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Computer Mediated Communication and the Promotion of World Cultural Diversity

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ABSTRACT

In order to unpack the potential of CMC to promote the world cultural diversity, nomadology as the major cultural medium is considered, especially that it holds structural affinities to orality striking a tripartite media (CMC-nomad-oral). Nomadology suggests a traditional cultural structure that is already re-attracting academic interest with the advent of new media technologies. Rhizome as cultural theory used to explore social media negotiates its structural potential to promote cultural diversity, not just globalization. Considering the global reach of cyberspace, the diversity of world cultures are hosted on the same plane of interaction to "connect" and negotiate their potential of development and spread. Therefore, this study aims at introducing new perceptions to the cultural potential of CMC through arguing that the diversity of world cultures stand a chance of promotion amidst the tech-based globalization sweeping cultural production.

1. Introduction

[We need] to participate actively in the process of collective intelligence, which... makes cyberspace so valueable. Our new tools should serve to enhance our culture, skills, resources, and local projects; they should help people participate in mutual assistance collectives, cooperative learning groups, and so on ...[We should] combat inequality...[,]exclusion and strive for *increased autonomy*. However...[we] must also avoid creating new forms of dependency caused by the consumption of information or communication services designed and produced for purely commercial or imperial ends, which all too frequently disqualify the traditional forms of knowledge and skill belonging to disadvantaged social groups and regions (Levy 223).

Back in the year of 2000, Pierre Levy speaks of collective consciousness as catalyst for cultural promotion under capitalist pressures. Setting the world into a mode of hyper-connectivity instigated by capitalist ambition weaves about a "Grand Society", as Anouar Majid puts it, hegemonizing international cultures under the supremacy of business (Majid 140). However, the 'Others' of this 'Grand Society', the diversity of world cultures, have the potential for development through "reactivating solidarity networks and reinventing a lost mode of social interaction" (Majid 145). Modes of communication made available for an interactive collective both instigate and reveal interesting insights to prospects of cultural promotion.

Studying social media shows that can be a tool for the mobilization and empowerment of the free vigorous collective. This research draws upon the rhizome as philosophical grounds in order to probe the structure of the free mobile acentered "collective" and explore its potential for cultural productivity. The study picks up the free model of collective action and production, namely,

the war machine. Analysis explores the context of the war machine, its plane of productivity scope; its resident, the nomad and its strategy of mobility and vigour communicated in its weaponry/small pieces.

Although Ibn Khaldoun describes nomads from a different perspective than that of Deleuze and Guattari, the value of the (free) collective alluded to in Ibn Khaldoun inspires much of the work of Nomadology. Deleuze builds on Ibn Khaldoun's nomad war machine in his promotion of the "collective" as espirit de corps (morale of a group), proposing a concept which clearly stems from the collective as "families or lineages" (*'asabeyaa*) in Ibn Khaldoun (A Thousand Plateaus 366). He posits that the nomad is the repository of potential needed for establishing a strong civilization. This owes to values of sharing glory and maintaining solidarity (Ibn Khaldoun 20). As civilizations proceed, across generations occupying the same place, the freshness and sharpness of a nomad culture inevitably fades. Glory becomes the trophy of the individual and soon solidarity, which is the basic component of civilization, according to Ibn Khaldoun, shatters (Ibn Khaldoun 29). Eventually, corruption and weakness work hand in hand to bring about weaker phases to the same civilization.

In order to unpack the potential of CMC to promote the world cultural diversity, nomadology as the major cultural medium is considered. Nomadology (dynamic Nomadism) suggests a traditional cultural structure that works away from the sedentary hierarchic. It is traditional in the sense that it has been around since the dawn of history, and is already re-attracting academic interest with the advent of new media technologies. Its rules of expansion and appropriation were presented by Deleuze and Guattari as Nomad Science. My project both proposes to contextualize the Rhizome cultural theory in social media and negotiates its structural potential to promote cultural diversity, not just globalization. The study has largely unraveled structures and patterns of negotiating political-cultures and mobilizing e–users. The war machine operates by laws of nomadology and invents "weapons" as artifacts for promoting its culture. Investigating the Deleuzo-Guattarian philosophy helps explore into depth the potential of internet media through 'reorganizing' its participants along a freer decentralized model (e-nomadology). Cyberspace is a vicinity of mobility and vigour which makes and is made up by the free aggregate of online participants. Considering the global reach of cyberspace, the diversity of world cultures are hosted on the same plane of interaction to "connect" and negotiate their potential of development and spread. Therefore, this study aims at introducing new perceptions to the cultural potential of communication media.

Computer mediated communication (CMC) and Nomadology structurally get closer via orality. Studying the medium of orality reveal affinities of communication properties of the internet when used by the e-nomad free collective. Ibn Khaldoun noted that orality is more in keeping with nomadology than literacy (Ibn Khaldoun 121). Therefore, research on orality deepens philosophical analysis on nomadology through exploring its immediacy of communication, context dependence as well as its being vivid, communal and interactive. CMC takes up the dynamicity, instantaneity and passionate energy of orality adding communicational complexity through pictures, short videos and hypertext. The social function of orality largely falls into either reassembling communal culture through edutainment (education and entertainment) or mobilizing its people to (passionate) action. More depth is reached with CMC read against orality and Rhizome revealing structural affinities to orality and obvious potential for cultural appropriation and expansion as promised by the rhizome.

In the attempt to address the question of cultural promotion online, this study offers to explore nomadology, orality and the internet in order to investigate how far cyberspace works with a culture of oral nomadism trusting in the potential of the collective,

rather than hierarchic established systems, for promoting the diversity of world cultures (globalism[1]), rather than constructing an instance of globalization (hierarchic and power-based homogenization of culture).

2. The Threat of Cultural Hegemony

As technological advancement expands throughout the globe, aspects of distance and detachment seem to be irrelevant. Means of communication develop quickly to promote international efforts of drawing 'better' circulation for raw material and labour. Many countries attempt active processes for "bridging cultures", seeking the ripe fruit of 'liberal' economy and 'improved' human skills. However, an unquenchable interest in capital evolved constructing a "them/us" syndrome reducing the world into the center/periphery divides on the basis of economy, a division engineered to prioritize the interests of the Market rendering all that does not produce capital of secondary importance. This polarity consolidates when codes of industrial and technological production crystallize as the criteria which sets off "developed" countries from the "under-developed". Consequently, many nations are tempted to apply capitalist attitudes to their economies allowing numerous social, cultural and environmental modifications to take place replacing their traditional norms. Besides, they promptly operate "cultural bridging" as long as it allows capitalism to spread into their socio-economic structures.

At a time when cultural borders are constantly being "bridged", multi-national capitalism, and its culture of globalization, weave a discourse of cultural hegemony that hampers the development of other, less popular or traditional, socio-cultural features so as not to risk a "clash of civilizations" that would threaten its endless interests (Majid 10). The world inevitably is reduced to a closed system serving the Market. A number of alert studies set out to analyze attempts to promote globalization (which is widely regarded as a market-based cultural discourse) in ways that would delineate the dangers of cultural hegemony on socio-cultural and political spheres. In *Unveiling Tradition: Islam in a Polycentric World,* Anouar Majid subtly describes the threat of capitalism and market-based cultures generating suppressed tensions, frustrations and speedy random social changes in a world "run by a few transnational corporations in which relatively few people with disposable incomes are offered a dizzying variety of consumer products while the bulk of the world's population is reduced to mere window shopping" (Majid 12-3).

The spacious territories of capital advancement are solidifying at limits constructing a closed system. Market-based culture, a mainstream trend of globalization, promotes a uni-cultured universe preoccupied with scientific and materialistic concerns, helped with mass media corporations and formative education. Majid is one of those who were quick to recognize a number of attempts to preserve cultural specificities and advocate the promotion of more humanitarian cultures throughout the globe. He joins efforts with such attempts by embarking on a theoretical project that suggests "unveiling" and "re-evaluat[ing]… the world's indigenous traditions" (Majid 152). According to him, whatever is not homogenous is specific, in the sense that it is considered a non-mainstream culture. He proposes a cultural progressive agenda that suggests a "delinking", from the system of closed money-based culture as a means of making up for the ethical and psychological tensions in our contemporary society. He suggests a "liberation theory" where global diversities and spirituality are allowed room and development to build "a multi-cultural and more egalitarian world civilization" (Majid 12). His proposition stems from the idea that the world started out as a rich diversity which was subjected to the two-fold forces of colonialism and nationalism. The former planted the seeds of

[1] R. Bogue posits that "globalism" is a rhizomic world order which reflects an open opportunity for interaction where all cultural components are reassembled in a dynamic ongoing production process. Bogue's concept of globalism describes a way out of globalization for traditional cultures following the Deleuze and Guattari theory of the Rhizome, as an open ended dynamic system of productivity.
R. Bogue proposes "globalism" as a new form of globalization that promotes dynamic interaction rather than confining the world cultures in terms of Western priorities and preferences.

capitalism or money-based preoccupations on global scale promoting concepts of primitivism, division and intolerance as its fuel. The latter, on the other hand, forced isolation on socio-cultural entities hampering the progression of indigenous cultures and traditions, rich with humanitarian and spiritual properties, reducing such legacies to frozen, or rather “museumized”, cultural forms (Majid 12).

As if it were not cumbersome enough, static cultural forms are disseminated via the medium of literacy which advocates distance and objectivity. Therefore, pure literacy, coupled with cultural isolation, does not provide the best channel for cultural promotion, or what Majid terms "progressive" traditional culture (Majid 150). The internet does not work with isolation, rather, it encourages multi-national border crossing, as discussed earlier. Moreover, its communication options offer to copy properties of orality as discussed in the work of Havelock, Ong and Lauria. It seems to offer structural dynamicity and vitality needed for the promotion of cultures inviting negotiations and displays sensitivity to its changing cultural context. More on the potential of orality will be discussed in a later section of the introduction.

Given that the internet serves and promotes the culture of the Market, cultural interaction online structurally promises a reassemblage of education, business and political views to weave around a cultural homogeneity or globalization. Anouar Majid's proposition of promoting traditional cultures within a globalist cultural setting suggests the possibility of charting out a productive system that would allow diverse cultures to promote interconnected differences as a means of counteracting cultural hegemony. Such a proposition was also mentioned in Bogue (145) when he pictured a 'globalism' that would counteract globalization. Accordingly, this study sets out to investigate how the capitalist setting and tool of the internet structurally allows for the promotion of non-market based traditional cultures? What will the anchors of belonging be? And what prospects does this convey for traditional cultures? Can the proposed theoretical frame of the rhizome offer a means of development and productivity for multiple cultures without them setting out to out rule each other?

3. Contesting Cyberspace: Global Interaction; Traditional Loyalties and Issues of Belonging

In a study of online interaction among young people from the MENA region (Middle East and North Africa) via the Mideast Youth Network, Christina Schachtner discusses the impact of daily international interaction impact on identity and loyalty,

As [users] draw on unlimited resources … for their self-image and personal strategies, do they see themselves as being part of the worldwide [global] internet society... as upholders of the society of the future, or do hybrid lifestyles ultimately make them lose out on a homeland? (Schachtner 14).

As such, in her "Cultural Flows and Virtual Publics: The Role of Digital Media in Transcultural Discourses", Schachtner addresses the impact of globalisation on personal identities, self-image(s) and loyalties of the international MENA (Middle East and North Africa) users of the internet, as a contested space for promoting the traditional within the globalistic.

Her study is based on a concept of culture as a metamorphosing assemblage of "values, social rules, lifestyles and patterns of interpretation and behaviour...[which are] created, put into perspective, discarded and changed in inter-subjective exchange" (Schachtner 4). She adds, "it has to be acquired and configured in a continual process of development...[as] a porous system that is predisposed towards external impulses", within which we inevitably take up the act of "creating oneself (anew)"(Schachtner 5; 10). With a growing frequency of uses and number of users, with a potential of challenging value systems and norms; developing new codes of behaviour across international users of the world and "creating" cultural surroundings, the question of traditional culture online production becomes increasingly relevant.

In her discussion of Habermas, Schachtner points that an accessibility-for-all, for discussion and collective action, fosters cultural formation for culture as "public" and based on "social consensus" which structurally suggests virtual public space as a *contested*

arena (Schachtner 9). She quotes Habermas' prediction of a public sphere that "would be transformed structurally" as a result of growing commercialization and concentration of communication networks" (Schachtner pp.7-8). Multiple cultural emergences on the same plane, thus becomes competitive, subject to globalist terms. (cf. Globalism as a Rhizomic offer for world cultures, empowers cultures non-discriminatingly).

Reporting on her study of Mideast Youth Network users, Schachtner highlights the significance of religion.Despite users' different cultural and religious affiliations, participants were bound by an obvious interest in religion, spelled out their need to challenge some "absolute truths", reconsider and establish new meanings, alongside with a desire to formulate their own approach to religion (Schachtner 13). Another reportedly common aspect is their agreement on freedom and personal rights for (inter)national interaction for human beings. Communication seems to offer cultural interaction patterns that would make up for the loss of long established values, norms and rules in a changing society" (Schachtner 10).

Schachtner notes that differences are always negotiated. In this mixture of common aspects and differences, areas of "fuzziness, ambiguity and uncertainty" can arise. Accordingly, e-participants can combine "viewpoints, values and lifestyles anew and where something can arise which cannot be attributed to one's own culture or to a foreign culture but is something *in between*" (Schachtner 13- my italics). The noted structure of interaction among differences and in-betweeness very much relates to the rhizomic concept. In-betweenees displays a stance of accommodating diversity for promoting productivity.

Dynamicity, spontaneity, immediacy and in-betweenness are visible components in most cultural studies, and in particular, the theory of the Rhizome. It is used in this thesis for studying cultural promotion and appropriation strategies through analyzing structures of internet communication.

4. Rhizome

Ronald Bogue has noted that scholars interested in the question of globalization have heavily drawn upon "nomadism" for study (Bogue 123), which has a special appeal in Deleuze and Guattari's work, tackled as "nomadology". In his essay on "Nomadism, Globalism and Cultural Studies", Bogue proposes its "potential role in the formation of a domain of cultural studies that promotes a positive, creative and non-totalizing 'globalism' " (Bogue 123).

Nomadology is proposed in the theory of the Rhizome charting out a vivid and dynamic system of productivity. As related in their two books on *Capitalism and Schizophrenia*, Deleuze and Guattari point out that differences become a chance for productivity; mobility promise creativity and dynamicity, generating endless energy. The rhizome is built on six principles which govern its operations and extend its rhizomic hue to all components of the system. As discussed with more details in chapter one, the rhizome presupposes a world view of equality and dynamicity where diversities are quickly invited to connect, interact and produce in an endless manner. Its major active component of expansion is the "war machine", one of the most unsettling notions in Deleuze (Bogue 129). It copies the structure of the rhizome and seeks to appropriate its surroundings through incessant interaction. Its ecological enemy is the static hierarchic structured *sedate*, which is subject of attack and borrowing at the same time. The theory has attracted enthusiastic reactions from critics, as Mokhtar Ghamboo mentions, describing the text as "stunning and amazing" (Ghamboo 193). He quotes Brian Massumi's introduction of *A Thousand Plateaus*, "[It] points out that the positive power of nomad thought lies in its capacity to synthesize every attempt that is "anarchic", transgressive, and "outside" the intellectual norms" (Ghamboo 194).

The war machine is after system expansion, rather than war; it is a perfect capitalist machine that depends on mobility and speed to create soft power among its surroundings. Owing to the fact that territory is no longer a central theme in the fashionable rhetoric of cultural studies, mobility and border-crossing of the new Millennium are often analyzed in the terms of the rhizome.

However, Sahar Abdel-Hakim points out that this cultural "applaud" for nomadism results in few attempts to "scrutinize the concept and question its validity as a viable means for change. Fewer still are those who question which direction that longed-for change would take us" (Abdel-Hakim 300). The conclusion of the thesis comprises a discussion over evaluating the impact of the Rhizome in relation to the spirit and culture of cyberspace.

