

THE MODERN ARABIC NOVEL:
A LITERARY AND LINGUISTIC ANALYSIS OF THE
GENRE OF POPULAR FICTION,
WITH SPECIAL REFERENCE TO TRANSLATION
FROM ENGLISH

BY

AFAF BADR AL-BATAINEH

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Afaf B. Al-Bataineh

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**FOR MY CHILDREN WISSAM & LEMA
WITH LOVE AND AFFECTION**

ABSTRACT

The aim of this thesis is to examine the notion of 'genre' in general as a basic unit in linguistic, cultural and literary analysis. Chapter One is an introduction to this study outlining my aims and objectives which are mainly related to popular fiction in English and Arabic. Chapter Two discusses the theory of genre both from a linguistic and a literary point of view, underlining cross-cultural differences and similarities. These critical insights should enable us to form an overall picture of how the subject of my case study (Mills & Boon and its translation into Arabic) is viewed in the languages and cultures concerned: this particular genre has not been acceptable to the Western literary establishment until recently, and is not acceptable to the Arabic critical establishment even today.

Chapter Three historically deals with the first attempts in writing novels in Arabic. This was influenced by translation, but an Arabic genre nevertheless emerged. Chapter Four critically focuses on this aspect of the canonization of the novel in Arabic. This has influenced the development of popular fiction in this language. Chapter Five presents a detailed analysis of one particular example of popular fiction in Arabic, one which was seen negatively by the critics. Chapter Six discusses the tension between the canon and the periphery as far as the novel is concerned. This is illustrated by an analysis of an Arabic novel which we take to be a good example of popular fiction. Chapter Seven deals with aspects of Eastern and Western translation theory relevant to my analysis of genre. Chapter Eight presents a detailed analysis of a Mills & Boon novel in English and its translation into Arabic. Finally, Chapter Nine briefly summarizes the issues discussed and points us towards some general direction and pedagogic implications.

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Arabic Transliteration System

Arabic	Transliteration	Arabic	Transliteration
ا	a	ط	T
ب	b	ظ	Z
ت	t	ع	C
ث	th	غ	gh
ج	j	ف	f
ح	H	ق	q
خ	kh	ك	k
د	d	ل	l
ذ	dh	م	m
ر	r	ن	n
ز	z	ه	h
س	s	و	w
ش	sh	ي	y
ص	S	ء	'
ض	D		

Vowels

Arabic	Transliteration
ا	a
ي	i
و	u
آ	aa
إ	ii
أ	uu

CHAPTER ONE

INTRODUCTION

1.1 Motivation of the Study

This thesis aims to achieve a number of related aims. First, I intend to look into 'genre' in general as a basic unit in cultural and literary analysis. This will be dealt with in Chapter Two. The discussion will naturally include an examination of Arabic genre theory (*naZariyyat al-ajnaas al-adabiyya* *) for insights and a cross-cultural view. Second, I shall look at genres in particular as they develop and become distinct in a given language and culture. This will also lead to a discussion of cross-cultural differences in the way genres are handled. Third, I am particularly interested in the role of translation in the creation and development of genres with particular reference to Arabic. This topic will be dealt with against the background of 'domestication' and 'foreignization' as translation strategies. Briefly, domestication is when the foreign text is adapted to suit the target language and culture. Foreignization is when the foreign text is imposed on the target.

* I follow a simplified Arabic transliteration system set out on page xii

My interest in these topics started when I wanted to use my academic background in Arabic language and literature, and to combine this with translation theory and practice. As I will make clear in Chapter Two (Genre Theory), genres have attracted the attention of critics from the very beginnings of literary studies. With foreign influence and the availability of translations of foreign literary critical works, a new dimension became possible in Arabic for a more comprehensive literary analysis based on genre. This new vision together with old insights should enable us to form an overall picture of how genre is viewed in this language.

My interest, however, is not purely theoretical. I have a practical aim, and it is this which lies behind my concern with genre theory (both Arab and western). I became interested in the genre of popular fiction (e.g. the Mills & Boon novels). I was eager to find out why this genre has not been acceptable to the Western literary establishment until recently, and is not acceptable to the Arabic critic even today. Finally, I was also interested in the translation problems involved in the English-Arabic context.

I had a hunch that the problems of translating the genre of Mills and Boon into Arabic would be of two major types. First, there would be the language aspect: the Mills & Boon novels use the kind of register which, given the dominance of classical Arabic in writing, would be difficult (if not impossible) to reproduce. Second, there would be the cultural aspect: the kind of themes, values, customs, etc. dealt with in Mills & Boon novels would also be a problem for an Arab/Islamic culture.

So my search began for an Arabic version of Mills & Boon, and I was fortunate to learn that a Lebanese publishing house has decided to launch a series of Arabic translations of Mills & Boon. In acquiring the sample, my

first priority was to find out whether a similar genre exists in Arabic fiction which can be taken by the translator as a model similar in form and/or function to the English genre. As I will explain in Chapter Two, the genre is indeed known in modern Arabic literature, but (a) it is a relative new-comer and (b) it may be similar to the English Mills & Boon in function but perhaps not in form.

Chapter Three and Chapter Four survey the historical development of the novel as a literary genre in Arabic, the appearance of popular fiction and the reaction of the critics. Chapter Three specifically deals with the beginnings, the first attempts in writing novels which were influenced by translation. Chapter Four focuses on the canonization of the novel in Arabic. My aim in these two chapters is not to document the history of the novel but to prove that popular fiction has always been opposed.

As I discovered in my analysis of the translations, these linguistic and cultural aspects have proved to be serious problems in the work of the translator. But as my conclusions will show, the barriers were not impossible to overcome. With some modification, the genre is forcing itself on the language and culture (with little success so far). It has nevertheless exercised an important influence on Arabic fiction writing in recent times. These problems are discussed in Chapter Five which presents the detailed analysis. That is, despite the language and the culture resisting the new-comer, the genre has nevertheless managed to emerge. But the struggle of the new form continues. The question I then asked myself is: how can this situation be improved?

First of all, except in those cases where the linguistic system absolutely forbids a certain kind of language use, the Arabic linguistic system (like all

communicative systems) is open to modification. A new style emerges which while rejected by the 'purists' can nevertheless make its presence felt. This seems to be the case with the translation of Mills & Boon. For example,

The shock of what happened had her rooted to the spot (*Legacy of Shame*, p. 6)

الدهول الذي سمرها في مكانها

Second, except in those cases where the target Arabic/Islamic culture completely rejects a particular theme, or image or metaphor, the majority of foreign cultural elements are capable of being retained. Once again, these would no doubt be rejected by the moralist, but would eventually become part of a developing culture. For example,

Shut up! (*LS**, p. 105)

اقفلي فمك

To use the terminology of translation theory, the translators of the Mills & Boon novels seem both to 'domesticate' and to 'foreignize' the text. But the general strategy is domestication. The above examples are rare. Let us take two other common examples of domestication:

... her eyes hating him across the small table (*LS*, p. 125)

بينما كانت تنظر اليه عبر المائدة بنقمة

... naked apart from a seriously small bikini bottom (*LS*, p. 51))

كان في وضع غير لائق مع سيمون عند حوض السباحة

* The abbreviation *LS* stands for *Legacy of Shame*, the Mills & Boon novel used in this study

One of my conclusions is that obeying the rules of Arabic language and culture (grammar/vocabulary and the themes discussed) can only be good for the stability of the Arabic language. But the genre (the social occasion and participants) is a foreign genre and in translating Mills & Boon into Arabic, for example, the Arabic language and culture has received a new-comer which must be presented as it is. This is a dilemma which I will discuss in Chapter Six on translation theory.

To make this point clearer, I will in the following section define what I mean by semiotics or the systematic study of cultures. An important concept here is the 'sign' as a unit of meaning. I will distinguish between different kinds of 'signs', and will focus on the so-called 'macro-signs': genre, discourse and text. I prefer to discuss all these matters here, because they are essential to an understanding of my statement on the general theory of genre (with Mills & Boon as an example) in Chapter Two. These will help me to carry out and present my analysis in Chapter Five. Finally, Chapter Seven will contain my conclusions. This will briefly summarize the issues discussed and point us towards some general direction and pedagogic implications.

1.2 A Model of Text (Hatim & Mason 1990, 1997)

Text may be viewed in its context and in terms of the give-and-take relationship between them: context influences text and vice versa. Three contextual domains are identified:

1.2.1 Register

Here, two basic factors are underlined. First, there is the writer (or the speaker) of the text. In discussing this aspect of 'register', we talk about context from the point of view of:

(a) the geographical factor (British or American English, for example),

(b) the historical dimension (Shakespearean or Modern English),

(c) social class (upper or working Class),

(d) level of education (standard or substandard language)

(d) personal characteristics of language, or what has been termed the 'idiolect' of the speaker.

All these come under 'dialects' and help us understand what is meant.

The other aspect of register has to do with 'use' of language. It does not matter where the writer or the speaker comes from; what matters is

(a) the area of activity. Does the text belong to the 'field' of law, science, etc.?

(b) the level of formality or what has been termed 'tenor': is the speaker casual or serious?

(c) important differences between spoken and written language or 'mode'.

The Mills & Boon novels, for example, are written in a special register: they deal with a variety of subjects under major themes such as 'love', 'relationships'. The style is 'light-hearted' and entertaining, more or less like someone speaking. As I will show in my analysis, these are problems for the translator who works into languages which define popular fiction register differently. For example, in Arabic, the writing tends to be somehow serious and the level of formality fairly high. In Arabic popular fiction, love is not the major theme as it must be combined with other subjects (family, society, etc.).

1.2.2 Intention

This is the subject of Pragmatics defined as "... the study of the purposes for which utterances are used" (Stalnaker 1972: 380). That is, is the speaker or writer trying to get the hearer or reader to do something or is he or she merely producing a statement of fact? Is the utterance a compliment, a warning, etc.? For example, what looks like a question here is in fact a command:

Don't I get further than the doorstep? (*LS*)

meaning, let me in!

According to pragmatic theory (Austin 1962), words and sentences are in reality 'actions'. Three levels are distinguished for a given utterance:

(1) The locutionary act. This is the basic act of producing a meaningful utterance, in accordance with the phonological, lexical and grammatical rules of the language (question form, command);

(2) The illocutionary act. This is the act performed when the utterance is produced (requesting information, ordering, etc.)

(3) The perlocutionary act. This is the effect which the utterance has on the receiver (warning).

This is the theory of speech acts and as will be seen in my analysis, it is extremely important for translators. Problems with speech acts arise when we encounter so-called indirect speech acts as the above example shows. These are acts whose form tells a different story from what they are meant to do. For example, the teacher tells his students:

You might want to look at chapter two for next week

But what he is actually doing is saying "Do it or else!"

Writer's intentions are extremely important in novels such as Mills & Boon. Part of attracting the reader's attention, and keeping him or her engrossed in the novel is to play the 'realistic unrealism' game as we shall see. This means that people communicate naturally with each other: they have hidden motives, they can be direct or indirect, etc. The reader must be able to get to the meaning in between the lines and to interact with the characters. The translator is a reader first and a writer second who must be sensitive to these forces.

In addition to speech acts, another important field of pragmatics deals with what has been termed 'implicature'. According to Grice (1975), language users are normally 'cooperative'. They obey four maxims:

(1) Quantity: they say no more and no less than what is required

(2) Quality: they speak the truth

(3) Relevance: they say what makes sense

(4) Manner: they speak and write clearly and unambiguously.

But sometimes, Grice goes on to say, language users deliberately 'flout' these maxims. By flouting, he means 'having a purpose in disobeying a maxim'. For example, you drop a cup of coffee on me and I say "Marvellous". Here I am flouting a number of the above maxims, but I have a reason: to be ironical. As we will see in my analysis, this kind of implicature is very common and is a problem in translation. Let us take, for example, a common device used in popular fiction: instead of using common words (verbs such as go, run, etc.). Mills & Boon, for instance, uses so-called non-core vocabulary: rush, dash, etc. (Carter & Nash (1990)). The writer in doing this signals to the reader that the aim is not information but something more than that: heart-warming, etc. as part of what popular fiction is expected to do. This is in the nature of the genre which we shall look at next.

1.2.3 Cultural Signs

1.2.3.1 The Sign

This is the area of semiotics, the systematic study of cultures in which elements of linguistic expression interact with each other as 'signs'. Items of vocabulary, grammatical structures, paragraphs, as well as non-linguistic elements such as type face or book cover, are all treated as signs. For example, as I mentioned above, non-core vocabulary (words like *dash*, *rush*, etc. and not *run*, *go*, etc.) are all 'signs' which express certain values, feelings, etc. In Mills & Boon, there are also common structures like the participle construction as in:

She decided wondering if she had misjudged him (LS)

This is also a kind of 'sign' which indicates that the two actions are simultaneous and thus 'action' packed. In fact, whole paragraphs could be seen as signs. As I will show in my analysis, Mills & Boon are known for 'topic skipping' as a way of entertaining the reader and holding attention. These are all examples of linguistic signs. As for non-linguistic signs, look at the cover of Mills & Boon: the rose, the heart-shape and always a man and a woman together, often in a garden.

What happens when these signs interact with each other? Hatim & Mason (1997) identify three basic levels for this interaction:

(a) the interaction of the speaker or writer with the hearer or reader as if it were a dialogue;

(b) the interaction of the text producer or the receiver with the text (by the linguistic choices made and understood);

(c) the interaction of text with text. This is intertextuality or what is called in Arabic *al-tanaas*.

1.2.3.2 Intertextuality

This is the third level of text interacting with text which, in the Hatim & Mason model, is considered the most important. By text is meant here any element of linguistic expression from a word to a whole Mills & Boon novel. The process of intertextuality starts with the identification of a 'sign' (a word, an expression, etc.) which reminds the reader of another text in which the sign has occurred. For example, talking in a newspaper article about Britain as "a precious stone set in the silver sea" should immediately remind the reader of Shakespeare's *Henry V*. In the translation of the Mills & Boon novel which I have analyzed we come across the expression in Arabic *min waraa' Hijaab*.. This is a Qur'anic quotation, which is intended to remind us of Qur'anic style and is therefore an interesting intertextuality.

Two basic types of intertextuality have been identified. According to Bakhtin (1986), a text element may remind us of another text element 'horizontally' (e.g. the 'set in the silver sea' example above leads us to *Henry V* and *min waraa' Hijaab* to the Qur'an). In the second type of intertextuality, the relationship between text and text is less concrete: a text reminds us of the conventions of, for example, Shakespearean drama. There is nothing specific, but an image of a mode of writing. This is called 'vertical'

intertextuality. We look at the following advertisement and we immediately think of 'popular fiction':

THE CAMERAMAN'S DAY

It's 3.04 am and they have just finished shooting the final scene in the boxing ring.

Tom Becker, the cameraman, heaves a sigh of relief.

After all, it has been a long day. He has been on set for sixteen hours.

There have been thirty different camera positions, each needing careful thought and equally careful framing, lighting and focusing

(...)

A TISSOT ISN'T OUT OF PLACE FOR A SECOND

TISSOT

1.2.3.3 Micro-signs and Macro-signs

This distinction between horizontal and vertical intertextuality is similar to another distinction which Hatim & Mason (1990, 1997) make between what they call micro-signs and macro-signs. Let us first explain these terms. Micro-signs are 'socio-cultural' objects and tend to be concrete and somewhat static. The Arabic terms *galaabiyya*, *Camaama*, *Ciqaal*, etc. which all refer to different modes of dress in Arab culture, are examples of micro-signs. In fact, even simple items such as "single-parent" or "nurse" could be considered micro-signs because they carry added cultural

meanings: the meanings 'tradition' or 'self-sacrifice' etc. Even the Shakespearean metaphor cited above could be considered as a micro-sign.

Intertextuality on the basis of micro-signs, Hatim & Mason (1997) suggest, is bound to be of the so-called 'horizontal' type. It is simple, concrete and static. One item reminds you of another item. In translation, this is a matter of either you know it or you do not know and you can easily learn about it. Hundreds of these cultural micro-signs occur in Mills & Boon novels or indeed any other fictional register. For example,

Women who didn't screw their hair back in a plait, who wouldn't be seen in washed-out jeans and baggy T-shirt (*LS*)

The micro-signs here are plaited hair, washed-out jeans, baggy T-shirt. They are cultural signs and remind one of the 'unsophisticated' woman, the independent, the Green Peace protester, etc.

A macro-sign, on the other hand, is the entire popular fiction kind of writing. This includes the conventions which govern this kind of writing and how these are put in operation by using language (vocabulary, grammar as well as fictional elements such as characters, plot, etc. as we shall see). To take another example, the whole of 'feminist' or 'racist' kinds of speech and writing is a macro-sign. Macro-signs are thus less concrete, and not as easy to identify as micro-signs. For example, in Mills & Boon, we come across ways of describing women's position as follows:

Tears blinded her and she stumbled (*LS*)

Women are pictured as weak, dependent on the man, etc. This is a general theme, and a general attitude; it is therefore a macro-sign.

When one text reminds us of another text at this macro-level, we have 'vertical' intertextuality, as Hatim & Mason suggest. The starting point may be a word, or a grammatical structure, the way a paragraph is organized or the way a text is typed. But what we are reminded of is something not as concrete as, say, Verse such-and-such in Chapter such-and-such of the Qur'an. We are reminded of something we have a rough image of (e.g. 'Qur'anic kind of writing'). This kind of intertextuality is full of problems for the translator, who must have knowledge of the culture and its conventions.

1.2.3.4 Discourse, Text and Genre as Macro-signs

In the Hatim & Mason model of translation, three basic macro-signs are identified. These are genre, discourse and text. In this section, I will introduce these, since they are important for the discussion in the following chapters. My interest, however, mainly lies in the category of 'genre'. I have therefore devoted the entire Chapter Two to this basic macro-sign. As I will show in my analysis of the influence of translation, genre is an extremely important factor.

Discourse is a matter of expressing attitude towards what we are talking about. From the language used, we can tell whether the speaker or writer is a 'racist', a 'feminist', and so on. Racism or feminism are social institutions which seem to have their own 'language'. To be accepted by these social institutions, we must therefore know the rules: what to say, how to say it, where and when. According to Kress (1985:7):

Discourses are systematically-organized sets of statements which give expression to the meanings and values of an institution. Beyond that, they define, describe and delimit what it is possible to say and not possible to say (and by extension, what it is possible to do or not to do) with respect to the area of concern of that institution.

The important point in this and similar definitions of discourse is the fact that discourse 'actions' are 'realized' in actual texts. That is to say, we see a writer's attitude through the way that writer uses language. Particular grammatical and lexical features serve as signals which direct us towards a particular discourse. An example will make this point clearer. Carter and Nash (1990:62) analyze discrimination in the media and give the following two headlines, one used by the BBC, the other by ITN. Both headlines report the bombing of Tripoli:

(a) Children are casualties - three from Gadaffi's own family
(BBC)

(b) Bombs meant for terrorists kill Gadaffi's daughter (ITN)

These two headlines express two different attitudes, that is, two different discourses. Let us first look at the vocabulary. The word "children" is highly emotive, especially when the children become "casualties". Regarding the word "terrorist", we all know that what some people call 'terrorists', others call 'freedom fighters'. Words are therefore powerful weapons in the discourse war.

I now consider grammar. This is also an important area through which discourse is expressed. In the BBC headline the word "Children" is used as theme. ITN uses "Bombs" as theme, which can only mean 'you cannot blame them', especially when through the so-called agentless passive, we are told that they are "meant for terrorists" (i.e. what happened is therefore an accident and is not deliberate).

Language and the way it is used is an important signal of discourse. Language means words and sentences arranged in a particular way. This arrangement is what Hatim and Mason (among others) refer to as 'text'. Texts are different from discourse. While discourse expresses attitudes, texts are sequences of relevant sentences which together express the writer's or the speaker's 'rhetorical purpose' (Hatim & Mason 1990). Is the speaker 'narrating', 'describing', 'explaining' or is he or she 'arguing' about a particular point?

As we will see in my analysis of Mills & Boon, this kind of fiction has its own discourse: stories must be 'heart-warming' to women. This discourse is expressed through a particular way of telling a story (which is what we mean by 'text'). This kind of discourse and this text type become important characteristics of the 'genre' popular fiction or specifically Mills & Boon.

To introduce genre briefly, I will start with a general definition from applied linguistics. According to Swales (1990:58):

A genre comprises a class of communicative events, the members of which share some set of communicative purposes.

Writing a Mills & Boon story, for example, is a communicative event. This is similar to other sub-genres within popular fiction: the detective story, the spy thriller, etc. In all these communicative events, the writers (as important members in these events) all share similar purposes. These purposes can be summed up as the desire to write an entertaining story for the benefit of sentimental readers. The language used by these writers will have some interesting similarities in the kind of words or grammar they use. In this way a genre develops and grows.

Another group of participants in these communicative events is the readers of popular fiction. These will share common purposes (the need to be entertained by light-hearted fiction). Such readers are different from those who like to read non-fiction, for example. There is here an interaction between a particular kind of reader and a particular kind of writer: writers anticipate readers' needs, and readers' needs are normally satisfied. This interaction helps the genre to become stronger and to grow continuously.

Then we come to translators. These also form groups, and those who want to translate popular fiction become experts in the genre. But these translators are at the same time readers and writers in their own language. The question I will be asking and will be trying to answer in this thesis is: is translation like a container into and out of which we pour meanings, or is it sensitive to cultural environment? A related question will be that, given the fact that the genre popular fiction exists in many languages, will this affect the way, the English genre Mills & Boon is translated into these languages? These and similar questions will be dealt with in this thesis.

CHAPTER TWO

GENRE THEORY AND APPLICATIONS

The main aim of this Chapter is to define the notion of 'genre' and to document the development of the term in linguistics and literary criticism as well as in language teaching. In order to do this effectively, a brief outline of the text model within which I have been working is necessary.

In this model, which is presented briefly in Chapter One, genre is seen in context. Structures larger than the sentence include not only genre but also discourse. Both these units manifest themselves in the language of the text. Here we have, according to Hatim & Mason (1990) activities such as 'narration' and 'description'. Context, on the other hand, includes the three basic domains of register, pragmatics and semiotics. These terms will be briefly defined and illustrated. Finally, genre (the focus of my study) is shown to be very much a part of cultural meaning.

In the presentation and clarification of all the above theoretical notions, I will pay close attention to the particular genre I have chosen for my analysis:

- Mills & Boon popular fiction. This will be used for exemplification purposes, with a section at the end serving as an overall statement of what

this particular genre involves. Examples from both English and the Arabic translation are used and commented on briefly. A proper analysis from both English and Arabic will be presented in a Chapter five.

