felt overwhelmed by the multitude of choices. She wanders through the aisles, her thoughts in disarray. She picks up items almost randomly, without a clear purpose. She glances at her list, a crumpled piece of paper she has prepared beforehand, and tries to remember what she needs. The self-dialogue in her mind seems endless as she debates whether to choose this brand or that. The process takes much longer than she has anticipated, leaving her feeling drained and even more confused.

The stylistic analysis of the excerpt suggests that Marian is experiencing a sense of overwhelming confusion and internal struggle. The narrative employs various literary devices to convey her mood and state of mind. (1) Repetition: The repetition of phrases such as "she said," "the music," and "the list" emphasizes Marian's fixation on these elements. It reflects her attempts to anchor herself amidst the chaos of choices and the captivating influence of the music. (2) Vivid imagery: The author uses vivid imagery to describe Marian's surroundings, such as the "gentle music that swelled and rippled," the "lilting sounds coming from the concealed loudspeakers," and the "stacks of noodles, identical in their cellopaks." These descriptions enhance the reader's understanding of the overwhelming environment and sensory stimulation Marian is experiencing. (3) Metaphors and simile: The comparison of Marian's cart-pushing to that of a somnambulist (sleepwalker) and the reference to her "eyes fixed, swaying slightly" create a dreamlike quality. This imagery suggests that she is navigating the supermarket semi-consciously, as if under a trance induced by the music and abundance of choices. (4) Internal dialogue: Marian engages in an internal dialogue, questioning her choices and debating between brands. This stream of consciousness reflects her inner turmoil and the mental exhaustion caused by decision-making. (5) Contrast: The contrast between the soothing music and Marian's growing resentment toward it creates a juxtaposition of emotions. The music is intended to induce a euphoric trance, but Marian resists it and recognizes its manipulative purpose. This contrast highlights her struggle to maintain control over her own choices and resist the persuasive tactics employed by the supermarket. Overall, the

stylistic elements in the passage effectively convey Marian's overwhelmed and confused mood, capturing her internal struggle as she tries to navigate the supermarket's sensory overload and resist the influence of the music.

In contrast, the second trip reflects the protagonist's regained sense of self and clarity, "Her fashioning and eating of the cake signifies her recognition and rejection of her former compliant self, culminating in her new ability to respond to her own inner feelings . . . She has moved from a dream-like state to reality" (Jayne Patterson *Par.* 3). The description of the shopping process is condensed into a brief paragraph, indicating her increased efficiency and focus. She only buys what she truly wants, showing her reconnection with her own desires and preferences. Her reliance on her memory instead of a prepared list suggests her increased confidence and trust in her instincts. Furthermore, the quickness of the second trip emphasizes her newfound ease and familiarity with herself and the world around her:

In the supermarket she went methodically up and down the aisles, relentlessly out-manoeuvring the muskrat-furred ladies, edging the Saturday children to the curb, picking the things off the shelves. . . . Eggs. Flour. Lemons for the flavour. Sugar, icing sugar, vanilla, salt, food colouring. . . . She started back towards the apartment, carrying her paper bag. She turned on the oven. . . . She tied on an apron and rinsed the new bowls and the other new utensils under the tap, but did not disturb any of the dirty dishes. . . . She poured the batter into the tin and drew a fork sideways through it to break the large air bubbles . . . It was a long time since she had made a cake. (*EW* 295-6)

Marian confidently strides through the supermarket, her mind clear and focused. She knows exactly what she needs and where to find it. With each item, her memory guides her choices. She moves swiftly through the aisles, effortlessly picking up the products she desires. The shopping process is quick and efficient, leaving her with a sense of satisfaction and a renewed sense of self.

The stylistic analysis of the second excerpt suggests that Marian is in a state of control and confidence. The narrative employs stylistic devices to convey her clarity of purpose and efficient decision-making. (1) Repetition and parallel structure: The repetition of phrases like "She wanted," "She dried," "She poured," and "She slid" highlights Marian's agency and control over her actions. The parallel structure emphasizes her deliberate and focused approach to baking. (2) Specificity and detail: The author provides specific details about the ingredients and baking tools Marian chooses. The inclusion of items like "eggs," "flour," "lemons," "sugar," and "vanilla" creates a vivid and precise image of Marian's shopping list. These specific details further emphasize her thorough planning and meticulous attention to the task at hand. (3) Inner dialogue: The mention of Marian's thoughts, such as her consideration of using chocolate or cocoa, and her satisfaction at making a cake after a long time, reveals her confidence and pleasure in her decisions. This inner dialogue reflects her self-assuredness and control over her choices. (4) Descriptive language: The use of descriptive language, such as "creeping skin-disease-covering of dirt," creates a contrasting image between the well-organized baking area and the neglected parts of the kitchen. This contrast reinforces Marian's intentional focus on the task she is currently undertaking. (5) Sensory details: The inclusion of sensory details, such as the texture of the sponge cake batter and the sound of the fork breaking the air bubbles, adds depth to the scene. These details not only enhance the reader's sensory experience but also emphasize Marian's attention to detail and her mastery of the baking process. In brief, the stylistic elements in this passage convey Marian's sense of control and confidence. Her purposeful actions, clear decision-making, and attention to detail demonstrate her ability to manage and organize her environment. The specific details and sensory descriptions immerse the reader in Marian's experience, highlighting her self-assuredness and satisfaction in her actions.

These examples demonstrate how the language and style used in describing the two trips to the supermarket reflect the protagonist's transformation from confusion and loss to regained

identity and clarity.

Conclusion

Binary oppositions are a fundamental concept within structuralism, a theoretical framework that emerged in the mid-20th century and has been influential in fields such as linguistics, anthropology, cultural studies, and literary analysis. Structuralism posits that meaning is generated through the contrast and interplay of opposing elements or concepts. These binary oppositions are tools used to analyze and understand the structure of human thought, culture, and language. In both cultural studies and literary analysis, the significance of binary oppositions lies in their ability to reveal the underlying structures and ideologies that shape our understanding of the world. By examining how these oppositions are constructed and represented in texts and cultures, structuralism seeks to decode meaning and uncover the processes through which meaning is created and maintained. This analytical approach has been instrumental in shedding light on the complexities of human thought, culture, and language. In cultural studies, binary oppositions are employed to investigate the relationships and power dynamics between different social or cultural groups. In postcolonial studies, the binary opposition between colonizer and colonized is crucial. This binary helps analyze how colonial powers asserted their dominance over colonized nations. Us vs. Them is often used in the analysis of nationalism and identity politics. It explores how societies create and reinforce group divisions based on nationality, ethnicity, or religion. For example, the concept of "othering" involves constructing an opposing group as fundamentally different or inferior, leading to discrimination or prejudice. In literary analysis, binary oppositions are used to explore the underlying themes and structures within a text. Good vs. Evil is a classic binary opposition found in many literary works. Nature vs. Nurture is often used to analyze character development. Male vs. Female has been a focal point of feminist literary analysis.

In Margaret Atwood's *The Edible Woman*, the intricate web of character pairs and their contrasting dynamics serves as a

powerful vehicle for exploring the multifaceted themes of identity, gender roles, and societal expectations. As we delve into the lives of Marian, Ainsley, Peter, Clara, Joe, Len, Duncan, and others, we witness a rich tapestry of human experiences that reflect the tension between personal desires and the pressures of conformity in a rigid society. Marian's transformation from a compliant young woman to a rebellious individual mirrors the overarching theme of self-discovery and resistance to societal pressures. Through her interactions with characters like Ainsley, Clara, Peter, and Len, we see the spectrum of choices available to women in the 1960s and the consequences of embracing or challenging traditional roles. Ainsley's journey, from carefree femininity to the harsh realities of motherhood, underscores the stark contrast between societal ideals and the responsibilities women face. Her character reminds us that the path to self-discovery often involves navigating the clash between personal desires and external expectations. The male characters, including Peter, Joe, Len, and Duncan, provide a counterpoint to Marian's struggle. They represent the limited roles and expectations placed upon men during this era, adding depth to the exploration of gender dynamics. Furthermore, the interactions between these characters, such as Ainsley's flirtation with Peter or Marian's evolving friendship with Clara, reveal the complexities of human relationships and the power of influence in shaping one's identity. Ultimately, *The Edible Woman* serves as a thought-provoking exploration of the intricate dance between individuality and conformity, personal desires and societal expectations. It challenges us to reflect on our roles within the societal constructs surrounding us and encourages us to seek our own paths, just as Marian does in her quest for self-discovery. In brief, Margaret Atwood's novel is a masterful examination of the human condition, wrapped in the cloak of a compelling narrative. Its characters and their contrasting dynamics compel us to confront our own beliefs and choices, making *The Edible Woman* a timeless and thought-provoking work that continues to resonate with readers, encouraging us all to question, resist, and ultimately, discover our own true selves.

In Atwood's *The Edible Woman*, the narrative structure emerges as a vital element that guides the storytelling and mirrors the evolution of Marian's character. Divided into three distinct parts, each utilizing a different narrative perspective, this structure is a powerful tool that conveys Marian's shifting psychological state as she navigates the complex terrain of societal expectations and personal identity. The shift from the initial first-person narrative, which draws readers intimately close to Marian's thoughts and emotions, to the third-person perspective, which gradually distances us from her inner world, is a profound literary device. It allows us to witness Marian's transformation from a compliant conformist to a woman in search of her own identity. This shift in perspective corresponds to her growing detachment from her own sense of self, a journey that the reader is invited to witness in an almost clinical manner. This narrative structure beautifully underscores the novel's central themes. It serves as a powerful metaphor for the struggle many individuals face in reconciling their own desires and aspirations with the expectations and norms imposed by society. Through this literary device, readers are not only spectators but active participants in Marian's psychological journey. We feel her initial connection and later detachment, mirroring the internal conflicts she grapples with. In brief, the distinctive narrative structure of *The Edible Woman* is not merely a stylistic choice but a deliberate and effective means of conveying the novel's central themes. It immerses us in Marian's world, allowing us to intimately understand her, only to gradually pull us back as she becomes disconnected from her identity. This dynamic narrative technique brilliantly mirrors Marian's transformation and provides readers with a thought-provoking exploration of identity, societal expectations, and the complexities of personal growth. Margaret Atwood's skillful use of narrative structure elevates the novel into a work of literary artistry that continues to resonate with readers, inviting them to contemplate their own journeys of self-discovery and conformity in a changing world.

The contrast between the protagonist's two trips to the supermarket symbolizes her transformation and evolving state of

mind. The differences in language and style used to describe these trips highlight the profound change in Marian's character and her journey from confusion and loss to regained identity and clarity. The first trip to the supermarket stresses confusion and loss. Marian's style reflects her initial state of confusion and discomfort with societal expectations. The language and style used to describe this trip are characterized by uncertainty and a sense of detachment. The second one highlights regained identity and clarity. It reflects Marian's transformation and growing clarity about her identity and desires. The language and style used in this part of the novel are more assertive and self-assured. The contrast between these two trips to the supermarket is a vivid representation of Marian's personal journey throughout the novel. It symbolizes her progression from a state of confusion and conformity, where she feels like a passive observer of her own life, to a state of regained identity and clarity, where she actively makes choices that reflect her true self. The shift in language and style underscores this transformation, emphasizing the novel's central themes of self-discovery and resistance to societal expectations.

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Unravelling Diaspora in Heather Raffo's *Noura*: A Postcolonial Perspective

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Unravelling Diaspora in Heather Raffo's *Noura*: A Postcolonial Perspective

Abstract

This paper argues that Heather Raffo's *Noura* (2019) is an instantiation of the Iraqi-American theatre representing postcolonial diaspora. An attempt to bridge the gap between American and Middle Eastern cultures, the play is well regarded as a response to Henrik Ibsen's *A Doll's House*. Drawing on the theoretical framework of diaspora, the paper reveals miscellaneous themes such as panic, hysteria, violence, nostalgia, alienation, and hybridity. In doing so, it attempts to answer the following question: How far is Raffo's *Noura* delineated as an instantiation of the postcolonial diasporic Iraqi-American theatre? The paper has reached the following findings. First, cultural diaspora is argued to have led to utilizing a great deal of Arabic words/expressions that may be entextualized with the passage of time. Second, Raffo was demonstrated to have reconfigured Ibsen's view of marriage and motherhood by posing her own novel one for discussion through the open-end technique. Third, it was revealed that the playwright has managed to upend the dramatic conventions of gender roles by expanding the role of the wife and marginalizing that of the husband.

Keywords: Arab-American, belonging, gender roles, Ibsen's *A Doll's House*, Heather Raffo's *Noura*, nostalgia, postcolonial diaspora

استكشاف الشتات بمسرحية نورا للكاتبة "هيذر رافو": منظور ما بعد الاستعمار

مستخلص

يناقش البحث الحالي مسرحية نورا (2019) للكاتبة "هيذر رافو" كمماتلة للمسرح الأمريكي العراقي الذي يجسد شتات ما بعد الاستعمار. وحيث إنها كُتبت كمحاولة لسد الفجوة بين الثقافتين الأمريكية والشرق أوسطية، جاءت نورا كردٍ على مسرحية بيت الذميمة للكاتب النرويجي "هنريك إبسن". واعتمادًا على الإطار النظري لمفهوم الشتات، كشف البحث عن موضوعات متنوعة مثل الهلع والهستيريا والعنف والحنين إلى الماضي والاعتراب والتهجين. وإزاء ذلك يحاول البحث الإجابة عن التساؤل التالي: كيف تم تصوير مسرحية نورا للكاتبة "هيذر رافو" كمماتلة للمسرح الأمريكي العراقي الذي تناول شتات ما بعد الاستعمار؟ وقد توصلَ البحث إلى النتائج التالية. أولاً: أدى الشتات الثقافي بدوره إلى استخدام كم هائل من الكلمات والتعابير العربية التي يمكن أن تدخل في اللغة الإنجليزية بمرور الوقت. ثانياً، أعادت "رافو" النظر في رؤية "إبسن" للزواج والأمومة بطرحها رؤيتها الخاصة غير المألوفة للمناقشة من خلال النهاية المفتوحة للمسرحية. ثالثاً، تمكنت الكاتبة من قلب الأعراف الدرامية الخاصة بأدوار الجنسين رأساً على عقب بتوسيع دور الزوجة وتهميش دور الزوج.

الكلمات المفتاحية: أمريكي عربي، الانتماء، أدوار الجنسين، بيت الذميمة لـ "إبسن"، نورا لـ "هيذر رافو"، الحنين إلى الماضي.

Introduction

Studies tackling diaspora in contemporary American theatre in general and those approaching postcolonial diaspora in Arab-American theatre in particular are still underrepresented and not anthologized. Safi M. Mahfouz's "Exploring Diasporic Identities in Selected Plays by Contemporary American Minority Playwrights" (2012) concluded that ethnic drama in the USA is still lacking because "many American minority playwrights" are neither widely read on the page nor even well performed on the stage (163). Hadeer Abdel Dayem's "Identity Issue in Contemporary Diaspora Arab Theatre" (2019) has studied the Lebanese-American playwright Leila Buck's texts and concluded that identity is one of the political issues/problems the world faces since the most repeated question is "What does it mean to be an Arab American?" (239). The most recent study on the Arab American diaspora is Ishak Berrebbah's "The Mosaics of National Identity in the Arab American Diaspora" (2021). It has tackled the Jordanian-American Diana Abu-Jaber's novel *Crescent* as an example of contemporary Arab American fiction examining the "long-distance nationalism" that "has received little attention in literary studies" (187). It has concluded that the "components of long-distance nationalism" forming "the Arab American community," such as language, religion and memory, have complicated "the Arab Americans' affiliation to" the U.S.A. (206-7). Diaspora has been traced and unravelled in both Lebanese-American drama and Jordanian-American fiction.

Given this background, there is not a single study approaching an Iraqi-American play as a representation of postcolonial diaspora. Furthermore, there is not a single study devoted to Raffo's *Noura*. Two studies only have touched upon *Noura* along with other plays. The first study, Maya Roth's "Critical Essay: 'Listening to the Soul of Rapture—and Difference in Heather Raffo's Iraq-American Trilogy'" (2021), is sent me by the author. Revolving around the influence the Iraqi war had upon its citizens and the audience listening to them, the study has concluded that this trilogy dramaturgically leveraged "rhythms of trauma and exile" (162). The

second study is Suzanne Elnaggar's "Trauma and Identity in Heather Raffo's *9 Parts of Desire* and *Noura*" (2022), an MA thesis tackling *Noura* with *9 Parts* and other plays. Concentrating on trauma in the two plays, Elnaggar shows that Raffo's plays can be read not only as a comment on Middle Eastern and Iraqi identity but also as a representation of the trauma experienced by the Iraqis due to the Anglo-American war. It has concluded that the playwright "gave voice to experiences that are often silenced" and that the journey to the stage is as important as the words that were unspoken" (154). Stating that Raffo's plays "emotively represent the trauma of Iraq and Iraqi women" (*Ibid*), Elnaggar assures that her study "is no an exhaustive look at" either the theory of trauma or the work of Raffo because she did not have the space to do so and the work of Raffo is still to be done (155). Other studies done on Raffo's *Noura* are no more than sparse articles. Therefore, the present study is an attempt to answer the following question: How far is Raffo's *Noura* delineated as an example of the postcolonial diasporic Iraqi-American theatre?

Heather Raffo (1970-), born in the United States to an Iraqi father and an American mother, is an Iraqi-American playwright and actress holding a BA in English from the University of Michigan and an MFA (in acting and performance) from the University of San Diego. She has taught and performed at many American universities and international centres about Iraqi politics and arts. Her plays include *9 Parts of Desire* (2004), which won many awards; *Fallujah* (2016), a libretto for the opera about the Iraq War; and *Noura* (2019), her most recent and personal play. Raffo is well known for bridging the gap between her Iraqi and American identities/roots with her award-winning *9 Parts of Desire*, "an example of how art can remake the world" (Lahr 137). Inspired by the playwright's trip to the modern art museum in Baghdad in August 1993, *9 Parts of Desire* details the lives of nine Iraqi women in her father's homeland. *Noura*, inspired by the stories and lives of Arab-American women about identity and belonging, is created as a response to Ibsen's *A Doll's House*. It has to do with postcolonial diaspora, the quest for identity, nostalgia, and hybridity.

Theoretical Framework

Difficult to define or put under one single definition, postcolonial theory may be regarded as a critical approach tackling the literature produced by authors living in colonized/colonizing countries to tackle such common issues as immigration, struggle for independence, quest for national identity, loyalty, nostalgia, and diaspora. The proponents of the theory tend to study the ways wherein writers from the colonized countries try to accentuate/celebrate their cultural identities reclaiming them from the colonizer. They also trace the ways in which the colonial powers' literature used to justify their colonial process by depicting the colonized as backward inferiors. While the United States of America was not classified as a postcolonial country the same way the United Kingdom was, the former has recently become a place for producing more diasporas than the latter due to its outstanding colonial processes in countries like Afghanistan and Iraq after the 9/11 attacks. Since colonialism is the historical condition leading to the displacement of people across the world under different circumstances, diaspora cannot be separated from it. It is thus argued that the "notion of 'diaspora' did not seem at first to be the area of post-colonial studies until we examine the deep impact of colonialism upon this phenomenon" (Aschcroft *et al* 217).

As a theory, diaspora has been tackled by such theorists as William Safran, Stuart Hall, Robin Cohen, Nicholas Van Hear, M. L. Raina, and George Steiner. Originating from the Greek word *speiro* meaning "to sow" or "to disperse," "diaspora has become a concept widely used to refer to both the Greeks in the Hellenic era and the Jews after the fall of Jerusalem in the early 6th century BC (Cohen xiv, 24). Apart from the Judaic diaspora implying the dispersal of many peoples around the world, the concept has become obviously used to refer to "the displacement of an individual, community or group of people from the original homeland to an alien territory. It also connotes a cultural transition from pure roots to mixed customs in the adopted land" (Raina 6469). This transition results in the inability of the diaspora individuals/groups to adhere to

their cultural identity, which coerces them to endure alienation and its consequences like longing and nostalgia. Getting involved in an intermediate hybrid situation, they end up in one of two inevitable situations: either to embrace “cross-culturalism or to encounter continuous experience of trauma” (*Ibid*). Diaspora people are seen in two categories: those who move from metropolitan centres and relocate to the colonial borders and the colonized who are forced back into centres through processes like slavery (Aschcroft *et al* 217). At the same time, diaspora is not restricted to geographical dispersal; it refers also to “questions of identity, memory and home which such displacement produces” (*Ibid* 217-18). However, whether migrants or settlers, the people of diasporic movements generated by colonialism have developed their distinctive cultures that both maintain and often expand, and develop their original cultures. Such diasporic people have their own life, stories, and actively contribute to the culture of diaspora.

People experiencing diaspora due to (voluntary/compulsory) migration are bound to encounter different customs and cultures, and often fail in acclimatizing themselves to such alien cultures and values. This failure leads them to feel a sense of alienation and nostalgia (during their period of accommodation to their newly adopted land) that develops into the traumatic experiences reflected in their diasporic writings. Michel Bruneau discusses entrepreneurship, politics, religion and ethnicity/race to distinguish among four types of diaspora: (1) Entrepreneurial diaspora, in which people migrate to develop their commercial and enterprise activities, as is the case with the Indians, the Lebanese, and the Chinese. (2) Religious diaspora, in which people migrate for religious targets, as in the case of the Jewish, Greek, and Armenian diasporas. (3) Political diaspora is found when “a territory of origin is dominated by a foreign power and the main aspiration of the diaspora population is the creation of a nation-state” (40), as in the case of the Palestinian diaspora. (4) Racial and cultural diaspora has to do with the shared identity, as in the African Americans’ diaspora or collective memories which “refer to the traumatic experiences under which this diaspora formed” (*Ibid* 40-41). In his *Global Diasporas*,

Robin Cohen dilates on the four types of diaspora defined by Bruneau giving them relatively different appellations—labour, imperial, trade, and cultural diasporas. To Cohen, labour diaspora refers to people who migrate as servants/slaves to work in the countries' plantation like the Africans and the Indians. Imperial diaspora refers to people who migrate to other countries for colonizing them like “the Spanish, Portuguese, Dutch, German, French and British colonists [who] fanned out to most parts of the world” (69). The trade diaspora resembles Bruneau’s entrepreneurial diaspora, where people migrate to develop their enterprise activities. The cultural diaspora stresses the cultural transformation resulting from the cultural shock immigrants generally face in their new land where they, as newcomers, cannot assimilate to the new culture. Due to this cultural shock, immigrants find themselves bound to move back to their native countries.