The Rhizome is taken up and adapted in this thesis to chart out traditional cultural production online. It takes up the assemblage, as a war machine structure, and relates intrinsic rhizomic concepts like nomads, immigrants and weaponry. The theory both provides the tool of analysis and allows for the handling and intermingling of the diverse study threads: the technological culture and medium; and the traditional culture and medium (orality) within a globalist capitalist culture and/or media (online). Accordingly, the writer proposes to write at the limits of the rhizome addressing an orality war machine in order to capture a vivid productive account of orality, an e-orality war machine to monitor how the orality war machine functions online, e-nomads to describe the smooth and speedy movement of online users and e-immigrants for relating e-users to their off-line backgrounds.

5. Orality War Machine: Tradition and Rhizome

Setting world cultures in textbooks and "written" text material only underwrites the vivid reality and significance of these cultures, at a time when business realities are exceedingly promoting globalization in everyday life in many societies. In the legacy on orality and literacy studies, both Walter Ong and Havelock stress a culturally reducing effect of the literate cultural experience. According to Ong, "written words are residue" of an interaction (Ong 11). Literacy develops an experience of "distance" and "objectivity" which proposes a structure of cultural development different from the oral.

Traditional cultures are typically promoted via orality (with or without a supplementary literacy component). Orality works on structuring identity in a communal setting establishing shared group value systems. The milieu of orality is generally practical; abstraction is deemed unimportant. Objects are identified and grouped on bases of real life utility. Games, riddles and entertainment are socially effective, interactive and didactic. Intelligence and skills are assessed in terms of productivity and sum of social skills that are acquired through apprenticeship (whether spiritual or for survival, and typically blending both). Oral culture is action bound with events related to describe action, names figure in genealogies rather than in neutral lists and information is shared to instigate more action or interaction.

The structure of orality encourages us to think of it in its real dynamic forms instead of reducing it to abstract contemplation. This is one of the reasons of proposing the orality war machine that keeps up the tenor of vitality, dynamicity and productivity of (traditional) cultures. Besides, orality has always been the favourite medium of the nomads, according to the rhizome and the philosophy of nomadology. Deleuze proposed an image of the world as an extended space or *plane* of interaction where inhabitants endlessly and vigorously roam producing their own culture, in a free collective nature, and fighting State hierarchic structures to appropriate them. War is not violence, it is connotative of strong emotions, collective undertakes, revolutionary and winning out through high productivity. (Chapter two delineates the orality war machine in details).

Orality critics have extensively drawn upon religion as an example of traditional culture. Ong, Havelock and Lauria, link up religion to traditional culture via orality medium. Studying the orality war machine, conceptualizing Deleuze, sustains the spiritual edge to the war machine. Peter Hallward says of Deleuze, " rather than...any sort of 'fleshy materialist', Deleuze is most appropriately read as a spiritual, redemptive ...thinker...preoccupied with the mechanics of *dis*-embodiment and *de*-materialisation" (Hallward 3). Although Hallward's reference to spirituality aims at disqualifying Deleuze's philosophy for our world, the very conditions of online virtuality seem to provide an adequate space for Deleuze speculations about productivity to be investigated.

6. The E-Orality War Machine: Cyber, Tradition and Rhizome

Orality studied as a dynamic war machine also reveals a structural affinity to the internet, which charts out obvious potential for the internet to promote traditional cultures. Robert Fowler interestingly notes that from orality to hypertext is like going back to the future! In his electronic book *The Secondary Orality of the Electronic Age*, he draws heavily on Walter Ong's *Orality and Literacy: The Technologizing of the Word*[2] which enlists the properties of orality (and contrasts them to literacy) within the proposition of the second coming of orality via new technologies after being undermined by print literacy.

Based on an awareness of the transience of man, orality is keenly used to impart and promote traditions. It encourages people to entrust themselves to the storage and production of information and culture allowing for socio-cultural involvement and interactivity. Similarly, the internet interactivity potential promotes communal and subjective attitudes, and helps users to play both roles of producers and consumers simultaneously, what Burns terms "produsers" (Burns 405). This term he coins for reflecting the double process of consumption and production is based on an active collective.

However, this proposition claims that orality will be re-produced online replacing literacy and print. It is not difficult to argue against this point. Online interaction easily draws from orality (cordial instant communal interaction) and literacy (typed screens, saved sheets for further viewing and asynchronous communication). CMC (computer-mediated communication) interaction will neither substitute earlier forms of communication, nor keep them intact. It seems that it rhizomically produces an *in-between* that makes a more complex communication possible, keeping up to change and development across times of use.

The evolving cultural set up, according to Pierre Levy, is double-fold. It relies on the quantity of production and on the media of production and consumption. He posits that "cultural diversity in cyberspace will be directly proportional to the active involvement and quality of the contributions of representatives of different cultures" (Levy 225). In Deleuzean terms, he suggests that *qualitative multiplicities* would be the way to promote cultural diversity online. He even suggests that online material should be produsedin native language for non-English speakers, besides a translation of some sort for broadest distribution (Levy 227). In other words, the sum of online production is the only determining factor for cultural multiplicity. The more productive the diverse world cultures are, the more cultural diversity is promoted.

Levy adds that media properties make another significant factor in cultural production. According to him, technological inventions "not only enable us to do the same things more quickly or better, or on a greater scale, but also allow us to do, feel or organize things differently" (Levy 119). It simply complexifizes our realities and modes of cultural promotion and negotiates rather than substitute the real. Literacy did not replace orality, but reorganized the system of communication and social memory. Levy explains that the Telephone added a new culture to conversation, but did not replace it. Similarly, the cinema gave a new culture, but did not replace the theatre (Levy 194). Therefore, the concept of hyper reality as a substitution to our immediate reality (as briefly discussed below in Baudrillard) fails to capture the scope of cultural potential of development in communication via cyberspace.

Levy's notion of "complexifization", however, betrays an evolutionary hue. He offers to place cyberculture in a perfect globalist mode. Oral societies precede civilized imperial societies which are, according to him, followed by "the concrete globalization of societies" (Levy 234).Hence, he suggests that orality stands for the primitive, the earlier underdeveloped dawn of a "globalization of societies". Hence a need to investigate the option of globalism, suggested via the Rhizome, emerges.

[2] So much work is done on Ong. I found the work of Robert Fowler, John December, Mary Clark and Neil Corcoran especially useful to my discussion.

The e-orality war machine is thus proposed to investigate the cultural tool of the internet by striking the *warmachine- smooth space* combination. According to Deleuze, this combination is "nomadism" *par excellence.* The nomad and the desert make an assemblage of similarity, not of difference, structurally speaking, constructing a self-sufficient world where the social, political and religious conditions that force an immigrant to move are non-existent celebrating a distinct autonomous world (Ghamboo 204). In other words, the e-orality war machine provides best opportunity to capture the full vent of the cultural theory in order to reveal its empowering impact for the world diversities[3].

7. Conclusion

Speaking of creating a world of our wishes, does it have to be new, or can it be a revival of a shared collective dream. The world of hyper-reality invites new and ancient all on the same plane of *chances*. Can people revive a dream of an ancient perfect civilization in their hearts then connect it to make a reality. Can the past be revisited, resurrected on smaller scales (of video games, motivational speakers, stories and other cultural materials) to promote a *local absolute*? Can the dream be produsedto construct an e-civilization that would largely travel offline and become life-real.

Asychronicity of communication replaces all mediation. Maybe there will be no need to re-write history for recontextualizing its morals. Rather the digitalizing the past reveals interesting points for future research as relates to the impact of inviting cultural codes from the stretches of time and distance unto the same plane of interaction.

Asychronicity stitches the centuries together through digital libraries. "Far from uprooting the pattern of "tradition", cyberculture turns in…perfect synchrony with cyberspace. [It] embodies…purely spatial form of transmission…temporal connections [are] an after-thought…as if all humankind's memory were deployed in the moment: an immense act of synchronous collective intelligence, converging on the present" (Levy 236).

The past and the present, the global and the local stand equal chances of impact. The cultural product is complexified with less chances of a traditional only or a globalized only formats.

This article is developed from a PhD thesis that won the Best PhD Thesis Award in Cairo University, Faculty of Arts, 2013. It serves to reveal insights into the potential for cultural promotion via the growing spaces of CMC, be it social media or other online communication modes. Many of the propositions of study are still relevant today although it started out with the potential of equal consumption and production of knowledge online, users in 2022 will re-read it with questions that pertain to identity and intensity of online knowledge production.

[3] CF. Ghamboo would repeatedly speak of this theory as an imperialist project that oppresses other cultures. More on this will be discussed in the conclusion.

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Intimate Others: Utopia and Heterotopia in the Reluctant Fundamentalist and the Submission

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ABSTRACT

The Submission and The Reluctant Fundamentalist invest in the strategic ambivalence that characterizes heterotopias. Steering away from trauma studies I concentrated on the possibilities the concept of heterotopia offers to understanding the multilayered content and symbolism of the two post 9/11 novels. Heterotopia as a Foucauldian concept established spaces that are 'other' in relation to a normal space. I extend that other space to include Muslims as belonging to a heterotopic garden from which they challenge an Islamophobic and divisive discourse that is affiliated to power and uses the popular media and grievances of the 9\11 families to further cut off Muslims from contribution to mainstream society.

1. Introduction

9/11 has created contested spaces not just in real life but in fiction. The spaces sought by the victims of the attack and the victims of its fall out. The ambivalence of the idea of heterotopia is productive as it allows a symbolic space or design to both divide and unite. In *The Reluctant Fundamentalist* by Muhsin Hamid and *The Submission* by Amy Waldman, the two male protagonists Mohammad Khan and Changez are infatuated by the American dream. Both bought the success story of the American dream, but their religious and cultural origin and affiliations stood in the way. They came at a time when Americans were trying to grapple with 9/11 and being Muslim was a mark not just of difference but of collective guilt. The otherness of Mohammad Khan who is nominally Muslim and Changez who was utterly Americanized becomes an issue that prevents them from entering or constructing that space. To have access to that space they had to 'pretend' to stand in disavowal of their original identity so that the 'hallowed space' physically and metaphorically can allow them in. Foucault defines heterotopias as "In the so-called primitive societies, there is a certain form of heterotopia that I would call crisis heterotopias, i.e., there are privileged or sacred or forbidden places, reserved for individuals who are, in relation to society and to the human environment in which they live, in a state of crisis" (18). Post 9/11 America is a space that fights to define itself in relation to itself and others, heterotopia becomes a space of contestation of identity where identity is procedural, conflictual and consensual. The two Muslim protagonists of both novels are ambivalent about their identity and use that ambivalence to circumvent the master discourse that seeks to eliminate difference. In an article dealing with the same two novels treated here, Seval argues that,

> The rapidity with which discourses on respect for otherness were replaced after 9/11—almost on a global scale—by those that come close to fascism puts the validity of the idea of liberal tolerance in question. As the image of the Other is defined in increasingly radicalized terms, it becomes equally difficult for the subject, that considers its self as liberal, and the "tolerated" Other to place themselves within the shifting parameters. (101)

Although Seval is right about the view of the master discourse that seeks hegemony through othering, she allows no space for the othered to talk back to that discourse. The assumption that that discourse is total fails to appreciate the heterotopic space from which the 'other' can challenge the center. The social ordering of heterotopia in post September 11 becomes intolerant of ambivalence and seeks to eliminate it which puts Khan and Changez on the defensive. In *The Submission* when it turned out that the winner of a contest to design a 9/11 memorial place is a Muslim, pressure groups related to the families of the victims of the terrorist attack challenge the winner and want him to withdraw. The elimination of ambivalence means the purging of otherness from any contribution to the memorial garden. A Muslim's contribution to the memorial would introduce an element of ambivalence and therefore challenge the center. The memorial garden is essentially a heterotopia of crisis where the families of the victims are supposed to find comfort:

> Frank, Sean's father, was on the phone with a reporter: "Yes, we plan to fight this until our last breath. What? No, sir, this is not Islamophobia. Because phobia means fear and I'm not afraid of them. You can print my address in your newspaper so they can come find me." A pause. "They killed my son. Is that reason enough for you? And I don't want one of their names over his grave." Another pause. "Yes, we found his body. Yes, we buried him in a graveyard. Jeez, you're really splitting hairs here. It's the spot where he died, okay? It's supposed to be his memorial, not theirs. Is there anything else? I've got a long line of calls to take . . ." (*The Submission* 56)

However, it emerges also as an ambivalent space once a Muslim is revealed to be its architect. The memorial becomes a heterotopic space where the divisive and simplistic discourse of us versus them is contested. The ambivalence resides in the Muslim concept of a garden which is introduced to the Americans through a streak of orientalism: the lascivious Muslims and the seventy virgins. The heterotopic space symbolized by the memorial garden is contested and becomes conflictual. The remains of the terrorists and the victims occupy the same heterotopic space. Fox news chimes in in the controversy surrounding the revelation of the winner of the contest of the memorial design. Reports of angry mobs denouncing Khan's memorial garden get full time: "A second affirmed: "Their remains are in that ground, too. He's made a tomb, a graveyard, for them, not the victims. He would know that the Arabic word for tomb and garden are the same." "He's trying to encourage new martyrs-see, here's a taste of where you'll get if you blow yourself up," a third chimed in" (Waldman 116). Khan is accused of designing that garden to commemorate the terrorists not the victims. The accusation is revealing of the divisions and conflictual nature of identity where the exclusionary discourse of Americanness tries hard to eliminate ambivalence of any sort: a Muslim cannot be part of the memorial: it is where Americans come to terms with the death toll not Muslims to whom the attackers belong. The contestation is further complicated when some American Muslims discuss their grievances. The discourse of exceptionalism that views American victims as the only victims and ignores Muslim victims creates a racist master narrative. But it never goes unchallenged.

> "But does America want to live in peace with Muslims?" a man named Ansar, who ran a foreign-policy lobby, asked in a more challenging tone. "Since we're talking about memorials, where is the memorial to the half million Iraqi children killed by U.S. sanctions? To the thousands of innocent Afghans killed in response to this attack, or the Iraqis killed on the pretext of responding to this attack? Or to all the Muslims slaughtered in Chechnya, or Kashmir, or Palestine, while the U.S. stood by? We keep hearing that it takes three hours to read the names of the dead from this attack. Do you know how long it would take to read the names of half a million dead Iraqi children? Twenty-one days." (Waldman 79-80)

A similar feeling of injustice pervades *The Reluctant Fundamentalist*. Changez in the *Reluctant Fundamentalist* is shaken by his new reality, of being racially profiled when he came back to the US from Manila where he was on a business mission for his company:

> What left me shaken, however, occurred when I turned on the television myself. I had reached home from New Jersey after midnight and was flipping through the channels, looking for a soothing sitcom, when I chanced upon a newscast with ghostly night-vision images of American troops dropping into Afghanistan for what was described as a daring raid on a Taliban command post. My reaction caught me by surprise; Afghanistan was Pakistanis neighbor, our friend, and a fellow Muslim nation besides, and the sight of what I took to be the beginning of its invasion by your countrymen caused me to tremble with fury. I had to sit down to calm myself, and I remember polishing off a third of a bottle of whiskey before I was able to fall asleep" (114).

Yet the Muslim protagonists of both novels Khan and Changez take a more nuanced attitude not less so because of their mixed and ambivalent attitude towards identity which makes them a source of ambivalence that challenges the social order and confuses boundaries. In *The Badlands of Modernity*, Hetherington explains that, "A key part of this process of social ordering within modernity which lies behind this attempt to achieve social order overcoming ambivalence, involves a translation of the utopian ideal of a good society into the practice of ordering space. This ordering of social ambivalence and its social agents was a spatial process all about the demarcation of a society through its internal boundaries" (64). The heterotopic space provided by the architectural design of the garden by Mohamed Khan is a place where ambivalence is strategic. It is used to counter the policing and exclusionary discourse that views all Muslims as culpable and terrorists while trying to create a synthetic garden that brings everybody together. This goes subtly against the conscious power discourse choice's to imposes a simplistic view of the world. The complexity of human phenomena is reduced through a binary discourse characteristic of orientalism as defined by Edward Said. You are either with us or against us declared the then Bush administration. The desire to eliminate ambivalence is paramount especially if the authors of that exclusionary discourse of power are about to engage in preemptive wars. The strategic ambivalence of heterotopia extends to almost everything. On his way home one day, Khan avoids the subway, having become a well-known controversial figure- and takes a taxi. The Pakistani driver makes a revealing observation about the Empire State Building:

> But Faisal was quiet most of the way. Only when they swung onto the Brooklyn Bridge and saw the Empire State Building lit up red and white, like a parfait, did he speak. "The first two years I lived here," Faisal said, "whenever I saw green lighting on the Empire State Building, I thought it was for Islam. I told everybody back home; half of Matlab still thinks it's true. Then I found out it was for the Jets!" He started laughing, and despite his mood, Mo did, too. "But for those two years, I couldn't believe how much this country loved Islam." (Waldman 2011)

Space here offers itself as a tapestry of ambivalence where it is interpreted in a cultural specific way that created belonging. Total understanding or allegiance undermines space as an open tapestry of deferred meaning. Very much like the design of the garden memorial, it challenges simple division and allows for an ambivalent multiplicity that carries many possibilities of reconciliation and division.