2.1 Genre: An Introductory Definition

As language users, we use genres in the same way as we use any other unit of the linguistic system. That is to say, there are rules of use which apply to grammar and to genre. However, while the rules which state what to do or not to do within grammar or vocabulary are fairly fixed, those which govern genre are dynamic. They develop as the genre grows. Our linguistic behaviour (whether what we use is grammar, genre, etc.) is nevertheless governed by conventions: what to say, to whom, where and when and so on. The sentences

The meeting is adjourned until next Tuesday

and

See you guys next Tuesday

are different from each other only in that the first is more usual in formal situations while the second is suitable between friends.

Language use is therefore both social and conventional (Halliday 1978). The same may be said of genres. According to Kress (1982:123-4):

The learning of genre is... intimately linked with the codification of knowledge in a society, and with modes of organizing communicating information to others. This represents a vast convenience to society and no doubt to individuals. If our modes of establishing, encoding, organizing and transmitting knowledge differed markedly from individual to individual, there is no doubt that society would be quite different, and probably far less efficient. However, it is important to recognize, first, that the genres have this constraining effect and, second, that they are conventions.

When we examine this statement, a number of points emerge. First, society creates structures like genres to make sense of communication and to become more efficient. A genre such as Mills and Boon is probably invented in the same way. It is an interesting way of telling stories, and this kind of narrative is attractive to a particular group of people. Second, structures such as genres, in turn, will have their own constraints: there are special ways of writing Mills & Boon stories. These are ways which writers must learn and readers have come to expect. Failing this, chaos will result and communication will break down. These are all unwritten laws or conventions which we must obey.

In studying a genre such as that of Mills & Boon, we immediately become aware of certain features. First, there is a time and place (or what Kress calls a 'social occasion') typical of this kind of story. This is different from the kind of social occasion usual for a detective story or a cowboy film. Second, the world pictured by genre is inhabited by a particular kind of 'people'.

Again these 'participants' (as Kress calls them) are different in a Mills & Boon novel from a detective story or a cowboy film, for example.

The idea of the 'social occasion' and the idea of the 'participants' are both taken from standard definitions of genre. According to Kress (1982:90), genre is:

(...) a kind of text that derives its form from the structure of a (frequently repeated) social occasion, with its characteristic participants and their purposes. Because such texts are often repeated, the form takes on (the appearance of) a certain autonomy as a merely formal category.

This is the same as saying that genres are social and conventional. This conventionality is seen in the frequently repeated kind of social occasion and kind of participants which we usually see in a particular genre. For the Mills & Boon novels, we will be able to identify and as translators work with:

- (a) a sense of social occasion (man meets woman and they fall in love, a story told in a light-hearted and entertaining way);
- (b) typical kind of participant (or actor) in this affair (tall, dark men; blonde attractive women in their 30's, etc.); and
- (c) what each participant wants out of a relationship, the cheating or honesty, the lies, etc.

We must note, however, that these elements are not necessarily always present in a clear way. As Halliday, Strevens and Mackintosh (1964) put it

when talking about 'register', language varies as its context varies, and the context of popular fiction is as rich and open-ended as any we care to name. People are naturally creative and they do this even under genre and similar constraints.

2.2 Genre in Context

In the above introduction to the notion of genre, we mentioned a number of key terms such as 'society' and 'culture', communicative 'purposes' and the 'register' of the text. We also spoke about genre in terms of the kind of language used (i.e. the text). I see this within the model of text in context developed by Hatim and Mason (1990) and which we presented briefly in Chapter One. I want here to focus on genre within this model. I will illustrate this with a passage from a Mills & Boon novel:

She couldn't get a word out, flinching in alarm, waiting for his reaction to the sight of her, but as she stared at him she realized that he already knew she was pregnant. His face didn't register shock or incredulity; he ran one brief glance over her heavy body and then he took a step forward, into the flat, forcing her to step back out of his way.

This is a typical passage within this genre. It is a text which has a number of features:

- (1) the use of a special kind of vocabulary that is particularly eye-catching: e.g. "flinching in alarm" (not simply "frightened"), "stared" ("looked"),

"register shock" ("was surprised"), "ran one brief glance" ("glanced"). (see Nash (1990) who discusses this device in popular fiction).

(2) the style is generally informal ("couldn't get a word out") and the only formality is found in the strange use of vocabulary as mentioned under (1) above.

(3) The story is told in a style that is very much like oral narrative: it is easy to follow and it holds our attention.

These three factors give us what we presented in Chapter One as the 'register' of the text. The register of Mills & Boon stories tends to have its own 'field' or subject matter (under 1 above), 'tenor' or level of formality (2) and 'mode' or the difference between spoken and written language (3) (Halliday 1978).

Writers who use this kind of register usually have a communicative purpose: to entertain, for example. This illustrates what we discussed earlier under the term 'intentionality'. Intentions are studied within 'pragmatics' which we defined as "the study of the purposes for which utterances are used" (Stalnaker 1972).

From the kind of register features such as the use of colourful vocabulary and short informal sentences, and with the intention, of entertainment, for example, popular fiction emerges as a genre. This is only true for a particular language and culture and it is seen as a 'sign'. Signs make up what many writers in textlinguistics refer to as 'semiotics'. In Chapter One, we divided signs into micro-signs and macro-signs. Genre is a macro-sign since it contains so many features that together define and establish it as such.

2.3 Genre as a Macro-Sign

Signs are elements of cultural meaning: the way members of a society share a given language and culture and talk about things in a particular way. Genre is one example of this kind of expression. In an interesting article on the subject, Reiss (1981:126) defines genre as:

(...) the classification of a given text according to specifically structured socio-cultural patterns of communication belonging to specific language communities.

Important here is the 'social' and 'conventional' nature of genre. The statement by Reiss also makes clear how we as members of a society and a culture agree on what is and what is not a genre. In fact, the idea that there is a right way and a wrong way in how we express ourselves through signs is widely recognized in the field of language teaching. For example, Swales (1985) presents genre from an applied linguistic point of view as:

A genre is within variable degrees of freedom a structural and standardized communicative event with constraints on allowable contributions in terms of their positioning, form and intent.

In other words, genres (like any text) have a beginning, middle and end. This is all part of a structure which text producers obey and which text receivers expect. This structure is of two major types:

(1) formulaic, allowing minimal flexibility. This is found in genres such as the Letter to the Editor (Claim, Counter-claim, Proof, Conclusion). For example:

LETTER TO THE EDITOR

Sir - I read with interest Dr A. M. Ali's review of Islamic medicine, which appeared in a recent issue of However, it was with some surprise that I read that

(2) Open-ended, allowing maximal flexibility but (as Swales pointed out above) still within limits. In fact, the more extensive the genre is, the less rigid it is. Take for example, Mills & Boon or popular fiction in general. This can only be analyzed in relative terms and the structure has to be discovered with extra care and attention.

2.4 Social Occasion in Genre

According to Martin (1985), genres provide ways of talking *in* and *about* occasions recognized by society as important and in some sense 'noteworthy' (weddings, funerals, cooking recipes, letters to the editor and so on). Genre provides the words with which we can recognize these occasions (or "communicative events") for what they are. Foreigners sometimes face difficulties not in knowing the vocabulary or the grammar of a language but in knowing what these occasions require, how to behave in them and what kind of language is most suitable (Swales 1985).

What is important in these social occasions is the way people interact with each other. There are typical social relations and these are usually part of the conventions which govern a genre: boy meets girl and the result is known in advance. The whole social occasion usually has a purpose in our lives: Mills & Boon novels are "heart warming" to women , a James Bond novel is "action packed" and appeals to men more than to women (Nash 1990).

Thus, these social occasions which create genres are very much like situations. As I pointed out above, for these situations to become genres, they must have a structure: a beginning, middle and end. Some genre language is suitable for beginnings (e.g. "once upon a time"), others are more suitable for ends ("and they lived happily ever after"). For example, it is common for blues songs to begin with the phrase "I woke up this morning...". However, quite a large number of features we find in genre are not linked to any part of the overall structure. This kind is most common and the language of popular fiction is a good example.

2.5 Participants in the Genre

In any discussion of 'social occasions' as an element of the 'genre', the idea of the 'participants' is bound to be important. According to Kress (1985:19),

The social occasions of which texts are a part have a fundamentally important effect on texts. The characteristic features and structures of those situations, the purposes of the participants, the goals of the

participants, all have their effects on the form of the texts which are constructed in those situations.

Thus, to have a genre, there must first be a social occasion. These occasions must have participants which users of the language recognize in the abstract. By 'abstract', I mean conventional, and a part of the conventions is the 'roles' which these participants conventionally play. For example, the cowboy genre as a 'social occasion' has stock characters we expect to see in any cowboy film (e.g. the Sheriff). Sheriffs always want something from the interaction (they have goals) and behave in a certain way to achieve this: they are mean and unreliable, for example. We know all this not because we have seen all Sheriffs, nor because all Sheriffs are mean (some are not) but because according to the conventions of the genre this is the way we expect Sheriffs to behave.

In discussing genre, Preston (1986) identifies two kinds of participants. The first kind is seen in terms of what Preston calls "ascribed" descriptions such as blonde, recently widowed, sexy. The other kind of participants is approached from the point of view of descriptions "acquired" as the genre develops. The second type is "largely socially conditioned" (p.14). Here, the blonde, sexy, recently divorced woman becomes 'mean', 'kind' or 'unable to resist tall dark men'. That is to say, one description of participants will be 'physical', the other 'interactive'. The latter is "acquired" in the interaction and, although still conventional, is changeable within the plot of the events.

2.6 The Mills & Boon Novel as a Genre

In this section, I shall specifically discuss the Mills & Boon novel as a genre, with its own conventional 'social occasion' and 'participants'. Some of the features of this genre are specific to it; others are shared and may be found in other genres as well. A Mills & Boon novel is an example of popular fiction and it is not totally sealed off from other kinds. Translators must be able to recognize these features and pay special attention to those which are specific to the genre under analysis.

It might be helpful at this point to give a brief background about the emergence of Mills & Boon as a category romance. In 1949, Harlequin (a Canadian Publishing House) approached a British Publisher of romantic fiction for the North American rights of its Medical Romances (the Doctor/Nurse series) and what it called Mills & Boon Romance. By 1971, Mills & Boon, which became Harlequin's sole preoccupation, grew at an explosive rate of 25% per year. The editorial output similarly grew from 8 to 48 titles per year. The series also began to expand internationally: between 1972 and 1984, for example, Harlequin Enterprises came to include 13 locally-based companies, publishing romantic fiction throughout the world. The books are translated into as many as 23 languages, which soon brought the total number of markets to 100 (Paizis 1998: 1-2).

In approaching Mills & Boon (or any other genre), we have to be aware of three kinds of factors (Ryan 1979). One is contextual, specifically 'pragmatic'. This relates to how a text of a given genre is used in communication with the reader. In the case of Mills & Boon, we first have to recognize the fact that this kind of romantic fiction targets a largely female readership. This has helped the genre to acquire the reputation of being

"heart warming". Through the genre, the reader is given the chance of experiencing her fantasies, the chance to live in a different world for a short time, the chance to forget about her worries and so on.

The second factor related to genre according to Ryan (1979) is 'semantic'. This is specifically related to 'content' which a given genre must cater for since it is expected by the reader: the passionate embrace of the hunky six-foot tall Greek lover. The content may be trivial, but this is what we expect of the genre. As Nash (1990) points out, popular fiction is the kind of writing which one reads once and is therefore "disposable".

The final factor proposed by Ryan (1979) in relation to genre covers the surface features which the genre must possess. Features of this kind can be language expressions (including grammar, vocabulary, etc.) or non-linguistic features. In Mills and Boon, the use of short sentences and 'striking' vocabulary are examples of this surface. We also have the visual image of the cover: the half-heart shape framing an artists colour drawing of an idyllic setting, two people (a man and a woman) in a loving embrace.

2.7 Language in Mills & Boon

This is what Ryan calls 'surface features'. But the contextual and the semantic categories are also involved. This includes both language and themes usually tackled by this kind of popular fiction. In this section, an outline of some of these features will be presented and illustrated from English.

2.7.1 Vocabulary in Non-fiction

In popular fiction, vocabulary is used in a way that may be described as 'marked' or 'unordinary'. To define this term and then discuss it in popular fiction, let us first discuss what Carter (1987) calls "core" vocabulary. According to Carter & Nash (1990: 63),

The term CORE vocabulary is used to describe those elements in the lexical network of a language which are unmarked. That is, they usually constitute the most normal, basic and simple words available to a language user.

In psychological terms, core words are considered to be those which are most prominent and which cover common areas of our experience such as 'size' (large, small), weight (heavy, light), colour (red, green). Notice that within colour terms, 'scarlet' or 'fawn', for example, would not qualify as core vocabulary but would be what Carter (1987) refers to as "non-core".

Core vocabulary may also be described from the standpoint of society. They are words which refer to items we as members of a society and a culture naturally need most. They are also items we find most suitable when we talk to children, to foreigners or to people less educated than ourselves.

Carter (1987) suggests a number of tests which we can use to distinguish "core" from "non-core" vocabulary:

(1) Core words have clear opposites (hot/cold, laugh/cry, fat/thin). It is more difficult to find an opposite for "skinny" which is non-core.

(2) Core words are frequent in collocations or clichés. Thus, we usually use "fat" in talking about a fat cheque, a fat salary, etc. But we do not, for example, say "chubby salary" since "chubby" is non-core.

(3) Core words are used to define other less common words. For example, "snigger", "grin", "beam", etc. (which are non-core words) can all be defined by the use of "smile + adverb" (e.g. beam = smile happily). "Smile" is therefore a core word.

(4) Core words usually do not carry added (negative or positive) meanings. For example, "thin" is simply neutral. But if we take non-core items such as "skinny", these do carry other associations.

(5) Core words are usually not specific to a field or an occupation, but non-core words can be. For example "left and right" are core, but in the nautical field, we use "port and starboard".

(6) Core words provide us with what is called a 'superordinate term'. For example, the non-core words "rose", "tulip" and "carnation" all come under the core superordinate "flower".

This discussion of core and non-core vocabulary leads us to the conclusion reached in the study of popular fiction (e.g. Mills & Boon) that non-core (or marked) vocabulary is a common feature. As we pointed out above, a genre like Mills & Boon is aimed at women and is intended to be 'heart warming'. Crafty writers in this genre try to play this game. One way of doing this

seems to be the use of language to thrill or, as Carter & Nash (1990: 104) put it,

to express or stimulate appropriate states of feeling. This is achieved by some fairly simple manipulations of lexicon, syntax and text structure.

In the following discussion, we shall take these aspects of text one by one and illustrate them specifically from Mills & Boon:

2.7.1.1 Verbs

Many of the verbs in popular fiction are not part of what we described above as core vocabulary. They are special verbs chosen to relay "energetic action and reaction, or particular and intense states of perception and cognition" (Carter & Nash 1990: 104-5). For example, instead of the simple, straightforward "go" or "run", in Mills & Boon we have: *dash, rush, fly, hurry, scuttle*. These choices can be a problem for the translator whose vocabulary in the target language is not rich enough. To illustrate this aspect of verbs, let us consider the following:

"She sauntered towards him"

"The fascinating voice flooded her with the pain of memories"

"She wrenched her wayward mind away"

"a pain that could rend her in two"

"she shuddered violently"

2.7.1.2 Clichés

As I pointed out above, the language of all genres is usually formulaic and conventional. In a Mills & Boon novel, this is seen especially clearly in the heavy use of clichés (an aspect of language) while talking almost exclusively about 'love' (an example of the kind of themes which this genre discusses). For example, instead of simply saying "tears flow", the Mills & Boon writer would probably prefer clichés like "tears sprang to her eyes, streaming, coursing down her cheeks". Other examples of clichés commonly used in this genre are:

"Tears welled in her eyes"

"Her heart missed a beat"

"He looked deeply into her eyes"

"It took her breath away"

"They were entwined in a passionate embrace"

Thus, to achieve added effects, writers of popular fiction in general and Mills & Boon in particular tend to "upgrade" verbs (Nash 1990). Rather than use verbs simply and directly, a special kind of verb is used and, more important, these verbs are normally amplified by the use of adjectives and adverbs referred to above. So rather than "shouted", in Mills & Boon we encounter:

'Why the hell didn't you phone me?,' Alex blazed at the chauffeur. 'Not his fault,' Sarah slurred, struggling ... (*Bond of Hatred*)

As I will show in my analysis, the problems of translating a Mills & Boon novel into Arabic are mostly caused by these two areas of 'language' and 'theme'. Arabic, for example, has not developed this peculiar style simply because these themes are not often discussed in writing fiction or non-fiction. Vocabulary plays an important role in this.

2.7.1.3 Special Use of Adverbs

A typical Mills & Boon novel is full of adjectives and adverbs. These are used for the single purpose of generating interest. They are used to create certain effects which are important when in fact nothing is actually happening. The author thus seems to make up for this by drawing the reader's attention to other details of characters and events.

As Carter & Nash (1990: 105) point out, adverbs are used in two important ways in popular fiction:

(1) to modify or define what is in fact a 'core' item through the addition of so-called 'manner' adverbs:

e.g. walk slowly, run quickly

(2) To make even stronger already intense core items, commonly by the use of manner adverbs also:

e.g. dash hastily, stare fixedly

As I will show in my discussion of the problems in translating Mills & Boon into Arabic, this special use of adverbs causes problems for the translator. First, the translator will have to be particularly careful with the added force. Second, even when this device is handled well, the result may clearly show the influences of foreign literature. An example of these devices is the following:

She felt her nerves leap as his bull head lowered, as if he were about to charge, his sullen eyes surveying her suspiciously, morosely, accusingly (*Deadly Rivals*)

2.7.1.4 Special Use of Adjectives

Carter & Nash (1990: 105-6) suggest that popular fiction may also be characterized by a special use of adjectives. Types of adjectives typically found in a Mills & Boon novel include:

- (1) Adjectives of 'sensory perception' (e.g. glittering)
- (2) Adjectives describing texture (e.g. rough)
- (3) Adjectives of 'tactile sensation' (e.g. cool)
- (4) Adjectives of dimension (e.g. broad)
- (5) Adjectives indicating emotions (e.g. furious, loving)
- (6) Adjectives suggesting a response from the reader (e.g. spine-chilling)

These and similar devices also form part of the difficulty faced by translators in dealing with this genre.

2.7.1.5 The Use of Participles

A particular problem in translation into Arabic is related to another feature of popular fiction in general. Nash (1990) identifies this as one to do with the use of 'participles'. Participles, Nash points out, are used in two basic ways:

(1) They denote overlapping (usually violent) action:

e.g. Smashing his fist into ..., he plunged ...

(2) They suggest a simultaneous emotion, etc.:

e.g. She sighed, remembering ...

2.7.1.6 Kind of Agents

The agents in popular fiction tend to be 'inanimate' or 'impersonal'. According to Nash (1990), using this kind of agent as a 'subject' is ideological. I will discuss this later under 2.7.2 ("Themes in Mills & Boon Novels"), but I will give a brief example here:

Tears shook her

Using "tears" as the agent in subject position makes the woman 'passive', 'weak' and 'helpless'. Again, many languages do not favour the use of this device and if it occurs it is another example of the power of the foreign genre.

2.7.1.7 Use of Figurative language

Popular fiction is almost empty of symbolism, extended metaphors, and extended imagery. However, as Carter & Nash (1990: 107) point out, popular fiction (and Mills & Boon is no exception)

makes persistent use of a kind of metaphoric cliché, repeatedly parading a few figurative devices, with the aim of infusing energy, excitement, interest into practically every sentence.

This is similar to the use of clichés discussed above. Here, it is important to mention that a common kind of metaphor in the sort of fiction under analysis is one which belongs to 'sizzling' metaphors, with sexual and emotional meanings. In addition to the fact that translating metaphors of whatever subject is always difficult, the themes in this case will be a problem in many cultures.

2.7.1.8 Alliteration and Similar Devices

With the specific purpose of entertaining and holding the reader's attention as much as possible, writers of popular fiction make heavy use of decorative

devices such as alliteration, rhythm and parallelism. These become features of the genre and, as translators, we must pay special attention to them. This is particularly the case when translating into a language like Arabic with its rich history in the use of such devices. An example from English will make the point clear at this stage:

A slow, sweet, sensual pleasure drowned her mind. (*Deadly Rivals*)

2.7.1.9 Dialogue

Another feature of the genre Mills & Boon has to do with how the narration is on the whole carried out through dialogue. From the point of view of general style, the heavy use of dialogue makes the interaction more real, taking place here and now. Let us compare this with the use of 'indirect' or 'reported' speech through which narration could be conducted. This is bound to be more passive and rather distant. The use of direct speech, however, is a problem in translation into Arabic. The realism of the Mills & Boon novel through the use of dialogue is bound to suffer when Modern Standard Arabic is used. The argument about the use of Modern Standard or one of the varieties of Arabic will be presented in my analysis later and a brief example should be sufficient here:

'Put this on; you'll catch cold.' She tried to walk past. 'Leave me alone!' 'Leonie, for God's sake!', he muttered hoarsely.

2.7.2 Themes in Mills & Boon

All the devices discussed above are used to serve particular 'themes'. These subjects become an important feature of the genre. First of all, we have what Carter & Nash (1990: 100) describe as follows:

In the domain of popular fiction, there is an implicit supposition that men like their stories to be 'action-packed', whereas women prefer a 'heart-warming' tale.

These themes influence the way writers of, for example, a Mills & Boon novel write. They also tell us a lot about what readers of this kind of fiction expect. As I said earlier, this is like a game played by clever writers for the sake of arousing the interest of readers.

The expression of these meanings is helped by the use of the linguistic devices outlined above. For example, the kind of verbs used are all aimed at showing strong actions and reactions which keeps the reader interested in the book. Adjectives in popular fiction do the same thing and try to put words in the reader's mouth. Participles make violent action seem close to the reader. The use of inanimate subjects are meant to make the human actors passive. The use of clichés and sizzling metaphors is also meant in the same way. Finally, the use of dialogue keeps the reader completely involved.

2.7.3 Realistic Unrealism

In addition to the linguistic devices discussed above, Carter & Nash mention another feature of using language to add to the air of realism. This is called "realistic unrealism":

Most works of popular fiction are characterized by a paradox of realistic unrealism, in many cases so marked as to amount to a game played with the reader." (Carter & Nash 1990:99)

This kind of unrealism is manifested through the use of such devices as:

1. Naming:

e.g. On another track south of the VC-10 a Boeing jumbo jet of a British Airways left Heathrow bound for New York

2. Dossier:

e.g. Though the groom, Andrew Morton, had only ever treated her as a friend - the local doctor's second daughter who had trained as the nurse at a nearby hospital - she loved him

3. Variation in the naming:

e.g. Jill looked at Mr Hogan. The kindly old Irishman ...