William Safran argues that there are six characteristic features most diaspora communities share. First, they are “dispersed from a specific original ‘centre’ to two or more ‘peripheral,’ or foreign, regions” (83). Second, they keep recalling their collective memories/visions/myths about their original homeland, “its physical location, history, and achievement” (*Ibid*). Third, they believe they are not or cannot be fully accepted by their host countries and therefore they feel alienated from them. Fourth, they long to return to their ancestral home when conditions are apposite because they regard it as the true ideal home for them and their offspring. Fifth, they feel committed to restore “their original homeland and its safety” (*Ibid* 83-4). Sixth, they continue to keep their relationships with their homeland. Robin Cohen, drawing on Safran, mentions nine characteristic features a diaspora group must have. First, they often experience trauma in their dispersal from the original homeland to other foreign regions. Second, they often leave a homeland in search of work or trade. Third, they recall a collective memory or myth about their homeland including its history, location, suffering and achievements. Fourth, they have an ideal image of their ancestral home regarding it as a source of safety. Fifth, they develop a frequent return movement to the homeland to keep their

remote relationships via “intermittent visits to the homeland.” Sixth, they may have “a strong ethnic group consciousness over a long time” that leads to “a common cultural and religious heritage and a belief in common fate.” Seventh, they experience “a troubled relationship with host societies,” indicating “a lack of acceptance” or an imminent calamity befalling them. Eighth, they have “a sense of empathy and co-responsibility with co-ethnic members in other countries of settlement.” Ninth, there is “a possibility of a distinctive creative enriching life in the host countries with a tolerance” (17). Thus, Cohen’s features have sprung directly or indirectly from Safran’s.

Diaspora literature reflects such themes as panic, nausea, hysteria, violence, nostalgia, alienation, identity, and hybridity. The most central parts of diaspora found in diasporic writings are cultural identity, alienation, and hybridity. Whenever we approach diasporic writings, we discern that they are tracing the real identities of their authors. Identity is the cultural construct one carries from one’s coming into existence, through surrounding cultures and values, to one’s death. Stuart Hall defines identity as a “construction, a process never completed—always ‘in process.’ It is not determined in the sense that it can always be ‘won’ or ‘lost,’ sustained or abandoned” (2). Alienation is defined by Erich Fromm as “a mode of experience in which the person experiences himself as an alien. He has become, one might say, estranged from himself. He does not experience himself as the center of the world, as the creator of his own acts” (Qtd in Miyamoto 6). The alienated person is often seen as out of touch not only with other people but also with himself. Hybridity refers to the mixture of eastern and western cultures. It is defined by Stuart Hall as a strategy that

opens up a space of negotiation [where] hybrid agencies find their voice in a dialectic that does not seek cultural supremacy or sovereignty. They deploy the partial culture from which they emerge to construct visions of community, and versions of historic memory, that give narrative form to the minority positions they occupy; the outside of the inside: the part in the whole. (58)

Hybridity takes such different types as linguistic hybridity, literary hybridity, and cultural hybridity (Raina 6474). All these types of hybridity can be simply traced in diasporic literature.

Analysis

Noura is inspired by a series of workshops Raffo had in New York with Arab-American women about bridging the gap between the two cultures—the American and the Middle Eastern. After inviting the women to write their own stories in a narrative monologue, upsetting stories of leaving home, the playwright has given them *A Doll's House* to combine with their narratives “reimagining the many Nora Helmers in their lives” (“Playwright’s Note” 4). Created as a response to Ibsen’s *A Doll's House*, the play *Noura* is compassionate play pursuing the complicated pathways of motherhood and marriage, and fragile architecture called home. However, set in New York, the play tells the story of an Iraqi immigrant family’s Christmas dinner bothered by the arrival of Maryam (an Iraqi orphan sponsored by Noura) who stirs up long-buried memories left behind. Having fled their native Iraq years ago, Noura, her husband Tareq, and their son Yazen live in the city of New York as newly US citizens with passports carrying their Americanized names (Nora, Tim, & Alex), a change with which Noura is dissatisfied. Nora receives Maryam and is dismayed to find her “pregnant and unapologetic” (21). Shocked by the latter’s planned pregnancy, the former is worried about Tim’s reaction. On Christmas while facing past secrets, Nora is caught between two countries—the one she fled and the one she lives in—questioning: Which sacrifice is inevitable to make life possible? In brief, dilating on the intricate issues of motherhood and marriage, *Noura* is the story of a woman’s uneasy mind pushing against the confines of her home life and her past. That is why Raffo argues that “*Noura* was provoked by many things—from the fracturing of Iraq, to a shifting American identity; from the rise of polarizing ideologies to modern marriage and motherhood” (Roth 156).

It is clear that Noura and Tareq's immigration from their native Iraq to New York has to do with political diaspora since their original country was dominated by a foreign power (the United States of America) after the Anglo-American war on Iraq. That is to say, they are "dispersed from a specific original 'centre'" (Safran 83), Iraq, to a foreign region, New York. One of the most prominent themes reflected from this (political) diaspora is hybridity. This hybridity is obvious from the opening scenes of the play where Noura and Tareq are reflected as relatively two opposed newly Americanized citizens. Their wavering between Arabic and English is remarkably indicated throughout not only their speech but also their Arabic/Americanized names. While Noura calls her husband by his Arabic name, Tareq, he calls her by her Americanized one, Nora—a name she does not like and feels dissatisfied with. When she informs him that she "cannot answer to that name" without putting "a darling with it" (4), he ingeniously replies: "*Habibti* (*Hah'bibti*), your passport now says Nora" (4). It seems that the American "Nora" needs the darling word "*habibti*" to make it more compassionate like the Arabic "Noura." Unlike Noura, Tareq likes calling her Nora unless he expresses his love for her or needs something from her. Moreover, dyeing their speech with such Arabic words as "*habibti*" not only assures their nostalgia for their original Arabic but also denotes their sense of belonging. Nostalgia and belonging are demonstrated more in Noura, who abides by her Iraqi roots and wants "to sponsor every Iraqi orphan" (6), than in her husband, who tries to escape the past with its associations to live in the present. Noura's desire to host Maryam, who comes from the former's "grandfather's church" (6) in Mosul, is refused by Tareq whose central preoccupation is celebrating the first Christmas they witness after getting the American citizenship. Their talk stresses their true identity. Unlike Tareq, who refuses to host Maryam, Noura welcomes her reminding him that they themselves "were refugees" (6). In addition, Noura and Rafa'a exchange words on some Iraqi characters they had been bred up with in Iraq such as Kate, Dara, Reem, and Nadia (10-11), names that recall "their collective memories/visions about their original homeland," as Safran has argued above.

Hybridity is outstandingly highlighted throughout the play. It is not confined to Tareq's calling his son by Alex and Noura's calling him by Yazen. It includes a Christian family having a Muslim, Rafa'a, who was brought up in Noura's home, and comes now to share her their memories in Iraq. Cultural hybridity is pursued in Tareq, who had left his work as a surgeon and serves now in a restaurant. He wants "to invent something" in restaurants (9) reminding us of Mushi, the Bangladeshi hero of Richard Bean's *England People Very Nice*, who invented the chicken tikka masala that had become part and parcel of the British dish. Moreover, Noura paves the way for her husband to receive Maryam who, brought up in a convent by nuns (11), witnesses the first winter for her in New York. Maryam, who has escaped from Mosul to New York (where she is awarded an internship for studying physics), aims at having a job after graduation (15). She assures Tareq, later on, that she has found a job with "the Department of Defense" where she builds weapons contracts (41). Thus, she here represents the entrepreneurial diaspora as negotiated by Bruneau. She has left Mosul's danger for New York where she studies for having a work to live on. She migrates to develop her commercial status by finding a work to live on since she is alone. Maryam's dispersal is not confined to entrepreneurial diaspora; it includes all other types of diaspora—religious, political, and cultural. This is pointed out by her explanation of the *status quo* in Iraq after the Anglo-American war: "In Baghdad they're tearing down homes. You don't even buy the house anymore" (17). This situation has forced Tareq's sisters, before Maryam, to leave Iraq for other countries like "Germany, New Zealand, [and] Sweden" (16). Tareq's sisters echo Raffo's family. Raffo had 100 family members living in Iraq in 2003 (at the start of the war), but now she has only two cousins living in the country. She assures that her "family is now scattered across the world having fled as global refugees" (Roth 157). In addition, while sharing memories about Iraq in this way, Noura informs Maryam that they have "cooked everything Mouslawi" for Christmas tomorrow (17). Thus, they live in New York on Iraqi memories.

Maryam's pregnancy and its relation to *Daesh/Da'ish* has much to do with the different types of diaspora hinted at above. She ascribes her pregnancy to *Daesh/Da'ish* (an Arabic acronym having, like many other Arabic words, two acceptable forms because it was not originated in English, but it has been entextualized as an English word). She says: "I don't have to explain to you *Daesh* (*Da'ish*) when you see them face to face" (18). That is to say, she, like others before and after her, has fled Mosul to fend off more of *Daesh's* transgressions. This issue is vindicated later by Tareq who exclaims: "This is the Iraqi orphan we saved from ISIS?" (41). This argument suggests that leaving Iraq for New York involves political as well as religious diaspora. In other words, Noura's family, Maryam, and other migrants have fled Iraq to create themselves another "nation-state" (Bruneau 40) and eschew further transgressions committed under the umbrella of religion. Maryam relates to Tareq a story of a woman in her own tent who left Iraq in fear of *Daesh* forgetting her own son behind: "'I left Yousif!' She says. 'God. God. I left Yousif in his crib. Sleeping. I forgot him. Forgot! Now they have him. *Daesh! Daesh!* (*ISIS! ISIS!*)'" (48). *Noura* is, in many ways, "Raffo's most personal and harrowing play since it deals with the rise of the so-called 'Islamic State' in Mosul, the ancestral homeland of Raffo's Iraqi Christian family" (Najjar 8). This is how *Daesh* has led to political and religious diaspora forcing the native Iraqis, like Noura and its creator—Raffo—to leave Iraq in panic forgetting their sons.

Maryam's pregnancy reveals her view of modern marriage and motherhood as diabolically opposed to that (traditional one) of Ibsen. She expresses her desire having a baby without having a husband: "I chose to have a baby, not a husband, a baby. I don't want to get married. I have school, my whole life" (18). Noura is surprised to find Maryam (who was raised in a convent) not feeling shy to have a baby without having a husband. When she informs Maryam that she "can't go back home now, unmarried, with a child [she] won't be accepted," the latter shockingly replies: "Are you kidding? Would you go back? To Mosul? It's gone. The people are unrecognizable. You wouldn't survive a day in Mosul now" (18).

Unlike Maryam, Noura lives by her Iraqi memories and Eastern traditions, and hopes to go back to Iraq one day to rebuild it: “I wanted to rebuild Iraq! I wanted to be part of something! Three thousand years of culture destroyed and what did I do?” (63). Noura’s words indicate her ideal image of her ancestral home and her avidity to return to it when conditions are opposite because she regards it as the true ideal home for her and her offspring. Hence, she feels committed to restore Iraq and its safety.

Unlike Noura, Maryam is not nostalgic for Iraq and never thinks of going back again. She explains her view in full to Tareq:

Maryam: Okay. I’m pregnant, six months. I don’t know the sex. I wanted it to be a surprise.

Tareq: I’m surprised.

Maryam: I’m not married. I’m still in school. I wanted the baby. I was not coerced or raped. I am really excited about being a mom and having this child. I don’t need you to find me a husband. Hope that addresses all your questions. I already have a job offer so I will be able to support the child during and after my schooling— (40-41)

Thus, Maryam leaves her homeland in search of job/work after finishing her study. Her behaviour adapts her to the American community she lives in now. After expressing her view to Tareq, Maryam leaves him in amazement exclaiming if this is the Maryam they saved before from ISIS! Moreover, unlike both Noura and Tareq, Maryam goes out with Yazen asking him: “You want me to call you Yazen or Alex?” (41). It makes no difference for her to call him by any name, for she feels utterly free. Her name too is expected to be changed into Mary once Americanized. She represents the free woman who has chosen herself her own path without abiding by any fetters or principles.

Having five sisters and, hence, believing in “big families,” Tareq continually expresses his wish to have a daughter because he does not “want to regret having one child” (24). At such a moment, Noura abstrusely asks him: “After all these years insisting we have

one child?" (24). She simultaneously reassures him: "Tomorrow you won't be lonely. You'll see. It might be the most beautiful Christmas we've ever had" (24). Noura's question and reassurance are both ambiguous. What does she mean by her question and reassurance? Does she refer to Maryam in both cases since they have sponsored her and saved her from *Daesh*, and in such a case Tareq will not be alone having her in Christmas as an adopted daughter? Is Noura paving the way for her husband to some truth she cannot speak of? No one is able to utter the truth for "truth is a pathless land" (34), as Rafa'a has once said. This argument leads to the two opposing views of marriage reflected by the play through Tareq and both Noura and Maryam.

While Noura is preoccupied with Maryam's concern, Tareq is terribly busy preparing to cook for the first Christmas they will witness after getting Americanized. He tells his wife that they "only cook like this once a year" (37) praying her not to destroy dinner. She argues that they do actually "destroy the people [they] know. *Joeh'reen'na, Aou'jat'na, Adh'falna (Our neighbors, our streets, our babies!)*" (37). She alludes to Maryam all the time:

Noura: *Hi Khethbeh. (It's a lie.)* We've spent a month preparing to cook the Mosulawi way, so it won't be lost...? How many have we lost because we cannot accept who they are? I'm sick, *Anni Khalsani (I'm sick.)*

Tareq: *Noura, Ya Thoula! (Noura you fool!)* The waste. Keep yourself together. (38)

Tareq accuses his wife of throwing all their hard work for three weeks away arguing that "Muslims all over Baghdad are lining bridges with Christmas lights in solidarity" (38). While he asks her to celebrate the citizenship they "waited for, for eight years," she sarcastically replies: "Congratulations TIM, on becoming an American—Congratulations ALEX, good job! We're American now! What, we're 'safe' because we're Christian? Is that why they let us in? So easily? Changing our names, is a lie" (38). This is the cultural shock due to which Noura finds herself bound to move back to her native country or, at least, live on its memories.

Getting the American citizenship with different names does not alert her away from her real and true identity. She cannot leave her past for living in the (false) present. Obsessed with Maryam as a critical case, Noura is “trying desperately to remember who the hell” she is” (38). She does not believe in the American dream most Arabs are fascinated with since she cannot escape a case like Maryam that always reminds her of her true identity. Noura echoes Raffo’s own experience: “I admit, finally, to feeling lost myself. Uprooted even in New York, where I have lived for over twenty years, longer than I have lived anywhere else. I find myself searching for what friends and family struggle to articulate—the weight of being erased, of not belonging anymore, anywhere” (Roth 157). Unlike his realistic wife who cannot forget her reality and hence is torn between her Iraqi identity and American one, Tareq has accepted entire changes. He accepts the American citizenship with all its consequences, like the new American name and abandoning his career as a surgeon: “You can still have your career, Noura, I can’t. I can never return to surgery, my hands shaking. Fuck it. What’s wrong with feeling safe? I’m grateful there’s a place we can reinvent ourselves, a place we can forget” (38). These lines summarize the difference between a husband ready to change his identity and a wife torn between her true identity and false one.

As a prominent feature of diaspora, nostalgia for one’s country “dominates much of the rhetoric of American minority playwrights” (Mahfouz 171). Noura’s being torn between her Iraqi and American identities culminates in a hybrid identity echoed by using a hybrid language. A great deal of Arabic words has been used by Noura and her family while conversing throughout the play. All in all, Raffo’s utilization of Arabic words has dexterously appeared in four different ways. First, the Arabic word is written in a brief form followed by its full one, as in “*Habibti (Hah’bibti)*” (4), “*Mashallah (Ma-sha’Allah)*” (7), “*Daesh (Da’ish)*” (18), and “*yellah (Yah’lla)*” (27). As a result of this, the Arabic word, once entextualized, appears with two acceptable forms with the same meaning. Second, the Arabic word is followed by another Arabic one to interpret it or make its meaning easier, as in

“*keffeya*”/“*Shem'magh*” (27). Third, the Arabic word/expression is written in Arabic followed by its English counterpart, as in “*Shukran ya Noura* (Thank you, Noura)” (13), “*Hi Khethbeh. (It's a lie.)*,” “*Anni Khalsani (I'm sick.)*,” “*Noura, Ya Thoula!*” (Noura you fool!)” (38), “*Et'fadh'ahlee. (Do me the honor.)*” (42), “*Mah'Aq'der, Sud'deq Ma'aq'der, Ani Hamel*” (*I can't. I really can't. I'm pregnant*) (43), “*qah'beh (whore)*” (54), and “*Ah'hebki. (I love you.)* En'ti Mait'ta Men-El-Jou'e (*You're dying of hunger.*) Khal'lini Aw'wah'kel'ki. (*Let me feed you.*)” (64). Fourth, the Arabic word/expression is written purely in an English transliterated form without being followed by its counterpart, as in “*Bismullah. Il Rahman al Rahim*” (9), “*Elhamdullah ya binti*” (13) “*jidu*” (28), “*habibti*” (which was first used followed by its longer form and then confined to its shorter one), and “*Ya,*” the apostrophe that is fused throughout the dialogues of the play. This last way stresses the significance of the first three ones; it stresses that there is no other way for understanding the word/expression in question but accepting it as it is and getting its meaning from a specialized dictionary. Furthermore, they are nostalgic for the Christmas songs sung in Arabic; for instance, Tareq “*hums along to Arabic Christmas music with the radio*” (36). Catalina F. Florescu sees in this usage of Arabic “an invitation to let these people talk their language, eat their food, say their prayers as they please, and not only their intimacy” (para 9). All types of hybridity put forward by Raina—linguistic, literary, and cultural—are well featured here. This fact accentuates the state of nostalgia and belonging overwhelming the migrants.

The difference between Noura (who cannot feel at ease with the American culture) and her husband Tareq (who is ready to adapt to the American life) is thoroughly noticeable. While Tareq introduces his son to Maryam by saying: “Our son, Alex,” Noura directly corrects: “Yazen!” (40). Moreover, when Tareq passively comments on Maryam’s act by asking Noura: “This is the Iraqi orphan we saved from ISIS?” (41), Noura defends her: “You know nothing about what she’s been through, I want you to know her” (41). Unlike Tareq who always tries to fend off the past shying away from its belongings, Noura has a sense of belonging to it aspiring to

it and its memories. As Raffo informs Johanna Buch, “belonging is something every human being considers. It’s always vibrating within us, and I think we will forever long for belonging and question what I looks like” (11). When Tareq asks Maryam about the father of her baby, she, confident and self-assured, replies with another question: “Does it matter?” (44). Tareq asks Maryam crucial questions that will reflect upon him as a father: “Is the father going to take responsibility?” (45). He himself will be left later to answer this question. However, Maryam replies that her baby’s father does not know that she is pregnant because it took months for pregnancy to take place and other months to get rid of him. She just wanted the child to flee with from the danger of ISIS. Maryam’s story shows us how fearsome the position in Iraq is. Noura points it out: “I’ve been here eight years, still every time I close my eyes I see violence” (46). This fact reflects the trauma she experiences in her dispersal from her original homeland to the foreign city of New York. She assures: “We’re the only people who survived. ... Who else could possibly understand what we’ve seen?” (46). This situation is well depicted by Roth: “When ISIS overtook Mosul in 2014, neighbor turned against neighbor and most Christians felt Iraq was no longer a place they would ever belong” (157). Thus, Noura and her family echo Raffo’s family in experiencing what Maryam calls “PTSD,” the post-traumatic stress disorder.

Noura argues that there are many truths that cannot be spoken of, such as the screams Tareq makes in his sleep, Rafa’a’s undeclared love for her, and their stifling survival. Although Tareq regards their survival as something good, she regards it as “stifling” (50) since it thus deprives them of their native Iraq and their own people. In Florescu’s words, “if surviving is ‘stifling,’ behind walls, the separation is already visible and permanent” (*para* 10). Tareq’s screams and Noura’s uneasiness reflect the trauma they experience after leaving their native Iraq. This trauma has increased by the arrival of Maryam. Just as Noura abides by Maryam, the latter abides by her own child: “This child is the only life I’ve ever had to hold onto! ... giving birth was my most intense joy. It’s your whole body preparing you for everything minute of motherhood” (51-2).

Maryam may be speaking for the playwright, expressing her view of marriage and motherhood, to have a child without having a husband. Despite Tareq's attack against Maryam, Noura defends her telling him that "she deserves a chance" (54). When he justifies his attack by arguing that "she wanted to get pregnant" and that she does not know the father of her child, Noura powerfully replies by arguing "Why can't she want a child?" (54). *Noura* reminds us of Lucas Hnath's *A Doll's House Part 2*, which is "a variation on Ibsen's 1879 tale of the feminist liberation of Nora Helmer. Noura is no less desperate to free herself from the dead hand of the past, crushed as she is by 'the weight of being erased. Of not belonging anymore. Anywhere'" (Teachout 5). She wants to free herself from the shackles and conventions of the past. Thus, the play, as Sharon Green argues, "poses questions about marriage, motherhood, and gender roles, and how these specifically intersect with refugees' experiences of exile, assimilation, sacrifice, identity, and community-belonging" (500).

Seeing his wife attached to someone (Maryam) who may hurt her, Tareq argues that they "have to protect" themselves from a stranger all they know about is "her behavior, not her parents, her lineage" (55). Both Noura and Tareq look at Maryam differently: the former regards her as a victim that should be sympathized with while the latter regards her as an enemy that must be fended off. It is thus argued that the current climate depicts the refugee narratives as either victims or enemies (Roth 157). He wants her to leave them:

Tareq: Then let her go.