2. Muslim paradise and American garden

The 9/11 terrorist attacks have shaken the Americans. To come to terms with the shock, there was a proposal to create a memorial in the place of the two towers. A competition was declared for the design and it turns out that Mohammad Khan, A Muslim was the winner. His design was in the real spirit of a Western heterotopia: a garden: “Gardens are fetishes of the European bourgeoisie," Ariana said, pointing to the dining-room walls, which were papered with a panorama of lush trees through which tiny, formally dressed men and women strolled. Ariana herself was, as usual, dressed entirely in a shade of gruel that she had patented in homage to and ridicule of Yves Klein's brilliant blue. The mockery of pretension, Claire decided, could also be pretentious.” (*The Submission* 5).

> Together, Jensen and Elsner help us understand how art can be the vessel of a group’s simultaneous assertion of itself and critique of its world; by asserting its own identity in word, image, and space, it defines itself over and against others. Scott’s theory of hidden transcripts helps to account for marginality and the social dynamics of dominance and subordination. It describes the way discourse operates in situations where social groups’ power is unbalanced, and the ways the subordinate group’s speech is constructed in such a way to speak to itself but remain hidden from and unheard by the dominant group. And finally, Saindon describes the way art connects with heterotopian space and contributes to heterotopia by reframing and redoubling already heterotopian spaces. (Smith 50)

On the other hand, Khan’s assignment to attend a bet to build the American embassy in Kabul creates a new tension. A Muslim garden appears on the road during Khan’s tour in Kabul. It brings in a stereotype of Muslim suicide bombers killing themselves for a paradise full of virgins.

> "The way of all fucked-up third world countries," his seatmate said.
>
> There was a garden draped with grapevines, a small apple orchard, and a swimming pool full of Europeans and Americans dive-bombing one another. Chlorine and marjoram and marijuana and frying butter mingled in an unfamiliar, heady mix. "Wonder what the Afghans think of this," one of the architects said, waving his hand to take in the bikinied women and beery men. *"They're not allowed in,"* said Mo's seatmate from the van. "Why do you think they checked our passports? It's better if they don't know what they're missing." "Hot chicks and fruit trees: they're missing their own paradise," said someone else at the table-Mo hadn't bothered to remember most of their names. "I'm surprised they're not blowing themselves up to get in here." "Some of them don't have to," his seatmate from the van said, his eyes on Mo. (Emphasis Mine 52)

The American earthly paradise in Kabul is a stereotype of the Muslim paradise. Both occupy different heterotopias. The heterotopia of the here and now mundane pleasure-centered paradise and the heterotopia of an otherworldly paradise. The Imperial presence is the subtext of that conversation. After all, the American presence is the function of American imperialism that superimposes its western-styled paradise on a totally different landscape of a conservative Kabul. It is meant as a mock-heroic feat of the Muslim paradise. Orientalism that views Muslims as inherently violent and motivated by a desire to live in a hereafter heterotopic and lascivious garden. The subtext is that the Western secular here and now garden is what Muslims should follow. The very imposition of a libertine bikini occupied garden in the heart of a very conservative Muslim country is a show of symbolic force exercised by the master discourse in a civilization that is secular and pleasure-oriented.

Yet the Muslim Garden appears to be very real to families of Muslim victims in the Twin Towers. Inam a Bangladeshi illegal immigrant whose body was created along others who were killed in the Twin Tower attack is relegated to a Muslim ‘garden’. His wife asks the Imam: "Why did my husband suffer so? she asked. "It was written," he said, as she knew he would. The burning

lnam might have suffered was nothing next to the torment of the hellfire, which was forever, the cleric continued. If lnam was a believer, she could rest easy-he was in the garden now. His pain here had been momentary; his bliss would be everlasting." The 'Garden' " (Waldman 80). Foucault argues that,

> As an example I shall take the strange heterotopia of the cemetery. The cemetery is certainly a place unlike ordinary cultural spaces. It is a space that ishowever connected with all the sites of the city, state or society or village, etc., since each individual, each family has relatives in the cemetery. In western culture the cemetery has practically always existed. But it has undergone important changes. Until the end of the eighteenth century, the cemetery was placed at the heart of the city, next to the church. In it there was a hierarchy of possible tombs. There was the charnel house in which bodies lost the last traces of individuality, there were a few individual tombs and then there were the tombs inside the church. These latter tombs were themselves of two types, either simply tombstones with an inscription, or mausoleums with statues. This cemetery housed inside the sacred space of the church has taken on a quite different cast in modern civilizations, and curiously, it is in a time when civilization has become 'atheistic,' as one says very crudely, that western culture has established what is termed the cult of the dead." (5)

This shifted and the grave is secularized and is replaced by the memorial garden. The memorial garden as a heterotopic space reflects cultural change. The anonymity of death is replaced by the intentional engraving of the victims name for posterity to know and even experience what happened on 9/11. The grave is replaced by a site of collective memory that is premised on othering Islam as the main culprit in what happened. That makes the fact that the design for that memorial Garden by a Muslim even more 'sacrilegious'. In *The Submission*, the Garden is a heterotopia, the picturing of which is used to mediate our relationship with the dead. It is like a graveyard, it is a mirror which reflects the state of crisis where Americans were trying to come to terms with the 9/11 crisis. That space is 'sacred' but the emergence of a Muslim as the one who designed the memorial Garden complicates matters. Smith explained that, "When heterotopias are performing their function of mirroring hegemonic space and simultaneously critiquing and subverting it, there will be some method of conveyance for this critique, some sort of symbolic language employed, whether it be a verbal language employing words, alphabets, and the like, or some other expression of semiotics, such as art" (41).

The heterotopic space is a reflection of the Americans way of coming to terms with a crisis:

"Graveyards," Claire said, an old tenacity rising within her. "Why are they often the loveliest places in cities? There's a poem-George Herbert-with the lines: 'Who would have thought my shrivel'd heart / Could have recover'd greennesse?' " A college friend had written the scrap of poetry in a condolence card. "The Garden," she continued, "will be a place where we-where the widows, their children, anyone-can stumble on joy. My husband ... "she said, and everyone leaned in to listen. She changed her mind and stopped speaking, but the words hung in the air like a trail of smoke. (Waldman, 5)

> Mo nodded, blankly, before Claire's words latched on to him. The names on the Garden's walls had become, for him, just another design element, but they were the dead; they were the faces that had been plastered on every surface right after the attack, that first draft of a memorial. His architect's detachment wobbled at the image of a boy seeking his father in the Garden. Mo and Claire were almost the same height. He looked into her eyes and cleared his throat. "How old is he? I hope it will help him." (112)

A Muslim is the epitome of otherness who cannot be trusted with creating the heterotopia which serves as a sacred place as well a place of exclusion. It is where the self is reflected as otherness and where 'Muslim others' are barred from. Islam becomes a heterotopic space as well. It is a space where western societies dumb their negative selves, a subterranean self were westerners

see their vices enacted: the ruthless and meaning less killing of innocent people or as Edward Said once argued how Islam served as a "sort of surrogate and even underground self" (Orientalism 3). A mirror not of a utopian self but a mirror of a dystopia: everything the Western unconscious deems deviant. Islam served as a heterotopia of deviance. In this sense, heterotopia becomes a liminal space where the 'incarcerated other' challenges the hegemonic discourse of normality. Muslim subjects in the novel are excluded by the imperial discourse that characterizes them as 'terrorists or terrorist sympathizers" through art and narrative the two characters try to break out of marginality imposed by that discourse that places them in a heterotopia of deviance.

> as if it had never been otherwise, history was liquid, unfixed. Claire reached for the Times Arts section, wondering if anyone had weighed in on the design itself. With so much else to report after Khan's press conference, the papers had made only generic references to his garden. But today she saw, stripped across the top of the Arts section, "A Lovely Garden-and an Islamic One?" A cavity opened within her. According to the paper's architecture critic, the elements of Khan's garden she loved-the geometry, the walls, the four quadrants, the water, even the pavilion-paralleled gardens that had been built across the Islamic world, from Spain to Iran to India to Afghanistan, over a dozen or more centuries. There were pictures of the Alhambra in Spain, Humayun's tomb in India, and a diagram of the typical chahar bagh, or foursquare garden, next to the diagram of Khan's design from the press packet. They were remarkably similar. The critic called the gardens one of many rich art forms produced by the Islamic world. He wrote:

The ambivalence in the gardens as a memorial challenges the unitary discourse of powerful America that desires to define itself against its others who happen to be its own citizens. Elimination of ambivalence can only remind us of the Nazis in their attitude to minorities such as gypsies and Jews. The garden comes to provide an incremental common space of what is beautiful and enduring about human life regardless of the passage of time. It is a continuum of beauty stretching back in time providing a common language that gives space and meaning to life especially following the tragic events of 9/11. The ruminations of a reporter in the novel are an interesting part of the debate and a reflection of the heterotopic displacement of Islam:

> One does not know, of course, if these parallels are exact, or even intentional-only Mr. Khan can answer that, and perhaps even he was unaware of the influences that acted upon him. But the possible allusions may be controversial. Some might say the designer is mocking us, or playing with his religious heritage. Yet could he be trying to say something larger about the relationship between Islam and the West? Would these questions, this possible influence, even be raised if he were not a Muslim?" (Waldman 115)

3. Medieval castles and modern heterotopias

Architecture in *The Submission* becomes a metaphor for Americas attempt to manipulate spaces in a way that divides rather than bring together different people and identities. It is a space of fortress America. An apt image is mentioned by one of the architects in a meeting at Mo's work. "Henry began with history-Crusader castles, high atop Plateaus…." (43). The reference is to the medieval military campaign launched by western countries against Muslim lands with the stated aim of recapturing the Holy Lands. This heterotopia of imperial control is transposed to modern times in post 9/11 America. The symbolic meaning being confirmed is over-determined especially that the Bush administration used the word 'crusade' in the reference to the invasion of a Muslim country. The castle is a heterotopic space of imperial control. The use of the words such as crusade and crusaders castle bring in a historical dimension to the meaning of heterotopia. Heterotopia is no longer a spatial relation to other spaces but a spatiotemporal relationship that involves America as representative of the historical Eastern-Western conflict. That historical projection hundreds of years back turns Muslims into one total lot that stretches back to an ancient past. The comparisons made

between the American embassy as a medieval castle effectively introduces medievalism as a symbol of the bloody conflict worthy of that period. That discursive twist brings modern, ambivalent Muslims face to face with a militant America. Khan is sent on a mission to Kabul by his company to compete for the bid to build an American embassy to be styled as a crusader's castle. The embassy as a crusader's castle that excludes outsiders yet be in the middle of their lands is what defines the new heterotopias of control: a military and political body in a foreign land to create a sense of order for the wounded pride of the center. The new space was meant to respond to the new need for security. Thus, that defensive heterotopic space in Kabul was meant to make the point by using architecture as both a materially impregnable place as well as a symbol of Western imperial control. That stands in total contrast to the memorial garden erected in zero ground with its architectural beauty. Khan, the American Muslim architect "... daydreamed through monotonous talk of "defensive perimeters" and "pre-engineered design solutions" and imagined defying the guidelines to submit an embassy design copied from a Crusader castle. The location lacked height, but he could suggest building a hill, a promontory-a true "Design Against Terrorism" right in the middle of the city . ..." (46). It is a Focauldian Panoptican where control is exercised over the threatening 'other' and this time it is inside the ther's territory. The control this time is preemptive.

4. The body as a grave: utopia/heterotopia of the dead

Likewise the garden in the *Reluctant Fundamentalist* serves as an idyllic space where Changez and Erica meet before she slumps into apathy and a heterotopia of crisis, although the name of her dead boyfriend occurs several times. The garden here is a reminder of a severed connection between her and Chris, a connection that bordered on insanity. Even with the strong loving presence of Changez, Erica could only enjoy a utopia/heterotopia of here dead boyfriend.

My patience was rewarded the weekend before I left for Manila, when Erica asked me to join her for a picnic lunch in Central Park and I discovered that we were not to be met by anyone else. It was one of those glorious late-July afternoons in New York when a stiff wind off the Atlantic makes the trees swell and the clouds race across the sky. You know them well? Yes, precisely: the humidity vanishes as the city fills its lungs with cooler, briny air. Erica wore a straw hat and carried a wicker basket containing wine, fresh-baked bread, sliced meats, several different cheeses, and grapes- a delicious and, to my mind, rather sophisticated assortment. (67)

In the *Reluctant Fundamentalist*, Hamid introduces us to a world of the American dream where efficiency and competence are supreme through the hero of his novel Changez. Changez, a Princeton educated Pakistani embracing the American dream, hopes to use the margin as a way of getting recognition in spite of the clear otherness that marks him being 'brown' and Pakistani. According to Hetherington,

In effect, margins have come to be seen as sites of counter-hegemonic resistance to the social order. 'Other places' have become the space of Other voices. In marginal spaces, people not only raise their voices to be heard but are seen to live different, alternative lives, openly hoping that others will share in their vision or at least accept their difference (see Hetherington 1996b). In sum, the major theme of cultural geography over the past few years has been the valorizing of margins in terms of their importance as sites of resistance, protest and transgression. (7)

Both characters somehow retreat to the margins post 9/11. That marginality allows the two protagonist to maneuver. In his protracted conversation with the American friend he creates his 'space' in his city. Changez immerses himself in the New York business world with its emphasis on efficiency at a break-neck speed:

Focus on the fundamentals. This was Underwood Samson's guiding principle, drilled into us since our first day at work. It mandated a single-minded attention to financial detail, teasing out the true nature of those drivers that determine an asset's value. And that was precisely what I continued to do, more often than not with both skill and enthusiasm. Because to be perfectly honest, sir, the compassionate pangs I felt for soon-to-be-redundant workers were not overwhelming in their frequency; our job required a degree of commitment that left one with rather limited time for such distractions. (112)

He falls in love with an American woman called Erica who is left psychologically impaired by the death of her American boyfriend Chris. The world that follows is gothic and heterotopic and falls within Foucault's crisis heterotopia. I quote Foucault once more:

But these heterotopias of crisis are disappearing today and are being replaced, I believe, by what we might call heterotopias of deviation: those in which individuals whose behavior is deviant in relation to the required mean or norm are placed. Cases of this are rest homes and psychiatric hospitals, and of course prisons, and one should perhaps add retirement homes that are, as it were, on the borderline between the heterotopia of crisis and the heterotopia of deviation since, after all, old age is a crisis, but is also a deviation since in our society where leisure is the rule, idleness is a sort of deviation." (18)

For Changez, America expresses itself as a utopia for him, yet after years of living and working in America, it becomes a heterotopia through his relationship with Erica. Erica symbolizes the soulless space in America. As a woman who is fixated on the death of her past boyfriend, she is a walking dead. In order to win her love, Changez occupies the heterotopia of the living dead. While having an affair with her, Changez had to occupy a space of heterotopia and impersonate the character of her dead boyfriend:

I don't know what's wrong with me. I held her in my arms, and as we lay there, she told me I was the first man she had been with since Chris. indeed, other than Chris. Her sexuality, she said, had been mostly dormant since his death. She had only once achieved orgasm, and that, too, by *fantasizing* of him. I did not know what to say. I wanted to console her, to accompany her into her mind and allow her to be less alone. So I asked her to tell me about him, how they had come to kiss, how they had come to make love. You really want to know? she asked. I replied that I did, and so she told me. (Emphasis Mine 103)

It is only through ambivalence that he is able to achieve sexual union with Erica which symbolizes integration into American value system. It is only through strategic ambivalence that he manages to get closer to her. Yet, Erica slumps back into a heterotopia of crisis and psychological disease. The heterotopia of crisis which marks post 9/11 America is reflected in Erica's inability to make normal relationships with living people. She can only fantasize. A few days before committing suicide, she was admitted to a mental institution where Changez visits her for the final time:

> "What I had to understand about Erica, the nurse told me, was that she was in love with someone else. She knew it would be tough for me to hear, but I had to hear it "regardless. It did not matter that the person Erica was in love with was what the nurse or I might call deceased; for Erica he was alive enough, and that was the problem: it was difficult for Erica to be out in the world, living the way the nurse or I might, when in her mind she was experiencing things that were stronger and more meaningful than the things she could experience with the rest of us. So Erica felt better in a place like this, separated from the rest of us, where people could live in their minds without feeling bad about it." (Hamid 151)

Erica is obsessed with the dead and is more comfortable in the heterotopia of the deceased which offers her an augmented reality that is more meaningful to her than the ordinary experiment of life which Changez offers her.