4. Technical specification

e.g. What was missing, the proprietor confirmed, was a single hunting rifle, one of his finest, a Finnish-made Sako Hornet .22, a highly accurate precision piece.

5. Measurements, weights, volumes, times, dates, distances.

2.8 Text as a Macro-Sign

In my presentation of the context model in Chapter One, I closely follow Hatim and Mason's (1990) idea that the 'semiotic' domain of context contains two kinds of sign: micro-signs and macro-signs. These are defined in the following way. A micro-sign is a socio-cultural 'object', things by which the culture is identified: *galabiyya* or "bowler hat". Macro-signs are ways of organizing these objects to show attitude (feminist discourse), to achieve a rhetorical purpose (description as a text) or to serve a conventional social occasion (popular fiction as a genre).

For the time being, I shall leave aside the question of micro-signs and focus on macro-signs. One of these - genre - has occupied us in the present chapter. The other two - text and discourse - will be dealt with in the following section.

In this chapter, we have seen how a genre such as the Mills & Boon novel may be described in terms of the various linguistic devices which are commonly found in it. For example, the use of non-core vocabulary, clichés, special kinds of adverbs and adjectives and so on. These devices cannot be seen as isolated items in a disconnected list. Rather, these are patterns of

language in use to serve particular purposes. They are, in Hatim & Mason's terminology, "elements of texts".

Narration and description are two examples of text types which are relevant to my study here. These two types belong to what is called 'exposition' and this is different from the other major type 'argumentation'.

I will first illustrate narration and description from fiction in general. One feature of fiction relates to figurative language (the use of similes, metaphors, etc.), and the way symbolism plays a major part. It is a common feature of what we may call 'high' fiction (to distinguish it from 'popular' fiction) that the narration is made richer by the use of so-called 'extended' metaphors. Abu Libdeh (1992) defines this as patterns of imagery which span entire works.

Popular fiction is different in this respect. According to Carter & Nash (1990: 107):

Pop fiction rarely, if ever, cultivates the resources of symbolism, the possibilities of extended metaphors or patterns of imagery that gradually inform a whole narrative. Instead, it makes persistent use of a kind of metaphoric cliché, repeatedly parading a few figurative devices.

That is to say, the kind of 'texts' we see in high fiction are different from those we see in pop fiction. In a way, this makes reading popular fiction easier, and the job of the translator becomes easier also. But, in a different sense, what Carter and Nash call 'metaphoric cliché' is particular to the genre and for the Mills & Boon novel to be preserved as a genre, the translator must pay special attention to how these figurative devices are used.

Another feature of the narration found in popular fiction as defined by Carter & Nash is also interesting when we consider the macro-sign 'text'. This is basically syntactic and is described as follows:

A recurrent syntactic symptom of figurative processes in pop style is the phraseology of *as if* and *as though*. These expressions which are ordinarily used to introduce an elucidation or reformulation (*he felt tongue-tied as if he had forgotten*) are also the operators that pile the improbable on the unlikely (*the hero feels as though a horse had stepped on him*). (Carter & Nash 1990: 107)

Such devices in the narrative as a text introduce what Hatim & Mason (1990) call 'evaluativeness'. This is usually found in argumentation. When used in popular fiction, these devices become extremely important. The story is not simply a report but is to arouse the interest of the reader. In other words, entertainment is an important text function which writers of popular fiction observe, readers expect and translators must preserve.

There is another feature of popular fiction which I find in Mills and Boon and which I shall discuss under the macro-sign text. This is what Carter & Nash call "topic skipping", to be distinguished from "topic holding". According to these authors, the device of topic skipping:

refers to a technique of structure in passages of narrative or description. One passage [with topic held], for example, pursues its topic dutifully

and coherently, following a logic of construction that assigns each sentence to its place in the developing narrative. Another passage [with topic skipped], by contrast, is full of breaks and shifts, with no obvious central strand. (Carter & Nash 1990: 109)

Both textual devices are used in the genre popular fiction (for example Mills & Boon). Topic skipping is important in passages of "transition": street scenes, bars, airports, railway stations and so on. As Carter & Nash (1990: 109) explain, this narrative technique is used "when the author wants to maintain the pressure of an 'action-packed' yarn". Attention-catching is once again the aim of the text here. What interests us is the problem this creates for the translator. The translator may be tempted to ignore this 'skipping' and 'holds' the topic as far as possible, something which violates the rules of the genre.

2.9 Discourse in Popular Fiction

2.9.1 Escapism, Entertainment and Fantasy

The features of text and genre listed above all have an aim. As I explained, they are mostly aimed at arousing attention and entertaining. Hatim & Mason (1990) identify another macro-sign in the semiotics of communication. This is referred to as 'discourse' and is defined as statements which express attitude towards a variety of issues (e.g. racism, feminism).

Discourse is expressed through the use of linguistic devices such as the ones identified above in the analysis of the Mills & Boon novel as a genre. For

example, in discussing 'topic skipping', we said that the author by using this device wishes to "maintain the pressure of an 'action-packed' yarn". This is part of the 'discourse' of popular fiction. Another example is from the use of devices such as 'as if' and 'as though'. As we pointed out above, these are used by writers of popular fiction to "pile the improbable on the unlikely" and to help the reader 'escape' and to 'fantasize'. Escapism is a discourse found in this kind of fiction.

These are all one aspect of the discourse of popular fiction. Here, we are mainly concerned with arousing attention, entertainment, escapism and fantasy. Ideology is another aspect of the discourse in this kind of literature.

2.9.2 Ideology in Popular Fiction

Ideology has been defined in a number of ways. A definition that is useful for our purposes is the one which looks at ideology in terms of language in society. Here, we are concerned with 'values' and 'beliefs' which are not something concrete but which are 'constructed' in language (Fairclough 1989). In this way, particular kinds of relationships are constructed and internalized. For example:

e.g. Her idiotic teenage infatuation was still alive and kicking

This shows an image of women as less rational than men, which is a sexist attitude. To discuss ideology in popular fiction briefly, let us focus on one of the features discussed above and just illustrated. This is related to the use of 'inanimate' or 'impersonal' agents as 'subjects'.

Tears shook her
Her ears warned her of the danger
Jealousy fretted at her peace of mind

This is a feature of the genre, the text and the discourse (or ideology) of popular fiction. Carter and Nash (1990:106) explain this very well:

[Sentences of this kind] occur again and again in contexts presenting the character as a victim-object of uncontrollable forces ... When Nurse Nancy is alone in the fogbound clinic, fear grips her with an icy claw, and cold scalpels of apprehension threaten to cut incisively into her firm resolve.

As I pointed out above, the fact that women are always pictured as 'acted upon' in this way is deliberate. I suggest this is part of the ideology of showing women to be weaker and more vulnerable. Translators must pay attention to these hidden signals and try to preserve the discourse.

CHAPTER THREE

THE EMERGENCE AND EVOLUTION OF THE ARABIC NOVEL: A HISTORICAL PERSPECTIVE

In this chapter * , I attempt to develop an understanding of genre in general and popular fiction in particular in Arabic. To do this, we must take a historical view of the way the novel as a genre has developed in this language and culture. This will involve a survey of the changes in society (social, political and artistic) which called for the creation of the novel. Writers began to experiment with this literary form. As we survey these attempts, we will look at the critic's reaction and the reader's response. Together with the influence of culture and society, these two factors played an important part in introducing the novel to modern Arabic literature. But the most important influence came from translation since without this window on the west, the novel in Arabic would probably have not come into existence.

* While there are studies on various aspects of the Arabic novel (Allen 1995, Wadi 1996, Sa'afin 1987), there has been relatively little work on the specific issue of the novel as a genre. Similarly, with the single exception of Badr 1976, there has been almost total silence on popular fiction as a sub-genre.

It is generally accepted that, to reach the phase of full artistic development, the modern Arabic novel passed through a number of stages. There have been a number of social, cultural, and political factors, which together played a role in the creation of this particular genre. Faced with this new form, critics took different positions and their attitudes varied. Some took the Arabic novel as an extension of the classical narrative form. Others, however, saw it as a new genre appearing on the literary scene as a result of the interaction between local culture and foreign influences through translation and the work of foreign scientific missions in the beginning of the twentieth century.

What immediately concerns me, however, is not to assess the validity of this or that critical position, but to approach the issue with an open mind and to focus on the way the novel has evolved in Arabic literature. I shall focus on the role played by the various factors which surrounded the emergence of the new form. In surveying this field, I shall also pay special attention to how the genre stabilized and where it stands at the moment during this last decade of the century.

As my research gradually narrows its focus, of particular interest to me will be the emergence and development of the so-called popular fiction in Arabic. Despite the lack of critical attention, this subgenre has asserted itself on the modern literary map, has been well-received by a considerably wide readership and it is developing fast. It is certainly here to stay, and it would therefore be useful to inquire into its genesis, which is my ultimate objective.

3.1 The Novel before World War I (the Renaissance Novel)

During this period (end of the 19th century and the beginning of the 20th century), Arabic literature in general and narrative art in particular were going through what may be described as stagnation and general weakness. The subjects tackled were in the main simplistic, mostly presented in stilted forms such as the traditional *rasaa'il* (epistles) and *maqamaat* (story with a moral). To put life in what was almost totally uninventive, literary productions resorted to embellishments. The result, however, was structurally not well thought out (Heikel 1993: 38).

In this period and that which preceded, the narrative (*al-qaSaS al-shaCbii*) was the predominant form, revolving around heroes and villains, myth and legend, as well as the life of popular characters such as Ali al-Zaybaq, Sayf bin dhii Yazun, al-Malik al-Dhaahir, Bani Hilaal, al-Ziir Salim. The aim of such narrative forms was mere entertainment and pastime. It may be safe to assume here as Heikel (1993: 18) does, that such light narratives were probably sought by an Arab who at that time wanted to lighten the burden of the unhappiness he mostly found himself under: a general deterioration of cultural conditions, rampant illiteracy and lack of schools, and a deplorable political situation due to Ottoman rule which was similar to feudalism in Europe.

3.1.1 The Interaction with the West

In the midst of all this, the influence of Western civilization reached Arab society represented by those western powers who competed to occupy and exploit Arab land economically. On the cultural front, another form of

occupation was making itself felt in the form of the French cultural campaigns which arrived in Egypt carrying a new culture. The French established research centres and chemical labs and factories. They also carried out all kinds of studies into the social, economic and cultural conditions. (Badr 1976:21-2)

A printing press was established, and newspapers were published. This period also saw the establishment of a theatre with a new French play presented every ten days or so. New schools for the children of the French expatriates were opened, and a library was built to house the hundreds of books which the French brought with them, as well as those collected from Egyptian mosques. The attention which the French paid to scientific and cultural activity eventually led to awakening the Egyptian people to the need for change and for breaking the state of stagnation and impoverishment.

Soon after this, Mohammed Ali assumed power and strongly felt the need to build a powerful army, representing in this the desire of the people. He also began the educational process by building schools and recruiting teachers from Lebanon and Syria. But his greatest achievement in this field was the numerous missions he sent to Europe. This was one of the first immediate contacts which Arab civilization had with Western civilization. The scholars sent on these missions opened up to the West, its literature and its science, seeking upon their return to improve conditions in their country (Heikel 1993: 26-27). Schools began to be opened, and particular attention was paid to translation and publishing. The foundations were laid for a truly modern Arab literary and cultural movement, ridding the Arabic language of the stagnation which surrounded it. This was achieved through the use of new terms and through dealing with new subjects and ideas that were felt to be in harmony with modern life (Heikel 1993: 29).

The establishment of *Madrasat al-Asun* (the School of Languages) in Cairo was perhaps the first step in a long process of keeping up with progress in Western civilization. The school was put in charge of the Egyptian scholar RifaCa al-Tahtawi and was mainly concerned with the teaching of foreign languages alongside work on the Arabic language and literature. Graduates of the school were then entrusted with the process of translating some very valuable books (Heikel 1993: 27).

Tahtawi himself translated widely in the field of science and the arts. He paid special attention to the translation of French systems and laws. Most prominent in this effort is his *takhliiS al-ibriiz fii talkhiiS pariis* in which he tells of his trip to Paris, his impressions of that visit and his experience while in France. This particular book was written in an elegant style and could be said to belong to the genre 'travel books' (Badr 1976: 58).

Although somewhat lacking in the narrative element as we know it, the *takhliiS* considered by many to be the first seed in the development of what became known as the didactic novel in modern Arab literature. But Tahtawi's importance does not end here. He was the translator of the French father Fenelon's *Les Aventures DeTelemaque* which in Arabic he entitled *mawaaqiC al-aflaak fii waqaai'C teliimaak*. This is thought to be the first translation into Arabic of a French novel. The style was more elegant and more smooth than the styles which were fashionable at the time. The translation thus represents the first real shift from the cumbersome mode of writing which smacked of Turkish to new models that brought in modern trends (Badawi 1992: 16).

The spirit of the Renaissance was also to be seen in Manfaluti's work. Present here was an awareness of the difference between the state of Arabic

literature in general and the Arabic novel in particular on the one hand, and the developing forms of the Western novel on the other (Wadi 1997: 42-43). This stimulated writers after Manfaluti and encouraged them to follow the western example and to take western civilization as a model. This coincided with the period of general awareness in which, as I pointed out above, we have seen numerous educational missions making their way to Europe.

3.1.2 An Arab Awakening

Education was also spreading widely, which, as the social reformer Ali Mubarak (cited in Badr 1976: 67) observes, underlined the contrast between modern learning and the classical Azharite mould. Mubarak was thus encouraged to establish *Dar al-Culuum* in 1871 to supply the country with qualified teachers who commanded both Arab and Western cultures. This was a double-bind, however. As the number of educated members of society increased, so did their desire to make more prominent the glory of their history and the superiority of their own culture. This was to counteract imported western ideas, hence the return to classical Arab heritage and to the selection and the publication of what were seen to be the 'gems' of that heritage.

The revival of the past was a response to a growing desire among the populace, which began actively to seek a new Arab culture that could stand in the way of the invading forces of western civilization (Heikel 1993: 47). The so-called Society of Knowledge (*JamCiyyat al-MaCaarif*), established in 1867, was extremely important at the time. With a printing press at its disposal, this institution was mainly concerned with the publication of classical poetry anthologies and with the revival of important classical works

representative of Arab heritage. With the spread of this kind of publications, a new educated middle class began to emerge demanding among other things more narrative art.

Periodicals and daily newspapers were the first to respond to this need. The journal *rawdāt al-madaaris* appeared under the general editorship of Tahtawi himself. This was used to give young hopefuls an opportunity to publish their literary works. Other journals appeared, a trend which helped to increase general awareness of cultural matters: *waadii al-niil*, *nuzhat al-afkaar*, *al-watan* and Ahmed Faris al-Shidyaq's *al-jawaa'ib*. Shidyaq's journal mainly focussed on works by Egyptian writers. But other journals and daily newspapers were also published by Syrian immigrants, including *al-kawkab al-sharqii*, *al-ahraam*, *miSr* and so on (A. Yaghi N.D.: 44)

3.1.3 The Press and the Novel as a New Form

Collectively, these attempts contributed to the creation of an awareness of the different artistic literary forms current in Western civilization. The novel stands out as a notable example. Periodicals and daily newspapers began to serialize translations of western novels. These proper translations or sometimes adaptations were a response to public demand, particularly from amongst the middle classes. The Cairo journal *musaamaraat* (edited by Khalil Sadiq) and the weekly *al-riwaayat al-jadiida* (edited by Nicola Rizq Allah) provide us with evidence that the novel was becoming a truly popular form.

Thus, the press played a very important part in acquainting the educated classes with the various new literary genres. Furthermore, the press

contributed to raising linguistic awareness and thus promoting the use of Arabic, developing a number of styles and getting rid of the over-use of embellishments. Language use became more elegant and more transparent. Simplicity and comprehensibility became important considerations for the benefit of the less educated. Particularly in translations, language became extremely accessible; this was intended to introduce the Arab reader to foreign works, a factor that was very important in preparing the Arabic language for the stage to come, namely that of the Arabic novel (Cachia 1992: 25).

3.1.4 Major Contributors

The popular revolt in Egypt led by Ahmed Curabi also exercised some considerable influence on general awareness. This was reflected in language and literature and in the way these evolved. It was the beginning of a new era in which Arabic heritage was revived and fuller knowledge of western literary forms was achieved. Western influence encouraged writers to attempt producing similar novels to what was known in the West. Whether through translation or by direct exposure to western works, writing in these foreign moulds began with Ali Mubarak's *Cilm al-diin*, a book whose primary aim was didactic, containing comparisons between conditions in the east and those of the west. The book took the form of travel literature, a journey from Egypt to Europe narrated to arouse interest and heighten readers' curiosity.

Mubarak's work is in many ways similar to that of Tahtawi's *takhliis* mentioned above. They both use travel as a narrative vehicle for didactic aims, and they both link east with west. In fact, Tahtawi began the process of

writing in this mode, Mubarak completed it, adding to the genre an imaginary, fantastic touch, paying special attention to character portrayal and using narration more effectively. Mubarak's book, despite lacking in qualities of the novel and in spite of the dominant non-fictional, scientific element, strictly speaking, was considered a first step in what later became the didactic novel (Heikel 1993: 80). This effort was to continue at the hands of a number of other writers.

Mubarak's basic contribution, then, was to draw attention to this kind of writing, or to this genre (narrative art). He was later joined in this effort by a number of translators who produced the works of great western novelists, a fact that had a direct influence on writers in Arabic. These translators included Mohammed Othman Jalal who translated Saint Pierr's *Paul et Virginie* (Cachia 1992: 31).

The novel was not so much translated as Arabized and carried the title *al-amaanii wa al-minnah fii Hadiith qabuul wa ward jannah*. The novel was thus adapted considerably to suit Arab taste, Arab environment and the Arab reader. *SajaC* was heavily used and the heroes were taken from Arabic poetry and classical literature. True, the book did not strictly speaking satisfy the artistic requirements of the novel. It did however contribute to raising awareness regarding the genre and drew attention to the new form.

3.1.5 Foreign Occupation and the Novel

With the involvement of the British in the rule of Egypt, and subsequently their occupation of this country in 1882, and as a result of the economic, political, cultural and moral exploitation which followed, Egyptian

intelligentsia felt the need to repair the damage and to stand steadfastly in the face of colonial policies. The occupying forces were thought to be determined to destroy Egypt, hence the struggle on all fronts - politically against colonialism, economically against poverty and exploitation, and educationally against illiteracy and ignorance. In the latter field of education, numerous schools and scientific institutions had been closed down, with educational missions completely disrupted.

The struggle extended to include the field of culture. There was a movement against attacks on the Arabic language and Islamic heritage which the British tried to replace with imported values such as the use of English, and employing vernacular Arabic as the language of literature and the press. There were attempts to show up the backwardness and general impotence of the Arab nation. In fact, publications including the press were banned and so were newspapers and periodicals coming from abroad. *Al-Curwaa al-Wuthqaa*, published in Paris under the editorship of Jamal al-Din al-Afghani and Muhammed Abduh could no longer enter Egypt, while Cairo-based papers such as *al-watan*, *mir'aat al-sharq*, *al-zamaan*, and *al-ahraam* were stopped. Intellectuals felt it their duty to stand against these acts of aggression, and against the social and moral backwardness that was widespread as a result of lack of freedom, together with wide-spread corruption.

3.1.6 The Conservatives and the Innovators

The struggle took two forms, both of which affected literature at the time. Firstly, there were those who believed that reforming al-Azhar and returning to the righteous path of Islam based on genuine traditions pointed the way

forward. These included Mohammed Abduh who led this movement which came to be known as *al-Hamaas al-Diini* (the religious enthusiasm trend). Another prominent figure in this school was Mustafa Kamil who used *al-liwa'* newspaper as an organ expressing the opinions of those who defended this way of thinking: the motto was 'religion against occupation' (Heikel 1993: 249).

The second trend included those who were more politically than religiously oriented. This was coloured by nationalist enthusiasm believing in preparing the people to rule themselves by themselves as a way of getting rid of occupation. The preparation was to take social, cultural and political forms. Lutfi al-Sayyid led this camp and used *al-jariida* as a forum to defend its position. (Heikel: 1993: 257-8).

The first trend built on Islamic principles. Heritage and the glorious past became focal points in opposing foreign influences. The influence of this trend, however, began to weaken when the other secular trend started to operate in an effective manner, westernizing their activities and ideologically calling for change and innovation in literature and art. The two trends, each in its own way, influenced literary modes in the period before World War I.

3.1.7 The Didactic Novel

3.1.7.1 Social Reform Novel

On the conservative side, narrative forms influenced by the classical heritage began to appear. The narrative material was varied, getting its inspiration from classical sources. Nevertheless, the element of entertainment was still

there, although it was of an imaginary, spiritual kind. *waraqat al-aas*, a fictional work by Ahmed Shawqi may be taken as an example of this trend. In this entertainment work, Shawqi was influenced by the classical *maqama* and *The One Thousand and One Nights'* style. Other fictional works were more social and reflective in nature, for example *layaalii suTayH* by Hafez Ibrahim. This kind of fiction was also influenced by the *maqama*, taking its characters from classical models. However, the aim was not entertainment but social criticism and social reform.

An important work which represents the conservative trend is *hadiith Ciisa bin hishaam* by Mohammed al-Muwaylihi. The *maqama* was also the model which this work imitates, and the aim was also social and critical. The importance of this work, however, is in starting a new fictional genre of comparing east and west. It is interesting to note that the book is written in rhymed prose *sajaC*, with characters disappearing as soon as they serve their roles, features which are typical of the *maqama*. But many features which we associate with the novel as a genre are also present: the long story which presents the reader with varied and complex situations. There is a sense of 'plot', that is a beginning, middle and end done in a convincing manner. Finally, in this work we find all elements of arousing interest and surprise. This makes the work the first social novel in Arabic (Badr 1976: 74-82).

3.1.7.2 The Beginnings of the Historical Novel

Jurji Zaydan was a journalist with interest in writing fiction about Arab history and Islamic civilization. For his material, he went to Islamic historical sources, focusing on prominent issues particularly in the Umayyad, Abbasid and Ayubite eras. He then turned to Modern Egypt. During the

period from 1891 until his death in 1914, he wrote some 21 novels within this historical-didactic genre. In addition to that, he edited the periodical *al-hilaal* which he started in 1892 and used primarily as a vehicle for the publication of historical novels.