Noura: I won't.

Tareq: You have to.

Noura: I think she's brave/fearless.

Tareq: For sleeping around?

Noura: For keeping her child.

Tareq: By herself? Better not to be born. Her mother should have done the same.

Noura: SHAME. I am sick of it. We are so unforgiving. It's the worst of who we are. If she is shameful I am more so. (55)

While Noura argues that Maryam is right in keeping her child, Tareq argues that it is better for it not to be born and that her mother (Maryam) should have the same fate. Thus, by defending Maryam against Tareq's attacks, Noura shows she has a voice in trying to hoist Tareq by his own petard. Raffo's plays do actually "represent the voices of those who previously had no voices on American stages or have been mistranslated by American playwrights in the past. Here, Raffo is saying all those things that cannot be said" (Najjar 10). In other words, Raffo's plays attempt to rectify the historical marginalization of women and reinstate their rightful place in society.

Noura castigates her husband for parting with Maryam while in the same time he is helping "broken people, addicts, crazies, whose bodies cut open in front of" him (56). She explains to him that he is the father of Maryam: "I've never touched another man in my life. We were promised from seventeen. ...You begged me to make love to me as a test? At seventeen years old I failed your morality test? Am I supposed to never be stronger than you—only in my sexual restraint?" (56). Raffo argues that "Maryam was conceived before they [Tareq and Noura] were married. And Tariq never knew this" (Raffo to Sirwah). Maryam represents the past chasing Tareq who is trying hard to run away from. "She reminds [him] how far Iraq has disintegrated" (58). He unravels that her "idea of family is fatherless" (58). As a result, he is tired of feeling ashamed for being an Arab. He changed his name for escaping Iraq to finally find it behind him: "The day I changed my name. Iraq was finally behind me" (58). Noura too argues: "We changed our names, to make them safe and pronounceable and relatable. We're losing too much/ we're losing each other" (58). As Roth argues, "if parents can't protect their own children, how far will survival push us? How far will divisions go?" (157). In fact, every word Noura says implies significance and further meanings not conceived by Tareq. By "we're losing each other" Noura is not confined to herself and her husband; she refers to Maryam. She argues with Tareq by asking: "You hate the girl because I love her?," a question that speaks volumes of the disagreement between her and Tareq. She adds that

she loves Maryam and is attached to her like a mother (59). When Tareq asks her: "Noura, what did you think was going to happen today?," she ingeniously replies: "It was a chance" (61). She means that it is a chance for Tareq to revise his situation regarding Maryam.

The play's finale unravels much of its complexities. Noura puts it explicitly to her husband: "We have a daughter" (61). She tells him that Maryam is their daughter and nuns took her from her arms before even naming her. She refused to "have an abortion" like most women and kept the secret for twenty-six years. She admits she is not a victim but a coward who could keep that secret from her husband. Unlike Ibsen's Nora who was "unfairly caged by the strict societal mores expected of 19th -century women," Noura is trapped in the prison of her own mind" (Kragen *para* 2). Therefore, Tareq, who has longed for having a daughter, finds himself a father to a daughter. Noura faces him with the fact that they, like Maryam, had sex before marriage. Accordingly, if he blames her for having sex and being pregnant before marriage, he should have blamed himself for the same thing. He is thus hoisted by his own petard; Noura tells him: "It was her or you?" (61). She asks him: "You have a daughter. What do you feel?" ...I've just lost the one woman who could have been mine!" (62). The stage directions tell us that "*Noura goes for her coat and purse*" (62) and "*goes to leave*" (63). She decides to follow her daughter, Maryam, who has been rejected by her real father, Tareq. Traumatized, she admits: "I'm so angry. All the time. Everyday I try to do the right thing and it's wrong? Was it wrong? I had a life! Endless love, endless cousins, neighbors, but did I ever have a private thought to wonder who I was? Twenty-six years I've lived in exile from myself" (63). This is the sense of alienation she has suffered from for years.

Noura thinks of what America has done: "Ripping us apart without a thought" and finds it a chance to "rebuild Iraq" since they still have "internet, cell phones," and "Facebook" (63). This is how a diaspora group can develop a frequent return movement to the homeland and keep their remote relationships, as negotiated above by Cohen. Noura asks Tareq: "Do we live for each other or for our

selves? I need a country in between” (64). He tries to comfort her offering her food. He speaks with her with the language she is nostalgic for, Arabic: “Ah’hebki. (*I love you.*) En’ti Mait’ta Men-El-Jou’e (*You’re dying of hunger.*) Khal’lini Aw’wah’kel’ki. (*Let me feed you.*)” (64). Noura, who has a more thorough vision than her husband, replies to him: “What I need is not at the table” (64). Although the play is “barely Ibsen, Noura’s husband is not nearly the forbidding puppet master of the Ibsen drama” (Pressley 6). He still has a sense of belonging to his wife and tries to please her.

After “*Tareq desperately offers Noura a plate of food,*” she calls upon Yazen: “Alex! There’s something you need to know” (64). Calling her son by his American name is an indication that she is going to continue her life in the United States as an American (Elnaggar 130). She does not ignore him but wants to tell him about every bit. At this moment, Tareq tries to dissuade her from divulging the secret of Maryam to him. This episode is reminiscent of Ibsen’s Nora who slams the door leaving her children behind, a fact many critics disapproved of. Unlike Ibsen’s Nora, Raffo’s Noura “has reconfigured nineteenth-century disbelief and disdain for abandoning children by placing it within the context of political violence” (S. Green 502). However, the play ends with Tareq’s and Noura’s calling each other by the name and language they like, a fact indicative of the play’s open end: “I don’t know how to let go and hold on at the same” (64). She does not know the answer to the play’s indirect question posed by its open end. The play’s end does not give us a definitive view. In one of her messages to me Raffo argues:

The play is meant to be left open ended with the question will Noura walk out on Tariq and her son to become her full self as a brave woman able to find her agency and go after Maryam? Or will she stay in a marriage after all Tariq said. We are meant to be left wondering if their marriage can repair, if they can still love each other after all that was said, if Tariq can accept Maryam and if Noura will ever become the woman she is capable of being. (Raffo to Sirwah)

Despite the playwright's unclear view demarcated by the play's open end, Jesse Green, like me, sees that Tareq, unlike Torvald, "has a modern disposition and seems comfortable catering to his wife" (*para* 10). However, the open end is open for discussion and all views are possible.

Conclusion

Noura, Heather Raffo's most personal play, has unravelled the four types of postcolonial diaspora tackled by Michel Bruneau and Robin Cohen—entrepreneurial, religious, political, and cultural. The play has pointed out that the characteristic features of diaspora demonstrated by William Safran and Cohen are applicable to all characters, particularly the title character. In doing so, many themes related to diaspora, such as panic, nausea, hysteria, violence, nostalgia, alienation, identity and hybridity, have been discussed. The paper has reached three findings.

First, cultural diaspora has been argued to have led to utilizing a great deal of Arabic words/expressions that may be entextualized with the passage of time. This has been manifested through the sense of alienation that has demonstrated the belonging and nostalgia reflected in hybridity. In other words, characters' nostalgia to Iraq and to conversing in Arabic has resulted in making use of many Arabic words and expressions that might be part and parcel of English with the passage of time. Among these Arabic words/expressions are *habibti mashallah*, *yellah*, *shukran*, *Bismullah Il Rahman al Rahim*, *elhamdulillah ya binti*, and *jidu*. Second, Raffo was shown to have reconfigured Ibsen's view of marriage and motherhood by posing her own novel one for discussion through the open-end technique. The playwright's view of having a child without having a husband had been secretly adopted by Noura twenty-six years ago and was supported by her biological daughter, Maryam, who appeared pregnant and unapologetic. This view of marriage and motherhood (that goes against that of Ibsen negotiated in his *A Doll's House*) has been left unresolved *via* the play's open end. Third, it was revealed that the playwright has managed to upend the dramatic conventions of gender roles by expanding the role of

the wife and marginalizing that of the husband. Indeed, it can be said that the character of Noura avenges women (who have been long marginalized and denied their voice in previous literary encounters) by upending the gender roles in the current play. The play has delineated the title character as a model woman who has unfailingly proven her husband to be invariably hoisted by his own petard. Tareq could not welcome Maryam, his biological daughter, for being pregnant without having a husband nor was he ready to forgive her for that act despite the fact that he himself had committed the same act before. Thus, Noura had kept her daughter's case as a secret to face her husband with his violence and intolerance by the end of the play. More evidently, Tareq, who has unjustifiably and unmistakably exercised violence in situational treatment of Maryam, falls in the same trap to be, like her, condemned.

Thus, the different findings reached by the paper complement one another in showing us how a postcolonial diasporic Iraqi-American play leads to different contexts with different results.

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**Acculturated Identities in Hanan Al-Shaykh's
*Only in London***

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Acculturated Identities in Hanan Al-Shaykh's *Only in London*

Abstract

Hanan Al-Shaykh's novel *Only in London* (2001) represents an embodiment of John Berry's theory of acculturation in the sense that her characters cross borders to a new culture that necessitates various degrees of adaptation. Those characters have been gathered on a turbulent plane operating from Dubai (East) to London (West) in their attempts to reconstruct their deformed identities. At home, conditions differed for each one of them and imposed a certain kind of psychological exile that hindered any specific social or economic fulfillment. Thus, acculturation has been their fatal choice, and each one has come into contact with the host culture through Berry's acculturation strategies: separation, marginalization, assimilation and integration. The study investigates the four cases of acculturation in light of their original culture and reflects on the degree of fulfillment; if any, to which they could be evaluated as acculturated identities. In addition, it uncovers the hindering factors that contributed in thwarting full acculturation of the four protagonists.

Key Words: Berry, acculturation, separation, integration, marginalization, assimilation

الهويات ذاتية الثقافة في رواية حنان الشيخ : لندن ياعيزى

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مستخلص

رواية حنان الشيخ **لندن ياعيزى** (2001) تمثل تجسيدا جليا لنظرية جون بييرى للذوبان الثقافي بمعنى أن شخوصها يعبرون الحدود إلى ثقافة جديدة تتطلب درجات متفاوتة من التكيف. فالشخوص يتجمعون على متن طائرته أصابها الخلل في رحلتها من دبی (الشرق) إلى لندن (الغرب) في سعيهم لإعادة تشكيل هوياتهم المشوهة. وقد تباينت الظروف في أوطانهم وفرضت عليهم نوعًا من المنفى والعزلة النفسية التي منعت بدورها أي نوع من الرضا الاقتصادي أو الاجتماعي. وبذلك كان الذوبان الثقافي هو خيارهم المصيري وكان إتصالهم بالثقافة الجديدة في إطار إستراتيجيات جون بييرى التي تشمل الانفصال ، التهميش ، الإستيعاب ، الإندماج. والدراسة الحالية تفحص حالات الذوبان للشخوص الأربعة في ضوء الثقافات الأصلية وتعكس أبعاد الرضا لديهم- إن وجد- حتى يمكن الحكم إذا كانوا قد أنجزوا الذوبان الثقافي أم لا. وتكشف الدراسة أيضا النقاب عن العوامل التي أسهمت في منع اكتمال الذوبان الثقافي للشخصيات الأربع .

الكلمات المفتاحية: بييرى ، التثاقف ، الانفصال ، الإندماج ، التهميش ، الإستيعاب .

Introduction

Hanan Al-Shaykh is one of the contemporary Arab writers whose oeuvre include novels, short stories and plays. She was born and raised in a conservative part of Beirut called Ras al-Naba; went to a Muslim primary school for girls; then, to Egypt to attend to the American University. Later, she lived in Saudi Arabia before moving to London in 1982. She is the author of the collection *I Sweep the Sun off Rooftops*(1994), and her novels include *The Story of Zahra*(1980), *Women of Sand and Myrrh* (1994), *Beirut Blues*(1992), and *Only in London* (2001). Al-Shaykh's childhood was exceptional and the circumstances of her family had an impact upon her; her mother divorced her father and left home; she had to afford to her father's needs and face up to early challenges outdoors. Of the reasons that made her want to be a writer she states: "I was on my own all the time and lived without a mother at home.....So I think being alone and discovering things on my own during my childhood made me want to become a writer".(EL-Geressi,2018).Thus, Al-Shaykh could crystalize several experiences and fathom different and varied social habits. In 1990, she settled in London where she could complete her acculturated circle that has been reflected in her current novel, *Only in London* .

Only in London involves four protagonists on board on of a turbulent plane operating from Dubai to London. The plane represents a symbolic movement from eastern to western culture, and the transference of the characters is viewed as a migration from indigenous to exogenous arenas in quest of new versions of existence in the host country; an image which "encapsulates the novel's main narrative of uprooting, migration, exile, and loss, experienced in different ways by all four lead characters" (Schlote, 2002). Three of the four protagonists come from different parts of the uproarious Arab world: Lamis is an Iraqi divorced woman, Amira is an impertinent Moroccan prostitute, Samir escapes his family living in Sharjah, and Nicholas, the British man, who is infatuated by the magic world of eastern art of daggers in Oman. All of them remain in a state of transition.

All of the four characters seek acculturation in different senses. Lamis, the Iraqi woman has been divorced as a result of an incompatible marriage although she had a child who is now living in London with her ex-husband. When she arrived in London, she decided to adapt to the new life through learning English, loving Nicholas, and setting new acquaintances. She represents the strategy of assimilation. Amira, unlike Lamis, tackles the process of separation that allows her to preserve her original culture and behaves accordingly while rejecting full adaptation to the new culture. Samir represents a third type of acculturation; namely, marginalization, through which he is in minimal contact with his original culture and the new one. The last type is that of integration which is conducted by Nicholas, the British man who is partially involved in the Arabian culture through trading in 'daggers'; additionally, through getting into a relationship with Lamis .

The four characters end up in disappointment as none of them could fully adapt; they found themselves left on the margins with no tangible achievements inspite of the serious attempts to adjust. Lamis failed to fulfill her marriage project with Nicholas because their approaches contradicted each other; at a time she seeks in Nicholas a new harbor of safety after the failure of her first marriage; indeed, Nicholas was sincere enough to declare: "I don't want an affair. I want a commitment, a framework for my life".(Al-Shaykh, 2001, p.276). In like manner, although Lamis has a British passport, "she felt that the country was remote from her; that she was still on the margins" (Al-Shaykh, 2001,267). Similarly, Amira ended up disappointingly when her feigned role of a princess had been scandalized and she had been a subject to an Arab prince's mercy; also, she has realized that "whores are not part of the society" (Al-Shaykh, 2001,255); thus, has been reprimanded by her mother who assured her that her sisters were still pure. Samir has failed neither to stay home nor to adapt in the new culture. He has been involved in smuggling diamond into the bowels of a monkey without any pre-knowledge; London, to him, was freedom that he lacked at home whereas his family at Sharjah has represented a daily burden to him; and thus, this left him deeply frustrated. His homosexual tendencies

have exposed him to various humiliating situations. Samir, at last, ended up empty-handed; he could not afford to neither his family needs nor his personal inclinations. As a representative of integration, Nicholas could successfully preserve his original culture and integrate in the other Arabian one.

Acculturation

Acculturation occurs when “two independent groups come into continuous first-hand contact over an extended period of time” (Redfield,1936,p.149). Those groups undergo various phases of experiences that fall within the frame of “psychological acculturation” (Graves,1967, p. 337). The ensuing attitudes those groups embrace vary according to the social distance they allow themselves to adopt; these attitudes represent groups’ stances towards the host culture; their variations are a matter of degree, not of kind. In other words, the attitude or the strategy adopted by a specific group is determined by the degree of freedom a person sets for himself towards the other culture and by the obligations imposed on him by the foreign community. These strategies are: “assimilation, separation, integration and marginalization”. (Berry,1974, p.46).

Berry (2006), still, believes that acculturation is accomplished and studied individually when groups live in countries other than their own; additionally, he categorizes those groups into: voluntary immigrants, refugees, asylum seekers, and sojourners. Voluntary immigrants are defined as those people who willingly leave homeland in quest of better economic opportunities, marriage, employment or to join their family members who had already settled in the new country; refugees are viewed as the category who involuntarily transfer or are displaced because of reasons like persecution, war, or natural disasters; asylum seekers unwillingly seek acculturation owing to political persecution or any similar reasons; and finally, sojourners are those who relocate for a specific period of time to achieve a specific purpose and come back when it is accomplished.(cited in Schwartz, 2010, 240)

Thus, acculturation becomes a case of cultural change that reflects degrees of adaptation and adoption practiced by the concerned groups or persons who, most probably, are immigrants; moreover, it is a case of cultural change that takes place when groups of different ethnic backgrounds come together. For this reason, M.A.Gibson (2001) believes that acculturation is part of the immigration process whereas those immigrants show various cultural differences in matters like language, food, clothes, creed...ect. (pp.19-23)

In this sense, Gibson further illustrates various modes of acculturation:

The first is the traditional of linear acculturation and assimilation whereby the immigrant groups advance economically and are integrated socially, culturally and politically into the middle class....The second is one that I have termed accommodation and acculturation without assimilation. Primary features of this type are a strong ethnic enclave coupled with the deliberate presentation of the homeland culture.....The third leads downward into poverty and keeps immigrants trapped at the bottom of the economic ladder. (pp. 20-21)

In like manner, Berry (1970,74,80) had set a similar categorization of acculturation modes and a two-dimensional framework. He believes that people should determine whether they would retain their original culture or would they prefer interaction with the new one. This sort of adaptation involves four processes of cultural change:

- Assimilation is defined when people set aside their heritage and interact with the new culture.
- Separation is defined when individuals are inclined to preserve their original culture and reject adaptation to the new one.
- Integration is highlighted when they try to preserve their original culture and try to integrate into the new one.

-Marginalization is established when they reject both preserving original culture and interaction with the new one.

In addition, cultural psychologists have recognized that acquiring the beliefs, values, and practices of the receiving country does not automatically imply that an immigrant will discard the beliefs, values, and practices of her or his country of origin (Schwartz, 2010, 240). Simultaneously, Weinreich (2009) believes that “enculturation” refers to the process of selectively acquiring or retaining elements of the original culture while also selecting other elements of the new receiving one. (p.127). After all, the similarity between both cultures can help determine how much acculturation is needed to achieve full adaptation (Rudmin, 2003, p. 31).

In the same vein, Gordon (1994) classifies assimilation into seven types: Cultural (absorbing the cultural norms, beliefs, and behavior patterns of the “host” society), Structural (entering and becoming integrated into the formal social, political, economic, and cultural institutions of the host country and developing numerous long-lasting personal friendships with the members of the majority group), Martial (large-scale intermarriage), Identificational (developing of [a] sense of peoplehood based exclusively on host society), Attitude Receptional (absence of prejudice), Behavior Receptional (absence of discrimination), and Civic (absence of value and power conflict). (cited in Zidan, 2014, p. 37)

Thus, among acculturation levels, integration seems to be the best option as it keeps its holder in between both cultures. On the other hand, separation and marginalization compel the subject to abandon his original values, particularly if they are embraced altogether, while assimilation has a duality that grants the holder the advantages of the new culture at the expense of his original one.

Assimilation

As a strategy of acculturation, assimilation is embodied by Lamis, the divorced wife who is striving to find herself in a different arena in her attempts to forget her harmful marriage experience. One of the

main causes of the failure of her marriage was the impotency of her husband while another was her depression as her son was still living with his father in London. Leaving her life in Najaf, Iraq, and heading to London represents a possible way out of her frustration; she declared very early that she “want[s] to assimilate” (Al-Shaykh, 2001,p.53); indeed, she “wish[ed] to be part of a group and explore others’(p.62); thus, following two major tendencies of assimilation. In order to achieve her assimilation, Lamis has to pass through several experiences of contacting the English culture: first, she decided to take language lessons to speak like natives, to see the other London, to love and wish to marry Nicholas, to communicate with the English people, to cross the state of in-betweenness, and, finally, to overcome all connections and memories that might draw her back home.

Lamis, accordingly, set her assimilation requirements, in light of Berry’s concept that “assimilation is a system in which people from different backgrounds came to share a similar society” (Berry, 1951, p.217), in seven points:

This is going to become my country. I’ve stopped living a temporary life.

- 1)I’ve just arrived in London and this is a hotel.
- 2)Learn English properly
- 3)Look for a job, any job. Start to save money. Take the tube or the bus. No taxis, unless it’s an emergency.
- 4)Make friends with some English people.
- 5)Find somewhere else to live as soon as possible.
- 6)Stop eating Arab food- not because the garlic and coriander make my breath smell, but because this kind of food makes me feel safe and secure and reminds me of childhood and home. (Al-Shaykh,2001, p.19)

Realizing that language is the first basic requirement of being assimilated in the new culture, Lamis contacted an English teacher; when the teacher asked her why she wanted to perfect her English, she responded that because she wanted to live in London; though, she arrived in London thirteen years ago with her Iraqi husband, but

lived in a completely Arab environment that prevented her from being fully adapted. In a manner that strengthens the assimilating process, the teacher advised her to “keep away from anything Arab, even in her mind; you should stop eating Arab dishes, because subconsciously you’ll be saying their names”. (Al-Shaykh,2001,p.53), but, unfortunately, when Lamis remembered a type of food, she subconsciously uttered its name in Arabic. She, accordingly, complained to her teacher: “my memory’s all in Arabic. As if I’m a parrot. Don’t parrots ever lose their memories”. (Al-Shaykh, 2001,p.180), in a hint that reflects her serious attempts to set aside her original heritage.

When Lamis arrived in London, she recognized that she did not have any acquaintances but for Mr Collins, her gynecologist who represents her early steps towards assimilation. Mr Collins , she believes, was the one who knew she’d remained a virgin after her marriage owing to the impotency of her husband; he knew when she lost her virginity and when she became pregnant. Thus, he remained the only English hand to plunge inside her as he could “guide another Arab out of her” (Al-Shaykh, 2001,p.17). Consequently, as Lamis perceives, between Arab women and their doctors, there develops a specific sort of relationship that allows them to “ask for pills to make [them] want to have sex with their husband[s]” (Al-Shaykh, 2001,p.17). Although seeing her doctor was a matter of necessity, yet it remains one of the ways to make friends in England.