In my bed she asked me to put my arms around her, and I did so, speaking quietly in her ear. I knew she enjoyed my stories of Pakistan, so I rambled on about my family and Lahore. When I tried to kiss her, she did not move her lips or shut her eyes. So I

shut them for her and asked, “are you missing Chris?” She nodded, and I saw tears begin to force themselves between her lashes. Then pretend, I said, I pretend I am him. I do not know why I said it; I felt overcome and it seemed, suddenly, a possible way forward. I what? I she said, but she did not open her eyes. Pretend I am him, I said again. And slowly, in darkness and in silence, we did. I do not know how to describe my experience of what happened next; I cannot, of course, claim that I was possessed, but at the same time I did not seem to be myself. It was as though *we were under a spell, transported to a world where I was Chris and she was with Chris*…. (Emphasis Mine)

Love with Erica take place in a heterotopia of deviance, a romantic affair is reduced to a necromantic affair. Changez is seduced into the American dream by the promise of success. Changez experiences conflictual feelings and responses to the ever-expanding gap between his world and the American world he immersed himself in. Heterotopia replaces utopia as he gets closer to the achievement of his American dream. The body of Erica is much like America is a heterotopia that disallows strangers who can only belong through a deviant ambivalence: Perhaps, by taking on the persona of another, I had diminished myself in my own eyes; perhaps I was humiliated by the continuing dominance, in the strange romantic triangle of which I found myself a part, of my dead rival; perhaps I was worried that I had acted selfishly and I sensed, even then, that I had done Erica some terrible harm (Hamid 121).

7. Conclusion

In conclusion, heterotopia becomes a space for contesting the competing discourses around the 9/11 attacks and their aftermath. *The Submission* and *The Reluctant Fundamentalist* invest in the strategic ambivalence that characterizes heterotopias. Steering away from trauma studies I concentrated on the possibilities the concept of heterotopia offers to understanding the multilayered content and symbolism of the two post 9/11 novels. Heterotopia as a Foucauldian concept established spaces that are ‘other’ in relation to a normal space. I extend that other space to include Muslims as belonging to a heterotopic garden from which they challenge an Islamophobic and divisive discourse that is affiliated to power and uses the popular media and grievances of the 9\11 families to further cut off Muslims from contribution to mainstream society. Yet, the protagonists of the two novels use strategic ambivalence to undercut that populist discourse of power. Khan, in *The Submission* by Amy Waldman creates a garden that carries consciously or unconsciously reflect a complex uncategorizable character that is neither totally Muslim and neither totally American. On the other hand, Changez in The Reluctant Fundamentalist Pakistani American shows extreme ambivalence about his Muslim identity and immerses himself in the utopic space of America. Yet he awakes to a new reality regarding his love, Erica who draws him to a heterotopic world of necrophilia. The whole of America becomes a foreign heterotopia when he leaves back home to Lahore reversing his dream and telling his story to a certain American diplomat at a Café.

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Classroom Methods for Enhancing Equivalence Retrieval for Translators

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ABSTRACT

The problem of equivalence retrieval is one of the most challenging for trainee translators and interpreters. Numerous techniques have been proposed by translator trainers and theorists to help overcome memory-related issues (Gile 1995, Al-Hammadi 2012, Lörscher 2012, etc.). This paper proposed two teaching methods to be adopted by translator trainers with the aim of enhancing trainee proficiency, specifically concerning equivalence retrieval. The present article generally belongs to the cognitive paradigm. The proposed teaching methods, namely semantic breakdown and teaching-common-senses-first, take 'meaning' as their focus, basically drawing on ideas from schema theory, and relevance theory. A future empirical investigation of the two proposed teaching methods would help validate them.

1. Introduction

There is a "need to consider how best to present information and how to maximize opportunities to ensure meaningful links are made to aid later retrieval of information" (Al-Hammadi 2012, 84).

Translator trainers have always sought to teach their trainees how to remember the equivalent of terminology, acronyms, phrases, etc. through various techniques (and how to retrieve the equivalent quickly in interpretation courses). Numerous methods have been proposed, especially when it comes to interpretation training. Examples are the linking technique, mnemonics, categorization, etc. In this paper, I discuss two cognitive-based teaching methods that help trainees get a deeper understanding of words and thus have a firmer grip on their equivalents.

In more technical terms, this paper proposes two teaching strategies that can be incorporated by translator trainers to enhance trainees' performance concerning the retrieval of translation equivalence. The two methods are actually implemented by myself in class. They are cognitive-based, as they draw on aspects related to schema theory, and relevance theory. In the sections below, I explore the relevant literature and explain the two methods in relation to the theories explained.

2. An overview

Understanding is the key to information retention (and later retrieval). Zhong confirms that "understanding is the first step in successful interpreting" (Zhong 2003, 4). In the same vein, Lin Yuru et al. say, "memory in consecutive interpreting consists of nothing more than understanding the meaning, which is conveyed by the words" (Lin et al. 1999 in Zhong 2003).

Based on this contention, a translator trainer should focus on developing ways to ensure a clear and accurate *comprehension* of lexemes on the part of the trainees. This would improve retention of meaning (and equivalence by definition), facilitate retrieval and make election of the equivalent quicker, more accurate and confident.

Developing techniques that target the trainee's comprehension must reasonably derive from a cognitive pool. Cognitive theories generally describe how individuals "think, perceive and remember information", as well as illustrate "the manner in which individuals acquire and process information" (Sabet and Mohammadi 2013, 2141).

To lay down the theoretical framework, in the following lines I go over two cognitive fields that underlie my equivalence-retrieval enhancement strategies.

2.1. Schema theory

The term "schema" was first used in psychology by Barlett as "an active organization of past reactions or experiences" (1932, p.201). The main principle of schema theory is that text does not carry meaning by itself. Rather "a text only provides directions for listeners or readers as how they should retrieve or construct meaning of their own, namely acquired knowledge" (Yanxia shen December 2008, vol. 1 no. 2: An Exploration of Schema Theory in Intensive Reading). *Schema* – plural being *schemata* – is "an organized unit of knowledge for a subject or event. It is based on past experience and is accessed to guide current understanding or action" (Jeff Pankin, 2013). In other words, it is a mental representation that a person forms to organize (and thus perceive) information about a certain concept, experience, word, etc. "Schemata can represent knowledge at all levels-from ideologies and cultural truths to knowledge about the meaning of a particular word, to knowledge about what patterns of excitations are associated with what letters of the alphabet" (Takeda 2021, parag. 1).

As related to this study, schema theory supports the first suggested teaching method, namely *Semantic Breakdown*. In other words, the importance of schema theory to equivalence retention and retrieval lies in how the translator or interpreter is claimed to use schemata.

2.2. Relevance theory

Relevance theory was initiated by Grice (1989). However, it was famously detailed by Sperber and Wilson (1986) and later on revised by the same authors in Sperber and Wilson, 1995 and Wilson and Sperber, 2002.

Relevance theory raises "fundamental questions such as: How is the appropriate context selected? How is it that from the huge range of assumptions available at the time of utterance, hearers restrict themselves to the intended ones?" (Ifantidou 2001, 61)

Studies have shown that the human mind attends to only that information that is relevant to it (see for example Broadbent's model of selective attention, 1958). And that for information to be relevant, it has to (1) logically fill a gap in the mind's information bank and (2) be causing the least effort to be done by the brain. So, from among the many possibilities of meanings posed by an utterance, the human mind will choose to adopt that meaning that is most relevant. That is, the meaning which makes more difference to what it already holds, and that is least in the effort it causes the mind to exert for comprehension. This relevant information is by and large the intended one.

Relevance theory is, therefore, underpinned by the inference-context pair (see for example Schaffner, 1988, and Paul and Schaffner, 2002). Inferencing is an operation that "involves supplying reasonable concepts and relations to fill in a GAP or DISCONTINUITY in a textual world" (De Beaugrande and Dressler 1981, 101). In fact, it is a cognitive activity central to any act of communication, including translation (Gutt 1991).

3. The teaching methods

"Understanding is the first step in successful interpreting" (Zhong 2003, 4). Taking this as a belief, I set up two teaching methods based on meaning.

3.1. Semantic breakdown

"We do not usually realize how semantically complex a word is until we have to translate it into a language which does not have an equivalent for it" (Baker, 1992).

The first method of equivalence-retrieval enhancement is specially developed for abstract, *problematic* words – the word *problematic* in translation studies usually denotes words that (for various reasons) have no corresponding single word in the target language acting as an equivalent, and that involve some sense-complexity. For these, I propose reducing the lexeme into a number of primary lexemes. That is, breaking down a relatively semantically-complicated lexeme into a set of semantically-simpler ones.

Example 1: "Access"

The semantic meaning of the noun *access* could be illustrated to trainees in the following simple manner:

Access = ability to + reach

A hypothesized effect of introducing the word *access* to trainees in such a manner is as follows: drawing on a pre-established mental semantic breakdown of the word *access* (which has no direct equivalent word in Arabic), trainees could easily (and maybe unconsciously – in automated situations) elect it as a short yet perfect equivalent for the sense القدرة على الوصول (the ability to reach), even when stated in a nonlinear, or intermittent, manner. Take as an example the following sentence:

فالجهود الفعّالة للحد من نقص التغذية لابد أن تضمن قدرة الناس على الوصول إلى القدر الكافي من الأنماط الصحيحة من الغذاء

(*Source:* إعادة التفكير في الجوع , البيان, November5, 2014: a translation of *Rethinking Hunger*, November 3, 2014)

In this sentence, the semantic components of the lexeme *access* are not adjacent, as can be observed (from the underlined parts). The semantic component *ability to* is separated from the other one (*reach*). However, drawing on the semantic breakdown that has been supposedly established in their minds, trainees would be able to easily recognize the 'scattered' semantic components of the word *access* in the ST (قدرة... على... الوصول إلى) and efficiently 'assemble' them under the rendering *access* in the TT, providing an accurate, natural equivalent: *effective efforts to reduce undernourishment must ensure that people have access to enough of the right types of food*. (*Source*: *Rethinking Hunger*, November 3, 2014)

Example 2: "Elaborate"

The meaning of the word *elaborate*, as an adjective, is relatively complex as it stresses the state of details having been carefully handled, while, at the same time, it holds a flavor of perfectness or neatness being a result of this care. This blend of sense flavors is characteristic of a lot of adjectives. For pedagogical purposes, the word can be visually broken down into two semantic components as follows *elaborate = detailed + perfect/neat*. Such anatomy is indeed reflected in the renderings of professional translators, translating into Arabic, as they sometimes translate the word by its first sense (مفصّل) , other times by its second sense (متقن), and still other times by a blend of the two senses (مفصّل و متقن), or, further, any expression involving these two senses.

As obvious from the above examples, one of the merits of this method is that it works not only on the micro-level but involves the macro-level, functional, non-linear translation units. A functional unit is "the sum of text elements or features that are intended (or interpreted as being intended) to serve the same communicative function or sub-function" (Nord 1997, 70).

The breaking down of the more complicated and problematic lexemes in such a way is deemed to consolidate the retention of the new lexemes into the schemata of the trainee, and by definition enhance the retrieval capacity. As obvious from the above account, the process of breaking down the semantic sense of an abstract complicated word could be explained as the reduction of a dictionary definition into not more than three simple lexemes, playing down the complexities of a word *temporarily* – this does not rule out encouraging trainees to refer to the dictionary definitions of the lexemes in question.

It is claimed that trainees exposed extensively to the proposed semantic-breakdown method are expected to have increased retention and retrieval proficiency, in terms of both quality and speed due to reducing the mental load (see Gile's *effort models*, 1992 and 1995). In other words, it enhances their ability to retain as well as retrieve or elect a suitable equivalent rapidly. Provided such an analytical approach towards more complicated abstract vocabulary is provided on a regular basis, the mental capacity of students is expected to increase, expanding their mental schemata pertaining to senses and propositions. As Barlett puts it, "the organised mass results of past changes of position and posture are actively doing something all the time; are, so to speak, carried along with us, complete, though developing, from moment to moment" (Barlett 1932, 200 – 201).

In consecutive and simultaneous interpretation settings:

It is believed, following Zhong, 2003, that "understanding is the first step in successful interpreting" (Zhong 2003, 4). It follows from this that this method readily serves consecutive translation and interpretation, as, drawing on a clearly defined 'semantic' schema pertaining to a certain lexeme, a trainee could ultimately form a sharp propositional image of the parts of the text, which would lead to adequate comprehension. Moreover, as consecutive and simultaneous interpretation allow for more reformulation and information relocation (Seleskovitch, 1978) and give the interpreter an increased leeway for discretionary acts such as reorganization or reformulation of the text – especially within the former mode of interpretation (Shlesinger 1988, 150), such semantic simplification of lexis proves worthwhile as adequate comprehension provides solid ground for reformulation. By reformulation it is meant a reconstruction of the lexico-grammatical content, ensuring a communicative translation, without overlooking basic semantic concepts (except if deliberately for translational reasons, see for example Nord 1997, Chesterman 1997, Shlesinger 1988).

Over time, the simplified images gradually become more sophisticated, and the trainee develops into a professional translator or competent interpreter using automated translation strategies, characterized by being more proficient and speedier (for the concept of automation in translation, see Jääskeläinen and Trikkonen-Condit 1988, 89-109). "Schemata become theories about reality. These theories not only affect the way information is interpreted, thus affecting comprehension, but also continue to change as new information is received" (Takeda 2021, Parag. 1). In other words, as Al-Hammadi puts it, learners "actively build schema and revise them in light of new information" (Al-Hammadi, 2012, 84). Schemata "are not viewed as static but rather as active, developing, and ever changing. As readers transact with text they are changed or transformed, as is the text (Takeda 2021, Parag. 2).

3.2. Teaching common senses first

Relevance theory claims that the human mind tends to attend to this information that is more relevant to it (selectivity)[1]. A relevant piece of information is that which has a positive cognitive effect (is more worthwhile for one's information) as well as that which makes the mind exert the least mental effort (Sperber & Wilson, 1986). Moreover, according to image schema theory, the less frequently used senses of a word are generally understood in relation to its most common sense, which facilitates the grasping and retrieval of other peripheral senses (Lui & Tsai, 2021). Yu further emphasizes that "if learners can grasp the core

schemas, the peripheral senses can be acquired more naturally and effectively" (Yu, 2022). Interestingly, it seems that such mental tendency regarding information and vocabulary has to do with similar claims related to equivalence retrieval:

"Even if the most frequent equivalents in texts are not in each and every case the best candidates … they are by and large the most serious candidates to consider" (Lew, 2013);

The "art of smooth interpretation is based on the art of smooth coordination" (Kriston 2012, 81).

In line with the above contentions, as well as with the principles of relevance theory explained in section 2.2, it is suggested that the translator trainer initially introduces no more than 3 common senses for novel polysemous words, including the sense encountered in the text being translated by the students (even given the existence of more infrequent senses). Following the principles of relevance theory, the 2 or 3 common senses, otherwise called "core" senses[2] are to be discussed in terms of usage, providing examples of the word appearing in different sentences reflecting the senses in question. This teaching strategy, however, does not entail that the trainee should not be encouraged to make his/her own extended research on the lexeme in question later on. It is just a process of playing down the complexities of a word temporarily. It plays on the advantage that the core senses provide an initial general idea about the word's feel and paves the way for grasping the other senses gradually, given that a core sense "illuminates the meaning of other senses" (Howard 2002, 92).