Zaydan's novels include *fataat ghassaan*, *armanusa al-misriyya*, *ghadat karbala'*, *al-Hajjaj ibn yusuf*, *abu muslim al-kharasani*, etc. In this wealth of productivity "there is no doubt that Jurji Zaydan was influenced by certain Western writers who were recognized masters of the historical novel, such as Alexandre Dumas and Walter Scott" (Heikel 1993: 195). Two basic elements of the historical novel are present in almost all of Zaydan's novels: first, a historical component relying on actual historical characters and events; second, an imaginative component which paradoxically revolved around love affairs, a recurrent theme in what was otherwise a historical novel.

But Zaydan's novels were not considered sufficiently artistic by the critics. Primarily, the reason for this negative attitude is the love theme in most of his novels. But there were other reasons including his inflexible attitude to characters who were either absolutely good or absolutely bad, the lack of character analysis, the absence of coherence and the lack of a clear event sequence, the reliance on accident and chance and an element of surprise.

These and other features were nevertheless instrumental in paving the way for what was to come later when the genre truly matured. Another important contribution which Zaydan made is related to the trend which he set regarding the exploitation of the popular, folklorist heritage in the development of his novels. This together with the historical element and the westernized mode of presentation made his novels extremely popular among the masses.

Zaydan with his historical novels captured the attention of generations of readers; he made Arab Islamic history both accessible and attractive and skillfully combined history with narrative art. In short, he single-handedly cultivated an entire taste, and thus promoted the novel as a genre. Indeed, it can be said as Allen (1982: 26) observes that

For all their combination of history and contrived romantic interest, not to mention the emphasis on action, [Zaydan's] novels were far superior to many of the translated, adapted and original works which were being serialized during these decades.

3.1.7.3 The Beginnings of the Romance Novel

Moving between the two trends (of emulating the west or reviving the classical) was al-Manfaluti (1876-1924). The first collection of stories by this writer had previously been serialized not as novels but as essays. Two books appeared containing these: *al-nazaraat and al-Cabaraat*. The objective was somewhat didactic as the various pieces dealt with a variety of subjects. The narrative artistry in al-Manfaluti is derived from two sources: one was in essence foreign, the other was essentially invented and imagined.

The source which showed foreign origins may be illustrated by novels whose sequence of events were translated. These 'romance' novels as they were called were actually adaptations of foreign works, rewritten in a particular way and a style that was his own. There were omissions, additions, modifications, and the product turned out to be new or almost new. These kind of novels included al-Manfaluti's *al-Faziila* based on *Paule et Virginie*,

Magduliine based on Alfonse Carr's *taHta zilaal al-zayzafuun, al-shaaCir* based on Edmond Rostand's *Cyrano de Bergerac* and *fi sabiil al-taaj* based on a verse drama by Francoise Copier, reworked by al-Manfaluti into a narrative prose form and cast in his own rhetorical style (Heikel 1968).

The second source of invented or imagined material is represented by his two collections of stories mentioned above: *al-nazaraat, al-Cabaraat*. These dealt with a variety of social issues of day-to-day existence. The aim of such stories was clearly educative as they all revolve around defects and problems from which society was suffering. Manfaluti intended to correct these shortcomings and the style was therefore generally advisory.

Manfaluti's narrative art is not artistically perfect. That is, the novels did not meet the criteria commonly associated with this genre. However, they were (and still are) extremely popular, particularly among teenagers. It is also worth noting that the method adopted was one which was highly expressive. According to Allen (1982: 24)

The most significant feature of [*al-nazaraat* and *al-Cabaraat*] was the manner in which al-Manfaluti chose to express his ideas, a curious blend of Islamic modernism an awareness of the classical heritage and anti-western sentiments.

It is in this element of popularity among the young and skillful use of the classical that Manfaluti's importance primarily lies. This promoted the novel as a genre and established it on the literary scene. At his hands, the genre developed and began to be seen as high form no less superior to the glorified poetry.

3.1.8 The Literary Scene in Lebanon

In Lebanon, a number of writers also began to show an active interest in the novel as a genre. These included Farah Antoine who edited and published *al-jaamiCa*, a literary magazine which appeared in 1899. Antoine used this as a forum for a new social school of thought concerned with the meaning of life and its relationship with literature. This trend believed that literature should be for all, an idea that relied on romantic narrative culture as practised in Europe. Antoine was well versed in the ideals of this foreign movement and reflected this in his translation work. He translated the novel *al-kukh al-hindi*, *Paul et Virginie* by B. de Saint-Pierrs, *atala* by Chateaubriand, Dumas' trilogy (*nahdat al-asad*, *wathbat al-asad* and *farisat al-asad*) (Yaghi ND: 45).

Antoine was intent on exploiting the western culture he had acquired in developing the Arabic genre of the novel. He used his novel *orshalim al-jadida*, *fatH al-Carab bayt al-maqdis* (1904) to test out some of his ideas regarding the new form: he recalled past historical events and subjected them to the light of modernity, using his brilliant skills of analytic social philosophical and historical awareness. His artistic skills, however, let him down; he was unable to execute the artistic design of a novel and the book ended up no more than a collection of lectures or essays in philosophy, sociology and ethics (Yaghi ND: 45). The story repeated itself in his other novel (*al-diin wa al-Cilm wa al-maal*) (1903). This was also structurally defective as a novel and amounted to no more than an exposition of scattered socio-cultural and philosophical symbols. Despite his wide reading and extensive cultural awareness, Antoine was thus unable to grasp the structural criteria of building an artistic design suitable for the novel as a genre. There

was always an imbalance between content and artistry, a shortcoming from which so many so-called novels suffered in that period.

Another attempt at novel writing was that of Nicola Haddad. Despite trying hard to curb superficial content which merely stayed on the surface of the artistic structure, his *al-liS wa al-shariif*, *kulluh naSiib*, *Hawwaa' al-jadiida*, and *aadam al-jadiid* failed in dealing with social issues in a profound and moving manner. This was to do with the difficult beginnings of the Arab novel (Yaghi ND: 47).

Noteworthy in this respect are YaCqub Sarruf's novels which were important not artistically but from the standpoint of genre theory and reception. By using Sarruf's novels, I intend to prove that there is a generation of readers who eagerly awaited the birth of the genre, who wanted the novel to be created. In the beginning Sarruf was reluctant to put his name to such works. He was concerned that given the form and content of what novels should ideally be, the youth were in danger of being corrupted. Eventually, however, he came to the conviction that this was what was demanded, and the need must be responded to.

Sarruf started publishing his novels in *al-Muqtataf*, the magazine which he edited. He used the historical novel and on the social novel as vehicles for an element of interest arousing. Thus, within a social, political, journalistic or economic format, and in the middle of describing wars and so on, he would present the lighter side of love scenes, love relationships, etc. This can be most clearly seen in *fataat al-fayyum*, *fatat misr* and *amiir lubnaan*.

To summarize, the Arabic novelist discovered the art of novel writing through foreign literature read in the original or translated. The early stages

of this development were mostly experimental. However, the focus remained on internal content which turned these attempts into mere lectures, or essays concerned more with moralization and less with the novel as a genre. There was also an Arab influence which was difficult to shake off. This came from Arabic narrative forms as we know them through genres such as the *maqama* and oral folkloristic narratives.

All these factors were obstacles in the face of the novel's development. However, the new form managed to emerge through imitating western forms and adapting these. Both in terms of style, narrative technique or attention to social issues, the literary form of the Arabic novel finally appeared. In that period, one problem remained, however. This was the inability of the Arab novelist to create Arab characters that were real or credible (Allen 1995: 30). This was the basic hurdle which Arab novelists tried to overcome in the subsequent period where we see the real form of the novel entering the Arab literary scene. I will now move on to discuss this aspect in the development of the novel.

3.2 The Arabic Novel Outside The Arab World

3.2.1 Mahjer Emigre Writers

Most of the attempts at writing novels covered so far did not have much success in creating an artistic novel. Too much attention was paid to the content which was basically didactic. There was also the classical Arab model of the *maqama* which was dominant. However, we had a group of writers who lived in the west and were able to experiment with the new

form. These are known as the Mahjer writers. Before I move on to the period between the wars which saw the real novel in Arabic, it may be helpful to pause and consider these writers who spent a considerable part of their life in the west. These men of letters had first-hand experience of the process of cultural and literary maturation outside the Arab world. The question is: did this influenced them and did their writing come up with anything new?

The first name that comes to mind in this respect is Jebran Khalil Jebran, the originally Lebanese writer who lived in the Americas a good portion of his life. While there he published numerous works including *Cara'is al-muruuj* (1906) and *al-arwah al-mutamarrida* (1908). These were followed in 1908 by *al-Cawasif* and then by his most important novel: *al-ajniha al-mutakassira* in 1912. It was this particular novel that attracted the most attention and that gave Jebran his distinctive importance as one of the best writers in the period between the two wars.

Jebran focused on social reality as the subject of his writings. He discussed theology and the way theologians predominated. He was of course against all this, calling for the liberation of women and talked at length about marriage status and constraints in the Arab east. In all of this, comparisons were made between eastern reality and what goes on in the west, between backwardness and progress.

Jebran's style was also distinctive: the reader seems to be moved by what is said, believing every word. Jebran was also able to express inner motives, getting as far as possible away from preaching and didacticism. This element of emotional sincerity is perhaps the single most important factor which attracted so many to Jebran's novels. The reader identified with what Jebran

was writing about and immediately saw the link with the grim reality of eastern societies.

Amin al-Rayhani is another writer who operated within the school which Jebran belonged to. Rayhani experienced western culture and civilization and was able to examine the advantages and disadvantages. Consider his novel *kaarij al-Hariim* (1915): here we have a comparison between the eastern and western environments with the aim of raising the issue of women. The novel is intended as a call for the liberation of women and for limiting patriarchal power. These concepts were new, ushering in a new era and a new spirit in the Arab East.

3.2.2 Heikel's *Zaynab*: The First Proper Novel

The best documented example of the interaction between east and west in the literary field is perhaps Mohammed Hussain Heikel's *Zaynab* (1914). This was written when the writer was living in France. On the surface, the novel was intended to be no more than a nostalgic piece of writing containing scenes and events from rural Egypt. Indeed it has all these elements. There is also the theme of rural morality which is Heikel's way of expressing his love of Egypt while being away in far-off western lands. But at a different level, the writing of *Zaynab* was in fact an expression of a deeper desire (subconscious perhaps) to introduce this new form to the Arab literary scene.

Heikel knew a great deal about the art of the novel as a genre from his familiarity with western culture. This novel tells a love story between a

young woman (Zaynab) and a young man (Hamid). But rural restrictions and traditions were obstacles in their way. The plot is skillfully mixed with descriptions of nature, some would say excessively. Critics were not happy with Heikel's depending too much on the descriptive technique and the novel was criticized on this point in particular.

However, Heikel was (perhaps subconsciously as I have just said) imitating what he had read in French literature, perhaps by romantic writers. There are certainly clear western threads in the narrative, like picturing Zaynab as an open-minded, outgoing kind of girl. Hamid also reminds us of the Christian confessional when he talks to a Sufi Sheikh about his troubles. Indeed the ending is extremely foreign to Arabic literary values: Zaynab bleeding from the mouth.

But although Zaynab may now be considered the first Arabic novel, the critics have not been entirely happy with it, neither then nor more recently. The objection to Zaynab is that it does not fulfill certain artistic preconditions. There is the clear presence of foreign themes served through westernized modes. Then there is excessive description glorifying Egypt. Characters are neither precisely drawn nor are they given appropriate registers. Finally, the critics objected to the confusion in the sequence of events.

Against this critical background, however, there were those who praised Zaynab. According to Allen (1982: 36) Zaynab "is normally afforded a place of importance because it depicts Egyptian rural life peopled by Egyptian characters". The novel was also successful in terms of a tightly-knit structure and of its ability to express a view on social issues encountered by the various characters (Yaghi, p. 135).

3.3 The Inter-war Period

The First World War and the events which followed had a considerable influence on the structure and constitution of Arab societies. Values, beliefs, concepts and general awareness were all affected. This was also accompanied by changes of a political, social and cultural nature, creating a new climate and a new taste. These required new artistic forms which could express these changes (Badawi 1992: 20).

A number of factors contributed to the development of cultural life, particularly in Egypt. These included most importantly the role played by writers returning from their missions in Europe. These men of letters were all eager to see literature as a way of expressing all aspects of life back home. It was for this reason that they paid special attention to the novel as a genre. They were convinced that the narrative art of the novel is the most powerful tool for the expression of the various changes which had taken place in Egyptian society. According to Yaghi (p. 60)

a group of men of letters and thinkers got together and shared one basic idea, namely a full appreciation of what the novel can do, its artistic value and its place in Western literature. They were also full of regret that Arabic literature is almost devoid of this particular narrative art. They therefore called for innovation in all aspects of cultural life and looked forward to the establishment of a purely Egyptian literature. This group of writers included Ahmed Dayf, Hussain Heikel, Taha Hussein and Mansour Fehmi.

The activities of this group of writers were helped by the opening up of the Egyptian university system and its achievement of comprehensive goals which included this cultural growth. Al-Azhar establishment was also being reformed, education was becoming widespread, more women were being taught, and more missions were being sent abroad both by the government and by private institutions.

3.3.1 The Press

The most important factor in this development was possibly the press. First, we had political party journalism, with each party having its own newspaper promoting its ideals and serving its aims. This is the reason why the press paid special attention to cultural matters in order to attract more educated readers. Among these readerships we thus always had one or two prominent writers. For example, al-Wafd Party had *al-balaagh* newspaper, *kawkab al-Sharq* and *al-balaagh* Weekly, and had Abbas al-Aqqad, Salama Musa, Abdul Qadir Hamzah. Al-Ahrar Party used a number of daily and weekly newspapers and won writers such as Muhammed Hussein Heikel, Taha Hussein and Mahmoud Azmi. All these writers were influenced either by the English or French languages and cultures.

In addition to this kind of party journalism, we had cultural journalism. *al-hilaal* was a literary magazine, and *al-muqtataf* had a scientific character. Numerous other literary magazines were born in this period. We saw *al-risaala* and *al-riwaaya*, both of which were edited by Ahmed Hasan al-Zayyat, while Salama Musa published his *al-majalla al-jadida*. The role this kind of journalism played in cultural life was considerable. They started serializing foreign novels in translation, as well as Arab novels. This is in

addition to dealing with literary topics of interest to men of letters, a factor which was extremely important in the development of the novel in Arabic.

No doubt an important factor behind this commitment to the creation of the novel as a genre was the influence which foreign culture exercised so strongly. But such influence was not an act of passive importation of foreign conventions. These were creatively used in portraying the concerns of Arab society, and in reflecting (sometimes supporting, at other times questioning and even rejecting) values and beliefs deep-rooted in the Arab mentality. Thus, the two opposing trends which dominated the previous era (the conservative revivalist trend, and the innovative westernized trend) had to merge in this period. There was no question of leaving the past well-behind, but the general trend was towards borrowing western modes and new narratological structures (Heikel 1993: 251-252).

3.3.2 The Egyptian Novel

In fact, it is this wise use of western modes that eventually established the novel as an acceptable genre on the Arab literary scene. The prominence of the new comer was strengthened by the participation of prominent writers in writing in this mode. This feeling was so strong that it almost became the fashionable thing to do; even those who actually resented the new genre had to contribute to it: novel writing was no longer something writers apologized for, but rather a point of pride in one's skills.

Taha Hussein's *al-ayyam* is perhaps the most important example of the genre in this period. The book was first serialized in *al-Hilaal* magazine, and was later put together and published in 1927. The importance of this work

basically lies in its autobiographical character, a factor that made the style particularly transparent, flowing with ease and grace. There is also the element of imagination, and the use of psychoanalysis. All these aspects contributed not only to the importance of *al-ayyam*, but to that of the genre. The novel was now thought to be capable of talking about the most intense and noble of emotions (Badr 1976:303 ff.).

Taha Hussain's autobiographical novel was followed by a number of other works in the same mould. Ibrahim al-Mazini published his novel (*ibrahim al-kaatib*) in 1931 and won the novel prize of the year for it. This novel was particularly important for a number of reasons, including the mastery of the character portrayal technique. In fact, al-Mazini was well-known for his ability and typecasting his characters, even in his short stories. The secret of his success in this respect may perhaps be due to his ability to inject his sense of humour in the overall picture as this is developed (Badr 1976:241).

Another prominent writer, Tawfiq al-Hakeem, also contributed to laying down the foundations of the novel in Arabic literature. He wrote a number of novels, the first was *awdat al-ruuh* in 1922. Here, al-Hakeem pictured the real situation in Egypt at the time: serious problems and difficult social conditions seen within the framework of the family and its links with the outside world. *Casfuur min al-sharq* (1938) is al-Hakeem's second novel where he experimented with character portrayal and event development in dealing with the problems of the Arab student in Europe. A comparison is made between the spiritual East and the materialistic West. In fact Taha Hussain previously dealt with this very subject in his novel *al-adeeb* (1935) and as a theme was to recur in the work of a number of later writers including Yahya Haqqi and al-Tayyib Saleh (Heikel 1968: 175).

But the best known novel by al-Hakeem was *yawmiyyaat naa'ib fii al-aryaaf* (1937). This attracted a great deal of attention and is considered even by today's standards one of the most memorable pieces of writing in modern Arabic literature (Badr 1976: 399). Here, al-Hakeem benefitted considerably from his own experience as Public Prosecutor, a position which allowed him to reflect on the life of the Egyptian peasant from close quarters. Peasants struggle to better their lot in life, but it is an uphill struggle against customs and conventions which had been going on for thousands of years. There were numerous obstacles which were described in an extremely effective style - powerful yet entertaining, hence the popularity of the story until this very day.

Then came Abbas Mahmoud al-Aqqad who played an active role in this preparatory period with his novel *saara* (1938). Psychoanalysis was used and applied to literary analysis of characters and events (Badr 1976: 362). This was of course a direct influence of Western themes. Al-Aqqad's novels are characterized by a style which relies on the interconnectedness of relationships, cause and effect and a complex logic in following the narrative thread through. The novels thus turned out to be complex to read but at the same time intellectually rewarding.

Mahmoud Taher Lasheen published his novel *Hawwaa' bilaa aadam* (1934). This particular work is distinctive; it is characterised by an artistic unity which derives from the interaction between characters and the environment in which they find themselves. A number of social issues were dealt with within this coherent development (Heikel 1968: 202). The realism is also very much in evidence and can be seen from the ways the characters behave and talk. This was achieved most naturally as opposed to the artificiality of

dialogue which was seen in earlier works by a number of other writers in this period.

3.3.3 The Novel Outside Egypt

Before we move to the stage in which the novel as a genre and a narrative art took root, it is perhaps important to pause a little and reflect on the novel in al-Sham Countries and in the rest of the Arab world. This is an important focus and a way of shedding more light on how the Arabic novel developed and what the determining factors were.

Lebanon carried the banner of the novel as a genre from the very beginning. The First World War, however, left its scars, and literary productivity was at its lowest. The Lebanese seemed to have left it to their Egyptian counterparts to shoulder the responsibility of developing the new form. Nevertheless, a number of attempts were made and these were highly successful in reflecting nationalist sentiments and the feeling of one's sense of Lebanese identity. This led Lebanese writers to focus on local conditions, and on the reality as they saw it, analyzing social relations and individual feelings typical of that particular environment (SaCafeen 1987).

It was with these deep feelings towards a Lebanese identity that father Marun Ghusn wrote his first novel *al-baraka bacd al-laCna* in 1927. The novel is centered on the relationship between the city and the village and the failure of such a relationship due to the exodus of the villagers and their weakness in the face of the city. Artistically, the novel is fairly poor and ill-structured. The same may be said of Elya Abu Shabak's *al-Cummal al-Salihun* published in the same year telling the story of a young boy

committing suicide as a way out of the difficulties of a miserable life. Abu Shabak's novel tends to deviate from artistic structure towards a focus on the event sequence for its own sake and with the aim of entertaining and seeking escapism.

The Lebanese novel continued to deteriorate until Karam Milhem Karam appeared with his periodical *alf layla wa layla*. This was an important forum for translated and adapted French literary works. The aim of the periodical was to encourage narrative writing and to return narrative art to the masses. The movement started with writing historical novels as it was believed that this type of novel deepens awareness of national consciousness, and appreciation of the glorious past. This is precisely what Emile Habash al-Ashqar did when he published his periodical *al-layaalii* in 1929. *al-layaali* was filled with translated novels and historical novels.

The case of Karam and Ashqar remind us of what Jurji Zaydan did in Egypt before the appearance of the novel as a distinct genre. Zaydan was also motivated by nationalist feelings and by the desire to bow to the readers' fondness for historical novels. Al-Ashqar wrote novels which described episodes from pre-Islamic Arab history: *balqiis malikat al-Yaman*, *Hasnaa' al-Hijaaz*, *al-Haarith al-akbar*, *zaynab malikat tadmur* and so on. His exposition was historical and documented, hence his rather restricted historical style. His novels were a good example of what has been called the event novel, since all characters are created only to serve the event as this develops.

Like Zaydan, Emile al-Ashqar's novels also dealt with Islamic historical subjects: Muhammed and Umm Kulthum, for example. It is perhaps worth noting that al-Ashqar was fascinated by strife and intrigue, and was slowly

moving away from the dominance of events and from historical accuracy and documentation. He would sometimes add events which never took place in fact, but were imagined in order to create an element of entertainment and excitement. Karam did that too in his historical novels: *damCat Yaziid*, *Saqar quraysh*, *umm al-baniin*, *waamuCtaSimaah*. The desire to include an element of entertainment on the part of both Karam and al-Ashqar was perhaps prompted by the needs of the periodicals they worked for; *alf layla wa layla* and *al-layali* both required a narrative art that can maintain readers' interest and attention (SaCafeen 1987: 141).

MaCruf al-Arna'ut was in his own way a landmark in the development of the Arabic novel. He was influenced by the Western imaginative novel and by romantic writings in general. But the mode he favoured most was once gain historical writing. Novels of this kind, he thought, glorify history and generate feelings of pride. Thus, in *sayyid quraysh*, his aim was to serve contemporary historical issues related to Syria by referring to events of the past. Such events were used as symbols which pointed to the importance of unity for the Arabs' achievement of victory. Al-Arnaut's novels have actually been considered a first serious attempt to establish the Arabic novel as a genre: attention was devoted to narrative form. However, there were those critics who felt that such a form was never free from the constraints of classical writing, which was a slight disadvantage (SaCafeen 1987: 163-187)

3.3.4 The Themes of the Novel Outside Egypt

I will now move on to a consideration of the factors which were behind the appearance of the novel in Lebanon and Syria and which in the process influenced the development of the genre. To begin with, a number of translated novels began to appear in this part of the Arab world. These were mostly of the 'fantasy' type, a factor that was to have an impact on cultural life. Social conditions were of the kind which happened to be comparable to those dealt with in the imported Western literature. The fantasy thus became one way of satisfying readers' curiosity and desire to escape.