Another way was her falling in love with Nicholas whose advances have wrapped her entirely. Her relationship with her husband through thirteen years of marriage was void of any physical or emotional closeness, and she remembers that she’d never once lain naked side by side with her husband” (Al-Shayks, 2001,p.128).These memories come up vividly when she was beside Nicholas on the bed; she felt “as if her eyes had left her body and were hovering above her, watching them as man and woman- Adam and Eve” (Al-Shaykh, 2001,p.128).This sort of physical and social assimilation reflects a case of dryness that she previously suffered in London with her husband, but this time she wanted the other

London, not that of the Arabs. Thus, Nicholas has been the second man to physically and emotionally plunge into her being; also, “the feel of him made her cry from her long orgasm, and forget the feel of wood forever’ (Al-Shaykh, 2001,p.128). Having regained her sense of womanhood, Lamis continued pressing Nicholas for love-making more frequently; as a newly assimilated woman, she has decided “not to hide anything”.(Al-Shaykh, 2001,p.203); moreover, she speaks: “I don’t want to go back to being the person I used to be. I don’t care about my pride” (Al-Shaykh, 2001,p.203).

In her strategy to make friends in England, Lamis gets into contact with a group of Nicholas’s acquaintances while waiting for his arrival. He has been so keen to introduce her to his friends so that “[she doesn’t] go on being alone” (Al-Shaykh,2001,p.151).Lamis felt language barrier hindering distances of closeness, but still, she insists on crossing them; her first impression of their conversation was that it “moved quickly in a sphere of which she had no knowledge, total Englishness” (Al-Shaykh, 2001,p.151); their topics were quite far from her; her attempt to speak out a single sentence stuck in her throat until one of the guests referred to his previous job in Emirates as a ‘falcon breeder’; she sensed it was possible to speak, but retreated for fear that she be asked about falcons and because “she was unused to talking in a large group of English people” (Al-Shaykh, 2001,p.153). On the contrary, when they started asking her about her country and her relationship with Nicholas, her responses were adequate enough particularly when she realized that Anita’s English was broken like hers as she was from Denmark. In addition, Lamis assured Nicholas that she is looking for a job (Al-Shaykh, 2001,p.161), a step, together with language, reflects her insistence to be assimilated in the new society

Lamis developed her friendship with Anita with whom she was seeing the other London, and became extremely uninhibited. For the first time, she enjoyed “revealing her body in its natural state” (Al-Shaykh, 2001,p.194) unlike the case with her family who never saw her body. After her visit to Edgware Road with Anita, she tried to go up the BT tower to “see London from above” (Al-Shaykh,

2001,p.263); her request was denied at the beginning, but later BT office approved it when she justified her need to go up: “the tower guides me like a lighthouse, as if I am a lost ship” (Al-shaykh, 2001,p.263).Later, she decided to live with Nicholas as the furthest step towards full assimilation, simultaneously reminding herself of her basic requirements: “my son, love, learning English, and work) (Al-Shaykh, 2001,p.194) .

Contrary to her aspired course of assimilation, Lamis’s relationship with Nicholas comes to an end causing her a new turning point that sent her back home in quest of the remains of her identity; Nicholas sent her a letter in which he justified the urgent need to halt their relationship, preventing by so doing, the assimilation circle to complete.

Separation

The strategy of separation in *Only in London* is represented by Amira-born under the name of Habiba Mustanaimi into a poor family in Morocco -who arrived in London as a migrant who rejected her status at home and tried to commit suicide until she met with a British tourist in Morocco; “she walked along with the tourist and felt as if London were walking beside her ... Habiba thought how nice 'London' was, and how well mannered, and she no longer wanted to take her own life" (Al-Shaykh, 2001,p. 170). Her family wished she were a boy and “wished that this baby girl could return to the womb, and stay there while they prayed to God to change her sex" (Al-Shaykh, 2001,p.68). Amira started to think of her body early at home when “her uncle pulled her hand and forced it against his crotch” (Al-Shaykh, 2001,p.169); moreover, in London, she worked as a maid, and when she was molested by her employer, she decided to become a high-class prostitute for members of London's Arab community.

When Amira arrived in London, she found out that the city is a ‘melting pot’ of several ethnicities where Arabs used to violate their taboos. Of the scenes that ignited her curiosity and shaped her coming business scheme was that of an Arab princess at the hotel in

Dorchester; Amira and her friend Nahid sat stunned, looking at the table of the princess; soon afterwards, Amira made up her mind and told Nahid:

I'll pretend to be a princess and you'll be one of my companions. We'll get another two, as well. And our profits will be at least five thousand, if not more, for every trick I divide everything fifty-fifty. (Al-Shaykh, 2001,p.109)

M.A.Gibson's view is most relevant here as he believes that acculturation is a part of the immigration process (pp.19-23). In her separation process, Amira places value on her original culture; she rejects full adaptation to the new one. The matter with her is that of context change or transmission which originates from ecological and demographic change caused by her impinging society at home.

Moreover, Amira, in her separation process, observes her attitude and behavior; in other words, she determined that she would impersonate a princess just to hide her original identity that might not lead her to the wished-for conclusions; however, she plans her scheme through the aid of others to complete the necessary framework. The only variable is the context of 'London' that made all difficulties possible to resolve. At home, she resisted falling a prey to domestic assaults, but in London, she decided to run the process with new acculturation tactics through hiding her true identity behind veneers of impersonation and tricks.

In her separation process, Amira made an immigrant's choice through which she preserved her ethnic identity and rejected any communication with the new culture; thus, the victims of her tricks and business scheme have been only Arabs for several reasons: first, to avoid English (although she speaks more than one language) as a language of communication that might cause her any misunderstanding or pitfalls, second, to excel in playing her tricks on people of her skin that she knows inside-out, and third, to achieve maximum financial benefits from rich figure who are accustomed and known for their lavish expenditure.

In her disguise, Amira plays tricks on an Arab man who happened to

be at the bank while she was pretending to check for an alleged bank transfer with the teller and expressed her indignation for not having any; the man soon falls in her trap and hurried asking whether he can be of any help; in a hint that strengthens and consolidates her belief and pre-knowledge of Arab men's infatuation by women of their skin. This glaringly marks her separation strategy that mainly relied on geographical displacement, national culture and even on Arabic as a language for communication. In her process of acculturation, Amira's ethnic profile is clearly oriented towards her ethnic group; additionally, London has always been the foreign context that paved the way for revealing her shameless conduct without any sort of preservation.

It was her original ethnicity that uncovered and threatened her being an immigrant; this is conducted when her trick against a real prince has been revealed and she had to face an investigation by Scotland Yard officers. Her acculturation tactic depended on renting a neighbouring room to that of the prince; consequently, she has been exposed to suspicions. The matter was settled when the truth was revealed that she only needed money to pay her room and the prince agreed to that. The Scotland Yard officer exclaimed; "the Arab mentality was a puzzle. The prince had made a complain, then forgives the woman' (Al-Shaykh, 2001,p.166).

Nahid's death has deeply influenced Amira. To Amira, Nahid's death and the burial was an interval that granted Amira an opportunity to pause and reconsider her status; she reflected on one of the reasons that sent her away, namely, the loss of her innocence. Amira, moreover, recalled the memory of her fiancé whom "she left because she was humiliated by and angry about his mother's spiteful treatment of her when her own mother failed to provide the promised dowry for a lounge suit" (Al-Shaykh, 2001,p.270). Thus, she decided to disappear and only return when she becomes rich.

In short, in her acculturation process, Amira represented a type of character that could proceed with a sort of existential balance in order to reach her goal. Also, her separation has been proved to be very effective a tactic that did not rob her her ethnic and cultural

identity.

Marginalization

Marginalization is the third strategy set by Berry in his theory of acculturation. It assumes the migrant's rejection of both his original culture and the host one. The representative character in *Only in London* is Samir, the Lebanese man who was living with his family in Sharjah; he prefers being on the margin either at home or in London. He got bored of life burdens with his family and thought of going to London when war broke out; London was the symbol of freedom for him. Freedom is a key issue to Samir owing to his queer inclinations which were foreign to his society. The fact is that, Samir has developed female tendencies: had a homosexual relationship with his teacher Salah, used to wear women clothes, rejected all nurse's advices to prevent him to contact a male like him when he was admitted at the hospital. Consequently, he found himself on the margins of both his society and the host one occupying a pariah position. It was his mother who had him admitted to a mental hospital when she saw him wearing a dress, and repeatedly, she "caught him singing and dancing on the roof terrace wearing her blue nylon nightie, her lipstick and high heels when he was eleven years old" (Al-Shaykh, 2001,150). This is, indeed, exactly what occurred and pushed him away.

Unlike Sharjah, London, to him, was where he felt free. There, he missed no one, even his wife and children. London, to him, is where he felt in the heart of things and behaved freely. There, he

make [s] people laugh, and he was being paid for it rather than doing it for nothing as he had for so many years. There was a respect here for everything, even for laughter, it was his job, a career, like any other, just like being an engineer, a doctor or a bus driver. (Al-Shaykh, 2001,p.149)

According to Bhaba (1994), "it is in the emergence of the interstices- the overlap and displacement of domains of difference – that the intersubjective and collective experiences of nationness,

community interest, or cultural value are negotiated” (Intr to The Location of Culture, p.xi). This is the interstice where Samir is located and where he has opted to lead a marginal life. The main reason of his status has been the result of social rejection either at home or in the host land. His mother was the first opposition factor who rejected his queer practices and resisted his shameful consequences; even in London; moreover, Samir was opposed by the nurse at the AIDS centre who advised him to take a test; besides, she wondered when she realized what Samir wanted was against law and nature; but, unfailingly, Samir carelessly left and “patted the box of condoms in his pocket” (Al-Shaykh, 2001,p.93), in a hint that refers to his future plans.

In his marginalized space, Samir resumed his attempts to find a partner with whom he wished to find satisfaction. His clothes represented the contact point with the boy at the bus stop; the boy and his friend admired Samir’s scarf which he pulled off and handed it over to them; besides, since then, Samir used to “wear the most beautiful clothes he could find” (Al-Shaykh, 2001,p.174). With these two art students, Samir started moving towards the centre of attention when he decided to look for Mrs Cunningham who once worked for the British embassy in Lebanon. When she was at the psychiatrist’s hospital for treatment, coincidentally Samir was also there as a patient. Mrs Cunningham admired Samir’s pullover which his mother had knitted; she asked her to knit more ones and paid for that. Later, when she returned to London, she “thanked her in a postcard...which Samir preserved for ages”.(Al-Shaykh,2001,p.175). Paradoxically enough, Samir failed in his attempt to adapt in London; Mrs Cunningham, instead of becoming his passage towards being accepted and adopted, she herself was deplorably worthy of caregiving.

Samir’s ‘interstice’ turns narrower when his intentions continued revolving only around his queer practices; thus, his marginalized status kept in progress. Ironically enough, he demanded someone to make him laugh in much the same way he makes others do. This refers to his tentative attempts to adapt, but, failingly after all, he

finds himself on the margin in need for a company. Thus, he wavers between rummaging his memories with his teacher, Salah, on the one hand, and longing for the Tabbulah boy on the other.

Within this 'marginalized' space, Samir had to afford to his living. With a mentality of a man on the margin, he "went round the streets looking for cars parked in spaces where the meters were about to run out, he fed the meters with coins, then waited for car owners" (Al-Shaykh, 2001,p.270) to pay him in return for saving their cars from being clamped. At night, he used to go to Arab haunts entertaining customers with tales of his monkey.

Thus, Samir had his own life in the shade, and could never move towards the centre either at home or in the host country.

Integration

According to Berry, integration is the strategy through which people keep ties with their original culture, and attempt to adapt with the new one. Nicholas, the British character is the one who represents that type of acculturation reversely. Accidentally, Nicholas was on board of the turbulent plane with the other characters coming back from Oman; indeed, he is so deeply interested in the Arab art and has been influenced by their tradition. When he was first asked by Lamis about what attracted him to the Arab world, he responded:

Chance too. I met an Omani who collects Islamic daggers. He asked me to help him build his collection, and I accepted. A heave-sent opportunity. I seem to be having a lot of them lately-it was extraordinary luck that I had to go to Leighton House that afternoon. (Al-Shaykh, 2001,p.101)

Nicholas has previously been inspired to the Arab world by his friend Liz's stories about Arabs. The fact is that since he started working in Oman, Liz has showered him with several stories related to that part of the world: "an article about Saddam Hussein, another about Arab belly dancers hiring bodyguards because they feared Islamic fundamentalists, news of Hafez al-Asad's illness".(Al-Shaykh, 2001,p.43). Thus, integration seeds started to sprout in

Nicholas; he began to think of his plane companions of whom Amira was the link. When he reaches Edgware Road where Amira lives, his eyes catch appearances of the Arab community there. He noticed that the word ‘halal’ appeared on all restaurants in reference to its frequenters, but, deeply in his mind, he was puzzled that Arabs use the word for meat and women; consequently, he concluded that he needed an in-depth knowledge of their language to be able to solve that enigma and communicate .

Nicholas also smelled an un-English food at the entrance of Amira’s block that determined the existence of a dominating community. That smell ‘transported him back to Oman with its private houses and permanently drawn curtains” (Al-Shaykh, 2001,p.48). Out of his curiosity and desire to show integration with the Arabs, he asked Amira whether that smell was coriander or cumin; additionally, his puzzlement increased when Amira has shown him a type of women not compatible with the image in his mind

On a further level, Nicholas relationship with Lamis refers to the possibility of full integration as it crosses the borders of preservation. To Lamis, he was a source of consolation for her failed marriage as he made her remember that she was still a normal woman; with him, she was so fragile, weak, and submissive. This physical sort of integration completed the other dimensions for Nicholas, as he fathomed both the Arab culture and body at the same time:

When he entered her, she thanked God that she was normal.....She drew Nicholas to her spontaneously, she who’d always wondered what sex was. He was on top of her, his face just above hers, his hands out in front of him like the Sphinx , so as not to put his weight on her. His lips only left her mouth to move down to her breasts; he was looking so intently at her that she felt dizzy. (Al-Shaykh, 2001,p.105)

Thus, Nicholas has not only been culturally, socially, economically integrated, but also physically. Lamis’s body, for him, was the foreign culture he is seeking to identify, and every time he meets

her, he looks for any untouched area of that body that might uncover any enigmatic enquiries inside him.

This part of his integration process has not been fully accomplished. A bit later, Nicholas has abruptly tended to let his imagination run away with him and to let suspicion harden into a grudge. The fact is that, he suffers from an English literalism and rationalism that blind him to Lamis's true feelings and make him too stilted to reach out to her. Nicholas has successfully controlled his connection with Lamis and decided to terminate it. Through a letter, he explained the wavering developments that marked their relationship and justified his intention to stop it:

I felt that our relationship was a burden to you and that I was putting pressure on you, to the extent that you felt you had to lie to me.....I didn't answer your messages because I was scared they were the result of other emotions masquerading as love: a sense of loss, the attachment to a habit, a feeling of waste, pride, not wanting to turn your back on a challenge, even mere curiosity.(Al-Shaykh, 2001, p.273)

Furthermore, Nicholas has openly expressed the consequences of contacting a foreign culture and put it in a theoretical framework that underlines a comparison between his status as a British citizen who is able to determine the situation of his country and the political situation of other countries. His integration could be leveled with Weinriech's 'enculturation' as he selected elements of both cultures to create the balance incurred in the integration process. He has been quite objective to diagnose the social and political standpoint of his culture in spite of his full integration with another. In short, he could positively reflect the notion of integration in the full sense of the concept keeping ties with both his culture and the other foreign one:

The more contact I have with other cultures, the more I find us naïve. We really don't understand the political situation in your country. And the more I travel, the more I discover ways in which we English are odd. In my childhood, I thought we were quite normal; yet now I

think of the English as being introverted, shy, clumsy. We lack self-assurance. We have so many taboos- over money, wealth, religion and especially sex.....That's quite a list. (Al-Shaykh, 2001,p.161)

Conclusion

Only in London is a book that refers to the possibility of adaptation in a foreign society; its characters represented Berry's four acculturation strategies with various degrees of accomplishment. Their transitory movements were marked by geographical displacement which resulted in various cases of separation, incorporation and tentative adaptation. Each, inspired by the ethics of his original culture, attempted to achieve full adjustment to the new culture. Some of them like Lamis, Amira, and Nicholas could partially do part of the process of acculturation, while Samir could not and remained on the margin. The fact remains that, the significance of the title uncovers Alshaykh's pre-concept of the necessity of being away to acculturate her characters into a new culture; London has been the best arena for that purpose; she installed her four protagonists within the large demographic fabric of this multi-ethnic metropolis, but the pressure of the original culture continued in effect as no one of them could be fully acculturated. The experiences of the four characters differed in terms of the causes of transition being economic as in the cases of Amira, Samir and Nicholas, and social as in that of Lamis, but the fates of them are evaluated similarly in terms of the consequences expressed by Nicholas's father that there is always a willingness for dialogue, regardless religion or nationality

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2. Oriental Languages

浅谈阿拉伯语、汉语中的夸张修辞手法对比

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浅谈阿拉伯语、汉语中的夸张修辞手法对比

摘要:

本文从对比语言学的角度，分析阿拉伯语与汉语两种语言夸张手法的共性与不同。夸张的写作手法就是用带有鲜明特色的词汇来描述事物。适当地运用夸张辞格可以让文章增添更多色彩。

夸张的修辞手法借助想象力，将客观事物或现象的原有特征放大或缩小以便增强表达效果，也叫夸饰或铺张。这种修辞方式在汉语和阿拉伯语中都有很广的应用。

关键词：汉语、阿拉伯语、夸张、修辞手法、对比分析

مقارنة بين أسلوب المبالغة في اللغتين العربية والصينية

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مستخلص

يقارن البحث بين أسلوب المبالغة في اللغتين العربية والصينية ، ويستخدم سواء في شكل بلاغي، أو شكل خطابي، سواء في الشعر، أو الخطابة . يصدر أسلوب المبالغة من مشاعر الكاتب وأحاسيسه وتلقاه مشاعر القارئ وأحاسيسه ، بحيث يمكنها أن تثير المشاعر القوية، وتخلق الانطباعات العميقة. والمبالغة هي أن يدعي المتكلم بلوغ وصف في الشدة أو الضعف حدا مستحيلا أو مستبعدا .

يعتمد الباحث في دراسته على منهج التحليل التقابلي ، حيث قام بتحديد وتحليل أوجه التشابه والاختلاف وتأثيرها على استخدام أسلوب المبالغة في اللغتين . ونظرا لوجود اختلافات كبيرة بين الثقافة الصينية والعربية ، عند ترجمة العديد من الأمثلة بين اللغتين قد يتغير نوع الأسلوب البلاغي ، وقد يتغير السياق الأصلي أثناء الترجمة وفقا لما يتناسب مع ثقافة القارئ ، لذا قدم البحث بعض الاقتراحات التي يمكن الأخذ بها عند ترجمة أسلوب المبالغة بين اللغتين العربية والصينية من خلال بعض الأمثلة المترجمة من مسرحية "المقهي " أحد الأعمال المسرحية للكاتب الصيني لاوشه .

الكلمات المفتاحية : اللغة الصينية ، اللغة العربية ، الأساليب البلاغية ، المبالغة ، التحليل التقابلي .

第一节：汉阿夸张的定义

夸张就是运用丰富的想象力，在客观现实的基础上把某种事物进行有目的的扩大或缩小，以此来增强它的表达效果或艺术渲染力的一种修辞手法，在汉语中也可以叫做铺张或夸饰。其目的就是为了启发读者的想象力，来加大所形容事物的力度。所起到的作用就是用“吹牛皮”的写法来突显出一个事物的本质，加强作者的感情渗透与气氛烘托，让读者能通过联想，融入其中，感同身受。

汉语和阿拉伯语中的修辞格的确存在着许多共性。然而，所有修辞格都是依附在特定的语言材料上的，也必然受特定语言材料的制约。汉语和阿拉伯语分属汉藏语系和乌拉尔语系（闪含语系），两者无论在语音系统、词汇形态，还是句法结构方面，都存在着巨大的差异。同样一个修辞格，融入两种语言模式，其差异也往往是显而易见的，再者，修辞格也会受制于各自文化的影响。因此，绝对等值的修辞格并不多，一般只是相对等值。夸张是一种特点鲜明，阿拉伯语与汉语两种语言中都较为常用的一种修辞格。

阿拉伯语修辞学里所谓的“夸张”，其定义就是：“意为言过其实”。汉语辞格“夸张”也称“夸饰”，是“运用远远超越客观事实的说法来渲染强调某事物以求给人突出的印象”（张涤华等 1988：251）。

汉语和阿拉伯语虽分属两种截然不同的语系，却有一种相同的修辞手段-----夸张。我们先来看一些阿语与汉语夸张辞格下的定义。

1.1 汉语夸张的定义

汉语《辞海》定义夸张，也只是说夸张是：“修辞格上词格之一运用丰富的想象，廓大事物的特征把话说得张皇铺饰，以增强表达效果。”陈望道先生在《修辞学发凡》中把夸张定

义为：“说话上张皇夸大过于客观的事实处，名叫夸张辞。”陈望道继续解释说：“说话上所以有这种夸张辞，大抵由于说者当时重在主观情意的畅发，不重在客观事实的记录。我们主观的情意每当感动深切时，往往以一当十不能适合客观的事实。……所以说一名武士也可以有‘力拔山兮气盖世’（项羽《垓下歌》）的话。所谓夸张便是由于这等深切的感动而生。”

夸张也有放大和缩小事物特征之分，从放大事物形象特征来举例。

例如：“大虫见掀他不着，吼一声，就像半天里起了个霹雳，震得那山冈也动了。（《景阳冈》）”，将大虫的用力和气势夸张化，起到增强句子气势的效果；也可用夸张的修辞来缩小事物特征运用夸张，例如：“五岭逶迤腾细浪，乌蒙磅礴走泥丸。（《长征》）”将险峻的激流和山岭地势夸张地描写为细浪及泥丸，体现了作者大无畏的性格和勇往直前的胸怀。

1.2 阿拉伯语夸张的定义

المبالغة: هي أن يدعي المتكلم لوصف بلوغه في الشدة أو الضعف حدا مستحيلا أو مستبعدا. لنلا يظن انه غير متناه في الشدة أو الضعف . او بعبارة ادق هي ان يبلغ بالمعنى اقصى غايته وابعد نهاياته.