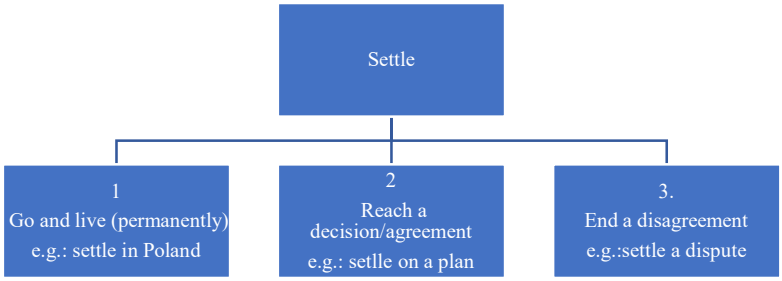
Such a method is claimed to inculcate the common senses (and their textual equivalents) in the mind of the trainee. Technically speaking, the core senses would be added as 'immediate' meanings to the inner dictionary of the trainee, speeding up the retrieval process [3]. In their primary stages of new word assimilation, trainees would have no more than 2 or 3 immediate senses ready in their minds for processing during their equivalence retrieval and election process (drawing on contextual clues for election).

It is contended that reducing the elements to be selected from is better for the primary stages. Such reduced schemata are expected to naturally expand with experience to reach more sophisticated levels: "Each new experience incorporates more information into one's schema [… which] continue to change as new information is received". (Takeda 2021, Parag. 1). In other words, learners "actively build schema and revise them in light of new information" (Al-Hammadi 2012, 84).

The core meanings of a polysemous word, as stated above, are the basic more common senses, which constitute the core (and illuminate the understanding of) the other more infrequent meanings. This raises the question of how a trainer is supposed to decide which senses constitute the core meanings of a word. There are two ways: the first is that the trainer would exercise their own informed judgment, deciding on which of the multiple senses of a word constitute the most general and most widely used ones in current usage; the second is by consulting dictionaries and corpora, bearing in mind that dictionaries vary in the way they organize senses. Thus, a trainer looking for the core meanings should consult dictionaries having a core-meaning approach to organizing the meanings of words, drawing, simultaneously, on his expertise in the field of translation.

Example: "Settle"

The verb *settle* has multiple meanings, which are summed up under 7 main senses by *Cambridge Dictionary*, and under 8 senses, as a transitive verb, and 6, as an intransitive verb, by *Merriam-Webster*.



As a start for introducing this word, a trainer is advised to select the following three senses as the core ones, under which almost all other senses could be categorized as 'subsenses, or as related senses:

Displaying the senses in a diagram, while providing a small phrase for usage, as shown above, is expected to help memory. More elaborate examples of usage in complete sentences with and without accompanying prepositions should also be provided and discussed. Trainees should then be encouraged to determine the equivalent for each sense in the target language. After the trainees have made their successful and/or unsuccessful attempts of matching the senses with their counterparts in the target language, the trainer would write on the board a range of relevant equivalents for the trainees to select from – including equivalents of some closely related senses and subsenses that have not been discussed. Simultaneously the trainer should stress the fact that sometimes a source language word and a target language word are established as two counterparts, despite the fact that they are not actually identical due to discrepancies in terms of range of senses, shades of meaning, collocation, usage, context, etc. In case of Arabic being the target language, the range of equivalents to select from for the verb *settle* would be:يَسْتَقِرّ , يَسكُن, يستَوطِن, يَتَبَوَّأ, يَهدَأ, يُهَدِّئ, يُنهِي, يُسَوِّي.

The last two Arabic equivalents provided (يُهَدِّئ and يَهدَأ) are counterparts of senses other than the three core senses provided at the beginning (though they are obviously related). They provide translations for *settle* in sentences like *tea settled my nerves* and *the wind settled*, respectively. The first equivalent (يستَقِرّ) could serve as the counterpart of senses 1 and 2 in the diagram, yet could also be equivalent to another unmentioned (yet related) sense, as found in the sentence *sand particles settled at the bottom of the glass*.

Such examples demonstrate for trainees how polysemy is not identical across languages: there is a disparity in the matching between words across languages; different shades of meaning could be lumped under one word in a language while imparted by separate words in another, due to the different cultural 'eye'.

The three core senses having been grasped, and their usage mastered, the other senses of the word *settle* are expected to be incorporated in the trainer's schema over time, much easily and more elaborately.

4. Conclusion

The problem of -memory training in the translation classroom has been approached by trainers and translation scholars. Varying strategies have been developed and implemented in class for this purpose. In this paper two translator-training methods for enhancing equivalence retrieval are recommended, backed by relevant theory, namely *schema theory* and *relevance theory*. The two methods depend on meaning as a basis for memory training. The first method suggests breaking down problematic abstract vocabulary into a couple of simplified lexemes (*Semantic Breakdown*), and the second proposes highlighting for the trainees, in a 'primary phase', only the common senses of polysemous words (the *teaching-common-senses-first* method). The two methods are actually applied in class by myself, and are believed to be of value if adopted in translator-training classes**.** The article starts

by reviewing the basic cognitive theoretical frameworks underlying the teaching methods, then the two teaching methods are explained and illustrated by examples of my own attempts at teaching equivalence in class. From the illustrated examples, we can theoretically expect how the two methods could yield fruitful results, enhancing the speed and quality of equivalence retrieval for trainees. It is, therefore, advised that further empirical investigations of the two methods would be carried out in class in order to validate them.

Notes:

1. The notion of selectivity refers to "the reader's ability to attend selectively to only that information requiring processing" (Takeda 2021, Parag. 1)
2. A core sense is that one which is "most common in current usage" (Howard 2002, 92). Ghazala calls it "common" meaning (Ghazalla 2008, 9).

Determining the core sense on the part of the trainer or the trainees could be achieved by checking modern monolingual/bilingual dictionaries, or parallel corpora.

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Representations of Muslim Woman in Selected Works of Ayan Hirsi Ali, Leila Aboulela, Nisrin Taslima and Randa Abdelfattah: Debating Islamic Feminism

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ABSTRACT

The present study aims at examining Islamic feminism as a new trend in both literary theory and writing. At the outset, it is essential to differentiate between two tracks of Islamic feminism. The first is Islamic feminism as an ideological movement whose proponents are engaged in theorizing and validating a view of Islam that gives women equal rights with men. Through their writings, these Islamic scholars attempt to reinterpret Islamic law and ideology outside the main framework of patriarchal dogma, thereby, providing a fresh insight into the true essence of equality in Islam. The second track is Islamic feminist creative writing and artistic expression, a newly burgeoning movement in literature and the arts, written by Muslim women who embody their own understanding of Islamic feminism within their fictional worlds. These works of art stand autonomously outside the ideological debate. And they have to be read, not as attempts to defend or celebrate Islam, but rather as works of art that represent facets of reality, of people facing their own destinies but who happen to be Muslim, practicing their Islam through their own understanding and interpretation. The study will show how, through literature, the pro-Islamic feminist writers attempt to challenge and counter the conceptions and attitudes of the anti-Islamic feminist writers.

1. Introduction

Liv Tønnessen in a public lecture, "Islamic Feminism" states that Islamic Feminism has been heatedly debated". On the one hand, secular feminists reject it because they argue that religions in general and Islam in particular are oppressive to women while many other Muslim women reject it because they feel that 'Feminism' is a secular invention imposed on them from the West. On the other hand, Islamic Feminism has also been widely embraced by both activists and scholars (Tønnessen 2014, 2). They regard it as a tool to counter these allegations and misconceptions. They try hard to refute these wrong attitudes by introducing new works that confront that misunderstanding.

Margot Badran (2001), in her article "Understanding Islam, Islamism, and Islamic Feminism", asks, what's in a name? What's behind a name? What is Islamic Feminism? She writes:

I am not a Muslim, but I find myself fascinated and genuinely interested in the question of women and Islam. I do not under any circumstances start my engagement with the topic from a position which neither reduces Islam to be monolithic and anti-women nor a position which states that secularism is the only route to women's empowerment. What interests me in this topic is the

dynamic nature of Islam exploring the different interpretations of the same text historically and presently and how Muslim women across the region frame their arguments within Islam in their attempt to bring about law reform. (p. 47)

The term Islamic Feminism began to surface in the 1990s in various global locations. It first appeared in the writings of Muslims. Iranian scholar Ziba Mir-Hosseini, writing in the Teheran women's journal, Zanan (a Persian journal means women), founded by Shahla Sherkat in 1992, exposed the rise and use of the term Islamic Feminism by some women, as well as men (Sherkat). Saudi scholar Mai Yamani (1996) used the term in her book *Feminism and Islam*. Nilüfer Göle, in *The Forbidden Modern*, used the term Islamic Feminism to describe a new feminist paradigm emerging in Turkey (Göle 7). Also, South African activist Shamima Sheikh frequently employed the term Islamic Feminism in her speeches and articles.

According to Ziba Mir-Hosseini (2002) in her book *Islamic Law and Feminism*: *The story of a relationship*:

Muslim women, like other women in the world, have always been aware of—and resisted—gender inequality; yet the emergence of a sustained, indigenous feminism was delayed until recently. This delay at least partly reflects the complex relation between women's demands for equal rights and the anticolonial, nationalist movement of the first part of the twentieth century. At a time when feminism, both as a consciousness and as a movement, was being shaped and making an impact in Europe and North America, it also "functioned to morally justify the attacks on native (Muslim) societies and to support the notion of the comprehensive superiority of Europe," as Leila Ahmed among others has shown. (p. 33)

She goes further in explaining how Muslim women could overcome those problems, being spurred to action by the rise of political Islam, those Islamist groups with fundamentalist and patriarchal views:

But as the twentieth century drew to a close, this dilemma disappeared. One neglected and paradoxical consequence of the rise of political Islam in the second half of the century was that it helped to create a space, an arena, within which Muslim women could reconcile their faith and identity with a struggle for gender equality. This did not happen because the Islamists offered an egalitarian vision of gender relations; in fact, they did not. Rather, their very agenda—the so-called return to sharia—and their attempt to translate into policy the patriarchal gender notions inherent in traditional Islamic law provoked many women to increasing criticism of these notions and spurred them to greater activism. A growing number of women came to see no inherent or logical link between Islamic ideals and patriarchy, no contradiction between Islamic faith and feminism, and to free themselves from the straitjacket of earlier anticolonial and nationalist discourses. Using the language of political Islam, they could sustain a critique of the gender biases in Islamic law in ways that were previously impossible. (p. 40)

Hence, Mir-Hosseini (2002) came to a conclusion that:

By the late 1980s, there were clear signs of the emergence of a new consciousness, a new way of thinking, a gender discourse that was and is feminist in its aspiration and demands, yet Islamic in its language and sources of legitimacy. One version of this new discourse has come to be called Islamic Feminism. (p. 41)

The Norwegian Feminist writer Liv Tønnessen (2014) asserts this idea:

By the mid-1990s, there was growing evidence of Islamic Feminism as a term created and circulated by Muslims in different parts of the world by women inside Muslim countries and in Muslim Diaspora. These scholars are the Pakistani-American Asma Barlas and, in convert communities in the West, with activists/writers such as the African-American Amina Wadud. According to Margot Badran, Islamic Feminism emerged out of a critique of both patriarchal Islam(ism) and secular Feminism. (p. 5)

One of the challenges that are related to the concept is its definition. It could be defined as, Mulki al-Sharmani (2014) suggests, a "knowledge projects…which are predominantly undertaken by Muslim women, have two broad aims: tracing and problematizing patriarchal religious knowledge that sanctions gender inequality; and producing alternative readings that are egalitarian while at the same time being based on Islamic ethical and theological principles" (p. 86). Ghaliya Djelloul, the social

scientist, is of her opinion that it is "legitimate to speak of the production of a new Islamic discourse" since Islamic feminists are "concerned with developing an ethical reading of the bases of Islam, namely the Qur'an and the Sunna, in order to find a form of religious exegesis that will support their feminist viewpoint" (*Islamic feminism: A contradiction in terms,* Djelloul 3). She further explains that "Islamic feminists are carrying out a critical review of classical commentaries to Islamic sources and providing new interpretations of the latter aimed at socio-political and economic equality with men" (Djelloul 4).

Al-Sharmani explains that Omaima Abou-Bakr, a professor at Cairo University and a founding member of the Women and Memory Forum, writes that the Islamic feminist project is a continuous attempt to un-interpret past gender biased readings done by male jurists and to offer alternative new perspectives toward justice and equality within Islam itself (Al-Sharmani, "Islamic Feminism" 12). In her analysis of the achievements of Islamic Feminism thus far, she says that "it has proven the possibility of undoing the doings of patriarchy" (15).

Abou-Bakr in her article "Islamic Feminism? What's in a Name?" embraces hermeneutical ponders of the Islamic interpretive convention. She uses a run of illustrative strategies, counting following the development of specific juristic or interpretative builds that ease patriarchal explanations through familial readings of the analytical convention. These readings distinguish and reflect on the differences in elucidations of person interprets and legal advisers, not to ruin them. In other words, they locate their translations within the setting of their times and world-views. It reveals the covered up voices and commitments of ladies within the interpretive convention. It also compares diverse writings within the convention (such as memoirs of Hadith instructors and transmitters, analytical works, or fiqh manuals) to distinguish the linkages and divergences between these writings and uncover elective talks that have been covered up or marginalized within the history of the interpretive convention. (Abou-Bakr,"Islamic Feminism?" 3)

According to historian Margot Badran, the concept of Islamic Feminism refers to a feminist discourse and practice articulated within an Islamic paradigm (2008, 27). She sees this discourse as specifically grounded in the Qur'an and "seeking rights and justice for women and men in the totality of their existence" (Badran, "Understanding Islam" 48). She argues that Islamic Feminism has emerged out of a critique of both patriarchal interpretations of Islam and secular Feminism. Badran, however, sees Islamic feminism as more radical and powerful than secular feminism because it seeks a religiously based gender equality and justice (Badran, "Engaging Islamic Feminism" 31). She elaborates confirming that there are also models which do not advocate gender equality. The first wave of feminism was preoccupied with women's entry into the labour force and also with women's political rights. Many of them argued for complementarity within the family, rather than equality.

The anthropologist Ziba Mir-Hosseini, who is one of the pioneer scholars writing about Islamic Feminism, defines it as "a new consciousness, new way of thinking, a gender discourse that was feminist in its aspiration and demands, yet Islamic in its language and source of legitimacy" (Mir-Hosseini 2010: 640). Mir- Hosseini "was one of the first to use this term for the new gender consciousness and discourse that emerged in Iran a decade after the 1979 revolution had brought Islamists into power. I called this discourse 'Islamic feminism' because it was feminist in its demands and yet took its legitimacy from Islam" (Mir-Hosseini "Challenges of Islamic Feminism" 120).

Asma Barlas, however, is uncomfortable with the term 'Islamic feminism' because she rejects 'feminism' as an intellectual tradition that is inescapably entangled with the history of Western colonialism and the othering of non-western Muslim women (Barlas 16). In her article "Engaging Islamic Feminism: Provincializing feminism as a master narrative" She states:

So far, I have called myself simply a "believer." But this doesn't mean that I'm always comfortable with the epistemological closure that this term implies either. But then belief isn't so much about certainty as it is about an open-ended willingness to go

on searching after what one considers the truth. Perhaps a more appropriate way to define myself therefore would be as a seeker of God's grace, a supplicant for it. (qtd in Anitta Kynsilehto 22)

In the same vein, Abu Baker, although not comfortable with the term, can see the validity of using the term Islamic Feminism:

About the term "Islamic Feminism," it is true I did not reject it because it depends on what you put under the name, how you define and qualify it, and what are the ideas and notions you subscribe under that name. It is true that the terms "feminism" and "gender" themselves are English and Western, but the ideas of egalitarianism, justice, equal rights, compassion, resistance to tyranny, activism . . . etc. are not a Western invention or a monopoly by the West. Especially the history of women in the Arab world in the 19th and 20th century shows their "feminist activism" and discussion of "gender" long before these terms came to the surface. (qtd in Tønnessen 2014: 10)

By insisting on using the term Islamic Feminism, the Muslim writers are trying to show that the West does not have the monopoly of defining Feminism. Omaima Abu Bakr argues that "Islamic Feminism allows me to qualify my own indigenous brand of Feminism and work out a feminist discourse stemming from within the culture and religion. There is an Islamic ethics of Feminism" (Tønnessen 14).