But soon, this kind of writing was shunned. The argument against them was basically that such novels are totally removed from reality and did not have anything to do with the day to day life of the man in the street. The individual was going through a crisis left over by the First World War and what was needed, it was felt, was a more realistic mode of writing. A combined effect was achieved: a realism that was imagined, creating for the reader a world he or she knows well, but it is one which existed only in the imagination of the writer (Yaghi, p. 71-73).

This call for realism coincided with a new individualism which writers began to experience. Writers were suffering from political and social conditions which stood in the way of their ambitions and aspirations. They therefore turned to their inner selves as a way of expressing deeper problems felt by both the individual and by society in general. To do this, writers needed external models, and this is how the novel in Syria was in effect a reflection of what the West was going through at the time. Western views arrived through the interaction of those who left the east either looking for new homes elsewhere, or to study abroad and so on. New ways of thinking,

both ideological and cultural, made their presence felt on the Arab literary scene. Marun Abbod's novel - *al-ameer al-aHmar* - represented a new beginning in the development of narrative structure: it is both cohesive and coherent, it had a clear aim and the development of events was clear. There was no artificiality in the adventures and events portrayed, as event development and character portrayal were undertaken with skill, the overall aim being to entertain. The same may be said of *afraa'*, a novel by Milhem Karam and one which clearly shows a change from the usual style of the writer earlier on. The novel seems to pay particular attention to structure and event development within this architecture. The love climax was not forced, but came to be seen as a natural development of the thread of character portrayal.

In this context, we can see how far the novel in the Sham countries was influenced by romanticism, a trend which was first seen in the work of Gebran Khalil Gebran, e.g. *the Broken Wings* (1912). Another writer fitting in with this new trend is Mikha'il Na'ima; in his novel *liqa'*, which is set against a background of a transparent spiritual world, Naima is seen at his best practising a style that is elegant, musical and highly poetic. This shows how Na'ima benefitted from philosophical reflection, and from a literary and a spiritual culture: we have romantic idealism set side by side with a poetic spirit, a philosophical depth and the simplicity of myth (SaCafeen, p. 222). In *Liqā'*, we have a philosophical exposition of the struggle between body and soul, the physical and the spiritual.

Away from love and emotions, novelists responded to another romantic call: to abandon the falshood of cities and embrace nature and rural purity. Marun Ghusn's novel *al-baraka baCd al-laCna* represented this new trend. As a result of this variety of themes and issues, the narrative art of the novel

began to stabilize in Lebanon. This was helped by the publication of literary magazines such as *Al-Makshuf* (1936), whose influence can be seen in the publication of the novel *Cumar afendii* by Lutfi Haydar (1937), portraying nationalist feelings against Turkish fanaticism, alongside aspects of social drama and hypocrisy (SaCafeen, p. 227). Here, Haydar used psychoanalysis and was able to provide an in-depth analysis of characters, a new beginning in the history of the Arab novel in Sham countries.

Popular subjects such as religious differences and the eventual dominance of religious conventions over humanitarian sentiments, were also tackled. These can be seen in, for example, Ahmed Makki's novel *al-Nidaa' al-baCiid* (1939). But the highest point in the development of the Arab novel was reached in Tawfiq Yusuf Awwad's novel *al-Raghiif* (1939). This revolves around the Arab struggle for independence and for a dignified livelihood. This particular novel equalled Tawfiq al-Hakeem's *Cawdat Al-RuuH* in terms of artistic importance and the role played in the development of the Arab novel. A new stage began: this is the stage of maturation. The novel established itself as a literary genre and one that is commonly used by prominent writers, including Nagib Mahfouz.

To summarize the situation of the novel between the wars, we could say that major writers (e.g. Taha Hussain, al-Caqqad) began to take interest in the new form. The split between the Arab heritage and western influences was reconciled and writers started to discuss social issues more freely. The form-content problem was also dealt with: instead of the dominance of the didactic (historical, etc.) content, form became important and writers used it to deal with a variety of themes. Elements of the novel such as character portrayal, event development, language and register were all used skilfully.

CHAPTER FOUR

THE DEVELOPMENT OF THE ARABIC NOVEL: A CRITICAL PERSPECTIVE

4.1 The Beginnings

When we talk about the way the Arabic novel developed and stabilized as a genre in Arabic literature, we are basically thinking of Heikal's novel *zaynab* (1914). Critics are almost in total agreement that this point represents the stage which saw Arabic fiction reaching full artistic form. Numerous studies dealt with the Arabic novel both from a historical and from a critical perspective. Here, there is a general agreement that the beginnings of this genre were only seeds of a fictional art that was in the main heavily based on content. That is, fictional form was not handled properly. Thus, critics usually speak of a particular author as being "the first to plant the seeds of the didactic novel" (Badr 1976: 58) or a particular book as "representative of the beginnings of Egyptian fiction" (Allen 1995: 27). Critics were also interested in anyone or any book simply for the contribution it makes towards encouraging people to read and appreciate narrative fiction.

As we made clear in the previous chapter, any search for the first beginnings of narrative fiction as a genre must begin with the early attempts which took place at the end of the 19th and the beginning of the 20th centuries. It is also necessary to look at how the various writers themselves viewed their works and the reasons for writing. This is an important source of information. We have to assume that the critical establishment at that time was made up of these writers themselves. This is because literary criticism was not an established field at the time, and the novel as a genre was too new to be known intimately.

This is not to deny that there was always some form of narrative art which always had its own distinctive features. These were similar to a number of aspects we discovered with the modern novel, particularly in the area of content and the relationship with *al-maqamaat*. However, nothing like the modern artistic form of the novel had ever been seen before (Ayyad 1993: 89). The reasons for this are obvious: the novel as we knew it is an imported form which came to us through translation from the west. It is a product of western culture (particularly French).

The word 'imported' may be misleading without explanation. The new form had its own admirers, but these were not totally passive. They combined elements of artistic structure which they took from the west with what they already had of well known themes regularly treated in classical Arabic literature. The new was combined with the old. Thus, the early product did not fulfil the specifications of the *maqamaat*, nor the criteria of western artistic form. This made the task of the writers extremely difficult: although there was an Arab fictional tradition, this was unable to express what the writers felt. The result was a generally weak artistic structure simply because there was no model to follow (Ayyad 1993:132).

The absence of a model may also explain how this fictional form managed to move from attempts almost totally devoid of any genre specific elements to attempts which showed some elements and, finally, to attempts characterized by complete artistic unity. To survey this territory, I turn in this chapter to the critics and assess the extent of the receptiveness to the novel as a new genre on the Arabic literary scene.

4.2 Critical Opinion

Critics are powerful in this context. They tend to accept some works of fiction and consider these as examples of high literature, worthy of reading, studying and research. Other works, on the other hand, would be rejected and branded as 'cheap' and 'unworthy'. The question here is: are such critical positions based on an analysis of the extent to which a given piece of writing fulfils the artistic conditions of what the genre involves, or is the decision made on the basis of other criteria? And if critical views mostly belong to the latter, what are these criteria?

We recall that the beginnings of the novel on the Arab literary scenes witnessed three main trends dominating the literature of this language at the end of the 19th and the beginning of the 20th centuries. These are:

1. The purely didactic trend;
2. The trend which fluctuated between didacticism and light-hearted entertainment
3. The purely entertainment trend.

These trends will be discussed shortly. Before I can do this, however, it may be helpful to concentrate on the novel of the initial stage (the early works) and sample the kind of attitudes these received from the critics. Such critical positions are taken in prefaces and introductions by writers, novelists or translators to works produced (critical studies, novels or translations). They mainly deal with the function of the genre as they saw it and its social mission as far as the reader is concerned. Part of this was the nature of this audience, the social class element, the quality of the readership, how far the novel reflected social problems experienced by the particular class of people addressed, and so on.

4.2.1 The Function of the Novel

Regarding the function of the novel, most critics see this as purely didactic and educative. Other critics see the novel as purely a means of entertainment, escapism and pastime. Here is the critic Saleem al-Khuri outlining the function of the novel in his well-known critical study "Novels and Novelists":

We are no doubt all aware of how infatuated Europeans are with the novel particularly the representational novel. This is due to their conviction that through this medium, we express wisdom, cultivate taste, improve morals and enrich the mind. There is light-heartedness and humour, but beneath all of this there are facts. No wonder then that the wise men in this civilization were unanimous in considering the novel the greatest pillar of civilization; it has the power to influence

people's thoughts and behaviour, and to spread awareness. (1899:457, cited in al-Hawari 1983:26)

For Khuri, then, the function of the novel is to cultivate taste and improve morals, to present facts and make these digestible in a narrative mode. This indicates Khuri's awareness of the power of the genre, the critical role it can play and the influence it can have on the reader. In short, it is the didactic appeal which is uppermost in Khuri's mind when dealing with the novel.

Similarly, Naguib al-Jaweesh sees the function of the novel in the following way:

Whoever has read anything produced by westerners in the field of fictional writing and appreciated the painstaking nature of the task in dealing with this most enjoyable art would immediately discover the joy of that pain and the interest it shows among the majority of those writers in promoting that art. The best thing a man can hope to attain is to get to know new things, to delve into the unknown, particularly the kind of knowledge related to his fellow human beings regardless of race, creed or origin. There is absolutely no doubt that the novel has been instrumental in cultivating taste, manners and morals, smoothed the rough edges of customs and habits, educated the populace and raised awareness. It has stirred feelings, activated inner thoughts, restored justice and challenged the arrogant and the oppressive. It has raised the banner of literary freedom and has achieved all this under the guise of entertainment, even humour. (Naguib al-Jaweesh (1901:175, cited in al-Hawari 1983:27)

In this text, we notice that writing in the novel genre is based on the study of the individual in his relationship with society. This is almost contrary to the traditional methods of narrative art represented by tales of myth and superstition. Thus, the novel focuses on the didactic and the educative, the discovery of what is new and acquiring knowledge regarding the experience of others. This was a source of enrichment and cultural awareness. In addition to all of this, Jaweesh underlines the similarity between the infatuation of the reader with the novel as a genre and the infatuation of human nature with telling a tale in general. Finally, Jaweesh stresses the liberating influence of the novel and how beneficial this can be to the human spirit and its purity.

4.2.2 The Novel and the Reader

Another important theme in the critical enquiry into the novel in particular and in literary criticism in general relates to the influence of the novel on the reader. Critics looked at human nature from a purely moral standpoint. As the didactic and cultivating objective of writing novels became apparent particularly in the early stages, this concern with morality among critics was heightened. Critics, Ayyad (1993: 109) observes, demanded that the novelist be concerned with moral and ethical issues: good vs. evil and how the former always wins thus fulfilling what novels are there for, namely educating the individual, raising his awareness and cultivating his taste.

This kind of attitude was common among critics at this stage of development. *al-muqtaTif* literary magazine, for example, was an important forum for such ideas:

The aim of education is not to unpluck the seeds of evil from the human psyche but to educate the young and to demonstrate how good always wins over evil... As the reading of novels whatever the subject captures the attention of the young, who find the process both interesting and entertaining and is thus part of education, people fell into two camps over the issue: some saw the material as something to be avoided and admonished against reading it, particularly that which deals with love themes; they saw this as a waste of time and a morally harmful activity. The other camp encouraged reading the new form and saw it as a place where good competes with evil and wins at the end, thus warning against the former and encouraging the latter (*al-muqtaTif* 1905:663, cited in al-Hawari 1983:29).

Al-muqtaTif continues with the theme of education as a function of the novel and with the influence on the reader, thus: "Moderation in reading novels and in appreciating how they distinguish between good and evil is a virtue. To restrict oneself to those novels which are beneficial is likely not to waste time or energy. On the other hand, those writers who also economize in lavish descriptions of good deeds or of bad deeds can only provide the reader with a product that is beneficial, novels that are to be preferred" (*al-muqtaTif*: ibid.).

Thus, one can see how the theme of 'good' and 'virtue' dominates what the critics wanted the novelists to do. This is explained in terms of the positive influence such writing morally has on the human psyche. Critics would not stop at that, however. They went further and issued directives to parents to watch over what their children read. The critics thus played a moralizing

role: "Parents must make sure that they read a particular work and find it sound before they can allow their children to read it" (*al-muqtaTif*, *ibid.*).

4.2.3 The Well-being of the Nation

This brings in nationalist concerns into the picture alongside didactic values. The critics seemed concerned with the well-being of the nation, its cultural and religious conservatism. This attitude can only be taken as an implicit rejection of the kind of values which translated literature brought along: love and man-woman infatuation. Such themes were shunned on moral grounds and literature was thus purified from such dangerous, imported ideas. Of course it is difficult to talk about human nature without touching on themes such as love. Nevertheless, the word love was banished from the literary lexicon. Social pressure was great and the critics promoted these attitudes.

Morality is therefore an important influence on critical thinking and literary writing (al-Hawari 1983:32). The young had to be protected, and the critic and the writer thus became the spiritual guardians:

If we were to examine the anxiety of the young, we would find that the root of the problem is the kind of love relationships young people commit themselves to at an early age. Novels and poetry dealing with love themes and the like can only make matters worse. This kind of writing is addictive: one thing leads to another and the end result would be a waste of time and a lowering of standards. These desires must be curbed. (*al-muqtaTif* 1882:174, cited in al-Hawari 1983:32).

The critic is thus insistent on the need on the part of the novelist to keep away from such inappropriate themes. The critics believed that these issues, particularly the one related to morality, love, etc., are closely linked with human nature. Any damage is therefore thought to lead to the corruption of taste, as though this would result from merely reading novels.

Of course, when we examine such sentiments today, we can immediately see that the views expressed do not stand up logically. But, given the climate of opinion at the time, there was nothing out of the ordinary about the associations made. The critics felt that it is their task to take part in social, reformative and moral discussions and given the conservative Islamic environment in which they operated, subjects like love were declared taboos.

It is such views which were perhaps behind Fuad Salim's defensive attitude. In introducing his novel *wafaa' zawja*, Salim wrote that the subject of love dealt with in the novel is platonic love, the love of a husband for his wife. He also considered the love and infatuation scenes in the novel as aspects of the style of writing which is aimed at pastime and entertainment, and not gimmicks for their own sake:

This is the second novel by Count de Schmit; the aim is both moralistic and educative, portraying pure love in its most beautiful manifestations. The novel shows us the importance of keeping one's promises, and showing constancy in friendships and relationships. Of course the novel like any novel has to have love scenes. These would not be intended for their own sake but rather to entertain and lighten the burden of reading. Pure love must be presented as beautiful, noble and

something from which the reader can derive benefits. (Salim, cited in al-Hawari 1983:33).

In a more frank response to the critic's attitude, Al-Hawari in his *naqd al-waaya* (1983) on which I have depended heavily so far holds the view that the consequence of the traditional critical approach was two-fold: they could not objectively see the reality surrounding them, on the one hand, and they could not properly analyze human nature and behaviour, on the other hand. According to al-Hawari (p. 35):

What the critics did was thus to simplify the essence of human experience represented by the relationship of man to woman (that is, love) and they isolated this experience from its natural course. They settled for semantic generalities instead of focussing on the nature of the conditions in which people lived, analyzing these and expressing feelings that reflect the experience of society. These avenues remained closed as they could not find a novelist to explore them.

This then is a sketch of the way critics saw the novel and how they defined its task: education and benefit are the basis, with morality providing the focus of attention and the major criterion by which novels are accepted or rejected. This leads us to a discussion of the didactic novel which responded positively to what the critics wanted at the time.

4.3 The Didactic Novel

Two main trends may be identified within what came to be known as the didactic or educative novel. The first is the purely didactic trend which dominated in the 19th and early 20th centuries. The second is that which swung between education on the one hand and entertainment and pastime on the other.

The main feature of the first purely didactic trend is the almost exclusive attention paid to education. There was little attention paid to the artistic elements of the novel as a genre (character portrayal, event development, etc.), elements which were at times completely ignored. This is in contrast to the second mixed trend where the didactic was relayed through elements such as a well-woven plot.

4.3.1 Tahtawi's Adventures of *Telemaque*

RafaCa al-Tahtawi is considered one of the pioneers in writing within this latter educative-entertaining mould. He established the form in Arabic literature in an attempt to cultivate taste and raise the awareness of the reader. This was felt important at a time when there was very little education and illiteracy was wide-spread. The Renaissance in Arab culture was just beginning and attention was being redirected to education in the era of Muhammed Ali and Isma'il.

Given this concern with educating the reader and seeking general benefit, Tahtawi's *waqaa'iC talmaaak* almost completely lacked what we now consider to be the main elements of the novel as a literary form. Education

and information were uppermost in Tahtawi's mind and no need was therefore felt to produce a work which satisfies the requirement of the novel as we know it. In the introduction to the book, which is a translation of Fenelon's *Les Aventures de Telemaque*, Tahtawi states that

the book contains the most profound of tales. There is no doubt that the subjects touched on are similar to the *maqamaat al-Hariirii*; it is a collection of articles which became famous among the nations of the world. This reputation is due to the sound and deep meanings, advice to the Kings and Sultans and lessons for everyone in how to improve one's conduct. (p. 4)

Thus, it is Tahtawi who should be credited with laying the foundations of the Arabic didactic novel. In fact, Tahtawi's translation pioneered writing not only in the didactic mould but in this genre in general. The importance of *Telemaque* lies in two main areas: the campaign against oppression particularly by the autocrats in Egypt and the call for unity and solidarity.

The adventures narrated in the book are not real, of course. They are however not totally fictitious in that they are more like intellectual adventures into the world of the unknown which *Telemaque* engages in as he travels from country to country. In each of these stops, *Telemaque* describes the social and political situation, identifies the weaknesses and suggests solutions out of these problems. The adventure mode is merely a framework through which the travels are seen, providing the author with an opportunity to comment on as many experiences as possible.

regarding the artistic element of the translation of Fenelon's *Les Aventures de Telemaque*, as a novel, these are all but absent. This is due to dominance of the didactic element over that of the novel as such. The interest-arousing value is hardly there, and the thread of event development is extremely weak (the search of Telemaque for his father). The desire of the writer to crowd the novel with information forces him to move swiftly with his characters to all kinds of places, a factor that contributes to the novel becoming a collection of 'essays'. This also has an effect on character; despite the large number, characters are mostly flat, unable to develop, inactive and unanalyzed.

But when we view the novel as a translation, the book represents a tremendous effort. It is an important contribution to Arabic literature, a factor that may clearly be seen in Tahtawi's style: flowing with ease, graceful and clarity, without excessive dependence on embellishments. In this, the novel is superior to anything else, a quality which resides not only in the beauty of language but in the effectiveness of the style. With this, the book has come to represent the transitional stage from the fossilized modes of writing to the new mode of the modern age.

3.2 Mubarak's *Cilm al-diin* (1883)

Ali Mubarak's work provides us with another example of the didactic novel. This is represented by Mubarak's book *Cilm al-diin*. In fact, there are a number of points in common between al-Tahtawi and Mubarak: they both have an Egyptian peasant background and an Azharite culture which they both sought to reconcile with western learning while studying abroad.

Finally, both Tahtawi and Mubarak were patriots and totally driven by the desire to teach and educate their people.

What was Mubarak's aim in writing *Cilm al-diin* ? In the introduction to this work, Mubarak has this to say:

There is nothing more useful for [the country] and more of a bringer of blessings and goodness than teaching our young men and women, spreading education and the arts. This will raise awareness regarding rights and obligations, unite everyone in the service of the land and in achieving the aim of happiness for all. This can only be achieved through knowledge, good education since being ignorant is harmful to the person concerned and to others.

This has encouraged me to writing a book in which I put together a variety of useful lessons told in the gentle pace of narrative style. The book which should be beneficial to all has thus contained the best I could find in Arab and foreign books, in the field of jurisprudence, industry, rare creatures and stories of land and sea. It is the story of an Egyptian traveller who met up with an Englishman. This vehicle enabled me to compare conditions in the east and in the west. (p. 6-8)

These introductory paragraphs reveal Mubarak's educational objective. This is achieved through a comparison between East and West, and is cast in the travelogue mode which carries the informational element. The travels take an imaginary form, with characters some of whom are rooted in reality (like *Cilm al-diin*). In fact, this particular character has remarkable similarities

with the character of the writer. In broad outline, this young man comes from a village where his father is an Imam. He was sent by his father to al-Azhar to study, got married and eventually had an opportunity to travel abroad. This is remarkably similar to the events in Mubarak's real life. But there are of course fictitious characters like that of the English tourist, for example.

Thus, Mubarak sought to present knowledge didactically through the framework of an interesting tale, hence the name *musaamara* given to each chapter of the book. Elements of the novel as a genre, however, were as weak in Mubarak as they had been in Tahtawi. This huge book, made up of three parts almost totally lacks a narrative thread. Such a thread emerges only in the early chapters of the first part when Mubarak talks about the life of Cilam al-Din before he started his travels. Even then, this section is not purely narrational; it is a review of the kind of knowledge Mubarak possessed about the Arabic language. In the first *musaamara* (episode), he seizes the opportunity of his father's desire to educate his son and goes through all kinds of wise and poetic sayings about the virtues of education at al-Azhar (p. 9-10).

The same happens in the second *musaamara*: when the father makes up his mind to send his son to a friend of his in Cairo. Mubarak once again seizes the opportunity to talk about the pieces of advice which father gives to son on how to become an ideal student (p. 11-22). The narrative element is minimal, not exceeding a few lines. In fact even when an ideal opportunity came his way in the third *musaamara* when Mubarak found an ideal forum to get into an interesting narrative (Cilam al-Din was looking for a wife), the opportunity was missed. Instead of an interesting story, we ended up with a serious discussion about marriage, the virtues of this institution and the ideal conditions which a wife must possess (p. 28-31).

The moment travelling began, the purely scientific, didactic side never stopped. Mubarak was constantly displaying his awareness of European knowledge. In the seventh *musaamara* which starts with taking a train, the English tourist asks Cilm al-Din about the train. Cilm al-Din replies that it reminds him of the Day of Judgement. We are then served with an exposition that exceeds 30 pages on heat and steam, the development which the invention of the train has seen, the railways and even the number of passengers using the trains around the world (p. 88-132).

This is how all the *musaamaras* are filled to the brim with information about all kinds of subjects. The extent to which this focus on information and the didactic side allowed Mubarak to experiment with narrative elements is thus limited. It is almost as if his preoccupation with the didactic makes him forget about his role as a narrator. This is despite his early declaration that the narrative form would be a vehicle for information imparting. The latter simply dominated the entire work (Heikel 1993: 80).