在《阿拉伯语修辞简明教程》中，定义如上。阿拉伯语中的夸张意为言过其实，是运用丰富的想象力，在客观现实的基础上有目的地放大或缩小事物的形象特征，以增强表达效果的修辞手法，也叫夸饰或铺张。

夸张的作用是用言过其实的方法，突出事物的本质，或加强作者的某种感情，烘托气氛，引起读者的联想。夸张能引起读者丰富的想象和强烈共鸣。在文学作品中的比较多，夸张是运用想象与变形，夸大事物的某些特征，写出不寻常之语。

قال المتنبّي : كفي بجسمي نحو لا انني رجل لولا مخاطبتي إياك لم ترني .

(形销骨立一何甚，若非言谈不见人---穆太乃比)

وصرخت بصوت تتصدع له أركان القهوة

(她大叫一声，咖啡馆周围的墙壁都为之裂开) 这例句极言“她”叫声之响，四壁为之震裂习惯上不认可，却与理性想象相符。

تعطل الدستور قبل أن يجف مداده

(宪法的墨迹未干便已作废) 意思是宪法制定不久便已作废墨迹未干极言时间之短。

从上面的这些不同的定义中我们可以看出，夸张是在事实的真实性基础上的夸张，并且夸张一般注重表达说话者的主观情感。夸张在阿拉伯语和汉语两种语言中都是很常见的，不论在日常生活中还是各类体裁的文学作品都运用的非常广泛。

1.3 汉阿夸张定义的对比分析

夸张是一种艺术化的修辞手法。陈望道在其堪称中国现代修辞学的奠基石和里程碑的著作《修辞学发凡》中讲到，夸张分为两类：放大和缩小事物特征之分。但是，从性质、作用上看，阿拉伯语和汉语中夸张手法使用基本相似，实际就是有意的言过其实，就是指故意把事物往大、高、小、弱、多、重、强等处说。

汉阿两种语言中夸张的本质和语用功能基本相同，都运用丰富的想象力，在客观现实的基础上有目的地放大或缩小事物的形象特征，以增强表达效果的修辞手法。阿拉伯语修辞学里所谓的“夸张”，其定义就是：“意为言过其实”。汉语辞格“夸张”也称“夸饰”，是“运用远远超越客观事实的说法来渲染强调某事物以求给人突出的印象”。

第二节：汉阿夸张的分类

2.1 汉语夸张的分类

汉语修辞学里“夸张”有着一个完备的分类系统。对于“夸张”的研究，可称得上汉语辞格研究中的一个强项。早在汉代就有学者开始论及夸张。可以说汉语修辞学者没有一个忽视“夸张”辞格的，古往今来的不断研究，使“夸张”逐步形成了一个较好的分类体系。

一、按夸张的内容分类

按夸张的内容可分为扩大夸张、缩小夸张和超前夸张、窜后夸张等，详见下文：

（一）扩大夸张

这是夸张中最常见的一类，就是故意把事实夸大。也有人称为“积极夸张”。如在《陌上桑》所提到的各类人对罗敷美貌的反应，以及“燕山雪花大如席”，都是扩大夸张，这里不再一一赘述。

一根扁担三尺三，修塘筑路把水担。

高山也能挑起走，大河也能板得弯。(贵州民歌)

三尺小小扁担，本无神力，但是到了人的手中，竟能挑起高山，甚至扳弯大河。夸张的手法，很好地表现了解放后当家作主的人民征服自然、改造自然的强烈愿望和必胜信心。

如：泰山小啊天山低，顶天立地的向秀丽！-----贺敬之《向秀丽》句中为了说明向秀丽的强，说她比泰山和天山都强都大。就是为了达到一种幽默或积极向上的效果，把表达的对象夸大化，特意去渲染它的特点，使它变得更高、更大、更强，以至于达到一种气吞山河、排山倒海的境界。在《景阳

冈》一文中对老虎的描写有这样的一段话：大虫见掀他不着，大吼一声，就像半天里起了个霹雳，震得那山冈也动了，这里为了渲染武松打虎的威武，就把老虎的叫声加以扩大化，让人们从心中产生对老虎的恐惧，增加对打虎英雄的钦佩。再比如，一些诗句“三万里河东入海，五千仞岳上摩天”通过这种夸张的描写把河的长与山的高形象化的展现在人们的面前，让人不由自主的在心里加深了对这种山河的印象。“燕山雪花大如席，片片吹落轩辕台”这是李白在《北风行》中的诗句，显然是对雪化的一种夸大，让人一读便不能忘。

（二）缩小夸张

夸张也可以从反面进行，则极言其小、少、矮、短、浅、弱等等。也有人称为“消极夸张”。例如：你只有谷城县弹丸之地。池塘小，难养大鱼。（姚雪垠《李自成》）吟诗作赋北窗里，万言不值一杯水。（李白《答王十二寒夜独酌有怀》）

前面一例作者用大胆的缩小手法把谷城县说成“弹丸之地”，极言其小；而在后面一例中，“万言”是夸大，而“一杯水”就是缩小夸张，两相对照，更显得诗歌的不值钱。

夺泥燕口，削铁针头，刮金佛面细搜求，无中觅有。鹧鸪唳里寻豌豆，鹭鸶腿上劈精肉。蚊子腹内刳脂油，亏老先生下手。（元·无名氏：《醉太平·讥贪小利者》）

元朝无名氏的这支散曲，列举了六个常人无法想象的动作：燕口夺泥，针头削铁，佛面刮金；鹧鸪唳里寻豌豆，鹭鸶腿上劈精肉，蚊子腹内刳脂油，借以嘲讽那些贪官污吏们对“小利”无厌的贪求，想象的丰富，夸张的大胆，给读者留下了生动难忘的印象，可称为绝妙之作。

如：可是当兵一当三四年，打仗总打了百十回吧，身上一根汗毛也没碰断。
-----刘白羽《无敌三勇士》

说话者说“一根汗毛也没碰断”把情况缩小了说，以强调自己的英勇。这就是一种缩小夸张。

《猫城记》中描写校园是“四周墙壁围绕的一片空地”，寥寥几句描写让环境简陋、气氛压抑的地方变得真切起来，“孩子们刚到学校就毕业”，学校的教员个个“都瘦弱得像骨骼标本”，究其原因，原来是他们已经“25年没有发过薪水了”。使用夸张修辞让读者深刻感受到时代物质与精神生活极度贫乏的情况下，人类精神面貌多么丑陋。读者从作品中能感受到角色悲惨麻木的心理。

“赵姑母拿手比划，将鸡子比作茶壶那般大。讲完，将脚一横，硕大的衣袖拎得像飞不起来的老天鹅那样飞出。”此处作者故意用夸张的方法来丑化赵姑母，使读者读完忍俊不禁。

缩小夸张与扩大夸张相反，是故意把要表达的对象缩小化，使它变得更低、更小、更弱，达到缩小数十倍、百倍的效果。就比如我们常常会用到的句子，“会场里安静的很，就连一根针掉到地上的声音都能听到”，这是一种缩小夸张。还有毛主席的诗词“五岭逶迤腾细浪，乌蒙磅礴起泥丸”，就是为了展现红军战士不怕困难、不畏艰险的革命精神，把五岭山和乌蒙山看作是小小的细浪和泥丸，让人们从思想上去藐视它，从而突出了红军形象的高大与光辉。这种缩小夸张的方式还经常被应用到影视、文学、广告等等作品中，以此来映衬出一种大的思想境界。

（三）超前夸张、窜后夸张

把还没有发生的事情提前说或把刚刚发生的事情说的非常遥远，虽然这种夸张把事件在时间上做了一定的推移，但却可以起到强调、夸大的作用。比如人们常把一位医生的医术超群说成“他给病人看病，还没有开药方，病已经好了几分”，或者说，“刚刚肚子还痛的厉害，见了医生竟然不痛了”用这种方式来表达对医生医术的认可和信赖。再如，“夏日的太阳，

把柏油马路都烤化了”，用烤化马路来表现出夏天的炎热，给人一种形象的感觉。还有一种把大雨描写成黄豆大的雨点，这是以人们生活中常见的黄豆来证明雨点的大而有力。

这是从时间先后顺序上进行夸张，即把本来后出现的事物说成先出现，或同时出现，也有人称为“窜前夸张”。比如我们说一个姑娘害羞，常常说她还没说话脸就红了！其实这也是一种夸张的说法。

例如：“请”字儿未曾出声，“去”字儿连忙答应，早飞去莺莺跟前，“姐姐”呼之，诺诺连声。（王实甫《西厢记》）

上例颠倒了“请”与“去”的先后顺序，有效地突出了张生一心想见莺莺的急切心情，这些就是时间顺序上的故意提前，有人甚至提出“窜后夸张”，即与“超前夸张”正相反，把刚刚发生不久的事故意说得十分久远，如“十八年前的事还提它干嘛”（实际上是几天前的事）。

花自飘零水自流，一种相思，两处闲愁。此情无计可消除，才下眉头，却上心头。（李清照：《一剪梅》）

“才下眉头，却上心头”脱胎于范仲淹“眉间心上，无计相回避”，李清照在此仅着“上”、“下”两字，尽得风流，便使之青出于蓝而胜于蓝。“才下”、“却上”一先一后，两个夸张动作，使“相思”、“闲愁”的“无计可消除”显得突出而具体，充分显示了超前夸张的修辞效果。

二、按夸张的手段分类

分为直接夸张、融合夸张：或可以分为一般性夸张和借助性夸张两大类。详见下文：

（一）直接夸张（一般性夸张）

不借助于其它修辞手段，而直接采用夸大或缩小的词项进行夸张，称“直接夸张”。以下各例都属直接夸张。

莫夸财主家豪富，财主心肠比蛇毒。塘边洗手鱼也死，路过青山树也枯。（歌舞剧：《刘三姐》）

这首民歌中，刘三姐用了“塘边洗手鱼也死，路过青山树也枯。”极力渲染财主心肠之毒，毒性之大，语言通俗易懂，感情激奋，字里行间充满着对为富不仁、心狠手辣的财主的嘲讽和厌恶之情。

《马裤先生》中使用了夸张方式，对主角的夸张描绘，让这个角色个性表现得更加明显。他是一名“穿着马裤，戴着平光镜的先生”。看上去，这个人十分和蔼，可就是这个戴着平光镜，看上去彬彬有礼、斯文儒雅的先生，一路走来做出了很多和他外表完全不符的举止。“拿食指抠了一下鼻孔”，然后“在上铺脱掉鞋子，敲打鞋底上面的土”。他的粗鲁行为与身上鲜亮的衣着构成显著对比，这里将马裤先生的个性夸张化了。他是一个贪便宜的人，“全部的钩子都被他占据了”。寥寥数笔之下，作者就将一个斤斤计较、贪婪自私的人物角色勾画得活灵活现。这个角色最常考虑的问题是：“火车往哪个方向走？”这些无聊透顶的问题经常把他的生活搅得一塌糊涂，使他感到茫然无措。老舍还紧抓这个角色身上最让人发笑的一点，即喊“茶房”的行为，对其加以渲染。文章中多次描写喊“茶房”场景，“从天津站直至总站才十多分钟，他喊了几十次‘茶房’”，他在自己的梦中还会使尽全部力气再喊一声，而原因居然都是为了点儿很小的事情。使用夸张方式让这个角色的个性特点表现得淋漓尽致，而且还强化了小说的幽默语言效果。

（二）融合夸张（借助性夸张）

就是借助比喻、拟人、借代等其他修辞方式进行夸张。这种夸张与别的某个辞格交织运用，相辅相成，兼具两者的修辞效果，往往比一般性夸张在内涵、形式、效果等方面，更加丰富、灵活、强烈。

也有人称之为间接夸张或融合性夸张。

借助于其它修辞手段进行夸张的，叫“融合夸张”。也有人相对于“直接夸张”称之为“间接夸张”，常借用的修辞手段有比喻、拟人和借代等。最常见的要数比喻，如上面所提到的“弹丸之地”以及诗句“燕山雪花大如席”，又如：君不见高堂明镜悲白发，朝如青丝暮成雪。（李白《将进酒》）

借助“朝如青丝暮成雪”的比喻夸张人生的短暂；下例则更大胆，把云彩比作布匹，借以夸张剪子的锋利，而这些都是借助比喻的夸张。

瞧我磨的剪子，多快。你想剪天上的云霞，做一床天大的被，也剪得动。（杨朔《雪浪花》）

天公为我报丁忧，一夜江山尽白头。明日太阳来吊丧，家家户户珠泪流。（金圣叹：《绝命书》）

这首诗几乎句句都是夸张，但读者并不觉得造作，其高明之处就在于把拟人和夸张巧妙并用，借助比拟来收到夸张的效果。在临刑前的金圣叹眼里，自然万物均有情有义，而刽子手的屠刀将要使他身首异处，离开这个美好的世界，生和死的极大悲痛激发了他的灵感，使他在生命的最后时刻，给我们留下了这样一首惊天地、泣鬼神的豪迈大气之作。一个死亡将至的人，以雄健的笔力，吐浩然之正气，为后人留下宝贵的精神财富。这首诗却把自己的正义、清白用幽默、达观的语言说出，却又气魄宏大，不入油嘴滑舌之流，实在少见。

2.2 阿拉伯语夸张的分类

阿语夸张分类可以说是根据形容的程度来分。如果有人人说：今天我喝了二十升水，那么它是可以接受的，通常在极端高温和致命口渴的情况下。这是稍度夸张。但是如果他说：今天我喝了一百升水，这就是极度夸张，按理性认知可以接受，然而被人的表达习惯所拒绝。如果他说：今天我喝光了尼罗河的水，那这种夸张是被思想和习惯都拒绝的，这就是超度夸张。

(一) 稍度夸张（稍事）：(التبليغ)

这种夸张在理性和习惯是可以接受的。

① 黑暗沉沉 伸手不见五指。

سورة النور الآية 40 : "ظلمات بعضها فوق بعض اذا اخرج يده لم يكد يراها"

这句话出自于《古兰经》，这里用“伸手不见五指”描写黑暗，特别黑暗所以看不见自己的五指。这种夸张合情合理，谁都可以接受。

② 风若与它比 远远摔在后

它在风前头 掀起尘与土

قول صفي الدين الحلي : اذا ما سابقتها الريح فرت والفت في يد الريح الترابا

这例子意思是让骏马与风比赛，马胜风败。这种夸张完全被认可的。诗人还形象地描写四蹄生风的骏马一溜烟地过去，掀起漫天尘土的情景。

(二) 极度夸张 (极事) : (الاغراق)

这种夸张在理性上可以接受，但在习惯上却无法接受。

① “一粒沙尘落衣衫 明察微尘动心安”

كقول امرؤ القيس:

من القاصرات الطرف لو دبّ محول من الذر فوق الإتب منها لأثرا

这句诗歌意思是，如果一粒沙尘落在她的衣服上，她将立马敏锐感受到。这就表示姑娘很害羞温柔、非常敏感。这个例子的夸张修辞使用按表达习惯无法接受，但是按理性上却能认可。

② “微风吹伤她脸颊 丝绸割破她指尖”

صاح في العاشقين لـ (شهاب الدين الأعززي) :

خطرات النسيم تجرح خديه ولمس الحرير يدمي بنانه

这句诗歌的意思是，一阵微风吹过她的脸颊，就会使她的脸颊受伤，光滑柔顺的丝绸就可能割伤她的小指尖。这也是用夸张修辞说女孩儿的温柔娇美，肌肤吹弹可破。这种夸张表达的意思根据习惯是无法接受的，不过，根据理性上是可以接受这么形容女孩儿的。

③ 邻居在我处 享受我厚待

邻居去他方 不离我慷慨

كقول عمير التغلبي: نكرم جارنا ما دام فينا ونتبعه الكرامة حيث مالا

对人慷慨，只有对方在时才能做到，对一个远在它方的人来说，我们再慷慨他也领受不到。但上面例句里偏要说邻居即

使远走他乡，我们仍可以送之以慷慨。显然，这在交通极为落后的沙漠地区是无法办到的，但它在逻辑上却是可以实现的。

(三) 超度夸张 (超事) : (الغلو)

这种夸张在理性和习惯是都无法接受。

①君见的树若有知 伸出枝条问候君。

كقول المتنبي : لو تعقل الشجر التي قابلتها مدت محيبة اليك الاغصنا

这句诗歌的意思是这个人路过一棵树，连树都会伸出枝条向他打招呼。这件事情无论在实际上或理性上都无法发生，所以这就是超度夸张的修辞格。

②异教徒特怕你 连他们的胎儿都怕你。

كقول أبي نواس : وأخفت أهل الشرك حتى أنه ... لتخافك النطف التي لم تخلق

这句诗歌的意思是这些人很害怕哈里发，连他们还没有出生的胎儿都怕他。这件事不合情，也不合理，所以这就是超度夸张的修辞格。

③我若向明天喝酒 昨天便已先醉了

وأسكر بالأمس ان عزمت علي الشرب غدا إن ذا من العجب

这句诗歌想表达的意思是，这个人特别喜欢喝酒，他光是想到明天要喝酒，那么从昨天开始就沉醉其中，就像喝醉了一样。这种表达按理性上或按习惯上都无法接受，所以属于超度夸张辞格。

上面这三举例的夸张不仅事实上不可能，而且逻辑思维或理性想象中均不会认可。这种夸张比极度夸张更进一步，达到登峰造极的程度。

2.3 汉阿夸张分类的对比分析

夸张辞格在汉语和阿拉伯语中的区别在于分类标准上。汉语夸张可以依据内容，放大或缩小事物的形象特征或时间分为扩大夸张、缩小夸张、超前和窜后夸张；也可以根据手段，是不是借助于其它修辞手段分为直接夸张和融合夸张。而阿拉伯语中夸张依据形容的夸张程度来进行分类；按理性和习惯上不能被接受分为三类，即稍度夸张、极度夸张和超度夸张。

汉语夸张和阿拉伯语夸张的区别在于分类标准上，所以之间没有一一对应的关系。不过，汉语夸张的类型如果根据阿拉伯语的标准来分是可以的，同样的阿拉伯语夸张类型也可以按汉语夸张分类的标准分。这说明两种语言的夸张本质是相同的只是分类标准不一样。比如：

① “王少奶奶又有了喜，肚子大得惊人，看着颇像轧马路的石碾。”（《才包孙》）

② “祥子的衣裤都拧得出汗来，哗哗的，像刚从水盆里捞出来的。”（《骆驼祥子》）

③ “孙八气得像惹恼的小青蛤蟆一样，把脖子气得和肚子一般粗。”（《老张的哲学》）

这些和比喻相结合的夸张，做到了不似真实，又胜似真实，犹如电影里的特写镜头，使人感受强烈，印象深刻。如果按手段来份都属于融合夸张。不过按内容来分三个例子都属于扩大夸张辞格。按阿拉伯语夸张分类标准来分的话第一个例子就属于阿拉伯语夸张的极度类型，第二个例子就属于稍度夸张辞格，第三个例子属于超度夸张。

- ④ “我的头刚碰上枕头，就像被放倒的石头沉睡过去了。”
(直译为：我是一块被放倒的石头)

لم أكد اضع رأسي علي المخدة حتي كنت حجرا ملقي.

这里把“我”因为缺乏睡眠，头一靠上枕头就熟睡过去的情况比做“像被放倒的石头”，这种说法非常有趣、生动。这事实上是不可能的，却不悖理性。所以属于阿拉伯语的极度夸张类型。如果按汉语分类标准来说这个例子就属于汉语中的融合夸张或扩大夸张类型。

- ⑤ “向真主起誓，这个城市没有你，就连一片葱皮也抵不上。”

والله ما تساوي المدينة من غيرك قشرة بصله.

“城市”当然不会一文不值，但这句话既然可论价值，表面上说“没有你”这个城市无足轻重，实际上反衬“你”具有举足轻重的重要地位。这种夸张是人人都能接受的。如果按汉语分类标准来说这个例子就属于汉语中的缩小夸张类型。

- ⑥ 宪法的墨迹未干便已作废。

تعطل الدستور قبل ان يجف مداده.

这个例子的意思是宪法制定不久便已作废墨迹未干极言时间之短。根据阿拉伯语分类标准就属于超度夸张类型。但按汉语分类标准来说这个例子就属于汉语中的超前夸张类型。

第三节：汉阿夸张手法运用与修辞效果的差异性

生活地域的环境特征影响一个民族修辞的形成，所谓“一方水土养一方人”，特定的人文地理和自然风物对人们语用心理和审美情趣有着直接的影响，通过修辞手法积累起来的大量词语色彩反映了各民族的特点；同时人们获得的美好感受、艺

术意象、审美情趣，往往以外在的生活环境作为投射物和参照物，运用到言语表达和修辞活动中。

因为中阿文化存在较大差异，因而很多汉语例子翻译成阿语时，修辞手法发生了变化甚至由有变无。修辞手法具有丰富的文化信息，在翻译时可联系上下文，在特定的语境里把握它的深层涵义，并且考虑中阿文化的差别，尽可能地把原文翻得更加地道。当保留原文的字面意象不能表达原文的真正意义时，可以采取换译法适当转换原文的形象，根据译文读者的心理，采用内涵相似的说法再现原文的意思。以下以老舍的《茶馆》为例，说明在文学作品翻译中夸张修辞手法的运用和修辞效果的不同。

① “要不怎么说，就是一条狗也得托生在北京城里，嘛！”

والا ما تردد علي ألسنة الناس ان الكلب يفضل أن يولد في مدينة بكين!