Moreover; Islamic feminists are critical towards the historical stereotypes which link the oppression of women among Muslims to Islam, and which define Muslim women as the other of 'Western' secular feminists:

The anchoring of the struggle for women's rights in a religious orientation to the world (as undertaken by Islamic feminists) also challenges the tendency towards monopolizing the struggle for women's rights (by Western feminists), and towards universalizing secular models of thought which have characterized 'Western' Feminism. So, although Islamic feminists accept principles of gender equality as stipulated in the universal human rights, they reject the idea of Feminism based on secularism. As such, they are demanding their rightful place in the history of Feminism. (Abu Bakr 2013: 22)

Islamic feminists want to convey a new trend of Feminism that takes Islamic teachings as a base to counter the misconceptions and wrong attitudes of western stereotypes. They assert that Islam and Feminism are not mutually exclusive.

Challenges to the concept are not restricted to the definition of the term or whether to be labelled as Islamic Feminist. Challenges to the term emerge from those scholars who refute the concept altogether critiquing Islamic feminism "as being an unsystematic and heterogeneous body of knowledge, as having weak methodological links to classical religious sciences and being politically insignificant, or even counterproductive, for women" (Al-Sharmani, "Islamic Feminism" 83-90).

A further challenge comes from the west exemplified in *Islamophobia*. As Christopher Allen (2010) states, "The most dangerous aspect of Islamophobia" is to caricature Islam as "entirely uni-dimensional and monolithic without any internal differentiation or opinion." He elaborates "The demonization of Islam and the representation of Muslim men as religiously and culturally misogynists and Muslim women as passive, powerless and quintessential victims of "Islamic patriarchy" arise from prejudice because Islam is generally singled out to be associated with women's inferior position and oppression" (Allen, *Islamophobia* 378).

Such attitudes towards Islamic feminism found its way to the literary field. Creative constructions of Islamic Feminism whether for or against it is the main focus of this dissertation. In order to demonstrate the impact of Islamic Feminism in the literary field the present dissertation will examine the works of four Muslim women writers namely; Ayaan Hirsi Ali, Taslima Nasrin, Randa Abdal-Fattah, and Leila Aboulela. The works of the first two of these writers, which represent anti-Islamic Feminism, will be examined in order to underline the validity and the importance of this new literary trend of pro-Islamic Feminism represented by the works of the latter two.

2. Objectives of the study

The present dissertation aims at examining Islamic feminism as a new trend in both literary theory and writing.

At the outset, it is essential to differentiate between two tracks of Islamic feminism. The first is Islamic feminism as an ideological movement whose proponents are engaged in theorizing and validating a view of Islam which gives women equal rights with men. Through their writings, these Islamic scholars attempt to reinterpret Islamic law and ideology outside the main framework of patriarchal dogma, thereby, providing a fresh insight into the true essence of equality in Islam.

The second track is Islamic feminist creative writing and artistic expression, a newly burgeoning movement in literature and the arts, written by Muslim women who embody their own understanding of Islamic feminism within their fictional worlds. These works of art stand autonomously outside the ideological debate. And they have to be read, not as attempts to defend or celebrate Islam, but rather as works of art that represent facets of reality, of people facing their own destinies but who happen to be Muslim, practicing their Islam through their own understanding and interpretation.

It is also important to point out that just as there are Islamic feminism supporters (pro-Islamic feminism), there are Islamic feminism opponents (anti-Islamic feminism), whose works of art present a picture of an oppressive, misogynist Islam.

It is, thus, the purpose of this dissertation to examine camps, evaluating their works and attempting to divest the false claims and allegations of anti-feminism camp.

Through a close comparative study of five representative novels of both proponents and opponents of Islamic feminism, the present study will explore the arguments posited by each of these camps. Nisrin Taslima's *Lajja(Shame* 1993) and Ayan Hirsi Ali's *Infidel* (2006) have been chosen to represent the anti-Islamic feminism camp. Randa Abdel Fattah's *Does My Head Look Big in This?* (2005) and Leila Aboulela's *The Kindness of Enemies* (2015) have been selected to represent the pro-Islamic feminism camp.

First, the study will closely analyze the two anti-Islamic feminist novels to identify and evaluate the problems these writers present regarding the status of women in Muslim societies.

Next, through a careful, analytical examination of the two Islamic feminist novels, the research will attempt to identify the salient features of Islamic feminist works of art, pinpoint the most important concerns and controversial issues these works present and question, and, finally, chart out the main strategies their writers have followed in order to substantiate the attitudes of Islamic feminism that assert and uphold a view of Islam which is just, balanced and gender equitable against anti-Islamic feminists' rejection of the concept. Investigating and analyzing Islamic feminism as reflected in the selected novels, will also reveal the benefits and relevance of Islamic feminism for Muslim women nowadays. In addition, the dissertation will look into the debates on Islamic feminism that negate and deny the existence and usefulness of Islamic feminism.

On the whole, the dissertation raises important questions that need to be answered. For example, is Islamic feminism an oxymoron? Is it a way to control women or to free them? What are the arguments of the other point of view that go against Islamic feminism? To what extent can they be corroborated? Is there evidence that refutes these contentions against Islamic feminism? And, most importantly, is Islamic feminism innate to Islam or is indebted to western feminism?

To sum up, the dissertation will show how, through literature, the pro-Islamic feminist writers attempt to challenge and counter the conceptions and attitudes of the anti-Islamic feminist writers.

3. Review of Literature

The term Islamic feminism gained currency in the 1990's as a label for a brand of feminist scholarship and activism associated with Islam and Muslims. There has since been much discussion and debate and a growing literature on Islamic feminism.

The topic of Islamic Feminism has been explored through a variety of Muslim women works which have brought significant insights into the feminist debate, both for and against it, in the Islamic world. To develop the understanding of the religious context of Islamic feminism and its main characteristics, I have primarily referred to the books of some of the most prominent and influential writers who tackled that new Trend.

Margot Badran, historian and senior fellow at the Christian-Muslim Centre for understanding at Georgetown University, has authored a number of essays and books interpreting Islam from a feminist perspective. Badran may thus be considered a specialist in women and gender studies in Muslim societies and particularly in Islamic feminism.

Her writings include articles and talks published on various websites, such as "Islamic Feminism means justice to Women" (2004), "Islamic Feminism: what's in the name?" and "Islamic Feminism revisited" (2006).

She also wrote some significant books about Islamic feminism such as *Feminism in Islam: Secular and Religious Convergences* (2009) and *The Future of Islamic Feminism* (2010). She defines the term as women under the rulings of Islam.

For such feminists, or religious activists, religion is the solution rather than the problem. One of the most multi-faceted western works of the twenty-first-century Islamic feminism is *Women Claim Islam: Creating Islamic Feminism through Literature* (2001), by Miriam Cooke. Cooke argues that Islamic feminism produces a new trend that is between the two contradicting groups.

In a similar track, the works of Ziba Mir-Hosseini and Nayareh Tohidi play a great role in defining the term of Islamic Feminism, Hosseini in her book *Islam and Gender justice* (2007) and Tohidi in her book *Islamic Feminism: perils and promises* (2001). They regard Islamic Feminism as an inevitable and necessary step to push the issues of women to be in the front to meet the demands of Muslim women today.

South African-born (of Indian origin) Sa'diyya Shaikh is a good example of feminist scholars who have taken part in the world-wide network on women's issues. In her book *Islam, Feminisms and the Politics of Representation* (2003), she uses the term feminist as a description of Muslim women activities.

At the other extreme, an anti-Islamic feminism group represented in the works of Haideh Moghissi, Shahrzad Mojab and Hammed Shahidian are mainly based on the argument that Islam and feminism are two essentially and ideologically different realms that cannot meet each other as a movement (Haideh 140).

Moghissi's book *Feminism and Islamic Fundementalism: The Limit of Postmodern Analysis* (1990), Mojab in her book *Theorizing the Politics of Islamic Feminism* (2001), and Shahidian who is cited in Mojab's books regard Islamic Feminism as an oxymoron. They consider Islamic feminism as an arm of Islamic fundamentalism that serves the interests of patriarchies.

To sum up, the dissertation will explore the arguments against and pro-Islamic feminism to provide a well-rounded comprehensive outlook of the two camps. This will be done through the analysis of the works of the chosen writers.

4. Islamic Feminism

For many people in the West, Islam means terrorism. A number of frightening terrorist acts carried out in western countries by people who claim the Muslim faith has understandably prompted westerners to associate Islam with terrorism and has given rise to the idea that they are living in an "age of terror," one in which Muslim threats are ever present. The west is largely influenced by deep–rooted assumptions that Islam is a monolithic religion controlling all aspects of its adherents' lives. They dismiss the idea of Islamic feminism because they think that Islam is a religion of oppression. Islam and feminism cannot meet together, and hence the controversy around the term "Islamic feminism," its usefulness, and even its very existence has divided many Muslim feminists and scholars into two camps. Valentine Moghadam, an Islamic feminist activist, sees the camps as split between those

who defend the importance of Islamic feminism as a movement and theory and those who oppose its legitimacy, value and use and deny its existence (Moghadam, 22).

As for the opponents of Islamic feminism, they argue that Islamic feminism is an oxymoron because Islam and feminism are in essence incompatible with each other. Therefore, Islamic feminism is criticized for jeopardizing reformist movements with socialist and Marxist bends since it is seen as an example of "bargain (ing) with patriarchy" (Kandiyoti 317). It does not offer a solid ground for a total social reform or a social, political and ideological breakthrough. This second camp, which includes Margot Badran, Afsaneh Najamabadi, NayerehTohidi and Miriam Cooke, argues that Islamic feminism is a middle–ground between secular and religious feminisms, (absolutism, Salavis and fundamentalism) an agent in geographies where modernization is ongoing, and is an alternative discourse to the orientalist and colonialist viewpoints of western feminism towards Muslim woman and women living in the middle East and North Africa in general (Hossieni 18). Badran argues:

I see Islamic feminism at the center of a transformation within Islam struggling to make head way. I call this a transformation rather than a Reformation. The Islamic transformation is not about the reforming of patriarchal claims and practices that were insinuated into Islam; it is about the transforming of what has passed as 'Islam' through a real of Islam with the Qur'nic message of gender equality and social justice. … [and thus this] transformation is about restoring the deep Qur'anic message to the surface of awareness and articulation. (11)

Badran asserts that Islamic feminism emerged as a new discourse of women, gender and equality in Islam. It was born of the intimate combination of women's existential knowledge and their re-readings of the Qur'an and other religious texts. In the last years of the 20th century, Islamic feminism burst upon the scene of the global umma (Muslim community). Badran explains how Political Islam as a movement (Islamism) was well underway at the time and was bent on re-imposing, in the name of religion, patriarchal thinking and practices. At the same time, many women had been primed by education, training and an intensified gender consciousness to re-read Islamic religious texts for themselves and stand by their positions. Islamic feminism is the first theology–driven feminist discourse to have been broadly received by ordinary and privileged women alike (Badran22).

It is worth saying that Miriam Cooke coined the term "Muslim woman" which is highly significant and reflecting of the oriental point of view fuelled after 9/11 in order to understand the opposition against Islamic feminism. Using this term (Muslim woman) creates an image of a monolithic Muslim-woman or identity that assumes that being a Muslim woman is in essence something oppressing, and Muslim women are victims of Islam's patriarchal essence and inevitably are oppressed (Cooke 142). Hence, Islamic feminism in Cooke's point of view is related to her analysis of this image:

Whenever Muslim women offer a critique of some aspect of Islamic history or hermeneutics, they do so with and/or on behalf of all Muslim women and their right to enjoy with men full participation in a just community, I call them Islamic feminists. This label is not rigid; rather it describes an attitude and intention to seek justice and citizenship for Muslim women (Cooke 91).

From this perspective, Cooke assures that all women will benefit from the critique of (traditional) Islamic history and hermeneutics because it will provide a positive change in the efforts to create a just community for Muslims. Cooke asserts that multiple and different identities of Muslimhood in terms of ethnicity, politics and socially can come together with Islamic feminism in order to claim "simultaneous and some contradictory allegiance even as they resist globalization, local nationalisms, Islamization, and the pervasive patriarchal system" (Cooke 108). Therefore, Cooke, Mir- Hosseini and Badran agree on that Islamic feminism transcends the limits "of both the inside and outside dimensions of a woman's movement. By exceeding those limits, Cooke stands for how a subalternized group can assume its essentialized representations and use them strategically against those who have ascribed them" (Cooke 101). Therefore, Islamic feminists challenge the traditional, orthodox reading of the religion of Islam for a more just socio-political order for women and men alike (Cooke 98).

In the last decade and within such a context of representation of Islam and Muslim women in the west, "a number of novels have been written in English by women authors and published in western countries. These novels tell a different story about Islam and about Muslim women" (Ameri 3).

5. Islamic Feminism in Literary Studies

The first collection of Arab and Muslim women's feminist writings published in English was *Opening the Gate: a Century of Arab Feminist Writing* (1990), edited by Margot Badran and Miriam Cooke. This collection presents over fifty pieces covering a number of different genres of discourse-short stories, essays, folktales, poems, film scripts, lectures and speeches by Arab Muslim women. The amount of contributions translated from Arabic into English suggests how Muslim women are aware of the injustice against them and have started resisting oppressive practices so as to make a difference in their conditions (Ameri 13).The Muslim feminist writers feel a sense of social responsibility in advising their readers on these problematic social issues.

Another important work in the same vein is *Women Claim Islam: Creating Islamic Feminism through Literature* (2001) by Miriam Cooke. The writer surveys the literature, fiction and memoirs of contemporary Islamic feminist writers. She also examines how these women through their work as well as through involvements in some governmental and non-governmental organizations, challenge their being left out from the discourse of history, war, exile, emigration and religion (Cooke 98).

Studying the works of a range of writers as different as Zaynab al Ghazali, Fatima Mernissi, Leila Abouzeid, Randa Abdel-Fattah, Leila Aboulela shows how these women who claim Islam as their identity and use Islam as a tool of self-empowerment, develop a gendered Islamic epistemology which challenges both the indigenous male authority in the interpretation of Islamic doctrine and colonial racist discourses about Muslim women. In the same vein, Cooke, asserts that Islamic feminists' critiques of foundational stories are reshaping their self-representations.

Their writings demonstrate how "new players are networking within the space of globalized movement, forcing it to take account of local realities. Those moments of pleasure and rapture and decentering allow for new configurations of historical Islam and feminism that disturb the calculations of power and knowledge" (Cooke 155). In these women's writings, the stubborn image of the passive, oppressed woman is being challenged, destabilized and rendered as a construct. To change these images, "Islamic Feminists are working from within to transform those stereotypes. These writings convey the possibilities for the construction of a society founded on a transformed sense of justice for all" (Cooke 156).

In addition to theorizing Islamic feminism, many Muslim writers are creating a new genre of fiction and other works of art which may be labeled Islamic feminist literature/art. Suzanne Gauch, in her book Liberating Shahrazad: feminism, postcolonialism and Islam (2006), focuses on the works of North African and Magherebian women writers and film makers. She argues that the legendary Shahrazad uses her art of story-telling to combat injustice and transform the perceptions of Shahryar. These contemporary artists, through their artistic creations, are affecting the perceptions of both local audiences and those outside Muslim cultures (Ameri 13).

The Indonesian feminist writer Helvy Tiana Rosa claims that the feminist writings about Islam reflect two important thematic lines, namely their love of God and the struggles of the oppressed. Rosa sets their narratives within the domain of Islamic literature because she believes it is indeed accommodative to such themes (Ameri 14). For Rosa, Islamic Literature is defined as unlimited literature in which all writings are accommodated to the belief in God. Ameri describes Rosa's point of view that it's very simple. But such definitions should not limit us in our writings. Islamic literature is indeed liberating: It is how we can call for goodness implicitly and explicitly within the framework of aesthetics. (…) Islam is universal and a blessing for the whole universe and the concept I am following is that writing should enlighten its readers (Arimbi 101).

In other words The Islamic feminist writers want their writings to function as a source of knowledge about the true spirit of Islam. These ideas can be seen in the work of some women feminist writers like Abouzeid, the Moroccan writer, who argues in her novels that female emancipation can co-exist harmoniously with Islam. Abouzeid blames female subordination on patriarchal values instead of Islam (Segran 8).