4.4 The Purely Didactic Trend in Twentieth Century Arab Novel

At the beginning of the 20th century, conditions through which writers lived affected the literature produced. The colonial occupation, for example, created a reaction against all that which is western. This is how the idea of reviving classical Arab literary heritage began to circulate. But this body of mostly oral tradition did not possess a well-defined genre that one might call a 'novel'. As I explain in Chapter Three, writers, mostly from Egypt, searching for the new form hit upon a genre that is literary and classical and that fitted their requirements, namely *al-maqaama* (Badr 1976: 72).

As for how writers viewed their literary mission, this too was affected by the conditions in society at the time. The Egyptian society, for example, was suffering from a number of social ills, corruption and dishonesty. Different writers saw their task differently: al-Tahtawi and Mubarak had one approach (purely didactic), others followed a different way (social criticism). As we will see in the following discussion, this difference was only a matter of focus and not real. This may be illustrated from a consideration of one of the most important works produced in his period: *Hadiith Ciisa Bin Hishaam* by Muhammed al-Muwaylihi.

4.4.1 Didacticism and Social Commentary

Hadiith Ciisa Bin Hishaam was serialized between 1898 and 1902 in *miSbaaH al-sharq*, a newspaper published by Muwaylihi's father. Let us first consider the most important changes which occurred on the view of the novel's function as seen by Muwaylihi. In his introduction to *Hadiith Ciisa Bin Hishaam*, he says:

After hearing what *Ciisa Bin Hishaam* had to say, one can assume that what was said is imagined and is not real. However, once said, it becomes a reality in the guise of imagination, that is it is imagination cast in a realistic mode. In this book, we tried to explain the morality and temperament of modern man whatever the social class. The underlying theme is how certain conflicts may best be avoided and how certain virtues must be promoted. (p. 6)

We can thus see that there is certainly a didactic objective. However, the didactic novel in this period seems to take on an added dimension when compared with the novel of the 19th century. As al-Nassaj (n.d.: 51) remarked, the aim of the writer is not simply to teach but to portray society in all its weak and strong points and across the various social classes. Of course, the final aim is to achieve social reform, but this is done in a much more realistic and interesting manner.

In fact, the choice by Muwaylihi of the book's title and the dedication to the leaders of social and religious reform such as Jamal al-Din al-Afghani, Muhammed Abduh and al-Baruudi shows how the writer is deeply committed to the idea of reform. But this is matched by another commitment to the art of narrative writing and to the classical heritage. This explains al-Muwaylihi's choice of *al-maqaama* as a mode of narration (al-Hawari 1983: 54-55).

4.4.1.1 The Influence of *maqama*

The first thing to link al-Muwaylihi's book to the Arabic *maqama* is his choice of the concept Hadith (talk) and not say 'novel' or 'story' for his book. The reference is to the nature and function of the *maqama* in that it is a 'talk' delivered to a group of listeners. What are the grounds for this comparison? First, Cisa Bin Hisham was chosen to be the protagonist, and as we know this recalls the Cisa Bin Hisham, the hero of Badi' al-Zaman al-Hamadani's *maqamat*. This has helped in bringing together a tradition and a modern theme and thus in trying to underline the tension between two societies: an old and a new one. Second, Muwaylihi's attention to describing

many aspects of the social life of his age, particularly regarding corruption (and especially of the judges and the courts). This is comparable with the *maqama* which was known to focus on the description of the social life of the times (e.g. in Baghdad as portrayed by BadiC al-Zaman).

The third aspect of the comparison between the *maqama* and Muwaylihi's work is to do with the form, particularly with regard to the hero. Instead of choosing a SaCluk of a protagonist who would be performing all kinds of fantastical and strange deeds, al-Muwaylihi chose a character representative of the aristocracy. This is embodied in the leader/general who was resurrected from his grave to represent the past. This is the character of the Turkish Pasha. Finally, we have the matter of language: al-Muwaylihi used SajaC in the exposition and description of the book. He also made sure that some of the characters disappear as a particular chapter ends, an aspect which is very similar to the conventional *maqama* (Badr 1976: 76-77 ff).

But there are important differences between Muwaylihi's book and the *maqama* as we know it, on the one hand, and the didactic novel as practised by Tahtawi and Mubarak, on the other hand. The first point of difference relates to Muwaylihi's attempt somehow to link the various chapters. Such links are often weak, and sometimes never exist. Nevertheless, the idea of connection was a new feature introduced into the didactic novel. This genre used to be connected extremely superficially and not in terms of scenes or situations. Al-Muwaylihi created a natural progression.

4.4.1.2 Event Development

In the first chapter, we mark the appearance on the scene of the Pasha face to face with Ciisa bin Hishaam. The Pasha then insists on going to the Castle to change the clothes he was wearing when he left the grave. They reach the square of the castle. The Pasha praises Muhammed Ali and shows signs of submission to him. He then asks Cisa bin Hisham to accompany him to his house, asks him to hurry and rides his horse, etc. In the second chapter, the Pasha and his companion were prevented from passing through by a man on a donkey. The man was difficult to get rid of, claiming that he was requested by the Pasha to follow them, that he was delayed for two hours and that they had to either ride with him or pay suitable compensation. The Pasha was astounded by the daring of the man even towards a Pasha. Such behaviour was nevertheless cause for admirtation.

This incident led to the intervention of the police who went in rather heavy-handedly. The situation worsened for the Pasha who was eventually accused of attempting to harm a policeman while performing his duty. The Pasha was taken to prison, then to court. Before the prosecutor, the Pasha had to use the services of a lawyer. The problem now became one of how to pay the lawyer which led to further complications with the whole system of justice. In this way, Mawaylihi was able to voice bitter criticism of both civil and Islamic law, the disorderliness of court proceedings, the exploitation which was rife.

Once having finished with this sector of society, Muwaylihi moves on to another sector. But the aim is one throughout, that is criticism. This is the theme which lends the book connectedness. But it is also where the connection has been seen by some as weak (Badr 1976: 77-78). Instead of sticking to one social issue and following it through, Muwaylihi surveys as

many issues as possible (the police and the citizen, the civil and Islamic law courts, medicine and doctors, etc.). There is also criticism not only of the social structure in the city but of that in rural areas (the Cumdeh who represents the interests of the rich, most of whom were naive and greedy, thus falling into the Cumda's trap of extortion).

To add to this variety of occasions, Muwaylihi leaves both city and village to take us through his criticism abroad. His aim here is to compare between the eastern city and the western city. In this, Muwaylihi comes close to the style of Tahtawi and Mubarak who also use the travel mode for didactic purposes. There is one important difference, however. Muwaylihi's journey mostly focussed on society and its internal affairs. He wanted to correct these ills from within. Tahtawi and Mubarak, on the other hand, used foreign travel as a vehicle for introducing their fellow citizens to the marvels of western civilization and culture.

4.4.1.3 Character Development

There is another feature which distinguishes the work of Muwaylihi from that of others. This is to do with the control of character development. He chose the character of the Turkish Pasha as a vehicle for portraying old worn-out eastern concepts. He then chose Cisa Bin Hisham in order to perform the role of the intermediary between the Pasha and new trends in society. These have been influenced by western culture and needed someone to establish the connection between these new habits and the old wrong ways of doing things (Heikel 1993: 185).

One problem in this area of character development, however, was Muwaylihi's modest success in controlling the inner thoughts of these characters (Badr 1976: 78). He would merely use them as a means to an end, without paying attention to deeper levels of analysis, to the logic of how they behave and to the interaction between their behaviour and that of others. For example, we are presented only with an extremely mild element of surprise or even shock when people are faced with the Pasha, just resurrected from the grave. But this did not seem to matter, since Muwaylihi's objective was not so much to develop character as it was to serve his own didactic ends. He wanted characters to express his own opinions and ideas and to serve event development (Badr 1976: 79). This goes hand in hand with the didactic aim, and it is perhaps behind the disappearance of many characters which I referred to above. As soon as the discussion of a particular issue or the treatment of a given situation comes to an end, characters simply go away and others take over.

4.4.1.4 Style and Language

The style used by Muwaylihi played an important role in the development of the didactic novel. He used a form of narration characterized by an imagist style, that is an ability to present live pictures through natural dialogue. This is different from the style of earlier writers which was academic and dry. Al-Muwaylihi drew most of his images from real society, a practice that has left us with an impression even today. There is the image of the lawyer in the Islamic court who pretends to be pious only to hide his hypocrisy and mendacity. When the Pasha and Cisa Bin Hisham go into the lawyer's office, he would deliberately take longer at prayer, which is not a genuine act. The two visitors get bored waiting until the lawyer's errand boy comes

in to present a play. This is pre-orchestrated and is nothing but cheating and sham:

We sat and waited for a long time to see when is he going to rid himself of this hypocrisy, when are the two angels going to be left in peace, when are we going to finish with this depressing tedious episode. We were able to see him stealing furtive looks at the door, as if he was waiting for something. A boy came in at that point shouting at him and asking when this act of worship was going to end as the prayer mat was worn out from endless praying, while people are waiting for their cases to be seen to by the expert lawyer. People depended on the lawyer, the boy continued, and His Excellency the Prince is waiting at the palace all afternoon. We decided to leave when the Sheikh turned to the boy and rebuked him. He greeted us most gently showering us with God's blessings, saying that he is at our service (*Hadiith*, p. 103-104).

It was through such natural pictures that Muwaylihi was able to expose hypocrisy and exploitation, a feature which makes the book particularly interesting. These pictures also enabled the writer to use dialogue most effectively. In fact, Muwaylihi used two stylistic modes in his writing (Badr 1976: 81-82). First is an expository style very much like that of the *maqāama*. This is used particularly at the beginning of chapters and is always attributed to Ciisa bin Hishaam. This style is also used in describing natural scenery and palaces. The function of this style seems to be one of marking the scene-setting sections in the various chapters. In terms of language, this style was characterised by the use of *sajaC* and the attention to choice of gentle expression, together with short, easy-flowing musical

sentences. Strange-sounding forms are avoided in order to achieve his didactic aim .

The second stylistic mode used by Muwaylihi is dialogue. This was even more smoothly-flowing than the expository parts. SajaC is completely avoided and meaning is most transparent. There is an easy gentle pace and in writing this al-Muwaylihi was perhaps aware that dialogue should copy the way people speak. The dialogue is also naturally related to characters. Register is also involved. The function of dialogue was mostly to explain particular ideas or to clarify the essence of human nature. But this took a number of forms depending on the audience.

For example, the dialogue between Cisa bin Hisham and the Pasha and that between these two characters and the scholars were very similar to an essay. Many ideas were discussed and explained and the monologue dominates. This is different from the dialogue with lower classes of society, with the uneducated and the backward. Here, the language is much more realistic and lively, pushing events forward at a much faster rate.

From this assessment of *Hadiith Ciisa bin Hishaam*, we can see that this book was not without a number of technical shortcomings which somehow lessen its importance as a novel (Heikel 1993: 185). However, the book is an important step in the development of narrative fiction in Arabic. It was able to create a well-defined long narrative that has a beginning, a developing line and an end. The story presents us with a variety of complex situations and with numerous events. There are also well-developed characters who possess a number of important fictional elements such as entertainment, surprise, complexity and denouncement.

4.5 The Trend In-between Didacticism and Entertainment

4.5.1 Syrian Immigrant Writers - Zaydan as an Example

While Egyptian writers were particularly concerned with educating their fellow countrymen and making them more aware, the Syrian immigrant writers living in Egypt were more interested in what European culture had to offer. The Egyptians thus focused on social reform and the revival of classical Arabic heritage. The Syrian immigrants, on the other hand, were more keen on bringing western culture and literature back home. Their main interest was therefore in translating important western literary forms into Arabic.

This was in part motivated by commercial reasons. These immigrants ran a number of newspapers and magazines (e.g. *al-Ahraam*, *al-muqataTif*, *al-jaamiCa*, *al-muqaTTam*) and the question of attracting a large number of readers was important to them. Thus, the immigrants were keen on giving people what they desired most: western literature and entertainment. The two did not necessarily go together, and a compromise had to be found. People were given what the spirit of the modern age demanded, but at the same time great western literature also found its way into what they read.

4.5.1.1 The Historical Element

This attitude may be seen most clearly in Jurji Zaydan. He adopted a similar line and may thus be taken as representative of the trend between didacticism and entertainment. His specific interest was in historical novels which are by

definition didactic. At first, we may see this as a continuation of the didactic trend. In fact, when we examine Jurji Zaydan's work more closely, we find that the fictional element is fairly strong, but dominated by didacticism. He was less interested in the artistic side of fiction and more concerned with teaching the historical element. This is one of the reasons why Jurji's novels are fairly weak artistically (Allen 1995: 26). It is important to ask the question: why did Zaydan concentrate on the historical element?

Jurji Zaydan is the most important representative of this trend. In fact it is due to his efforts that the novel within this combined focus emerged: the historical novel which is both entertaining and beneficial. The didactic element is very much there which is a continuation of the first trend. But there is also the narrative entertaining element, and this was something new (Cratchowski, tran al-Attawi 1989: 36-7). Zaydan used the narrative in the service of the didactic goal and not for its artistic value. This in part explains why his novels are fairly weak technically, an issue which I will discuss later.

But first let us examine the reasons which pushed Zaydan in the direction of the historical novel and then assess the most important features of his writings. Zaydan chose to write historical novels under the influence of a number of factors including his desire to imitate what was done in Europe, namely the practice of the novel. Zaydan had read widely in the field of historical fiction and had known writers like Walter Scott and Alexander Dumas who excelled in this genre. But Zaydan did not simply imitate; he was different. Unlike Scott or Dumas, he insisted on using narrative art in the service of didactic aims. That is, while writers like Scott were more concerned with the artistic structure of the work as a novel, Zaydan treated the entertainment element as secondary.

One of the reasons for the position which Zaydan took is the spread of 'cheap' translations which aimed only to entertain and not serve society. Such works ignored the social function of the novel which according to Zaydan was to educate. But Zaydan was not an extremist. He felt that readers wanted entertainment and he decided to give them this. We must here remember that Zaydan published *al-hilaal* magazine and readership mattered to him. But he felt that entertainment must be combined with what he saw as beneficial for society: familiarizing the reader with classical Arab and Islamic history, so that this field of Arab culture is not restricted to the educated elite. This was perfectly in line with the trend that called for the revival of classical Arab heritage.

4.5.1.2 Subject Matter

The main features of the genre historical novel as practised by Jurji Zaydan may be seen in his preface to his *al-Hajjaj Bin Yusuf al-thaqafii* (1902), which I will quote at length (cited in al-Hawari 1983: 46):

From experience, we have felt that popularizing history in the form of novels is the most preferred way of making people want to read it, to learn from it. This is particularly the case if we bear in mind that we exert every effort to make history rule over the novel and not the other way round. The form dominating the content is a European practice and writers in this culture put as their primary objective the writing of a novel. Historical details are then added to give the novel some realism.

Writers thus allowed themselves to take liberties with historical facts to the extent of sometimes distorting them. But we adopt the opposite view: we rely in our novels on history, with the plot being secondary merely to keep up the interest of the reader. Historical facts thus remain intact, made less heavy by a love story or some such sequence of events. In fact, our novels are as authoritative as any book on history, in terms of time, place and characters. Additions will only be those made necessary by the requirements of description which does not distort the facts but make them clearer, particularly where manners and morals are concerned. This affected the artistic qualities of Zaydan's work as we will see below.

In terms of subject matter, Zaydan chose periods of struggle in Arab history and did not pay much attention to periods that were less stressful. This is interesting from an artistic point of view: "it makes plots easier to weave and thus naturally add to the interest and entertainment factor of the novel. There will always be enough variety in events and adventures, with many 'good' and 'bad' characters to choose from, especially in love stories" (Badr 99).

Zaydan's interest in the combination of didactic and entertaining elements may also be seen in the way he entitled his stories. He would sometimes focus on the historical side (*fatH al-andulus*, *al-inqilaab al-Cuthmaanii*, etc.), but sometimes on the entertaining element (*fataat ghassan*, *Cadhraa' quraysh*, etc.). These titles are immediately followed by a summary of the contents which only mention the historical side, underplaying the love or entertainment side. Historical facts are thus always observed. In fact, Zaydan would document accurately any sequence of events he used, to the

extent that in the body of certain works there would be references to sources (al-Nassaj n. d. p. 180)

4.5.2 The Artistic Value of Zaydan's work

4.5.2.1 Event Development in Zaydan

I want now to assess the artistic value of Zaydan's work and the contribution it made to the development of the Arabic novel. Because Zaydan concentrated more on the didactic side and was specially interested in portraying historical events as truthfully as possible, the secondary entertaining, love-story part is the only part in which we can see his artistic skills. In this part, we always have a love relationship between an absolutely 'good' hero and an absolutely 'good' heroine. Plotting and intrigue creep into the relationship. The two lines (the historical and the personal) then run in parallel, and as soon as the sequence of historical events finishes, the love relationship comes to an end. This is the genre which some critics refer to as the event story (the kind of story which tries to maintain the interest of the reader in the event) (Badr 1976: 100; Heikel 1993: 195).

Zaydan stuck to this pattern and tried to give the readers what they wanted. This is why he concentrated on the marvellous and the fantastic. But this had negative effects on the way events were developed. Events lost the connection and developed rather unnaturally. The fantastic becomes more important than the event, and since events are historical and well-known, the reader could see how unconnected they are.

These weaknesses did not trouble Zaydan, however. He was more interested in teaching his reader. He would begin his stories with a historical and geographical description of the town in which events took place. He even sometimes uses a map, and addresses the reader directly "Now that you have seen what Istanbul is like, let me take you to ...". Zaydan would also take every opportunity to describe the civilization of the age. All these were far more important than the events.

But events remained to be more important than characters in which Zaydan was least interested. They are idealistic and clichéd: a man violently in love with a woman; an evil man competes with the hero and does his best to spoil the relationship and win the woman. In this the evil man gets the help of other characters, etc. This is the outline of the type of characters used. There is little or no psychological analysis. Characters react in the same way, express love or hatred in the same way (al-Rashid's concern over losing his throne is like Sultan Abdul Hameed's concern and the passionate love of one heroine seems to be the same as that of every other heroine) (Badr 1976: 108).

4.5.2.2 Character Development in Zaydan

As al-Nassaj (n.d.: 186) points out, there is little attempt at telling us what goes on deep down, or what the motives for certain actions are. Characters thus become unconvincing and unbelievable. When rarely Zaydan does analyze his characters, he always manages to generalize the issue turning it from one to do with a character to one related to an entire group (the feelings of Sirin in *al-inqilaab al-Cuthmaanii* regarding the danger befalling her lover becomes a feeling all women share). Character descriptions therefore

become the description of a type of people, and personal qualities become general themes like bravery, sincerity, etc. A related issue here is the way Zaydan quickly comes up with the verdict; he does not allow characters to evolve into this or that quality as events develop. His characters are presented in all their aspects from the start.

Regarding the climax in Zaydan's novels, it is very difficult to identify the source from which this is taken, particularly in his love stories. They all look the same in terms of the climax. We can understand why he went for this uniformity. He wanted the climax in the love story to be secondary to the historical subject. Thus, he was sometimes forced to create characters representing the love/entertaining side and tried to link these to the historical characters. But since the historical climax is the one which moved his novels, he had to use tricks and an element of superficial surprise to make the love part work. These devices are used less when the love story characters are in fact historical characters (Badr 1976: 103).

For example, in his novel *al-inqilaab al-Cuthmaanii*, the climax is based on a number of coincidental circumstances and adventures. Sirin is presented to us as having heard for the first time of the man she was to love - Ramez - in a conversation she had with another character. This took place in the municipal park, and the conversation was about resisting the rule of Sultan Abdul Hameed and his oppression. Competing with Ramez in love is a man with influence. He sets Ramez up and gets him arrested. He then goes to Sirin, threatens her with prison if she does not accept him as husband. Sirin escapes and after a series of adventures reaches the Sultan. The Sultan tries to use her to kill a maid who knew too much, and following another series of adventures, both Sirin and the maid escape. Ramez also succeeds in tricking

the Sultan, and in killing his competitor. Finally, Ramez declares constitutional rule etc.

Thus, the climax of this story is based on artificial adventures which arouses readers' interest but does not go deeper into the events leading to the climax. What we have said about the climax also applies to the endings of Zaydan's novels. The reader of this kind of novel expects a happy ending: love relationships are usually crowned with the victory of the two lovers (who are good) over the evil characters. If historical details allow this to happen, then the two lovers see happiness together (as is the case in *al-inqilaab al-Cuthmaanii*). However, historical events often got in the way of this formula. When historical details decide that catastrophe must occur at the end, the good people are affected and are prevented from enjoying their success.

4.5.2.3 Dialogue

As far as dialogue is concerned, Zaydan tended towards a factual style of simple exposition which gives the reader information in as easy a manner as possible. The didactic tendency in Zaydan made this possible. His aim was to inform and not to analyze characters or events in depth. Dialogue was thus not an issue. It was something which, if Zaydan felt forced to use, was "not a natural mode through which characters express themselves in the proper register, but a forced way of speaking dictated by the nature of the historical sources on which Zaydan based his novels" (al-Hawari 1983:65). Dialogue thus became another vehicle for transmitting historical information.

If this kind of information is not available, we get the writer's own views transmitted through such dialogues. For example, in *al-inqilaab al-Cuthmaanii*, Sirin replies to Sa'ib (who was threatening her with the Sultan's punishment if she did not accept him as a husband) saying: "Were you to know that to be alive is not the sole aim of man in this world! Do you think that man can be happy only when he eats and drinks and acquires wealth? If you consider this happiness, then rest assured that this is beastly happiness. True happiness is when your conscience is undisturbed and free, when your heart is full of goodness". This is happiness according to the dignified seekers after freedom" (p. 30). The discourse is Zaydan's and the ideas are seen from his perspective. He acts on behalf of his characters. This is why, according to al-Nassaj (pp. 187-188), the language of dialogue belongs to one register, expressing no movement or development, static, frozen, fixed.

In conclusion, we can see that Jurji Zaydan, who from 1891 until his death in 1914 gave us 21 novels, served many generations of readers. His mission in life was to present ancient history in a modern style. He combined historical fact with folk fiction in a vehicle that he took from western literature (the novel). He tried to use the elements of this genre as best he could, but his concern that what he writes must depict history was an obstacle. This is why his novels were technically weak. The other complicating factor was his attempt to combine teaching with entertainment. True, this was a step in the right direction as far as the development of the Arabic novel was concerned. But, the mixture was often artificial and unsuccessful.