这句话的字面意思是连狗都想生活在北京，用这种夸张的方式说明了北京生活条件好，大家都愿意生活在这里的愿望。这里译者用来直译法翻译成“连狗都更想生在北京”，虽然也使用了夸张的表达，但是缺少阿拉伯文化背景的支撑，平铺直叙中少了些阅读的趣味，不能精准传递出汉语原文的精妙。

② “说得好，咱们就八仙过海，各显其能吧！”

جميل ما ذكرت مثل ماجاء في الاساطير ان ثمانية اشخاص مخلدون عبروا البحر واستعرض كل واحد قدرته وبسالته.

“八仙过海，各显其能”指做事各有各的一套办法；也指各自拿出本领互相比赛。在中国文化里“八仙”是道教传说中的八位神仙。这里译者用直译法翻译成“按传说的那八个仙人过海，各显示自己的能力和本领”，阿拉伯读者不知道这是什么传说，到底是哪八个仙人。

原文中庞太监用“八仙过海”这句话夸张地说明了在乱世生活的不容易，每个人都需要想尽办法，尽力保全自己。通过阿文的翻译读者不能了解这个传说，不知道是什么仙人，更不能明白在乱世生活的举步维艰。在阿拉伯语翻译中丢失了夸张的含义。

③ “把兄弟，两个人穿一条裤子的交情！”

اخوة وتربطنا الصداقة الوطيدة مثل رجلين يرتديان بنطلونا واحدا !

这句话出自刘绍棠《田野落霞》意思是形容两人关系密切得分不开，彼此狼狈为奸。形容两人关系密切得分不开，任何东西都可以分享互用，连裤子这种私人物品都可以借穿。所以这是形容私交甚好。译者用直译法翻译这句话，虽然阿语中没有类似的表达方法，不过只能从前后句能推测表示什么意思。

④ “你怕什么呢？那么多的买卖，您的小手指头都比我的腰还粗！”

ماذا تخشي؟ وانت تتجر في ذلك الكم الهائل من التجارة ان تجارتي الضئيلة لا تقارن بثروتك الهائلة !

这里的夸张手法是“小手指头都比我要还粗”，意思是这个人很有钱，财大气粗，指“您”的小手指比“我”的腰还粗。译者用了意译法翻译成“我的小买卖无法跟您的大财物比”。虽然翻译中没有用夸张的表达，即使读者能明白是什么意思，但少了许多阅读的乐趣。

⑤ “有什么法子呢！隔行如隔山，你老得开茶馆，我老得干我这一行！”

هل هناك من مخرج! نحن نعيش اسلوبين مختلفين من الحياة انت تدير المقهي منذ زمن طويل وانا امارس هذه المهنة حتي اخر العمر!

各行各业都有各自的专业知识，不是本行的人就不懂这一行业的门道。形容不同行业的内容差异甚大，一般人难以找出它们的“共性”与各自的“精髓”，如同隔着一座大山，互相各不相知。这里译者没有把句中的修辞手法表示出来，用意译法把“隔行如隔山”翻译成“我们俩的生活方式不一样，你开茶馆我干我这一行”。这种翻译失去了原文中换行的难度，也没用夸张手法。

⑥ “连我也是逆产，谁的胳膊粗，我就得侍候谁！”

حتي انا اصبحت ملك لخائن ايضا واضطر ان انتظر من يتمتع بالقوة والنفوذ

“胳膊粗”是北京话，即胳膊粗，指权势大、后台硬。译者没有将胳膊粗翻译出来，用了意译法，也没有使用修辞手法，直译成“谁权力大、后台硬”。这里译者直接把胳膊粗的含义解释出来。

⑦ “洗耳恭听！”

انصت إلي باهتمام بالغ.

这里“洗耳”指擦洗耳朵；指很重视听对方说话；恭：恭敬地。洗干净耳朵恭恭敬敬听别人讲话。这句话是请人讲话时的客气话。这里译者把它翻译成“专心地听”，因为洗耳这个词跟阿拉伯文化不合，阿拉伯人听不明白它的含义。

⑧ “老裕泰开了六十多年，九城闻名。”

له شهرة كبيرة في اماكن كثيرة

“九城”是指京都。旧时京都多设城门九座，故称九城。用这里表示他这个人很有名。这里译者没有用夸张手法，用了意译法译成“他在很多地方都很有名”。

文学翻译在某种意义上是两种语言甚至是两种文化的较量，因而修辞手法的运用对于翻译文本有着至关重要的效果，修辞手法的运用与否及准确性，直接影响着读者的阅读感受及对文本的理解程度。因而，在翻译文学作品中，如果完全照搬原来的修辞手法而不考虑其中内涵，不考虑读者的文化背景，甚至曲解原文的意思时，译者应该选择合适的修辞手段甚至放弃运用修辞以忠于原文。

总结：

本文通过对比语言学的角度，详细论述了汉阿夸张手法的异同。汉阿两种语言中夸张的本质和语用功能基本相同，都是运用丰富的想象力，在客观现实的基础上有目的地放大或缩小事物的形象特征，以增强表达效果的修辞手法。然而，从夸张分类来说，汉语夸张和阿拉伯语夸张的区别在于分类标准，所以两种语言夸张的类型之间没有一一对应的关系。最后，修辞的目的主要在于要求语言达到清晰、明白、流畅。文学翻译中，修辞手法的运用对于读者理解作品具有重要的作用。因此，本文以《茶馆》为例，说明了汉阿翻译中夸张手法的运用及修辞效果的差异性，建议译者多采取意译法，运用阿拉伯语读者熟悉的、符合本国文化的修辞手段，来打破文化壁垒，使读者理解原文的精妙含义，更进一步获得阅读的乐趣。

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3. Geography

Integration between Geoinformatics and Programming for Evaluation of Potential Hydropower of Red Sea Hills in Egypt

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Integration between Geoinformatics and Programming for Evaluation of Potential Hydropower of Red Sea Hills in Egypt

Abstract

Egypt has a huge potential for utilization methods to generate renewable energy. This paper aims to study the utilization of mixed pump-turbine system. Explanation behind its choice and its benefits would be discussed. The initial part of the research included studying the area and choosing a suitable location to act as a storage basin, then topographic and geographic information about the basins are then discussed in detail. The second part of the research involves deciding a suitable operating mechanism for the system. This would be performed by creation of a calculator script intended to simulate the operation of the system under different conditions. Results from these trials would then be compared with each other, in order to reach to an educated conclusion to the best method of operation to actualize such an idea.

Keywords: mixed pump, turbine system, renewable energy, operating mechanism, trials.

التكامل بين المعلوماتية الجغرافية والبرمجة لتقييم الطاقة الكهرومائية المحتملة لتلال البحر الأحمر في مصر

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مستخلص

تمتلك مصر إمكانات هائلة في طرق استغلال الطاقة المتجددة. ولهذا يهدف هذا البحث إلى دراسة الاستفادة من نظام المضخة والتوربين المختلط. وستتم مناقشة شرح سبب اختياره وفوائده. يتضمن الجزء الأولي من البحث دراسة المنطقة واختيار الموقع المناسب ليكون بمثابة حوض تخزين، ثم تمت مناقشة المعلومات الطبوغرافية والجغرافية عن الأحواض بشكل تفصيلي. الجزء الثاني من البحث يتضمن تحديد آلية التشغيل المناسبة للنظام. وسيتم تنفيذ ذلك عن طريق إنشاء برنامج نصي للآلة الحاسبة يهدف إلى محاكاة تشغيل النظام في ظل ظروف مختلفة. ويتم بعد ذلك مقارنة نتائج هذه التجارب مع بعضها البعض، من أجل الوصول إلى نتيجة مدروسة لأفضل طريقة تشغيل لتحقيق مثل هذه الفكرة.

الكلمات المفتاحية: المضخة المختلطة، النظام التوربيني، الطاقة المتجددة، آلية التشغيل، التجارب.

(1) دكتوراه في الجغرافيا الطبيعية.

(2) ماجستير الهندسة الهيدروليكية.

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1 Introduction:

The substantial increase in power generation from variable renewable sources has been led to extreme interest in energy storage. Pumped hydropower remains the only mature and widely-adopted utility scale energy storage technology. However, the selection and development of new pumped hydropower sites are heavily influenced by physical constraints such as terrain, as well as non-physical considerations (**Fitzgerald et al., 2012**).

Electricity generation from hydropower remains the first source of renewable energy. Development of energy from the renewable source is one of the important steps in reduction of CO₂ emission that could mitigate the effect of climate change (**Wali U., G., 2013**).

Renewable energy represents a critical method of increasing energy production through which the ever-increasing demands of the nation could be satisfied. This is especially true for Egypt, where energy derived from natural sources is very limited (**Bartle, 2002**). This process requires in-depth knowledge of possible means by which the energy manifested in these mediums can be converted into a usable form and transported. Natural sources of energy provide additional advantages when properly harvested. Also they are completely renewable and cleaner than traditional sources of energy such as coal and gas, which in turn reduces pollution and harm to the environment (**Sorensen, 2004**).

On the other hand, natural or renewable energy is difficult to harvest into a form that is easily transported and usable in accordance to the popular habits of energy consumption. The way by which this obstacle is overcome is by utilizing specialized machinery and technology that is specifically designed and manufactured to be of suitable use in regards to the environment it is placed in and the purpose it aims to achieve. This results in an extremely high initial cost for setting up a system of natural sources of energy, although that cost is gradually being reduced with modern technological developments (**Sorensen, 2004**).

Another concern regarding natural energy in general is the fact that changes within the environment can cause unreliability with the extraction of such energy. These changes within the environment can be seasonal or nannual, and even due to rare occurrences of natural disasters or calamities caused by man. Nevertheless, the constant endangerment to the environment which is caused by pollution from the traditional processes of energy production by coal and biomass had encouraged numerous individuals and research facilities to research the viability of integrating natural sources of energy along with the traditional systems of energy production, in an effort to move towards more environmental friendly solutions and to also reducing the impact of the depletion of the non-renewable energy sources.

1- The area of the study:

El-Malha reservoir is figure (1) considered the mouth of El-Malha Wadi , which locates in the Eastern Desert of Egypt , and bounded by coordinates $33^{\circ} 20' 13''$ to $33^{\circ} 31' 1''$ E and $27^{\circ} 26' 43''$ to $27^{\circ} 39' 49''$ N. Its area is estimated 140.98 km^2 , with its shortest distance to the coast measuring 4.4 km, and elevated from 50 to 289 m. The reservoir is surrounded by Bili Wadi (**Al-masalmeh and Eizeldin , 2019**) in the south border , the red sea at the east border , El-malha Wadi and Red Sea Hills in the west border , and Abu Had Wadi in the north border .

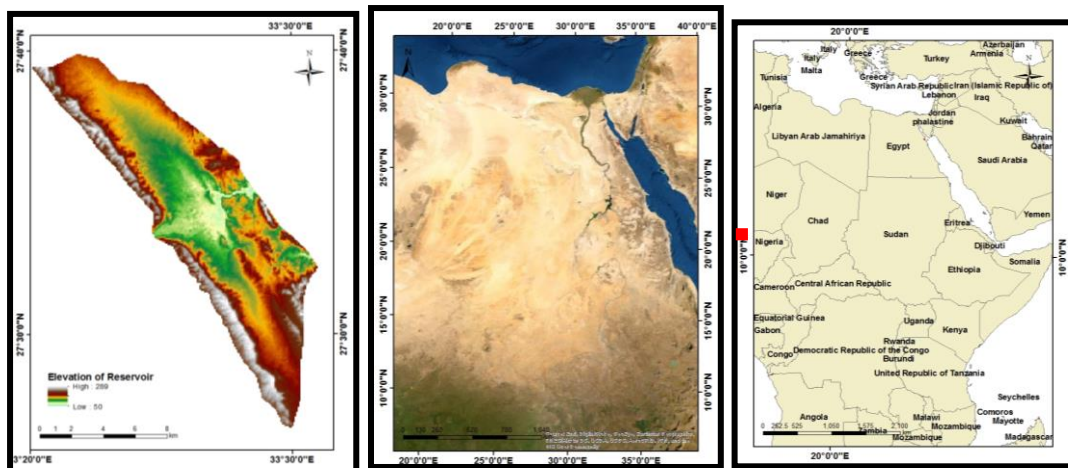


Figure (1): Location of El-Malha reservoir

2-Methodology:

The proposed methodology is divided in two main phases:

Initial phase represents selection the reservoir location started by collecting the relevant data ; Topographic map with scale 1:25000 NG 36-4 & NG 36-3 & NG 36-2 which cover study area issued by (**Army Map Service, 1991**) and the Digital Elevation Model (DEM) of 30 m resolution, released in November 2011 under the Advanced Space borne Thermal Emission and Reflection Radiometer (ASTER) program (**Meti and Nasa, 2011**). GIS techniques used for selecting reservoir area and assessing this location as it provides a flexible environment and a powerful tool for manipulating and analysis the spatial information, thus GIS spatial analyses had allowed developing a number of methodologies to calculate hydropower potentials (**Feizizadeh and Haslauer, 2012**). So, Esri Arc Map 10.5 software has been used to analyse the data.

Second phase : integrate between GIS and MATLAB which has the primary advantage of its extreme utilisation of matrices and their various functions which is necessary due to the nature of the required script. Nearly all variables that contribute to changes within the reservoir and power outage can be described as a string of numbers, such as number of months for running, number of initial water level at which the calculation is performed, different discharge and duration combinations. All of these variables can be easily written in a suitable array of rows and columns which in turn can easily be utilized by the computing environment (the script programmed by MAT Lab) in order to yield results for multiple runs and iterations.

3-Results and discussion:

The goal of this paper is proposing the construction of a pump-turbine system within the chosen area of basins and to study the different possible operation schemes of this system, also for its energy production.

3.1. Reservoir volume at different levels.

The reservoir volume was calculated using geo-processing algorithms of Arc-Map 10.5 software on the basis of ASTER DEM. Calculation of the storage volume by subtracting the elevation of the DEM from the water surface elevation of the reservoir created by the dam ,(table1), and then summing up the storage volume (RVEM, 2011).

Table (1): Reservoir volume at different levels.

Level	Area/km ²	Volume/km ³
80	1.7	0.008
100	12.6	0.129
120	28	0.52
140	47.5	1.2
160	77.9	2.5

This table shows that when reservoir is filled with water at a level of 80 m, the water will cover 1.7 km² of reservoir area, then water volume will be estimated at 0.008 km³, while when it is filled, the reservoir at the level of 100 m will increase the area covered with water to 12.6 km² and the water volume will be 0.129 km³, and if the reservoir is filled up to the level of 120 m it will increase the covered area to 28 km², and the water volume will be estimated at 0.52 km³, and if the reservoir is filled, the level of 140 m will fill the covered area will be 47.5 km² and estimated The volume of water is 1.2 km³, finally when we fill the reservoir to the level 160 m, the covered area will be 77.9 km², and the volume will be 2.5 km³. The correlation coefficient between the stored water level and the area covered by the reservoir is 0.98. This confirms the existence of a strong correlation between them, record correlation coefficient between the water level and the amount of stored water is 0.936. This confirms that there is a very strong correlation between them, figures (2 and 3) indicate 3rd model for the reservoir.

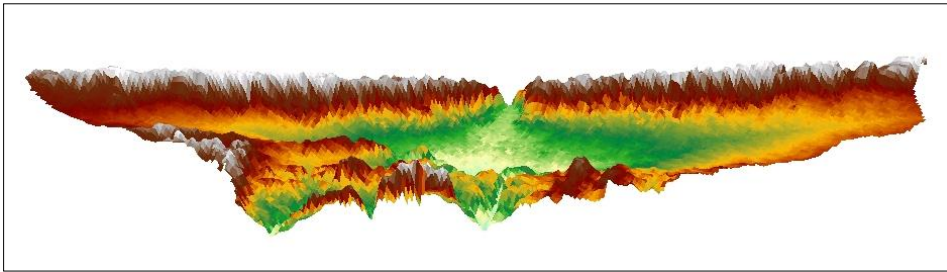


Figure (2): Reservoir of 3rd model.

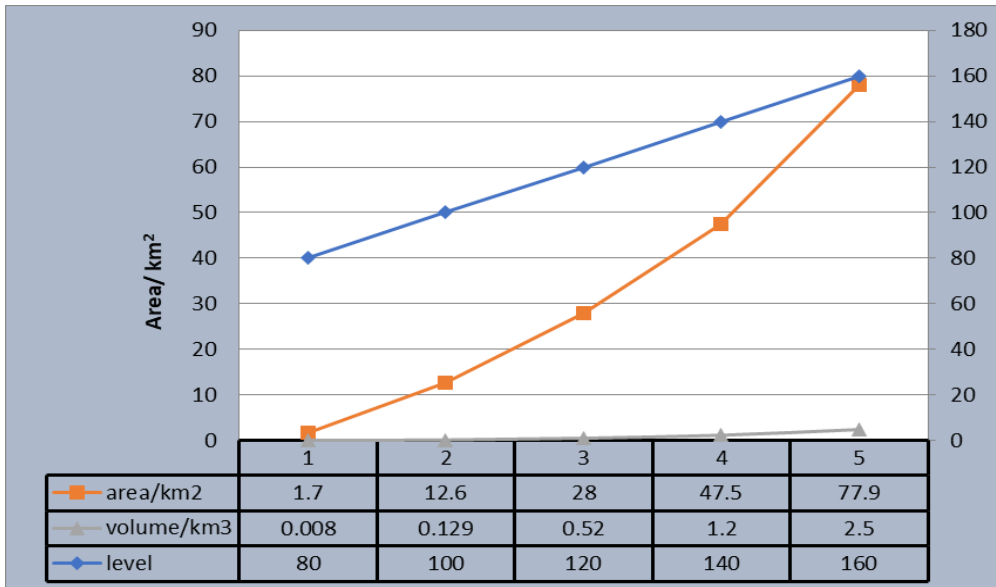


Figure (3): Correlation between reservoir area, level and volume.

3.2 Creating an environment for trial runs:

MAT Lab has the primary advantage of its extreme utilisation of matrices and their various functions which is necessary due to the nature of the required script. Nearly all variables that contribute to changes within the reservoir and power outage can be described as strings of numbers, such as number of months for running, number of initial water level at which the calculation is performed, different discharge and duration combinations, and more. All of these variables can easily be written in a suitable array of rows and

columns which in turn can easily be utilized by the computing environment (the script programmed by MATLAB) in order to yield results for multiple runs and iterations.

The following sections describe the creation process for the script, explaining the mind map of the running code as well as a detailed description of each segment of coding.

In order to integrate the chosen reservoir into the computing environment for it to be the basis of computation, it was necessary to determine the parameters by which the reservoir would be accurately described for the script. This can be done in multiple ways using graphs or even the simulation of the three dimensional inner surface of the reservoir using equations. In order for the latter option to be viable and properly implemented would require extreme amounts of effort, which would prove to be a separate endeavour in its own rights.

This is reason for choosing this method of integrating the reservoir into the script. This was done by defining three particular parameters to be known and understood within the computational environment, namely the water level within the reservoir as well as the surface area and volume of the water at any certain level. Achieving this can be done by utilizing any of multiple mathematical methods, which include but are not limited to interpolation, polynomial, power, sum of sine and smoothing spline. Smoothing spline was the chosen method for creating an entire series of data between the five given points. A smoothing spline can be defined as a piecewise polynomial computed based on a smoothing parameter. The reason smoothing spline was the chosen method was due to its ability to obtain estimates from noisy observations. Given the fact the provided observations were of acceptable accuracy, the extracted curve was reasonable and reflected the expected behaviour from the provided observations. A smoothing parameter of (1) was chosen for the data, which represented the largest smoothing factor, providing a curve that follows closely to the provided points. The provided data of water level, surface area, and water volume were then integrated within the

computing environment, relating every level to its respective water surface area and water volume.

The primary equation through which the script runs focuses on the net quantity of water moving through the basin, whether to it or from it. That is to say that the change of volume was the primary variable through which all other parameters were determined. The equation for change of volume is represented as (M.A and M.B, 2006):

$$\Delta S_{\text{month}} = \frac{[(Q_{\text{in}} * t_{\text{in}} - Q_{\text{out}} * t_{\text{out}}) * 3600 * 30 + (P - E) * 30 * 10^{-3} * A * 10^6]}{10^9}$$

Where:

ΔS = Change of volume within the basin per month, in km^3 .

Q_{in} & Q_{out} = Discharge into and out of the basin respectively, in m^3/sec .

t_{in} & t_{out} = time for moving water in and out of the basin respectively, in hours.

P = Average monthly precipitation within the area of the basin, in mm/day .

E = Average monthly evaporation within the area of the basin, in mm/day .

A = Surface area of the water within the basin within current month, in km^2 .

Simplifying the equation by dividing the numerator and denominator yields:

$$\Delta S_{\text{month}} = \frac{[(Q_{\text{in}} * t_{\text{in}} - Q_{\text{out}} * t_{\text{out}}) * 10.8 + (P - E) * A * 3]}{10^5}$$

Given a specific value for incoming and outgoing volumes of water and the durations of operation for either phase of filling and emptying during the day, as well as specifying the operation duration in months, it was then fairly simple to be able to determine the properties of the basin. This can be achieved for any number of months of operation, under any discharge conditions, and with any desired initial level of water.

The main parameters of focus resulting from the running an iteration are represented in the level of water surface, the volume of water within the basin, the surface area of the water, as well as the net volume of moved water, whether out of or into the basin.

This information is represented for each month of operation of the pump-turbine system and stored within tables. The resulting information is also represented in the form of a graph showing each of the four mentioned parameters, with the duration represented in months along the abscissa. The following graphs are examples of this, representing a duration of 1 year, with an initial water level of 130 meters, an outgoing discharge from the reservoir of 125 m³/sec for 5 hours per day, and an incoming discharge to the reservoir of 75 m³/sec for 10 hours per day.