Ameri also asserts that literature centered on religious themes has, for several centuries, been part of the canon of literary traditions around the world, and English literature is no exception in this regard. A significant proportion of English literature has been engaged with themes, subjects and symbols from Hellenistic religions and from Judaism and Christianity. The religion of Islam, a minority in English-speaking countries, has enjoyed a great interest in recent years. Mohja Kahf (a great Syrian novelist) argues that in post-colonial times, English becomes the official language in some of the colonized countries; hence, it is natural for some Muslim writers from these countries to give their own accounts of Muslim issues and characters in the English language.

Amin Malak, in his book, *Muslim Narratives and the Discourse of English* (2005), reports that Ahmed Ali's *Twilight in Delhi*, published in 1940, was a major novel of this kind (19). He also says that *Sultana's Dream* (1905) by Rokeya Shakhawat Hossain, should be given the credit for being the first fictional contribution by a Muslim to English literature about Muslim characters and themes (30).

To sum up, these Islamic feminists aim at highlighting women's roles and status within their religious communities. Through their writings, they deliberately link their religious, political, and gender identities so as to resist globalization, local nationalisms, Islamization, and the patriarchal system that pervades them all (Cooke 60). Moreover Islamic feminist discourse tries to construct a new and egalitarian understanding of religion in order to change old mind-sets and cultural practices that purport to Islam (Bardan 250).

Hence, Muslim women writers tackle issues which are related to Muslim women. Through their works they try to portray how women confront the problems they are consistently forced to face. They convey through their writings new interpretations of Islamic values and concepts through a feminist perspective. They also show the struggle of women characters in the novels in a bid to come out of their problems.

6. Rationale for the chosen writers

As far as the selected writers are concerned, many studies have already examined and expounded the characteristics of Islamic feminism. Yet no studies have attempted to place the anti- and pro-Islamic feminist writers vis-a-vis. The selected works “challenge” and impugn the contradicting attitudes and misconceptions of the anti-Islamic feminists as well as try to produce a new space for understanding the issues of Muslim women in the light of Islamic conceptions to destabilize the allegations of anti-feminist writers. Therefore, the present research is an attempt to place the anti and the pro-Islamic feminist writers vis-a-vis. The four chosen writers, Ayan Hirsi Ali, and Taslima Nasrin, Randa Abdel-Fattah, Leila Aboulela, represent two contradicting camps of Islamic feminism. They also represent different Muslim countries: Egypt, Bangladesh, Indonesia, Somalia, and the Sudan. They have contributed to Islamic feminism by using their creative writings as a vehicle to express their ideas and opinions about Islam and women. These writings have had a great influence on their readers and the feminist movement as a whole and on Islamic feminism in particular.

Taslima Nasrin and Ayan Hirsi Ali represent the anti-Islamic feminism camp. Taslima was born in Bangladesh to a Muslim family but was brought up in a secular environment. She got her degree in Medicine and worked in hospitals. She started writing in magazines in 1980s and 1990s. She criticized Islamic oppression of women. She received some awards for her works and her

novels and books were translated and published in many Indian and European languages. She published her novel *Lajja* in 1993- She claims that religion drivers people to madness, at which point they do not hesitate to abandon even basic humanity: Lajja means shame.

As for Ayan Hirsi Ali, she is a native of Somalia and was a member of the parliament of the Netherlands until 2006. She is the author of *Infidel* (2006).She has come to be widely regarded as the most influential spokesperson for Muslim women worldwide (Hussien I). Her novel, *Infidel,* is an autobiography of Hirsi Ali. She states that Muslim women are oppressed became Islam is like a mental cage. "At first, when you open the door, the caged bird stays inside: it is frightened. It has internalized its imprisonment. It takes time for the bird to escape, even after someone else has opened the doors to the cage" (Ali 286).

The clash between Islam and the Enlightenment remains her focus. She regards Islam as the main reason for women's oppression and backwardness. She calls for adopting the values of the west.

In contrast, Randa Abdel Fattah and Leila Aboulela represent the other camp which uses Muslim feminism as a tool to confront and disperses the adopted concepts and conception of anti-Islamic feminism.

The first Islamic feminist writer is Randa Abdel Fattah. A Muslim of Palestinian and Egyptian parentage, Abdel Fattah was born in Sydney, Australia in 1979. She wrote *Does My Head look Big in This?* (2005), *Ten Things I Hate about Me* (2006), *Where the Streets Had a Name* (2008) *Noah* (2010), and *No Sex in the City* (2015) (Wikipedia) In her novel *Does My Head Look Big in This?* she wants to denude the common misconceptions about Muslims and allow the readers to enter the world of average Muslim women and see Beyond the headlines and stereotypes--to realize that Muslim women are experiencing the same dramas and challenges of life as their non-Muslim peers (www.randaabdelfattah.com).

The second proponent of Islamic feminism is Leila Aboulela. She is a Sudanese-born writer whose work, written in English, has received critical acclaim and a high profile for its distinctive exploration of identity migration and Islamic spirituality. She highlights the challenges facing Muslims and portrays characters who struggle to make choices based on Muslim ethos. In her novel *The Kindness of Enemies* (2015) she tackles the themes of identity, jihad and Sufism.

To sum up, the works of these writers suggest the compatibility of Muslim women's being modern, progressive and free while at the same time cherishing their religion and religious identity. In other words, they explore the possibility of being at once a true believer in Islam and a critic of specific views about Islam (Tuppurainien 198).

Section 1

Islamic Feminism:

1-1 Positive image of Muslim Woman (The pro camp)

1-2 Negative image of Muslim Woman (The anti-camp)

This section will provide the theoretical background information needed. It will be divided into two sections. The first section will expound the concepts of Islamic Feminism. The second section will elaborate the different attitudes towards the term of Islamic Feminism. In other words, it will examine the contradictory points of view between the pro- and the anti-Islamic Feminist term, situating the selected writers each in her context.

Section 2

This section will centre on the two anti-Islamic feminist novels. First, Bangladeshi writer Nisrin Taslima's novel *Lajja* gives a negative image of the Muslim woman in a big Islamic fundamentalist country in the Islamic world. She portrays a true image of the suffering women endure in a male-dominated society where customs and traditions play a massive role in forming women's

beliefs. Second, Ayan Hirsi Ali's *The Infidel* also conveys a negative image of a Muslim woman. In it, Ali criticizes the tyranny of the Islamic patriarchal norms that are imposed on Muslim woman.

Section 3

This section will concentrate on Randa Abdel-Fattah's *Does My Head Look Big in This?* This analysis will render Abdel-Fattah as a positive supporter of Islamic feminism. Abdel-Fattah in this novel tries to debunk the common misconceptions about Muslims and, thus, allows readers to enter the world of the average Muslim teenage girl and see past the headlines and stereotypes to realize that she experiences the same dramas and challenges of adolescence as her non-Muslim peers. "It is the first time to see the Muslim females appear as heroines. They were as escapees of the Taliban, victims of an honor killing, or subjects of the Saudi royalty! I wrote *Does My Head Look Big In This*? Because I want to fill that gap" (Abd el-Fattah 5).

Section 4

This section will tackle Leila Aboulela's *The Kindness of Enemies* (2015). The novel implies that the writer translates Islam into a properly felt system of beliefs. It tries to convey the correct meaning of some thorny issues in Islam like the concept of jihad and Sufism. She also shows the impact of Islamophobia on Muslims who live in the west. Aboulela conveys a positive image of a Muslim woman who is aware of her Islamic identity.

Section 5

This concluding section will include the findings of the research. These findings will show that Islamic Feminism is a controversial term and has two camps, a pro-camp and an anti-one. The dissertation will try to show the need for more Muslim women writings to impugn the adopted attitudes and claimed allegation against Islamic feminism.

Sample analysis:

Nisrin Taslima's novel *Lajja* and Ayan Hirsi Ali's *Infidel* represent the anti-Islamic feminist wittings. The two novels covey that Islam and feminism cannot meet together because is an oxymoron. For example, Infidel portrays Hirsi Ali's relationship with Islam when she was a devout Muslim as a young girl, and goes to portray the time when she felt disappointed with Islam. She advocates the rights of Muslim women oppressed under Islam. She not only blames Islam for the oppression of women but directly criticizes the tenets of Islam and the prophet Mohammad himself. She describes the life of a Muslim girl who feels oppressed in a Muslim culture, so she finally rebels against her religion and culture, escapes to the west, finding freedom and happiness there. In her novel Ali demonizes everything that is indigenous and valorizes everything that is Western. Her main argument about Islam is that 'In Islam, you are Allah's slave. You behave well because you fear Allah'(Hirsi, 281), and love and affection are absent from the religious life and experiences she describes. She claims that the relationship of the adherents of other religions such as Christianity with God is about' dialogue and love' while in Islam this relationship is about 'fear and submission'(Hirsi, 215).

On the other extreme, "The Kindness of Enemies" by Leila Abouela tackles themes of identity, jihad, and Sufism from Islamic perspective. She criticizes the racist treatment of the West to everyone who is Arab and Muslim. The novel goes through two parallel narratives, one set in contemporary Scotland and Sudan, the other in nineteenth century Imperial Russia and Caucasus. She is proud of her history and Muslim heritage. She also shows the falseness and the wrong image of Muslims in the Western media and the negative consequences of Islamophopia on Muslim people in the West. She tries to covey new correct concepts of Islam like jihad and Sufism.

In the same track, An Australian-born-Muslim-Palestinian-Egyptian, Randa Abdel-Fattah based her first novel, *Does My Head Look Big in This*? on her own experiences. The story is about an Australian Muslim teenage girl who decides to wear the hijab,

or headscarf, full time and the cultural ramifications that follow. Randa, herself, was a teen when she decided to wear the hijab full-time. "I wrote *Does My Head Look Big in This?* because I wanted to allow readers to step into the world of an average Muslim teenage girl born in the West," says Randa. "I wanted to allow readers to identify with her experiences and journey, and realize she is not a walking headline or stereotype (Abdel-Fattah.Website).The main character Sixteen-year-old Amal makes the decision to start wearing the hijab full- time and everyone has a reaction. Her parents, her teachers, her friends, people on the street. But she stands by her decision to embrace her faith and all that it is, even if it does make her a little different from everyone else. The dissertation shows the representations of Muslim women from two contradicting point of views through some selected novels.

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A Stylistic-Cultural Reading of Enani's English Translation of Taha Hussein's Marginalia on the Prophet's Biography

ترجمة محمد عناني للجزء الأول من "على هامش السيرة" لطه حسين إلى الإنجليزية: دراسة أسلوبية ثقافية

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ABSTRACT

An English translation of Taha Hussein's 'Ala Hamish Al Sira [Marginalia of the Prophet's Biography] (2021) by Muhammad Enani appeared in the "Arabic Literature and Thought" series. Enani introduced readers of English to Hussein's literary version of the Prophet Muhammad's (PBUH) biography in a translation in which he attempted to reveal aspects of Hussein's modernity in both style and handling of religious subject matter. The present paper explores Hussein's progressive thought and how Enani translated his work to foreground Hussein's avant-garde approach to dealing with the Prophet's biography. The paper focuses on Enani's effort to complement earlier Orientalist approaches in the field in a revisionist reading of whatever blemished their works. Enani's contribution is highly valued as it is exerted by a well-established professor of translation studies and a practising translator. Furthermore, Enani's Arabo-Islamic identity and his profound knowledge of both Arabic and English enabled him to produce an equivalent translation of the original text.

صدرت في عام 2021 عن سلسلة "فِكر العربيةِ وآدابها" Arabic Literature and Thought، بجامعة القاهرة، الترجمةُ الإنجليزية التي قدَّمها محمد عناني لما صاغه طه حسين في شكل أدبي من جوانب من السيرة النبوية الشريفة في الجزء الأول من "على هامش السيرة" (1933) Marginalia on the Prophet's Biography. وتعَّد تلك الترجمة الثالثة فيما أصدر عناني من ترجمات إنجليزية لأعمال مختارة من تراث طه حسين، منهما عملان يتصلان بالسيرة النبوية والبيئة المحيطة بها على نحو مباشر، هما ترجمته لـ"الوعد الحق" الصادرة في عام 2016 The Fulfilled Promise (1949)، وترجمة الكتاب موضع هذا البحث الصادر في 2021. أمَّا الثالثة فهي ترجمته لعمل إبداعي كان طه حسين قد ألَّفه على شكل رسائل متبادلة أحد أطرافها شيخ أزهري يتقدم للزواج من فتاة على قدر ملحوظ من الثقافة بالمقارنة بفتيات زمانها في أوائل القرن العشرين فقد تخرجت في مدرسة المعلمات، فينتقد طه حسين ما يتصف به هذا الشيخ من انتهاز للفرص وما يدفعه من أطماع مادية، ويسلط الضوء على معارضة الفتاة لتلك الخِطبة لأسباب تتصل بما استلمهته من ثقافتها الحديثة. وعنوان العمل الثالث هذا هو "خطبة الشيخ" The Shaykh's Marriage Proposal وقد نشره المؤلف على أجزاء في صحيفة "السفور" ما بين عامي 1916 و1917.

ويهدف هذا البحث إلى استجلاء أوجه التجديد في الجزء الأول من "على هامش السيرة"، وهي نواح سعى من خلالها حسين لتقديم أدب حديث قائم على تراثنا الديني، وإلى النظر في ترجمة عناني لهذا العمل على نحو يبرز هذا الجانب من فكر طه حسين الذي اتسم بالاتجاه إلى التجديد في موضوعه وأسلوبه.

ويُعَّد طه حسين مفكرًا ينتمي إلى الحركة الفكرية الحديثة التي أنتجها التعليم الحديث في مصر منذ عهد إسماعيل. وكان هذا الاتجاه في التعليم قد تعزَّز بنجاح المساعي الوطنية في مطلع القرن العشرين لإنشاء جامعة مصرية حديثة، وهي الجامعة الأهلية في عام 1908. انتقل طه حسين إلى الجامعة الأهلية فور افتتاحها، مُخلفًا وراءه دراساته التقليدية في الأزهر، ليُحصِّل علومًا في الحضارة الإسلامية، والتاريخ، والجغرافيا على أسس منهجية عصرية. وقد ظفر حسين بشهادات الجامعة الجديدة وتوّجت

مسيرته العلمية فيها بنيل درجة الدكتوراه في عام 1914، ودار موضوع أطروحته حول أبي العلاء المعري. ثم ابتُعث إلى فرنسا ليحصل مزيدًا من العلوم الحديثة فدرس علم الاجتماع والتاريخ اليوناني والروماني وأعَّد خلالها أطروحة ثانية لنيل الدكتوراة في «الفلسفة الاجتماعية عند ابن خلدون» (1918). وما لبث أن عاد إلى مصر في عام 1919 ليعين أستاذًا للتاريخ اليوناني والروماني في الجامعة ثم أستاذاً للأدب العربي في عام 1925 حين تحولت الجامعة الأهلية إلى الجامعة المصرية تحت رعاية الدولة.

وقد أثار طه حسين منذ إعداده لأطروحته عن أبي العلاء المعري ثائرة الدوائر المحافظة في المجتمع المصري آنذاك؛ فقد اتهم بالمروق والزندقة إذ تعامل مع الموروث بمناهج بحثية حديثة أطلقت فكره في نقد ذلك الموروث وإعادة تقييمه. وما إن شغل منصبه أستاذا بالجامعة المصرية حتى أثار ضجة أبعد أثرًا حين نشر كتابه "في الشعر الجاهلي" (1926) الذي ذهب فيه إلى انتحال معظم ما وصلنا من شعر جاهلي، وتعرض للثوابت بمنهج ديكارت الذي يقوم على الشك فيما وصلنا من مسلمات.
ولا شك أنَّ طه حسين في تلك الفترة من سيرته العلمية كان يُغلِّب ما اكتسب من علوم ومناهج عصرية على ما حصَّل في دراساته التقليدية بالأزهر الشريف (انظر الشِّلق، 7). فقد كان يتتبع خطى رجال عصر النهضة الأوروبي في العودة إلى الأصول وبث الحياة فيها لتواءم العصر الجديد وتنهض به. وقد شمل توجهه هذا نقد ما تواتر من فكر رعاه الأزهر على مر العصور ومن لغة عربية التزم المحافظون في استخدامها بأساليب القدماء.