In my opinion, this critical judgement might be a little too harsh. From a different perspective to the one commonly adopted by the critics, Zeydan may equally correctly be seen as the writer who opened two main doors for

the Arabic novel: the first introduced us to the historical novel as a genre in its own right. Modern writers like Naguib Nahfouz, Adel Kamel and Fareed Abu Hadeed appreciated the value of reviving the forgotten past, although without paying as much attention to historical detail. The second door which Zaydan opened introduced us to popular fiction whose aim is to entertain. This has been accepted by generations of readers which suggests that the entertainment novel is another genre in its own right. Many writers followed Zaydan and the genre thus came to stay as we will see in the next section.

4.6 The Entertainment Trend in Arabic Fiction

I have tried in the previous section to show how the didactic novel developed in order to reflect the aims of the educated class. These sought through the new genre of the novel to teach their fellow citizens, cultivate the general taste and raise awareness. Reformers also used the new genre to introduce social reforms, especially during the period of resisting western civilization and culture.

Many men of letters, however, felt that there was a need to reconcile between didactic aims and entertainment. Thus, we had Zaydan, for example, who combined the two aims in his novels. But the reader seemed to want pure entertainment far more than didacticism alone or combined (Badr 1976: 121). This popular demand had an important effect on the way literary production was going. Writers responded to this demand and began to produce novels whose primary aim is to entertain.

This pure-entertainment trend began at the end of the 19th century mainly through translation and with the help of the press. But the trend has continued to grow until this day. The development of this genre has never been easy. Particularly after World War II, there have been a number of counter-trends encouraging forms such as the realistic novel and the political (socialist) novel. The entertainment trend was limited by these but did not disappear. In fact, it went on developing, finding quite a large percentage of readers.

4.6.1 The Growth of Popular Fiction

4.6.1.1 The Role of Syrian Immigrant Writers

To analyze the reasons behind the popularity and growth of this trend, particularly in the beginning and through the 20th century, we have first of all to bear in mind that this genre developed at the hand of Syrian immigrant writers in Egypt. As Badr (1976: 126) observes, the genre could not find sufficient interest from Muslim Egyptian writers who rejected this kind of writing. These writers were also against dealing with themes such as love.

Immigrant writers were the opposite. They had been influenced by western (particularly French) culture and civilization, and did not hesitate to promote the values which this foreign culture taught them. In fact, these writers pioneered in introducing western arts (novel, drama) since they did not feel they had to justify their actions by referring to classical Arabic and Islamic models. Such an attitude was strengthened by their hatred of the Ottoman

Caliphate and the bitter conditions through which the Arab world was going (Badr 1976: 34-37).

1.6.1.2 The Influence of the Press

Thus, most of the writers immigrating to Egypt (particularly from Greater Syria) showed interest in introducing the Arab reader to western fiction and were involved in journalism. This explains the attraction they had to popular fiction of the entertainment type. The aim was to win as many readers as possible. Readers were first interested in the subject of political struggle. But when such an interest almost vanished with the disappearance of what might be called political struggle, writers and readers had to find something else. Newspapers and periodicals turned to the serialized entertainment novel basically to win readers. One of the influential newspapers was *al-ahraam*. This was run by editors who were very much pro-French. Opposition to this mounted, and a new political daily (*al-muqattam*) appeared. This was followed by a number of periodicals all of which sought to interest readers in the kind of serialized literature they were offering (Yaghi, n. d.: 34-48).

Examples of the most important of these may be helpful at this point:

al-muqattaf (originally established and edited by Yaaquub Sarruf & Faris Nimr in Lebanon in 1876, then moved to Egypt in 1885)

al-hilaal (established and edited by the Lebanese-born Jurji Zeydan in Cairo in 1895)

al-Diyaa' (established and edited by the Syrian-born Ibrahim al-Yazaji in Cairo in 1898)

Fataat al-sharq (established and edited by Labiba Hashim in Cairo in 1906)

musamaraat al-shaCb (established and edited by Khalil Sadiq in Cairo in 1904)

al-Riwaayaat al-jadida (established and edited by Nicola Rizq Allah in Cairo in 1910)

This list shows that most editors were Syrian immigrants, with particular interest in the entertainment novel. This is in contrast with those periodicals edited by Egyptians (mostly Muslims). The latter group were more interested in political, religious and social reform. But as I indicated above, these subjects lost their importance rapidly, and a huge readership grew wanting popular entertainment kind of fiction. Numerous magazines began to specialize in this kind of serialized literature. Both Egyptian and immigrant publishers worked together to provide this kind of material. In fact the title of the magazine usually points to the kind of material published: *musamaraat al-nadiim* (ed. Ibrahim Afendi Ramzi, 1903), *musamaraat al-shaCb* (ed. Khalil Sadiq Afendi, 1904), *al-musamaraat al-usbuuCiyya* 1909), *musamaraat al-Muluuk* (ed. Alfred Khuri 1921).

4.6.2 The Translation and its Influence

The novels serialized were mostly translated from English and French. The choice of books to translate as well as the translation itself reflected the taste

of the translator which tended to serve what the reader wanted: love stories and entertainment. To do this, translators turned to the kind of literature which dealt with entertainment themes. Translation was thus one of the most important channels for providing modern Arabic literature with examples of the new genre. According to Nasib al-MishCalani, a prominent translator working for *al-Diaa'* magazine, "my primary aim is to translate a story to entertain readers and give them a laugh" (Badr 1976: 128). The genre's artistic qualities thus did not matter; what was of interest was a story line with an entertainment value.

Badr (1976: 128) points out that most literary translators at the time "did not show a mature literary knowledge and appreciation. They could not appreciate the value of the work they were translating. And they did not know what translation involves. They were businessmen who responded to the demands of the market, providing it with goods of a dubious quality, often stolen or distorted". The method of translation was merely the transfer of general meaning: the translator reads a novel (either in the original or in translation), understands the general drift of the plot, recasts this and adapts it to suit market demands. There was no attention to the artistic details of the narrative, hidden or subtle meanings were ignored, the literary form (genre), the linguistic meaning and the rhetorical force were all secondary matters. In fact, the end product was often a new novel written by the translator. Historians of translation are sometimes at a loss trying to identify what is a translation of what (Henry Pierce index cited in Badr 1976: 131).

4.6.2.1 Adaptations

Al-Manfalouti may be cited as an example of this kind of translator. In fact, critics found it difficult to classify this writer: is he a translator, a writer, an Arabizer, an adapter, a distorter? Al-Manfalouti did not know French and thus did not directly translate from this language. He always had someone to do the translation for him. He would take the general idea of a novel and recast it the way he understood it. The product would thus be a new creation, nothing to do with a source text: "The overall meaning would be shaken, and the artistic form becomes that of Manfalouti, with the fabric and the texture of the new work becoming something that suits the temperament and taste of Manfalouti" (Wadi 1997: 41-42).

This kind of approach to translation was also used in the translation of plays. As Hayat Jasem (1978: 19) points out, "the dramatic climax of the play would often be changed in the early attempts at translating plays, and many scenes would be added or omitted". One reason for this unsatisfactory situation is the lack of knowledge regarding the principles and methods of translation. Another reason is to do with market forces and the wishes of readers. Writers felt that experimentation with source fictional prose or dramatic forms was necessary. As I have just mentioned, this was to attract readers. But there is another deeper reason. Translation had a low status, and to make a living as a translator of 'cheap' literature (i.e. stories, etc.) lowered the status even more. Trying to be inventive was thus one way of getting out of this situation.

Tanyus Abduh was a well-known translator. He attracted much criticism; Karam Milhem Karam (cited in Badr 1976: 129) criticised him for "making a living by translating cheap and vulgar fiction that is nothing whatsoever to do

with literature". Tanyus, whose knowledge of French was called to question, was also attacked for using a kind of Arabic that is very much like the vernacular, had it not been for the grammar. But Tanyus knew what he was doing: he wanted to adapt the work's meaning to suit the reader and he wanted his translation to be readable by the semi-educated.

The indifference shown by the translators towards the source text may be illustrated by the way they treated the author and his text. Source titles are often not cited, and there is not the usual 'translated by'. At best, there would be a mention of the source language. More commonly, however, the translation is thus claimed to be an original text authored by the one who actually translated it. The new title will usually be Arabic in both sound and meaning as Ahmed Hafez Awad did with Frederick Marriet's (*jafeet yabhathu Can abb*) serialized in *musamaraat al-shaCb* (Badr 1976: 138).

The distortion also affects the content and the sequence of events. Tanyus Abdu and Shakir Shuqayr were among the more prominent adapters: titles would be changed to suit an Arab readership or the translator's own taste, and the meaning of the work would also be changed, either through omission or more commonly through addition. Happy endings can become sad and vice versa, as Henry Pierce in his index discovered in numerous cases.

This kind of plagiarism made it impossible to classify what we now believe to be translations but which actually appeared as original writing. The reverse is also common, that is, writers deciding to write on a foreign theme or an alien culture, but because they want to protect their names they deliberately used a false foreign name. This protection was necessary when the work contained some shocking effects, love affairs or emotional adventures which ran counter to Arab and Islamic values. Henry Pierce

documents this aspect, citing numerous translations whose allegedly French origin cannot be traced.

4.6.2.2 Kind of Books Translated

In the beginning, translators focused on the French language. This is because most of the Syrian immigrant writers knew this language well. Then there was a move to English when the British occupation began. Then almost all languages were included (Russian, German, Italian). The translation was done either from the original or indirectly. But the more important question is: what kind of novels were translated?

Translated works may be classified into: historical fiction, love stories, social fiction (Badr 1976: 127-140; also citing Latifa al-Zayyat). The historical fiction was aimed at acquainting the reader with the history of western nations or with Arab and Islamic history. Walter Scott and Alexander Dumas were popular writers to translate. In fact a number of translations appeared for certain works by these writers.

Another commonly translated genre was adventure stories (both of a sentimental, emotional type and of the police, detective kind). While the first type was intended to be heart-warming, the action-packed element was the focus of the second. The latter adventure stories were by far the more common type. They were translated as long ago as the end of the 19th century and continued to be the favourite genre throughout the 20th century.

Regarding the social novel, this was problematical. It did not deal with problems related to Arab society and was aimed only at entertainment: love

relationships and the kind of adventures which go with it. The translation of these works normally have a preface which explains the translator's view of the work and a general description intended to attract the reader to read more.

4.6.2.3 The Influence of the Romantics

Most of the novels translated in this period were the product of the Romantic Age which was dominant in the first half of the 19th century. In the west, this was a reaction against the Classical age, a trend which was dominated by reason. In this, emotion was not completely absent, but it was subdued and secondary. With the romantics, emotions would overflow and feelings are powerful: the heart is the source of inspiration. Concepts such as liberty were very important, and an individualistic, natural tendency was strongly favoured and encouraged.

This particular mood found positive echoes among Arab writers. These responded favourably to the ideals of the Romantics and adopted them in their writings. A climate respecting such values developed in Arabic literature for the first time. This was particularly important in the context of the Arab world: the Arab national identity was seeking to reassert itself, demanding its right to a dignified life. The move was first collective. But with the French occupation and in the period which followed, individualism flourished and the voice of the man in the street began to be heard and to find literary expression (Ayyad, 1993: 101).

The classical model of literature was thus seen by the Arab writer as a symbol of oppression, of stagnation and backwardness. Romantic literature

brought dynamism mixed with restlessness. This mood characterized the early years of the twentieth century. It has to be said, however, that this romantic character was more influential in Arabic poetry than in prose fiction. Poetry, especially lyrical (ghina'i) poetry was the jewel in the literary crown, with romantic poets focusing completely on themes such as love and existence. They discussed love as an individual feeling with all the pain and bitterness which normally go with these sentiments.

The fiction writer, by contrast, could not feel this relationship as well as the poet did. He saw love emotions from the outside and was detached and removed from them. The writer reflected on these emotions but could not see them as part of other emotions or of the problem of existence. The product thus turned out to be extremely artificial. This explains the shift to psychoanalysis as a way of trying to describe these emotions (Ayyad 1993: 108).

It is beyond the purpose of this chapter to deal more comprehensively with existentialism or realism which are relevant to the issues being discussed. My aim is merely to show how translation and foreign influence affected the development of the Arabic novel in general and entertainment, popular fiction in particular. In the early stages, the Romantic Movement helped through its subjectivity to develop the Arabic analytical and psychological novel. Then, through its nationalistic tendency, this Movement helped in the development of the historical novel. The romantics were also rebellious and this helped in developing the social novel. Finally, we have the sentimental novel in Arabic which was directly influenced by the sentimental tendencies of the Romantics. The realistic novel emerged as a result of all these trends working together (Badr 1976: 135).

4.6.3 Elements of the Translated Entertainment Novel

To focus on the entertainment novel, it is beyond doubt that this type of novel which is characterized by adventure and imaginary emotive love stories was met by wide acceptance from a huge readership. This is perhaps because the form and subject of such novels suited the popular taste of the time. The success of the genre depends on the curiosity of the reader whose imagination is probed by the fantastic happenings. The heroes are either good or bad. The good heroes are absolutely good and the evil heroes are absolutely evil. The good hero is made to go through all kinds of adventures and dangers which test him but which do not trouble the reader because he knows that the good will win at the end.

4.6.3.1 Events, Characters and Dialogue

Interest in this kind of novel thus relies on the 'event', and how events lead to and then resolve a climax. Character portrayal is not important because the characters are at the mercy of events. The end is usually a happy one and in case it is not (death, for example) this always becomes the fate of the evil character. Translators exploited these features fully. They used them to satisfy readers' desire for this kind of action-packed plots. This played a part not only in the process of translation but in choosing the works to be translated. In the long run, this was harmful to the development of the novel in general because the works chosen were mostly of this low-grade, artistically inferior type. In terms of translation, the disadvantages may be summarized in the kind of attitude encouraged: irresponsibility and indifference towards the source text and freedom bordering on distortion in the process of translation itself.

4.6.3.2 Language Matters

An important area in which distortion of the original took place is in style shifts. Translations avoided dialogue when this occurred in the original and changed it into exposition, with the aim of avoiding the problem of the classical vs. the vernacular. Rendering dialogue faithfully would be difficult in classical Arabic, and the translator, instead of using a lower form of Arabic, avoided the critics' harsh judgement by omitting dialogue.

The level of language, however, was not always particularly high. True, an interesting change translators made was rendering a number of situations by using poetry or poetic language. But the language was very much low register, almost colloquial. Translations were thus "free, irresponsible, distorted, full of omissions and additions, an adaptation at best, a work which completely disregards the artistic elements of the original at worst" (Yaghi n. d. p. 39).

In discussing this kind of distortion, we must mention al-Manfalouti again. Here we have a translator who made a name for himself and who was the readers' favourite for the sweeping adaptations he would produce of foreign works. An important point to mention in this respect is to do with the little regard Manfalouti showed for genre. He would change entire novels into short stories as he did in his collections *al-nazaraat* (1909) and *al-Cabaraat* (1914). He would also change a poetic drama into fictional prose within the novel as a genre as he did with Françoise Copier where all the poetry and the dialogue was rendered into expository prose (presented as *fii sabiil al-taaaj*).

Despite these practices, al-Manfalouti was considered by both readers and critics as an important figure in the development of literary genre. This can

be explained in terms of the valuable contribution he made to the linguistic development of the novel. He took us away from the nationalistic style which was verbose and emotional. He also avoided the over-use of rhetorical embellishments which had again been commonly used before his time. Instead, Manfalouti adopted an elegant style which added beauty and simplicity to expression.

From the point of view of content, al-Manfalouti relied more on addressing feelings and less on intellectual persuasion. This is seen everywhere, and regardless of whether he was talking about ideal love and human sentiments or social issues. He would see love as a noble emotion, away from social hypocrisy. He would talk in the same way about nationalistic feeling and social solidarity between the rich and the poor, men, women and children. This gave the novel as a genre an excellent name among readers. Manfalouti was "the link between neo-classicism (which focussed on form and structure as primary artistic element in literature) and the Romantic School which believed in human emotions, mercy, liberty, right and justice" (Wadi 1997: 43).

CHAPTER FIVE

THE ARABIC ENTERTAINMENT NOVEL

5.1 The Characteristics of the Entertainment Novel

The entertainment novel as a sub-genre represents a new trend among writers. The general idea is satisfying the desire and demands of a readership that was becoming wider and wider, seeking entertainment only. Writers responded to this and their writing began to be seen by the critics as completely void of both literary expressiveness and social content. They had no strong feelings to express, and no clear picture of social problems to give. There were no real concerns with the present or the future. According to the critical establishment, all these factors affected the structure of their product. I will in the following discuss some aspects of this structure and take as examples actual novels written in this mould.

Two important points must be made about the following presentation. First, the ideas of what, for example, events or characters are like belong to the critics who were generally negative about why popular fiction is not like realistic novels. Second, the following features indicate weaknesses, but only when measured with the yardstick of the realistic novel, for example. That is

to say, there is nothing unartistic about the features when seen within the developing genre of popular fiction.

5.1.1 Events in Popular Fiction

With regard to the element of 'events' a noticeable feature relates to the way writers often move to an environment other than the Arab environment, both socially and physically. What is depicted reminds us very much of the kind of places we have seen in translations of novels which were made available this century. Thus, the influence of these translations was obvious. But there are good reasons for this: writers avoided any likely clash with an Arab reader who might object to what is said and done in these novels (Badr 1976: 146). The situation in which these writers operated was dominated by an Arab/Islamic culture. In such a culture, dealing with love themes and stories of infatuation was not acceptable either to the critics or to the moralists. For example, Abdul Qadir Hamza chose for his novel *CiDat al-tariikh* a Russian location.

Another related reason for avoiding an Arab stage of events is the possibility of portraying a life of freedom and violent emotions. In *al-Sadiiq al-majhuul*, Nicola Haddad used the foreign location of France to lend the plot he was weaving naturalness, and to talk in details about emotions which it would not have been possible for him to talk about had the location been Arab and Islamic. In addition to the geographical factor, there was the historical distance which some writers went for. The place would be an old Arab locale in ancient bygone days with themes that are mostly old history. But the aim was the same: to avoid the stare of the critics and the moralists who would object to entertainment and the kind of themes typically tackled.

Shawqi did this in his *waraqat al-aas*. Finally, another scenario was to choose an Arab environment in the modern period, but use foreign characters. This gives the events a foreign colour and avoid the anger of the critics. Yaaqub Saruuf used this technique in his novel *fataat miSr* in which the events revolve around an Englishman and a Coptic girl.

With regards to the way events developed in the novel, this genre relied on the marvellous and the fantastic. The events would all be developing within an uninterrupted series of adventures and accidental circumstances. There is no necessary connection, and the development sometimes defies logical analysis. In fact, the style was totally unanalytical; it was straightforward exposition. The focus was on the broad outline of the work and on superficial love stories and relationships: the two lovers and the obstacles they encounter.

For example, Abdul Qadir Hamza's *CiDat al-taarikh* presents emotional adventures and military action in a Russian location. With the Russians and the Sherkis as the two sides, Hamza would present a variety of situations, hinting from time to time at the moral of these stories. But this is done at the expense of event development. In fact, events may be totally interrupted for these pieces of advice to come in. The influence of foreign moulds is thus clear in the way writers wanted to try out the entertainment novel. But lack of artistic knowledge and skills, together with the influence of a classical Arab heritage and a tendency towards didacticism all contributed to an inferior product.

5.1.2 The Climax

The climax is usually built on a love relationship between two good characters whose path is crowded with obstacles. The story would normally have a happy ending when the two lovers meet again or do something joyful. Zaynab QaCwar's *ghaadat al-zahraa'* is the best example of this: it is full of miraculous adventures, too many to remember by any reader. It is a love story between Shakeeb (the good hero) and Farigha (the good heroine). So many obstacles stand in the way of the two lovers who with a great deal of effort manage to bypass them. After overcoming evil characters, the lovers meet and experience happiness.

In this novel, the use of poetry may also be noted as commentary on certain situations. The authoress is also seen often trying to guide and give advice upholding older traditions of story-telling. There is also an obsession with event sequence in a manner that is not logical, and there is too much reliance on adventures and coincidences in resolving difficult situations. The influence of translated novels (particularly detective stories) is clear in this work.

5.1.3 Character Development

As I mentioned above, writers of entertainment novels often moved to foreign locations, where more freedom is found and where love is a violently emotional affair. This had implications for the kind of characters portrayed. Most of the characters, especially, the major ones, were foreign in origin and habits. As I pointed out above, this was to avoid the anger of the critics. But there was another interesting element in the choice of characters. Most

characters were chosen from the aristocracy, avoiding the middle and lower classes. The reason for this probably lies in the fact that members of social classes other than the aristocracy did not reach the stage of confrontation with their feelings. In other words, complications important for character development are not likely to arise when we deal with peasants, for example.

In fact, the peasant is much freer than members of other classes. Given the social structure and customs, males and females in this lower social rank mix more freely. Mahmoud Khayrat presented us with his story *al-fataa al-riifii* (the village lad) which talks about a love relationship between Fatima and Mustapha, a poor young man who goes to Sudan to do his military service. Once he has gone, the girl's parents manage to find a rich fiancé. But Mustapha gets back, goes through a number of adventures and saves Fatima from the man chosen for her. The story ends happily as usual.

In choosing characters, writers use particular characteristics to enable them to deal with certain issues. For example, Shawqi, in his *waraqat al-aas* chooses his characters in a way which enables him to display his ideas regarding social ills such as treachery, cheating, opportunism and the corruption of kings (Badr 1976: 168). Nicola Haddad in *Hawaa' al-jadiida* similarly chooses his characters to enable him discuss the issue of women and to defend them. An element of didacticism was thus inescapable in the way characters are portrayed.

The major characters used may be seen to fall into two types: First, there are the 'good' characters helped by other secondary good characters, all working for goodness and love. Second, there are the evil characters, again helped by minor characters who are evil. Evil characters work together to spread hatred and enmity, planting the seeds of division between lovers and so on. One

feature of character portrayal in entertainment fiction is the 'absoluteness' in determining whether the character is good or evil.

This kind of characterization made the character static, prevented the writer from the possibility of analysis and turned the plot into a flat sequence of events. Feelings are not complex and the inner struggle is absent. There is no dynamism to allow the environment to play a role or to encourage the writer to rationalize actions and to say why these were good or bad. As a result, psychological features are forgotten, which did not help the development of characters. Matters are made worse when events rely on coincidences and adventures, with characters unable to influence one another and with the story not developing naturally.

Another technique commonly used was to do with the poor presentation of characters. We are introduced to the character in the beginning of the novel and we are told everything we need to know about that character. Characters are therefore not allowed the freedom to develop naturally, or to present themselves through what they do and who they are. When they are allowed to speak (which is very rare), it is the writer who speaks on their behalf, in the language and the style of the writer. To sum up, characters simply became a tool for the exposition of events.