3.3 Power calculation:

Creation of a suitable computing script that closely represents the actual behavior of the reservoir in operation, and also determining a reservoir from between the three different possible basins of choice, it is therefore necessary to include calculations for the power consumption and power generation which occurs during filling and emptying of the reservoir, respectively. This can be represented with the following equation:

$$P = \gamma Q h$$

Where:

P: Power generated in Work/Time or Watts, represented as $\text{kg}\cdot\text{m}^2\cdot\text{s}^{-3}$

γ : Specific weight of water, which is equal to 9810 N/m^3

Q: Water discharge represented in m^3/sec

h: Water head, represented in meters

Analyzing the previous equation shows that the only parameter that is missing and needs to be calculated before being able to calculate the power generated or consumed is the water head (h). The water head is calculated differently for both the consumption and generation of energy, accounting for the difference between operating a pump and operating a turbine. Operation of the pump consequently means the filling of the reservoir and therefore the consumption of electricity, whereas operating the turbine is the reverse operation to that which entails the emptying of the reservoir and the generation of electricity. The water head for the operation of each of the pump and the turbine can therefore be represented with the following equations:

$$h_{\text{pump}} = \text{Water Head} + \text{Head Losses}$$

$$h_{\text{turbine}} = \text{Water Head} - \text{Head Losses}$$

Head losses can be separated into major head losses, which are frictional head losses throughout the length of the pipe, and minor head losses which occur due to pipe geometry. Calculating head losses within the system can be achieved by numerous ways. The most accurate method to achieve that would be by studying a proposed pipe system, for which the minor and major head losses can be effectively determined based on the details of the proposed pipe system such as its length, diameter, number of pipes, its friction coefficient based on its material, as well as the presence of any fittings or pipe geometry changes. This was an attempt but would prove to be beyond the scope of this research as it would require the creation of a pipe system which would then be analyzed and studied.

Nevertheless a brief overview is presented regarding the undertaken steps in this approach, to explain the faced difficulties with it, before presenting the simpler method which was chosen for calculating head losses.

In the presence of a pipe system, or the proposition of one such system based on research, the calculation of head losses would be focused on the utilization of the Darcy-Weisbach equation for the calculation of frictional losses and the calculation of the minor head losses based on the fittings and pipe geometry within the system. Head losses can be calculated by the following Darcy-Weisbach equation:

$$HL_f = f * \frac{L}{D} * \frac{V^2}{2g}$$

A pipe system was therefore assumed with the following properties:

Pipe Diameter: 2 meters

Pipe Length: 4400 meters

Number of pipes: 8

Coefficient of friction (f): 0.01

Nevertheless, due to these assumptions being based on the observation of similar projects, they resulted in unreasonable and unacceptable values for head losses.

Head losses were therefore calculated based on an empirical assumption of being equal to 1/3 of the level of water within the basin. This greatly simplified the process of calculating head losses to a degree that is reasonable for the scope of the project and lead to much more reasonable results.

The power equation of pump and turbine can be therefore presented as the following:

$$P_{Consumed} = 9810 * Q_{in} * \left(Level + \frac{1}{3} * level \right) * 10^{-6}$$

$$P_{Generated} = 9810 * Q_{out} * \left(Level - \frac{1}{3} * level \right) * 10^{-6}$$

Where $P_{consumed}$ refers to the power consumed by the pump during filling and $P_{generated}$ refers to the power generated from the turbine during emptying the basin. The results are presented in Mega Watts.

This lead to calculation of the value of power generated and consumed yearly, in GWatthr/year, according to the following equations:

$$P_{Con.year} = 9810 * Q_{in} * \left(Level + \frac{1}{3} * level \right) * 10^{-9} * Dur_{filling} * 365$$

$$P_{Gen.year} = 9810 * Q_{out} * \left(Level - \frac{1}{3} * level \right) * 10^{-9} * Dur_{emptying} * 365$$

Therefore the rate of power consumption for each of the processes of filling and emptying the reservoir can be calculated and documented in tables, and also presented in graphs, for each trial run of the script. This provides a clear idea about the amount of electricity that can be generated from such a project for each cycle of emptying and filling, as well as throughout the entire operation duration during a trial tables (2, 3).

Table (2): power calculation

Level (m)/Vol	Qout (m ³ /sec)	Qin (m ³ /sec)	Ratio (%)	Level Range	Difference (m)	P Consumed (MWatt)	P Extracted (MWatt)	Est/Con Min.	Est/Con Max.	P Consumed (TWhatt/yr)	P Extracted (TWhatt/yr)	
80/0.0080	100.00	50.35	1.0070	80.00	82.50	2.50	52.32	54.00	0.9928	0.9926	96.25	99.25
	150.00	75.35	1.0047	80.00	82.50	2.50	78.85	80.95	0.9956	0.9963	143.90	148.50
	200.00	100.35	1.0035	80.00	82.50	2.50	105.00	108.37	0.9967	0.9966	191.65	191.00
	250.00	125.35	1.0028	80.00	82.50	2.50	131.20	130.80	0.9970	0.9974	239.45	247.35
	300.00	150.35	1.0023	80.00	82.50	2.50	157.40	157.00	0.9972	0.9972	287.10	286.45
	350.00	175.35	1.0020	80.00	82.50	2.50	183.50	183.10	0.9978	0.9982	334.90	345.90
	400.00	200.35	1.0018	80.00	82.50	2.50	209.65	209.35	0.9986	0.9982	382.60	395.10
	450.00	225.35	1.0016	80.00	82.50	2.50	235.85	243.65	0.9985	0.9986	430.40	444.55
	500.00	250.35	1.0014	80.00	82.50	2.50	262.00	270.50	0.9983	0.9985	479.10	493.70
	1000.00	500.35	1.0007	80.00	82.50	2.50	524.55	541.10	0.9975	0.9994	955.50	987.55
85/0.0235	100.00	50.48	1.0096	84.14	85.37	1.23	55.54	55.85	0.9903	0.9905	101.35	102.90
	150.00	75.50	1.0067	84.14	85.47	1.33	83.12	82.56	0.9933	0.9932	151.69	154.50
	200.00	100.50	1.0050	84.18	85.51	1.33	110.62	110.06	0.9949	0.9951	201.88	200.88
	250.00	125.50	1.0040	84.18	85.50	1.32	138.15	137.60	0.9960	0.9961	252.14	256.22
	300.00	150.50	1.0033	84.18	85.50	1.32	165.69	165.14	0.9967	0.9966	302.39	307.21
	350.00	175.52	1.0030	84.22	85.55	1.33	193.35	196.45	0.9969	0.9971	352.85	358.55
	400.00	200.50	1.0025	84.18	85.54	1.36	220.69	224.25	0.9975	0.9975	402.75	409.25
	450.00	225.50	1.0022	84.15	85.52	1.37	248.15	252.31	0.9978	0.9978	452.88	460.50
	500.00	250.52	1.0021	84.21	85.65	1.44	275.89	280.62	0.9979	0.9980	503.50	512.15
	1000.00	500.53	1.0011	84.23	85.70	1.47	551.30	560.85	0.9992	0.9988	1006.25	1023.15
90/0.0450	100.00	50.90	1.0180	89.15	90.65	1.50	59.34	60.38	0.9821	0.9824	108.30	110.20
	150.00	75.90	1.0120	89.18	90.70	1.52	88.55	90.08	0.9878	0.9882	161.58	164.40
	200.00	100.90	1.0090	89.19	90.70	1.51	117.60	119.73	0.9928	0.9908	214.64	218.44
	250.00	125.90	1.0072	89.18	90.71	1.53	146.78	149.27	0.9928	0.9928	267.85	272.40
	300.00	150.89	1.0059	89.10	90.63	1.53	175.95	179.00	0.9940	0.9941	321.10	326.68
	350.00	175.87	1.0050	89.10	90.65	1.55	204.98	208.30	0.9951	0.9951	374.10	380.15
	400.00	200.87	1.0044	89.09	90.60	1.52	234.09	238.09	0.9957	0.9955	427.20	434.45
	450.00	225.86	1.0038	89.09	90.50	1.41	263.14	267.60	0.9962	0.9962	480.21	488.39
	500.00	250.86	1.0034	89.10	90.53	1.43	292.28	297.10	0.9966	0.9963	533.40	542.05
	1000.00	500.90	1.0018	89.15	90.70	1.55	584.00	594.50	0.9983	0.9990	1065.95	1085.00
100/0.1290	100.00	51.75	1.0350	98.90	100.50	1.60	66.90	68.03	0.9661	0.9660	122.09	124.18
	200.00	101.75	1.0175	98.80	100.48	1.68	131.60	133.84	0.9828	0.9827	240.18	244.25
	300.00	151.75	1.0117	98.79	100.50	1.71	196.18	199.44	0.9884	0.9885	358.00	364.00
	400.00	201.75	1.0088	98.90	100.70	1.80	260.90	265.45	0.9913	0.9912	476.18	484.50
	450.00	226.75	1.0078	98.88	100.65	1.67	293.23	298.65	0.9919	0.9921	535.00	544.90
	500.00	251.75	1.0070	98.85	100.55	1.70	325.48	331.15	0.9931	0.9928	594.00	604.25
	1000.00	501.70	1.0034	98.89	100.50	1.61	648.20	658.75	0.9965	0.9966	1182.80	1202.25

Table (3): power calculation

Level (m)/Vol	Qout (m3/sec)	Qin (m3/sec)	Ratio /%	Level Range	Difference (m)	P Consumed (MWatt)	P Extracted (MWatt)	Ext(Con Min.	Ext(Con Max.	P Consumed (TWatt/Hr/Yr)	P Extracted (TWatt/Hr/Yr)	
110/0.2938	100.00	52.82	1.0564	108.50	110.56	2.06	74.87	76.40	70.90	72.35	136.80	139.55
	200.00	102.85	1.0285	108.70	110.75	2.05	146.10	148.85	142.02	144.77	266.60	271.77
	300.00	152.85	1.0190	108.60	110.90	2.30	217.00	221.50	213.00	217.38	396.08	404.25
	400.00	202.82	1.0141	108.58	110.55	1.97	288.00	293.70	284.00	289.60	525.60	536.00
	450.00	227.85	1.0127	108.58	110.70	2.12	324.10	330.53	320.00	326.40	591.48	603.27
	500.00	252.85	1.0114	108.59	110.61	2.02	359.40	366.25	355.30	362.17	665.85	668.47
	1000.00	502.82	1.0056	108.59	110.50	1.91	713.90	727.50	709.90	723.48	1302.87	1327.80
	100.00	54.00	1.0800	118.19	120.61	2.42	83.47	85.23	77.32	78.88	152.34	155.54
	200.00	104.10	1.0410	118.60	121.24	2.64	161.37	164.75	155.00	158.50	294.50	306.65
	300.00	154.10	1.0273	118.43	120.93	2.50	238.90	244.15	232.53	237.60	436.00	445.50
120/0.5200	400.00	204.05	1.0203	118.27	120.90	2.63	315.75	322.14	309.50	315.75	576.50	587.90
	450.00	229.05	1.0180	118.30	120.85	2.55	354.60	362.00	348.27	355.65	647.10	660.72
	500.00	254.05	1.0162	118.20	121.03	2.83	392.75	401.07	386.50	394.68	716.75	732.00
	1000.00	504.05	1.0081	118.20	120.85	2.65	780.85	797.35	774.50	790.85	1425.00	1455.00
	100.00	55.37	1.1074	128.30	131.43	3.13	92.75	94.72	83.75	85.50	169.30	172.76
	200.00	105.37	1.0537	128.15	130.70	2.55	176.55	180.70	167.55	171.50	322.30	329.77
	300.00	155.38	1.0359	128.10	131.80	3.70	260.95	266.10	251.47	256.85	475.30	485.70
	400.00	205.38	1.0269	128.24	131.10	2.86	344.65	352.20	335.65	343.00	629.00	642.75
	450.00	230.40	1.0240	128.40	131.10	2.70	386.00	395.75	377.00	386.50	704.50	722.20
	500.00	255.38	1.0215	128.05	130.90	2.85	427.75	437.55	418.70	428.40	780.70	798.65
130/0.7965	1000.00	505.38	1.0108	128.30	131.05	2.75	847.70	867.50	838.65	858.25	1547.00	1583.00
	100.00	59.20	1.1840	148.05	151.10	3.05	114.60	117.52	96.75	99.25	209.18	214.50
	200.00	109.20	1.0920	148.05	151.30	3.25	211.18	215.78	193.35	197.68	385.38	393.98
	300.00	159.20	1.0613	148.20	151.10	2.90	308.48	314.22	290.65	296.00	562.95	573.40
	400.00	209.20	1.0460	147.95	151.20	3.25	405.30	413.77	387.50	395.60	739.73	755.25
	450.00	234.23	1.0410	148.05	151.60	3.55	453.50	464.83	435.60	446.50	827.70	848.40
	500.00	259.20	1.0368	148.30	151.45	3.15	501.25	512.50	483.47	494.45	914.60	935.50
	1000.00	509.20	1.0184	148.00	151.20	3.20	986.15	1008.73	968.40	990.50	1799.60	1841.00
	100.00	59.20	1.0184	148.00	151.20	3.20	986.15	1008.73	968.40	990.50	1799.60	1841.00
	200.00	109.20	1.0184	148.00	151.20	3.20	1972.30	2017.46	1936.80	1981.00	3599.20	3682.00
300.00	159.20	1.0184	148.00	151.20	3.20	2958.45	3026.19	2880.20	2940.50	5398.80	5523.00	
400.00	209.20	1.0184	148.00	151.20	3.20	3944.60	4034.26	3856.30	3924.00	7198.40	7366.00	
450.00	234.23	1.0184	148.00	151.20	3.20	4430.75	4543.01	4284.40	4376.50	8078.60	8297.00	
500.00	259.20	1.0184	148.00	151.20	3.20	4916.90	5049.26	4640.50	4753.00	8868.80	9155.00	
1000.00	509.20	1.0184	148.00	151.20	3.20	9833.80	10096.52	9561.00	9806.00	17737.60	18310.00	

3.3 Determining Optimal Operation Conditions:

Of the numerous parameters controlling the operation of such a system, the initial level of water within the basin was chosen to be the main bounding factor on which other parameters would be based. The optimal operation conditions for such a system at any level are the conditions that result in least fluctuations of water level, ensuring that the water level always remains as close as possible to the initial water level within the reservoir.

A constant value for the duration of emptying and filling has been set throughout all the trial runs. The emptying cycle of the reservoir lasts for a duration of 5 hours per day, whereas the filling cycle lasts for a duration of 10 hours. It is important to ensure that the filling cycle occurs during the hours of low energy consumption and therefore a low cost for the power consumed, whereas the cycle for generating electricity occurs during peak consumption hours where the cost of power is higher.

The second factor was therefore the outgoing discharge, which is the amount of water volume emptied from the basin per second (Q out). Thus for a set of different outgoing discharges, it is necessary to determine the accompanying incoming discharge which would result in least fluctuations of the water level throughout the duration of operation. This was performed for varying values of outgoing discharges. Multiple trial runs have been performed for each value of the outgoing discharges. This process was repeated at multiple initial water levels, to obtain a detailed view of the best operation conditions at different levels and discharges. The outgoing discharge values for which trial runs have been performed at each selected water level are the following : (**80 -85 – 90 – 100 – 110 – 120 – 130 -150 m**).

The reason for why the outgoing discharge is chosen to be the second bounding parameter, rather than the incoming discharge, is due to the fact that controlling the outgoing discharge results in controlling the rate of generated electricity, making it possible to set

it at a constant value that is easily measurable. Nevertheless within the greater scope of the project, choosing either of the outgoing or incoming discharges to be the bounding parameter would result in little differences, as long as it is controlled and adjusted to produce the required levels of power. Therefore it becomes necessary to determine the value of the incoming discharge which would result in the least fluctuation when in operation with the outgoing discharge. It is also necessary to determine the factor between the incoming to the outgoing discharge, which can be done by the following equation:

$$Factor = \frac{Q_{in} * Dur_{in}}{Q_{out} * Dur_{out}}$$

A lower factor between the incoming to the outgoing discharge is preferable as it translates to a smaller amount of water being lost due to evaporation and seepage, and therefore a smaller loss in revenue, as any volume of water is translated to generated revenue. Higher values for incoming and outgoing discharges result in a smaller factor, due to the amount of evaporated water remaining constant, whereas the amount of water in circulation is increased, resulting in a higher rate of efficiency of water volumes. Lower elevations within the reservoir also result in a smaller incoming to outgoing factor as the lower elevations contribute to a smaller surface area, and therefore lower rates of evaporation. The volume of water moved into the reservoir will always be greater than the volume of water moved out of the reservoir, if left to the natural condition of an uncovered surface of water.

Any of the two parameters that need to be determined, the factor between discharges or the incoming discharge, can be obtained first. This is performed through the process of trial and error, by assuming an initial value and running multiple trials until a suitable value is determined that results in least fluctuations in water level. Examples of both scenarios are presented within the following graphs.

3.4 Determining Discharge Factors First:

Figure (4) represents a case where the factor of incoming to outgoing discharge was first determined through multiple trials, after which the suitable incoming discharge was determined. Each individual line that is graphed represents an individual set of incoming and outgoing discharges. The data numbering follows the same order in which the discharges are presented in table (4), with the outgoing discharges remaining at the constant values presented in the table and the incoming discharges being determined according to the ratio between them.

It is possible to determine the most preferred discharge values and the ratio between them at any level within the reservoir.

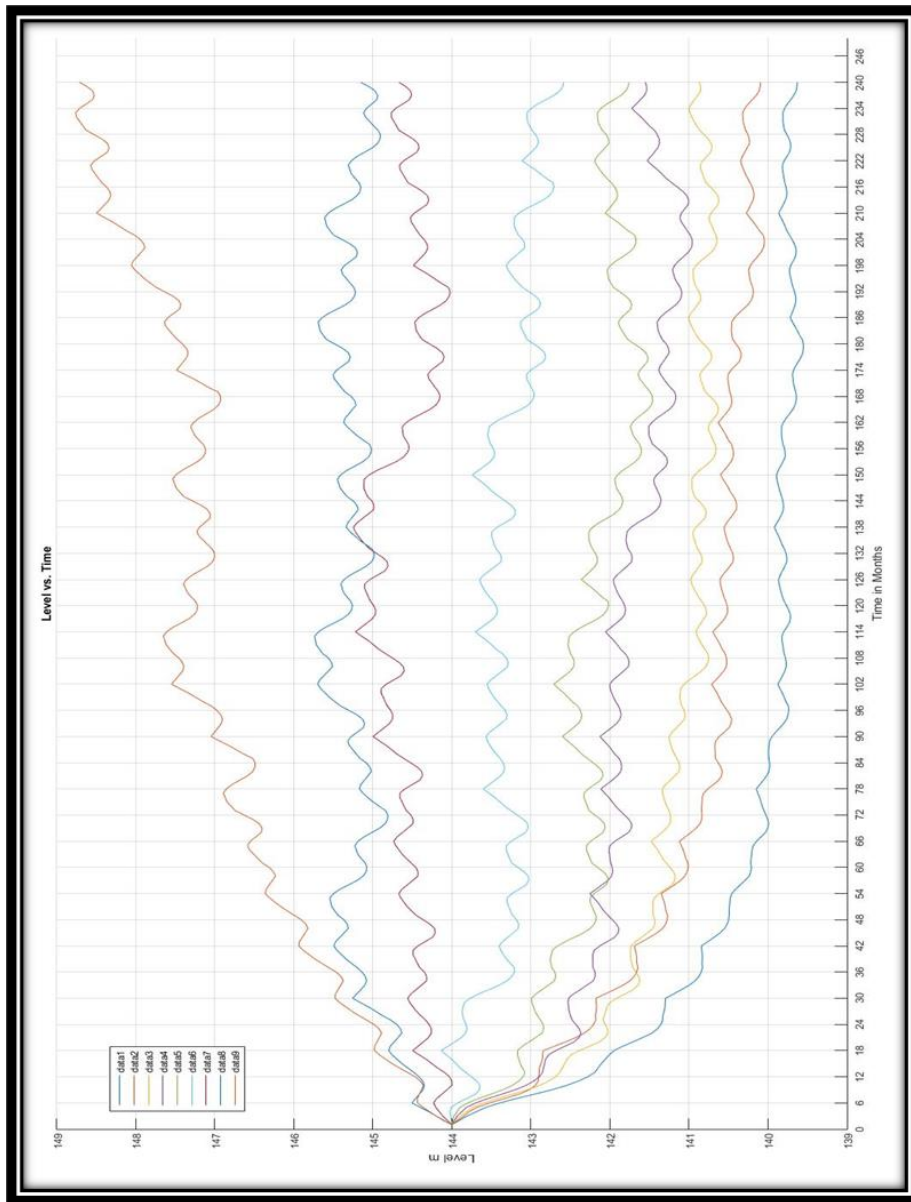


Figure 4: Determining suitable discharge values based on the determined ratio

This figure represents the ratio of incoming to outgoing discharges of 1.125, at an initial level of 144 meters. It can be deduced from the figure that the most preferred data set within the graph due to it having the least fluctuations and remaining as close as possible to the initial water level.

3.5 Determining incoming discharge first:

Another example could be presented for the case of first determining the incoming discharge that would result in least fluctuation of the initial water level, and following it calculating the factor between the incoming and outgoing discharges. This is performed through multiple runs of trial and error, in order to determine the most suitable discharge combination. Presented within the figure (5) is an example for that. Contrary to figure (4) where each graphed line represents a distinct incoming and outgoing discharge set that satisfies the chosen ratio, each graphed data line within figure (3) represents a different trial run that was performed under the same conditions of discharge. Thus all graphed lines within figure (5) represent the exact same set of incoming and outgoing discharges, creating a good estimation for the minimum and maximum fluctuations of water levels around the initial level. This procedure of presenting the results of multiple trial runs that were performed under the same conditions is representative of a sensitivity analysis that clearly presents the maximum and minimum bounds of water levels which could occur under the proposed conditions of operation, such as discharge values and their durations. The example in figure (3) represents an initial water level of 110 meters, an incoming discharge of $300 \text{ m}^3/\text{sec}$ for the duration of 5 hours per day, an outgoing discharge of $152.85 \text{ m}^3/\text{sec}$ for the duration of 10 hours per day, which was determined to be the most suitable for least fluctuations in water level through trial and error. Therefore this results in an incoming to outgoing discharge ratio of 1.019.