ونطالع في مقال نشره طه حسين بالفرنسية تحت عنوان "الاتجاهات الدينية في الأدب المصري المعاصر" في عدد خاص من مجلة "دفاتر من الجنوب" Cahiers du Sud في سنة 1947 عن "الإسلام والغرب" L'Islam et l'Occident ، خلاصة تجربته في مؤلَّفه "على هامش السيرة" الذي استلهم عنوانه من الناقد الفرنسي جول لوميتر* Jules Lemaître. يتطرق حسين أولًا إلى مادة الكتابة ولغته فيقول في سياق افتتانه بجول لوميتر "أما كتاب جول لوميتر، فإنَّني شغفت به فطرحت على نفسي السؤالين التاليين: هل إحياء أخبار وأحاديث عصر البطولة في الإسلام أمر ممكن أم غير ممكن؟ هل بوسع اللغة العربية الأدبية المعاصرة، لم ليس بوسعها، أن تساعد على إحياء هذه الأخبار والأحاديث؟" (من الشاطئ الآخر، 67).

ويسجل حسين ما يراه نجاحًا في مسعاه الذي واجه به "موقفًا شديد التناقض منذ نهاية القرن [التاسع عشر] فقد دفعته ظروف الحياة الحديثة [العالم العربي المعاصر] إلى الأخذ بالحضارة الغربية ولكنه بقى مع ذلك مستمسكًا بالتراث متعلقًا بالمثل العليا الدينية. وهو يرى أن هذا النجاح تمَثَّل في أن هذا العالم العربي قد "تهيَّأ لتذوق التراث بعد تجديده وإعادة النضرة إليه، ولأن يحيا ماضيه من جديد ناظرًا إلى المستقبل بحرية (68).

ويتميز عمل طه حسين في أجزائه الثلاثة باختلافه عن الرواة التقليديين للسيرة النبوية الشريفة وخصوصًا سيرة ابن هشام؛ إذ يقول حسين في مقدمة الجزء الأول، "هذه صُحف لم تُكتب للعلماء ولا للمؤرخين، لأني لم أرد بها إلى العلم، ولم أقصد بها إلى التاريخ. وإنَّما هي صورة عرضت لي أثناء قراءاتي للسيرة فأثبتها مسرعًا، ثم لم أرَ بنشرها بأسًا. ولعلي رأيت في نشرها شيئًا من الخير، فهي ترد على الناس أطرافًا من الأدب القديم قد أفلتت منهم وامتنعت عليهم، فليس يقرؤها منهم إلا أولئك الذين أتيحت لهم ثقافة واسعة عميقة في الأدب العربي القديم" (هـ، مقدمة على هامش السيرة، جـ 1).

وقد تصدى محمد عناني مترجمًا لهذا العمل ذي الخصوصية اللغوية الأدبية الثقافية وقد اكتملت عدته، وذلك سواء في مجال الترجمة ممارسًا أو في مجال دراسات الترجمة ناقدًا ومجددًا. كما صارت تلك العدة التي تمثَّلها طوعَ رؤية له ناضجة تجمع بين القديم والجديد وتستشرف المستقبل.

تتصدر الترجمة "تمهيد" أو "توطئة" (3) يُقَدِمُ فيها محمد عناني لسلسلة "فكر العربية وآدابها،" يليها "مقدمة" (5 – 19) تتناول بالشرح والتحليل عمل طه حسين نفسه وسياسات الترجمة التي اتبعها هو نفسه في نقل العمل إلى الإنجليزية. ولكن جهد عناني في تقديم "على هامش السيرة" للقارئ الأنجلوفوني يبدأ في مرحلة تسبق التمهيد والمقدمة كليهما، ويتجلى في اختيار العنوان الإنجليزي: Marginalia on the Prophet's Biography ، واختياره لتصميم الغلاف. أمّا العنوان فإن عناني وُفِق أيما توفيق في اختيار كلمة marginalia؛ إذ إنَّها كلمة لاتينية مستحدثة ظهرت لأول مرة في القرن التاسع عشر لتشير إلى ما يُضاف من هوامش إلى الأعمال الكلاسيكية التي قد يعود تاريخها إلى القرن الحادي عشر (انظر معجم كمبردج). وبالتالي فإن تلك الكلمة تستقر استقرارًا في عنوان الكتاب لتشير إلى هوامش المحدثين على كتابات

*جول لوميتر (1853 – 1914) ناقدٌ فرنسي معروف بعدائه للمذاهب الأدبية مفضلًا عليها التذوق الفردي القائم على المعرفة والذائقة الأدبية الخاصة. من أهم ما نُشر له محاضراته عن جان جاك روسوJean-Jacques Rousseau ، الفيلسوف الفرنسي، وجان راسين Jean Racine، مولف التراجيديا، وكتابه عن الأب فنلون François Fénelon. أمّا كتاب لوميتر الذي استلهم حسين عنوانه فهو "على هامش كتب قديمة" (1905 – 1907) En marge des vieux livres

القدماء. أما الغلاف فتزينه لوحة من تصميم سارة عناني جمعت بين قمم الجبال الموحية بجبال مكة المكرمة، وأُفُقٍ يبشر بشروق الشمس، فكأنما أعلنت اللوحة فنيًا عن فجر الإسلام وضحاه بمولد الرسول عليه وعلى آله الصلاة والسلام، وبزوغ النور الهادي في بيئة جدبة قاحلة ربما كانت تمثل الإنسانية وقت المولد النبوي الكريم.

يحدد عناني في مقدمة السلسلة هدفها الأساسي، فيقول إنها تستكمل أو تضيف إلى ما بدأه المستشرقون وجلَّهم من الأوروبيين ممن ترجموا آثار الفكر العربي إلى الإنجليزية، والفرنسية، والألمانية، ورسموا صورة للعرب ما زالت حاضرة إلى عصرنا. كما يضع معايير اختيار الأعمال التي يقع عليها الاختيار لترجمتها، فإن كانت أعمالا أدبية وجب أن يتوفر فيها ما يُغري القارئ الأجنبي بقرائتها، إذ تتفق وذائقته وحساسية التلقي لديه readability. أمَّا إذا كانت أعمالًا متخصصة في معارف شتى فإنَّ المعيار هو ما للعمل من أهمية في تخصصه. وبشكل عام فإنَّ السلسلة تهدف إلى تقديم ترجمة أمينة، وإتاحة الأعمال الفكرية العربية مترجمة للقراء الأنجلوفونيين والمتخصصين منهم بخاصة، وتزويد تلك الأعمال المترجمة بمقدمات شارحة (3).

أمَّا المقدمة الوافية التي صدَّر بها عناني ترجمته فتحوي إشارات نظرية يجدر بالباحثين في دراسات الترجمة وعلم الأسلوب أن يضموها إلى ما سبق إليه في أعماله النظرية ذات الصلة بالتنظير للترجمة وممارستها. وجدير بالذكر أن إسهامات عناني النظرية في مجالي نظرية الترجمة وممارستها تتوزع بين المنهج اللغوي والمنهج الثقافي.*

فإذا ما انتقلنا إلى الترجمة ذاتها، على ضوء ما تقدم، فإننا نلحظ أنَّ عناني يضع في اعتباره مفهوم الأدب الحديث الذي راج في عصر طه حسين في المقام الأول، ثم يولي عناية خاصة لأسلوب طه حسين بصفة خاصة. ونرى ما يتصل بأدب العصر ولغته في ملحوظة دقيقة وردت في "نظرية الترجمة الحديثة" لعناني، وذلك في سياق الحديث عن تطور الترجمة عن اللغات الأوروبية في عشرينيات القرن الماضي:

ولم يُكتب للترجمة عن اللغات الأوروبية في الأدب أن يشتد ساعدها حتى كتب طه حسين مقدمته الشهيرة لكتاب أحمد أمين "فجر الإسلام" وأعلن فيها اختلاف مفهوم الأدب في العالم عن مفهومنا التراثي القديم الذي ساد عصور المماليك والعصر العثماني، ورأى فيه شباب الأدباء بارقة أمل، فهو يسمح لهم بمحاكاة الأنواع الأدبية الغربية الحديثة، دون أن يُتهموا بأنَّهم غير أدباء، والأهم من ذلك ... هو أنَّه سمح باستخدام اللغة المعاصرة التي أشاعتها الصحافة في الترجمة. (206)

أمّا أسلوب طه حسين، فقد شغل عناني بصفة خاصة لاهتمامه بترجمة لا تقف عند حدود اللفظ والمعنى، بل تتخطاهما لتشمل أسلوب المؤلف الذي أنتج الأصل. وفي كلمات موجزة يوردها عناني في مقدمة ترجمته لـ"خطبة الشيخ" ولكنه يقصد إلى تجربته في ترجمة سابقة، ألا وهي ترجمة "الوعد الحق":

As a couple of years ago I embarked on translating [Hussein's] brief historical narrative, The Fulfilled Promise, I had a mixed vision of hard work and pleasure in doing justice to the style of the great man. It was in fact more delightful than difficult as I went through the narrative, which had the rare advantage of having a sustained mood -that is a tone neither strident nor flagging, which is the sign of a classical style according to the classics specialist F.L. Lucas. (8)

[ساورني منذ عامين شعورٌ بأني مقدمٌ على عمل شاق له لذة حين شرعت في ترجمة رواية طه حسين القصيرة "الوعد الحق"، وذلك وأنا أُجَابهُ مهمة النقل المُنصف لأسلوب هذا الرجل العظيم. وثبت أنَّ اللذة غلبت المشقة وأنا ماضٍ في عملي. ألفيتُ الأصل يتسم بمزية نادرة ألا وهي تواصل المزاج - وتجسد ذلك في نبرة أسلوب لا هي صاخبة ولا هي واهية. وفي ذلك دلالة على أسلوب كلاسيكي على حد قول إف. إل. لوكاس الناقد الخبير في الكلاسيكيات.]

نلمس في الترجمة الإنجليزية أثر تلك الملاحظة الدقيقة، فالأسلوب الإنجليزي يتدفق حيًا فيميل في غير صخب فيما يتصل بشئون الحياة العادية، كأن يسمر عبد المطلب مع أصدقائه:

وقد سمر الفتى مع السامرين، فسمع أحاديث التجار عن غرائب الأقطار: هذا يُحَدِّثُ عن صور بُصرى وعظمتها، وهذا عن الخوَرنَق والسدير، وهذا يذكر غُمدان. (6)

* انظر أعمال محمد عناني في نظرية الترجمة:

The Comparative Tone: Essays in Comparative Literature with Special Reference to English Studies in Egypt, Translation and Culture. GEBO, 1995.

On Translating Arabic: A Cultural Approach. GEBO, 2000.

On Translating Style into Arabic and into English. Anglo-Egyptian Bookshop. 2019.

Abdul-Muttalib joined the circle of men gathered for conversations in the early hours of the evening. He heard the strange tales told by travelling merchants about various places; one spoke of the magnificent sights of the city of Buṣrā, another about al-Khawarnaq and al-Sudair, a third about Ghomdan. (28)

وفي أحيان أخرى نجد الأسلوب يميل إلى الفخامة فتعلو نبرته في الإنجليزية موازية للنبرة الأصلية في نص طه حسين. ومثال ذلك ما نطالع عن عذابات عبد المطلب الليلية حين يزوره الطائف يأمره بحفر زمزم:

"O morning! Come apace! Take a pity on this lost soul! Bring your bright and gleaming whip, with which to disperse such incarnate figures! Scatter these tumultuous shades that surround me." Abdul-Muttalib spends a long, tedious night, and as soon as the sun has clothed the tenements and deserts of Mecca, with its pure and taintless light, he rushes to the mosque, wherein to report what transpired to the priest. (29)

أقبلْ أيها الليل! أسرعْ في الخطى، ارفُق بهذه النفس الحائرة؛ هلمَّ إبل سوطك المشرق المضئ، فبدد به هذه الأشخاص الماثلة، فرِّق به هذه الظلال المضطربة من حولي. ويقضي الفتى ليلا طويلا ثقيلا، حتى إذا كست الشمس بضوئها النقي ظواهر مكة وبطاحها، أسرع الفتى إلى المسجد يريدُ أن يقص أمره على الكاهن. (6)

وأخيرًا، إذا ما أردنا التحقق من موقع الترجمة من حيث إيراد الألفاظ والتعبيرات والتراكيب؛ وهل هي ترجمة تقريب domestication ام تغريب foreignization، فإنَّ التمهيد يشير إلى السياسة المُتبعة في سلسلة ترجمات "فكر العربية وآدابها":

By printing translations in English of some of the most eminent Arabic writers and thinkers, [Cairo University Press] hopes to… give the literary text, meticulously rendered; *to introduce intellectual works in modern, accessible idiom;* and to provide introductions and commentaries on each work published. (3) (italics mine)

[يراود مطابع جامعة القاهرة الأمل، إذ تنشر ترجمات باللغة الإنجليزية لأعمال خطَّها بعض المؤلفين والمفكرين العرب الممتازين، أن تقدم ترجمة أمينة للأعمال الأدبية، وأن تقدم الأعمال الفكرية في لغة حديثة ميسورة القراءة؛ وأن توفر المقدمات والشروح لكل عمل منشور.]

وقد اجتمعت لترجمة عناني لـ"على هامش السيرة" الهدفين الأولين؛ فهي ترجمة أمينة في لغة حديثة. ولذلك فإنَّ الأسلوب المتبع هو التقريب. فعلى سبيل المثال فإنَّ البئر التي "كُشِفت" لعبد المطلب، (35) تصبح the well he had been led to dig up (52)؛ الأمر الذي يُجنِّب القارئ الأجنبي خصوصية "الكشف" ويقرَّب إليه الفهم على نحو سهل ميسور. وجدير بالذكر أن المترجم ، على ذلك، يلجأ في بعض الأحيان إلى سياسة التغريب. ولكنه لا يُقدم عليها إلا إذا كانت الإحالة أو الصورة تفهم من السياق:

وأي شئ أحب إلى أبيه وإخوته من أن يصهروا إلى عظيم خثعم فيأمنوا شياطينها وشياطين مراد، وهذه الأحياء التي تأخذ عليهم طريقهم إلى بلاد اليمن. (42)

His father and brother should like nothing better than to be bonded by marriage to the Great Khath'am! This should ensure safety for their caravans from *the devils* of Khath'am and *the devils* of Murad, as well as *the other clans which interrupt most journey to Yemen*." (57) (italics mine)

أو إذا بادر بإلحاق شرح explicitation يلي اللفظ الذي ليس له مقابل في الإنجليزية، ومثال ذلك:

دونك شيئًا من زبيب الطائف يا زين قريش" (45)

Here is some of al-Ta'if *zabeeb* [sic.][raisin drink], thou pearl of Quraysh!"

مما تقدم نخلص إلى أن القراء الناطقين بالإنجليزية من أهلها لا شك سيجدون في ترجمة محمد عناني لرائعة طه حسين السردية "على هامش السيرة" بغيته ؛ فالترجمة عمل جاد تتصف بالأمانة وسلاسة الأسلوب. كما أنَّ المجال متاح للمتخصصين في دراسات الترجمة كي ينظروا في عمل مترجم فذ لا يبارى جمع في مؤلفاته على مدى ستة عقود نظرات نقدية وممارسات عملية في مجال الترجمة. ولعل هذا البحث المختصر يشير إلى مجالات وإشكالات بحثية تستحق الاهتمام وتستوجب الإضافة. أضف إلى ذلك أنَّ استكمال عناني للمشروع الاستشراقي في مجال السيرة النبوية يُعد تصحيحًا لمساره إن كان قد شاب الانحراف بعض أعماله؛ إذ إن محمد عناني المفكر والمترجم يصدر عن هوية عربية إسلامية خالصة، وعن معرفة عميقة بآداب اللغتين العربية والإنجليزية. وخير ما يُمثل هذه القدرة الفائقة على الجمع بين ثقافتين ما يرد في مقدمته من شرح ناصع البيان للثقافة العربية الإسلامية من جهة، وإشارات إلى مفاهيم النقد الإنجليزي من جهة أخرى توضح للقارئ الأجنبي الأفكار والأساليب متبعًا في ذلك منهج الآداب المقارنة. ولعل في ذلك الأسلوب الذي يتبعه محمد عناني في تقريب العناصر التراثية والوافدة امتدادًا متميزًا لفكر عميد الأدب العربي طه حسين الذي أرسى في عشرينيات القرن الماضي هذا التواصل المثمر بين الغرب والشرق.

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