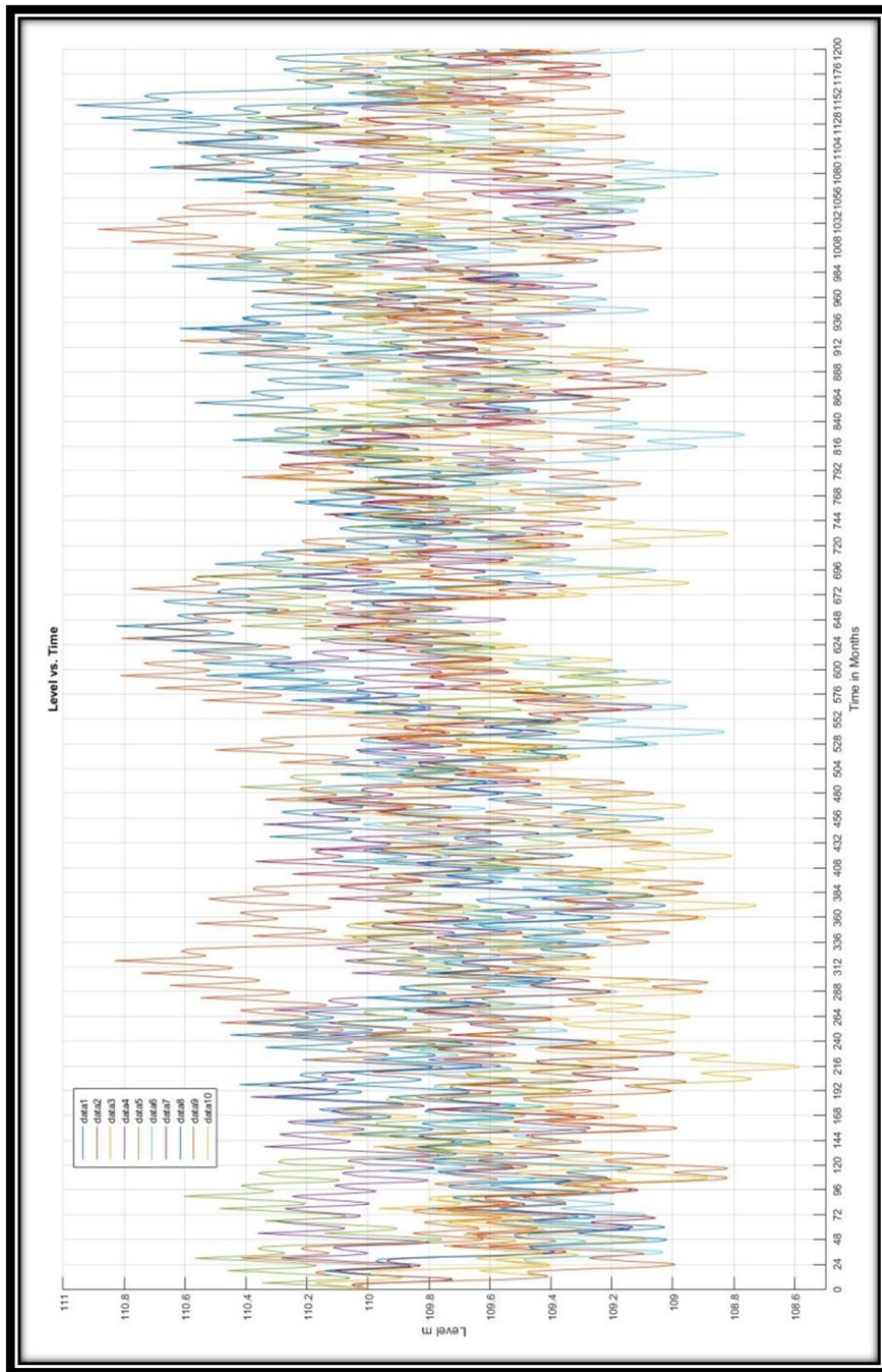


Figure (5): Determining suitable discharge ratio based on the determined discharge values

This process was repeated throughout multiple initial water levels within the entrance reservoir, where the most suitable incoming and outgoing discharges were determined and the ratio between them was calculated. This was performed with a filling duration of 10 hours per day and an emptying duration of 5 hours per day. A comprehensive table of data has therefore been created, representing the most suitable discharges and their factors at multiple water levels. The minimum and maximum water levels that may occur due to fluctuations have also been determined from within the graph and recorded. The table (4) represents a small example of such data, whereas the rest of the data is documented in an excel sheet, along with the accompanying MAT-Lab graphs from which the information was obtained.

Table (4): Optimal operation conditions at different levels and discharges

Level (m)	Vol. (m ³)	Qout (m ³ /sec)	Qin (m ³ /sec)	Factor in/out	Min. Level	Max. Level
85	0.0235	100	50.48	1.0096	84.14	85.37
		150	75.50	1.0067	84.14	85.47
		200	100.50	1.0050	84.18	85.51
		250	125.50	1.0040	84.18	85.50
		300	150.50	1.0033	84.18	85.50
		350	175.52	1.0030	84.22	85.55
		400	200.50	1.0025	84.18	85.54
		450	225.50	1.0022	84.15	85.52
		500	250.52	1.0021	84.21	85.65
		1000	500.53	1.0011	84.23	85.70
110	0.2938	100	52.82	1.0564	108.50	110.56
		200	102.85	1.0285	108.70	110.75
		300	152.85	1.0190	108.60	110.90
		400	202.82	1.0141	108.58	110.55
		450	227.85	1.0127	108.58	110.70
		500	252.85	1.0114	108.59	110.61
		1000	502.82	1.0056	108.59	110.50

The determination of the most suitable operating conditions in terms of discharges at multiple levels makes it is possible to compare between the factors of incoming to outgoing discharges at the different levels and discharges. This helps in presenting the information in an easy to understand format and hold comparisons between different scenarios. An example of this is shown in figure (6), where the ratios of incoming to outgoing discharges for different sets of discharge at different initial water elevations are presented.

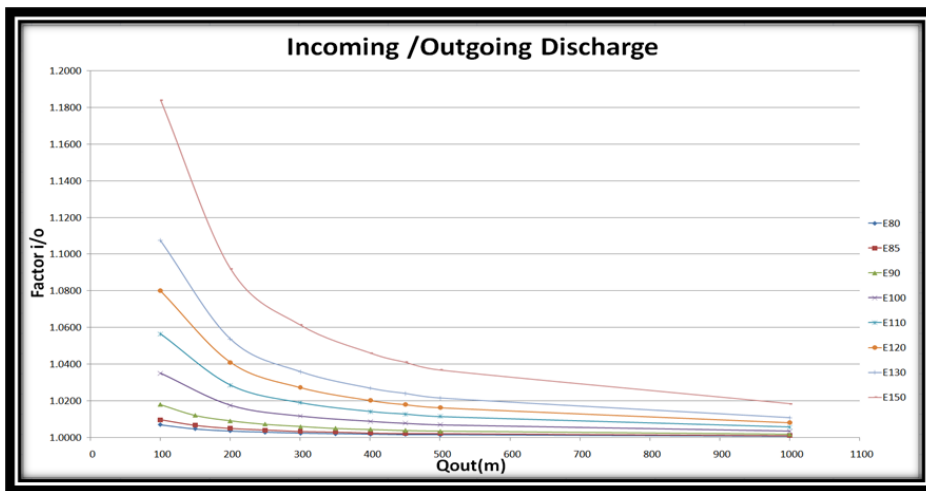


Figure (6): Incoming/ outgoing discharge.

This chart proves the factor between incoming to outgoing discharges decreases as the initial water level decreases and the discharge values increases, therefore a smaller factor represents a smaller volume of lost water.

3.6 -Calculating consumed and generated power:

After determining the multiple optimal operation conditions for the reservoir, it is then only a matter of determining the amount of power generated and consumed during the daily cycles of emptying and filling. This can be done relatively easily based on the previously presented equations for the calculation of power.

The rates of both power consumption and power generation, which occur during the daily emptying and filling cycles respectively, are represented by a range of a maximum and minimum value for each of them, which has been shortened to only a single value for each of both cycles. These maximum and minimum values for each cycle have been derived from a sensitivity analysis graph for consumed power and generated power separately, where the results of multiple trials have been presented within a chart to easily determine the possible maximum and minimum values. Figures (7 and 8) , (table 5) represent thus graphs, for consumed power as well as generated power respectively. Both graphs are for the operation at an initial water level of 110 m, with incoming and outgoing discharges of 300m³/sec and 152.85 m³/sec and the same operation durations as within the previous charts. The following table presents the rates of power consumption and generation in M Watts for the discharge combinations presented within the previous table.

Table (5): Power Consumption and generation at different operation Levels and discharges.

Gen/Con	PGen. (MWatt)	PCon. (MWatt)	Qin (m ³ /sec)	Qout (m ³ /sec)	Vol. (m ³)	Level (m)
0.9926	54.00	54.4	50.48	100	0.0235	85
0.9963	80.95	81.25	75.50	150		
0.9966	108.00	108.37	100.50	200		
0.9974	135.15	135.50	125.50	250		
0.9972	161.95	162.40	150.50	300		
0.9985	189.15	189.50	175.52	350		
0.9982	216.10	216.50	200.50	400		
0.9986	243.10	243.65	225.50	450		
0.9985	270.10	270.50	250.52	500		
0.9994	540.80	541.10	500.53	1000		
0.9470	70.35	76.40	52.82	100	0.2938	110
0.9726	144.77	148.85	102.85	200		
0.9814	217.38	221.50	152.85	300		
0.9860	289.60	293.70	202.82	400		
0.9875	326.40	330.53	227.85	450		
0.9889	362.17	366.25	252.85	500		
0.9945	723.48	727.50	502.82	1000		

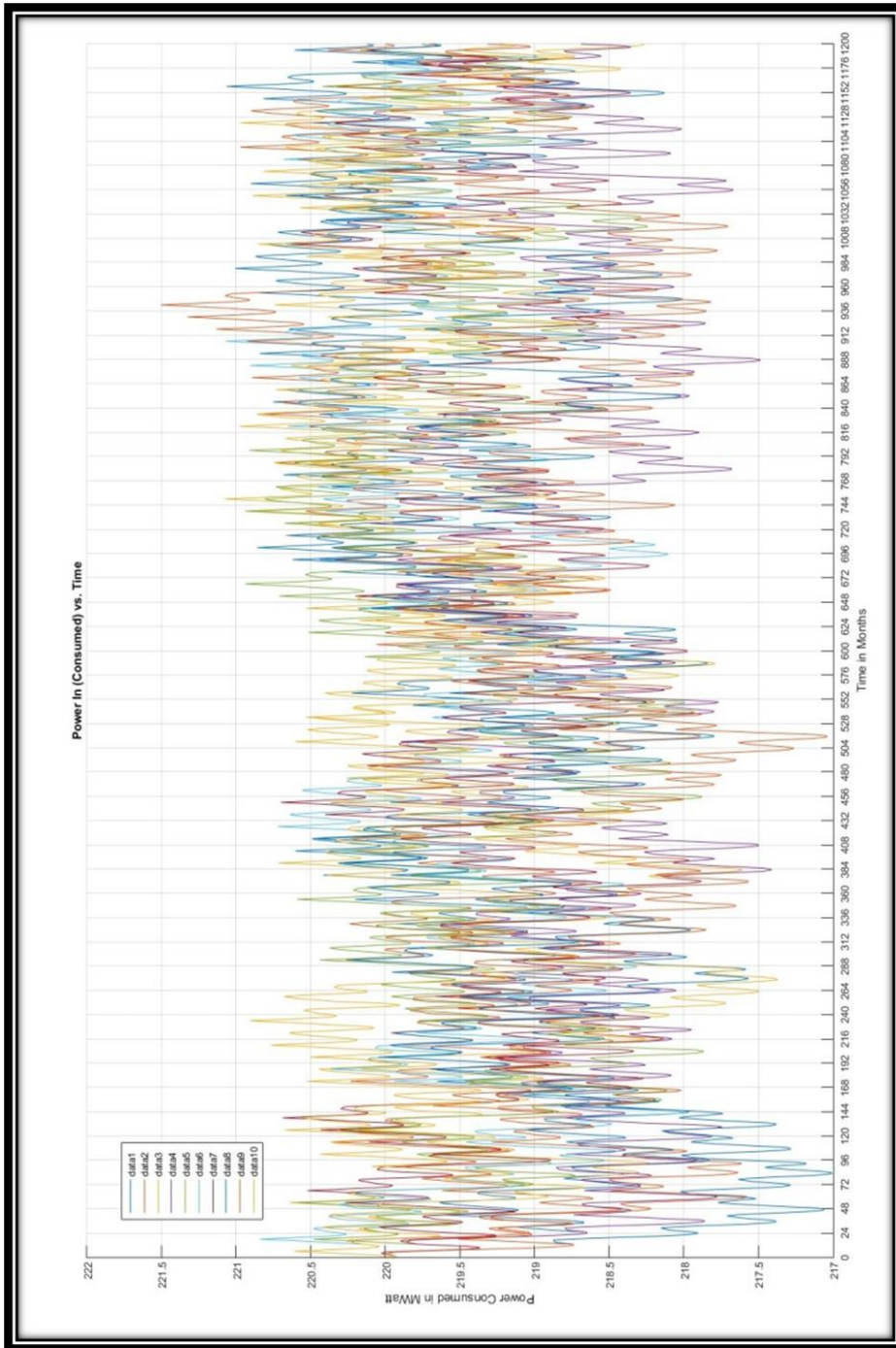


Figure 7: Sensitivity Analysis for Consumed Power

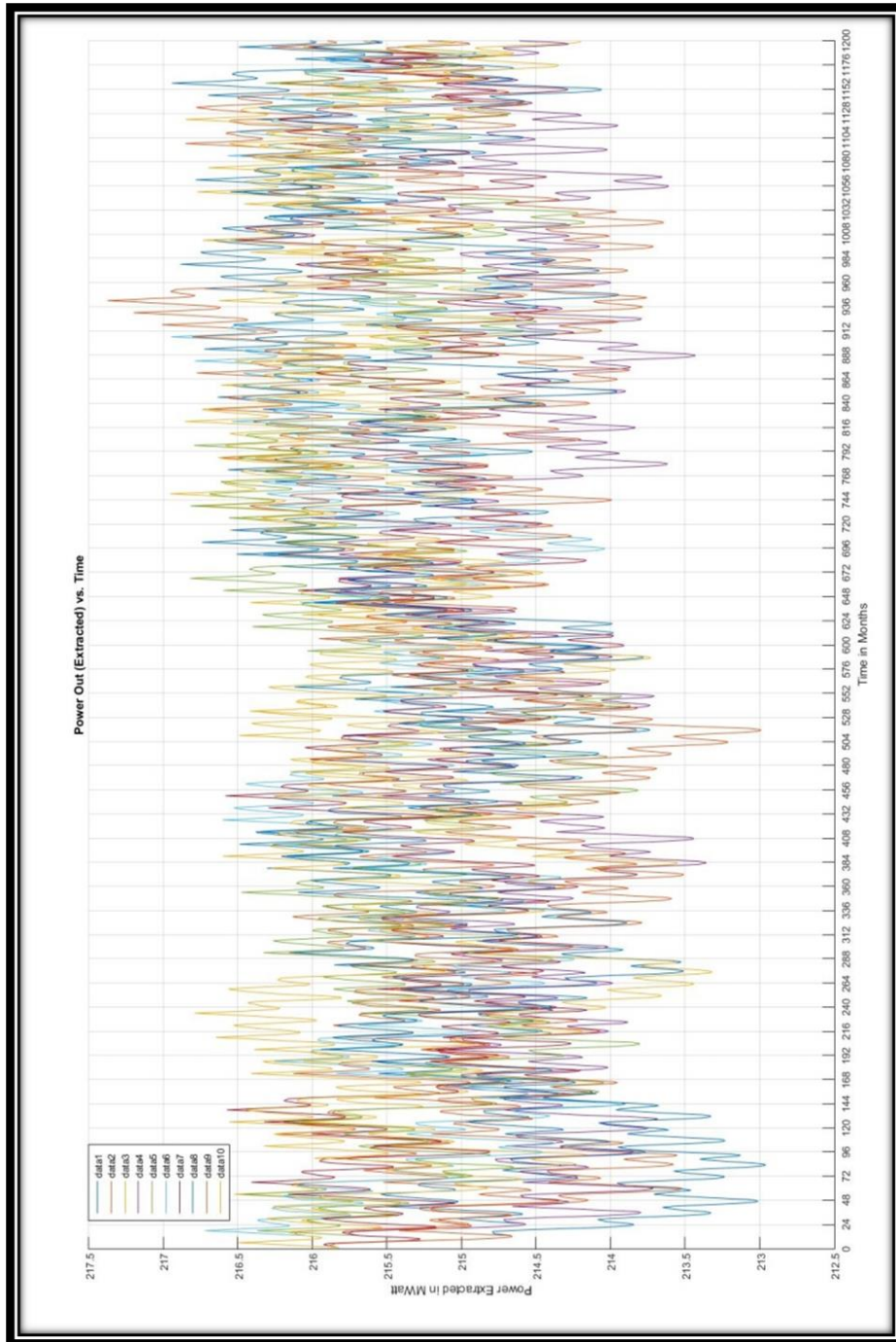


Figure (8): Sensitivity analysis for generated power

It is important to state the power presented within these graphs and table (5) are represented in the unit of M Watts and thus represents the amount of energy per second, rather than the entire amount of energy generated or consumed. The durations of both emptying and filling cycles need therefore to be taken into consideration when the point of interest is to calculate the net amount of energy generated and produced. This can be simply performed by the following equation, where the duration is in hours:

$$Energy_{con.or\ gen.} = Power_{con.or\ gen.} * 3600 * Duration_{con.or\ gen.}$$

Following the calculation of generated and consumed power values during the filling and emptying cycles of the reservoir, it becomes simple to hold comparison between the ratio of generated to consumed power as also shown within table (5). Figure (9) presents a graph showing a comparison for the power generated by the power consumed for multiple operation scenarios of different discharges and elevations.

The rates of power generated and consumed which have been calculated can also be presented in the form of G Watt hr/Year to better represent the yearly rates of power consumption and generation. This is done using the previously presented equations, and all associated data is documented within the excel sheets associated with this research as well as the related sensitivity analysis graphs for yearly power rates.

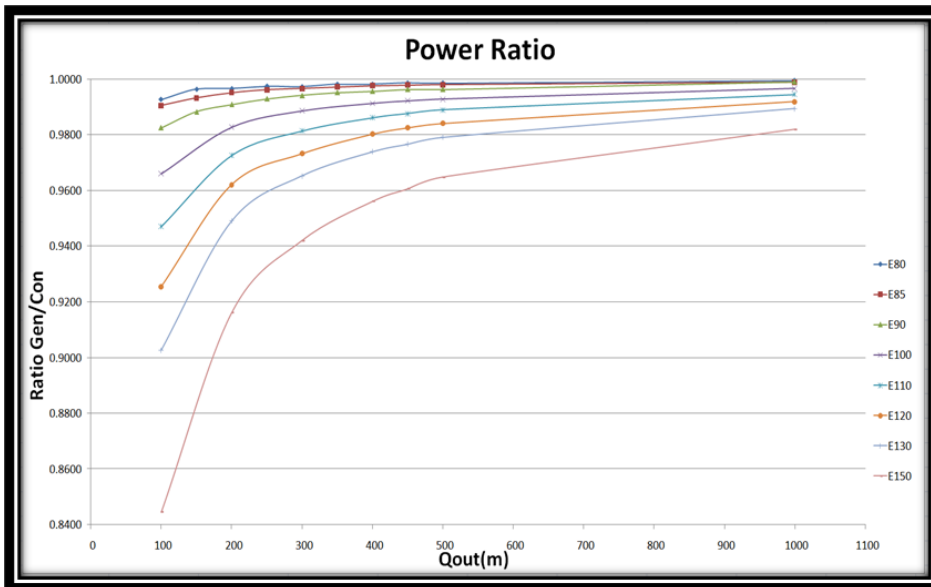


Figure (9): Power Ratio between generated and consumed Power.

3.7 Mechanisms of economic structure:

It is important to state that the main driving concept behind such a project and its implementation is the variance that exists within the price of power between peak consumption hours and low power consumption hours. The reason power prices are lower during night time is due to the reason that energy production cannot be stopped or halted, therefore this energy is presented at a lower cost. This turns the consumed power into revenue when power is generated and sold at a higher price. Although the amount of energy generated through such a method is lower than the energy consumed during its generation, it makes use of the fact that energy production continues through the hours of low energy consumption at a lower price. This is similar to storing an amount of energy for usage during later times.

An economic study for electricity prices during the different periods of the day would be needed in order to exactly determine the expected revenue from such a project as well as the duration after which it is expected to pay its own cost. Such an economic study is

beyond the scope of this research, which is mainly focused on studying the condition of the chosen basin location, as well as the most optimal operation schemes.

4- Conclusions and final remarks:

An in depth research for the proposed idea of utilizing reservoirs located at high altitudes in the form of a pump-turbine system proves the feasibility of such a project from geographical and geological standpoints as well as an operational standpoint. A pump-turbine facility could alleviate the energy needs of the region, as it is situated during the peak hours of energy consumption. Although the generated energy is of a lower amount than the energy consumed for the process, but this is the case within any attempt to store energy for use at a later period of time. Nevertheless the lower amount of energy generated does not translate to lost revenue because such energy would be generated within the hours of low energy consumption and be presented for usage at hours of peak consumption, thus the variance in energy and power prices between the two periods would be suitable to provide revenue from the operation of this project.

Although this system would require a high initial cost for implementation and construction, and is accompanied by a factor of risk due to its unpopularity within the region, the smaller reservoir located at the entrance to basin Malha could be a very suitable starting point for such a project. Being of a smaller volume that is more manageable would lead to a reduction of the initial costs of the project and provide suitable experimentation opportunities and experience. This experience can therefore be utilized for the operation of a larger basin and expanding the project to a larger scale.

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