5.1.4 Exposition and Dialogue

Writers of entertainment fiction controlled the style of writing in the same way as they did with the events and the characters. Most writers used the evaluative (taqriri) style in narrative exposition. In this kind of style, events are presented in broad outline and without any deeper analysis. There is no

attention to detail. When particular situations are presented, cliched classic images are used. This can be seen in Zaynab Fawwaz's work *ghaada al-zahraa'*, for example. Here, the girl in love is described in terms of لواحظ بابلية *lawaahiz baabiliyya*, سهام صائبات *sihaam Sa'ibaat* and الفاظ درية *alfaz durriyya* which are all traditional descriptions which do not carry much meaning in the context. Through these worn-out cliches characters can never have a specific identity and the experience cannot be seen as unique. The situations become static and the experience becomes universal.

Then we have the problem of dialogue. As I pointed out above, characters were mostly not allowed to speak for themselves but through the writer. Characters are also presented as complete from the very beginning. These problems prevented characters from developing naturally and from having any specificity. The absence of dialogue and the excessive use of exposition thus blocked the natural development of both characters and events.

The language and the style used did not help matters either. Obviously, language and style varied depending on the writer's ability and skills, but all in all they mostly tried to get to meaning through the quickest route possible. This is to help the reader to go through the material quickly and easily. The vernacular began to appear in various forms, and the language of journalism became a common feature. When the classical language is used, this was full of rhetorical embellishments (Badr 1976: 171).

Mahmoud Tahir used the vernacular widely in his *Cadhraa' danashwai*. He explained that this should not be taken as a sign of his weakness in the language but as a choice he deliberately made. The vernacular is more expressive and can show feelings much more clearly than the classical. Badr (1976: 171) who cites Tahir also mentions Amin Rayhani. Rayhani insisted

on using eloquent Arabic in his *khaarij al-Hariim*. However, the inability of the writer to use the language properly produced a distorted style. The language is vague and meanings become inaccessible. There is lack of cohesion and the work is shaky in its entirety. This is all done in the interest of making the reader get to the meaning with ease.

As I mentioned earlier, with Nicola Haddad, we saw journalism employed heavily. Here we have attempts at making certain vernacular features more respectable. The language is smooth, but once again driven by a strong desire to sound fluent and transparent. Rhetorical embellishments, SajaC, rhythm and parallelism were all heavily used. In fact this is a pattern that is common to quite a large number of writers such as Shawqi and Muhmoud Khayrat.

5.2 A Detailed Analysis of an Entertainment Novel

To judge a novel successful or not, the yardstick must be the ability of the novelist to use the artistic elements of the novel skilfully. These elements and the way they are put together differ from genre to genre (from entertainment to realism, for example). It is therefore mistaken to deal with a particular genre by using the criteria of another. Can we apply criteria developed for free verse on rhymed verse? The entertainment novel certainly uses the usual artistic elements found in any work of prose fiction (character portrayal, event development, dialogue, climax, locale, etc.). However, these are handled differently from what the critics held up to be the example to follow: the so-called serious and committed work of fiction.

In the following analysis of Muhammed Abdul Haleem Abdullah's *laqiiTa* (1945) (the novel chosen here as an example of the entertainment genre), we will look more closely at the criteria which have evolved with the evolution of the genre. We will bear in mind that the entire genre during the period in question (the 30s and 40s) was at an experimental stage. This means that certain shortcomings are in evidence. But these apply to any kind of novel, whether the novel was described as cheap entertainment or serious and committed. This goes to confirm that genres fully develop in practice, in addition to the novelist possessing the knowledge of how to construct a novel.

5.2.1 A Summary of *laqiiTa*

The novel tells the story of an illegitimate girl (Layla) found one day cast away in a bundle under the trees in a village just outside Cairo. The girl was taken to a shelter for the homeless where she was taken care of by a nurse called Zaynab. As a relationship develops between the girl and her nurse, the latter dies and the girl misses the kindness she received from her. The girl grows up, goes to school and starts working at a hospital run by one of the physicians who took care of her while at the shelter.

The girl masters nursing but due to the jealousy and resentment of her colleagues, she loses her job and is forced to go elsewhere looking for work. A good, pious man helps her and in the new hospital she meets a young doctor who was also a country lad. He falls in love with her and decides to marry her but because of her social position (poor, illegitimate child), he decides to present her to his family as the daughter of a rich merchant. But

the truth emerges sometime later and the family refuses the marriage for the disgrace it could bring to their name. The two lovers have to part.

The girl's story (and life) comes to end when she gets to know her mother who comes to the hospital as a patient. Layla dies of a wound she inflicted on herself using a scalpel while trying to clean the instrument. Poison permeates through her body and medicine proves unable to cure her.

5.2.2 *LaqiiTa* as an Example of Popular Fiction

This brief summary of events shows first that the theme of the novel is 'love' which fails and ends with the death of the woman. The reasons for this fate are found in social factors and circumstances which surround the love story. This is an important forum used by the novelist to show where he stands on moral issues, taboos, social obstacles and the feeling of alienation which lovers feel when all comes to an end. In fact, it is the choice of this theme that appealed most to a readership which was getting used to this kind of thematic development. But as time went by, social conditions were changing and when the novelist decided to have a sad and not a happy ending (as in the previous period), this came to be in agreement with social traditions which did not approve of love between those from different classes. However, there was another side to this: the novelist with his sad ending was also able to speak of the injustice which the lovers suffer from for no crime committed.

5.2.2.1 Events

Events begin with finding the illegitimate girl and develop as Layla grows up and meets her death at the end. What is of interest to us here is the way critics viewed such event development. They say that the writer heavily relied on coincidence. Wadi (1997: 117) maintains:

laqiiTa relies on coincidence in developing the event sequence and in moving people around. The way people meet (Layla and the pious old man, for example) betrays a naive inevitability. This is most evident in Layla meeting with her mother, wounding herself and meeting her death, all through pure coincidence.

But how else other than through coincidence are we to have event development at all? Moreover, finding Layla the way the writer describes emphasizes the theme of injustice which hounded this poor girl from the moment she was born and through no fault of her own. In fact it is this which provides us with the backbone to the whole novel: deprivation of loving parents, and from all those who loved her which only show how bitter life must be:

تري اين كانت مباع الريف , فرمما جاء الخلاص في صورة ثعلب او ذئب ؟

I wonder where the beastly lions have been for salvation to come as a fox or perhaps a wolf (p. 10)

But salvation was not forthcoming which prolonged suffering. And from what? From social pressures punishing her for being illegitimate in a society

which shows no mercy towards such unfortunate human beings (*abna' al-radhila*). The girl was beautiful but will this help? She was also gifted, but would this make her happy? These are some of the questions which the novel involves the reader with.

In general then, we do not see that the element of 'coincidence' has been over-used or abused in any way. True, Layla encounters all kinds of situations by accident, but in most cases these have been rationalized properly. If this turns out not to be the case, the turn of events could still be explained in terms of the translation factor. Writers found it difficult at times completely to get rid of what has come through translated techniques of event development: the coincidental and the exaggerated which characterized entertainment novel in general. The writer in *laqiiTa*, however, does his best to look at events in a logically connected and plausible way, and the sequence always develops naturally. He avoids using the strange and the fantastic and he always has his feet on the ground.

5.2.2.2 Character Portrayal

In *laqiiTa*, characters may be divided into two main groups: major (as Layla) and minor as the rest of the cast: Zaynab the nurse, the doctor who owns the hospital, the pious old man, etc. The major character was very much in the limelight. All events revolved around her and the theme of injustice was designed to cover what she went through despite her beauty and her gifts. This concern with the major character may be taken to reflect the writer's desire to obey the critics. At the time, it was felt that the time had come to change from techniques that dominated the previous stage: too much attention paid to events (and too many of these) at the expense of characters.

Furthermore, the writer of *laqiiTa* was also most concerned to bring out the psychological side of Layla's personality, as well as the moral side to her behaviour. Regarding the exterior of the character, this was also traced carefully, with the writer using the technique of letting one of the secondary characters do this kind of description:

حدثوني انها وجدت في الريف فلا بد ان عينيها الخضراوين هاتين قبستا اللون من نضرة الربيع ...
وهذا الفم الدقيق المختصر والشعر ... انه ذهبي فاتن

Green eyes, blonde hair, beautiful mouth, etc. (laqiiTa, p. 12), all according to someone other than the writer.

These techniques, particularly the psychological description, however, were not used systematically. This is in part because these narrative devices had not been well-developed at the time. There were no established models to go by. Nevertheless, the writer was concerned to describe the feeling of disappointment which bedevilled the girl from the early days, the feeling of being deprived of parents and her constant search for the love of a mother. This was all done indirectly through the inquisitiveness of the character and her reflective nature. Even the images which crossed her mind were signs of a deeper disturbance and psychological confusion.

Layla's attitude to society was also presented as being somewhat negative. She was constantly afraid that someone somewhere would ask her about her family and her parents. She was always unable to face a society which saw illegitimacy as evil. The writer in this way was able to portray the suffering which Layla went through, and the mercilessness of society. Lineage and

family connections played a part, as we have seen, even when it came to love and marriage. Society had burdened Layla with a responsibility that was not hers. This feeling of inferiority stood between her and the world. She was so demoralized that she could not, for example, defend herself when the other nurses tried to get rid of her.

This psychological dimension was not handled in the traditional way of portraying a 'good' character and of continually trying to rid this character of the seeds of 'evil'. The description was natural of someone good or bad with society playing an important part in all of this. The major character was thus under focus, with the minor characters described only in secondary external details. These were used as instruments in the description of the main characters.

5.2.2.3 Dialogue

This is an important element in a novel and it is a distinguishing mark of the degree of maturity which a work shows. The aim of the novelist is to employ dialogue as a way of showing the many sides of the character and to express a point of view. In *laqiiTa*, the writer does his best to use dialogue in this way and in this way we are introduced to the many external and psychological qualities of the characters. The style is not entirely successful, however. The writer is too concerned with the language and rhythm aspect, choosing decorative forms of expression, which made the dialogue somewhat artificial. The other reason why the dialogue is not totally effective is the preoccupation which the writer has with the theme of the novel: starvation of love and social injustice. These led him to engage in many side-debates among the characters, ending up with a kind of

interaction that is not compatible with the social status or the reality of certain characters. Consider how Zaynab talks to one of the nurses in the beginning of the novel:

لله درك يا زليخا! ابدًا تكذبين ما أقول وتفندين ما أعتقد

How well you do it, Zalikha! You're for ever finding fault in what I say (page 11)

The grammar is polished, the diction is lofty and certain references (*lillaahi darruki yaa zalikha*) introduce a classical linguistic register not expected of a character with the assistant nurse's social standing. It is a style that is no doubt suitable for the writer's own ideas, but he could not hide behind a character from whom we expect natural expression. This was combined with plenty of advice and sermonizing which relayed the writer's personal opinions and which rendered dialogue ineffective. Love is theorized and philosophized. This is clear in Layla talking for example to her friend. As for the role of dialogue in helping with the development of events, here the writer was not successful either. He used straight chronology with the story beginning with a problem, developing and then reaching a climax, with the death of the heroine forming the anti-climax.

The first person narrative technique is used throughout. This is successful as far as it goes: the reader can see or hear through the eyes and ears of the writer each and every minute detail. Internal monologue, however, is scarcely used (when for example Layla talks about herself). Flashbacks are also used but rarely. All of this immaturity of narrative technique may be explained in terms of lack of experience in the genre and the absence of a narrative theory. There were no solid models to build on which made the

novel weak in many of the important elements of the narrative work. It has to be said, however, that the novel won many prizes which can only mean that it was appreciated by some of the critics of that period.

5.3 A New Perspective

In conclusion, *laqiiTa* may be taken as a good example of popular fiction. This genre has entered the Arabic literary scene through translation as we have seen. However, with the emergence of differences schools literary writing such as realism, romanticism, etc. the new form of popular fiction was marginalized by the critics. What added to this marginalization is the kind of themes tackled by popular fiction: love, romance, etc. This tension takes us to the turn of the century when the quality of the work was judged in terms of its moral and social values rather than artistically or in terms of genre. Thus, writers had to to serve moral or social values to win the critic's approval.

Any new issues which went against the critic's preferences had to be modified. Introducing an entertainment element or genre would thus be a matter of interest to the writer and to the reader but not to the critic. Literary analysis followed this path and studying the features of popular fiction, for example, has not been encouraged. Indeed if there have been any studies of these new forms, these were simply to conclude that such works are not worthy and do not fulfil the requirements of the canon. What we need is therefore a new understanding of the new forms in relationship to the canon; they exist in their own right.

CHAPTER SIX

THE TENSION BETWEEN THE CANON AND THE PERIPHERY IN EAST AND WEST

6.1 The Canon and the Periphery

A close look at the novel as a literary genre would enable us to distinguish two main types: the serious novel which includes the realistic novel, the historical novel and the political novel. The second variety is the entertainment novel which includes the romantic novel, the detective novel, the science fiction novel and the adventure novel.

These two main types may be seen from three different angles: the reader, the writer and the critic. Particularly in the case of Arabic, these are the elements which define the literary value of the work. Thus, the serious type secured the attention and approval of the critics, invited many writers to contribute to it and appealed to an elitist, high-brow readership. The second variety on the other hand, was rejected by the critics as cheap literature if at all and was not thought highly of by the majority of writers. However, the genres served by this entertainment variety had an extremely wide readership.

This brief comparison poses a number of issues. As I have shown in the previous chapters, the novel as a literary art came from the West and the principles which governed it were always western in origin. As all historians of modern Arabic literature seem to agree, the development of the form in Arabic also followed western lines: from the romantic trend, to the realistic trend, to the socialist trend and finally to the existentialist trend. This eventually led to what we are calling the serious variety (Ayyad 1993). This poses an important question: if we have so far followed the west so closely as far as the novel as a genre is concerned, will we react to the entertainment variety in the same way? That is, given that the entertainment novel in the West has after a long struggle managed to be recognized, will the same happen one day in Arabic?

My feeling is that the same will happen in modern Arabic literature. We must remember that the novel as a whole was one day shunned by Arab critics and writers alike. Regardless of whether it was serious or entertainment, the genre was thought to be worthless in comparison with poetry which was the dominant mode (Ayyad 1993: 102). This is precisely what is happening now with regard to the entertainment novel. Let us now return to the entertainment novel in the West, this was rejected and was thought unworthy of attention. This has been a problem of the canon versus the non-canon. In his introduction to *Reading Popular Narrative*, Ashley (1989:2) observes:

And there's not very much doubt which texts are to be studied. The literary canon - that is the authors and texts widely deemed important - is remarkably stable. Shakespeare, Chaucer and Milton, Austin, Hardy and Lawrence are among the dozen or so writers who

appear time and again in the syllabuses of English courses at all levels. There may be space occasionally for lesser known authors, but any controversy is usually at the periphery: the centre remains unmoved.

6.2 Changes in Western Critical Thinking

To determine the position which popular fiction has occupied, we must first go to the critics. As Ashley (*ibid*) points out, the response to popular forms is "located ultimately in the practice of literary criticism and it is that negative usage which regards popular fiction as second rate fiction or worse".

The situation, however, is not always so grim. Recently, popular fiction has seen something of a revival. Many studies have been carried out into the cultural changes in society which have led to the acceptance and success of popular fiction. Other studies have focused on the stylistics of this kind of fiction (the language and structure). Still other studies have appeared on how to read and analyse popular fiction. Recognizing that much resistance still persists to the study of popular fiction, Ashley (*ibid*: 3) sees a change of mood:

The silence on popular fiction has been broken and the bulk of of the material [in writing about popular fiction] indicates the progress which has been made slowly, since the 1960s, both within the practice of literary criticism and, much more significantly, beyond it, via the influence of other academic disciplines.

The revival of what has come to be known as popular fiction has in fact been going on for much longer than the 1960's as many commentators seem to indicate. In an excellent article which George Orwell published in 1945 entitled "Good Bad Books", Orwell talks about what he describes as:

The kind of book that has no literary pretensions but which remains readable when more serious productions have perished. (1968: 37)

He cites as examples Sherlock Holmes stories, but it is not only thrillers which he had in mind. Humorous books such as E. Nesbit's *The Treasure Seekers* are also included. Nor is it only 'escape' literature which in his estimation deserve our attention:

There is another kind of good bad book which is more seriously intended, and which tells us, I think, something about the nature of the novel and the reasons for its present decadence (1968: 38)

Indeed, Orwell was extremely insightful about what we nowadays call and dismiss as popular fiction. He sees autobiographical writing (which is looked down upon by the 'serious' critic) as a vehicle for relaying truthful pictures of peoples' lives, and of showing what he calls the "exhibitionism and self-pity [which] are the bane of the novelist" (1968: 39). To Orwell, the value of these popular forms of writing (thrillers, humorous books, escape literature, etc.) lies in the fact that here the reader is amused, excited or even moved by a book. If we were to go by 'intellect' alone, such books would not be worthy, but as Orwell puts it, "art is not the same thing as cerebration" (1968: 39). Orwell concludes his article with the following remark that anticipated what was to happen:

... while civilization remains such that one needs distraction from time to time, 'light' literature has its appointed place; also that there is such a thing as sheer skill or native grace, which may have more survival value than erudition or intellectual power" (1968: 40).

Thus, the emergence of the new forms of writing has had its supporters as well as opponents. I suggest therefore that a brief outline of the circumstances which surrounded the development of popular fiction in the west is important to predict what the Arabic scene will be like in the near future. In fact, parallels can already be seen between the west and what is actually happening at present on the Arabic critical scene.

Let us first look at the reasons behind the neglect of popular fiction in the west and the way it is distinguished from what is considered serious and canonized fiction. The position of the critics on this matter is important and can be seen in the views which they held about this form. They usually speak in terms of 'high' and 'low', 'elite' and 'mass' and in the process distinguish between 'serious' and 'popular'. This division is intended to work in favour of the 'serious' art, while leaving the 'popular' type aside without a definition. This attitude kept the critics away from properly studying popular fiction and conditioned them to focus on what is considered serious. Thus, the basic principles worked out for serious literature are the only critical principles we have. Unless these are reconsidered, they will prove incapable of serving popular fiction. As Ashley (ibid: 4) puts it, "It is manifestly true that the methods of traditional literary studies offer few useful insights into non-canonical texts".

In fact, the principles applied to serious, canonical literature saw little change from those reached by the critics of the mid-eighteenth century. The notion of literary standards was a product of the cultural insecurity of the rich merchants and industrialists. These wanted to dominate not only the political and social values but the literary ones. As Fiedler (1975: 33) observes, these classes "desired also to be [literature's] judges, the guardians of the values which [literature] embodied and reinforced".

Then we had strong industrial and technological changes in society. This had implications for printing, publishing and distribution of books and reading materials. The dominant classes still wanted to retain control of what comes out of the printing presses and how this should be distributed. However, little did these dominant classes suspect that control of the technology of print was in itself a control of that culture too. Similarly, as Fiedler (ibid: 34) makes clear, the market place which the rich dominated "determined which works of art would persist and be remembered by winnowing not the 'good' from the 'bad', perhaps, but certainly, the more popular from the less"

This power, however, had to be polished and supported by expert judgement which these dominant classes did not have. So they appointed so-called experts to brief them on whether novels were acceptable in general and if so which ones were more O.K. than others. But, as Fiedler (ibid: 35) explains, the advice given was not always followed. What the critical mentors described as 'trash' continued to be read, whether this was sentimental, pious or pornographic. Interestingly, such work also continued to be snatched from the hands of the children, especially girls.

Fiedler then discusses how the critics and the clergy got together. This relationship at first was one of competition in trying to establish values and standards. Where literature belonged (in the critics' or in the clergy's domains) was unclear. But as long as the critics continued to insist that literature must 'instruct' as well as 'delight', it was difficult to separate between Art and Prudence, between aesthetics and ethics. Given the hierarchical nature of society, the critics took their instructions from the clergy.

Indeed, the ethical always ranked higher than the aesthetic and it was not until fairly recently that any critic dared to challenge the clergy. The critics were then able to confront the moralists by adopting their own terms. Along more or less Christian lines, the critics divided literature into 'serious', 'elevating', 'uplifting' and 'of high moral purpose', on the one hand, and 'trivial', 'debasing', 'vulgar' and 'of no redeeming value', on the other hand (Fiedler, *ibid*: 35). But such ethical-sounding distinctions were in fact aesthetic and formalist. Even these were later twisted by the critics who allowed what is currently chic regardless of morals. That is, moral standards were sometimes adjusted and this is how certain writers instead of being excluded from the canon were smuggled in.

6.3 The Academic Influence

In our age, the critical establishment thus took over, setting and maintaining the standards for a New Canon. This however, was to exclude the 'philistine', the 'vulgar', and the 'trivial', especially if this happened to be enjoyed by millions. It was in this way that, as Fiedler (*ibid*: 37) puts it:

... obscurity, or at least high density and opacity tended to become - along with symbolism, irony and the rest - the accepted hallmarks of High Art: touchstones for judging the works of the past and guides for producing new works worthy of a classroom exposition in the future.

It is this which led to the academicization of literature with universities becoming the supreme guardians of taste. This led to the establishment of new definition of High and Popular literature. It is interesting to note that the term 'literature' was at this stage reserved for serious or proper books, while other reading materials were labelled patronizingly 'paraliterature'. More recently, however, a change of mood has occurred after modernism was tamed. Thus it is not Joyce's *Ulysses* or T.S. Eliot's *The Waste Land* that is being attacked but as Fiedler (ibid: 38) says: "the more vulnerable and unredeemably subversive popular arts ; which is to say, art untamed, uncastrated, unpurified ... vulgar, obscene, blasphemous".

Thus under attack are *Deep Throat* and *Beyond the Valley of the Dolls*, comic books, soap-operas, TV commercials. Such elitism is to be rejected and new rules for the study of popular literature must be found. For example, popular fiction must be seen in terms of "Ecstatics" and not of "Ethics or Aesthetics". The goal of popular fiction is after all not to teach the reader about the world of facts around him or to instruct the reader in ethics and virtue. Rather it is to please and entertain. As Fiedler (ibid: 41) argues, in popular fiction:

We will find ourselves speaking less of theme and purport, structure and texture, ideology and significance, irony and symbolism, and more of myth, fable, archetype, fantasy, magic and wonder.

For example, popular fiction relies on magical resolution, an aspect which is always met by the critic's contempt. However, it is this feature which makes the entertainment genre what it is. Heroes and heroines always seek to overcome problems and obstacles and work towards a happy ending. Take Raymond Williams's *The Long Revolution*, (1961) for instance. Here magical resolution as Ashley (1989: 34) sees it,

signals a fictional reconciliation of how people in real life actually think, feel, behave with the ways in which dominant ideology would have them.

6.4 The Arabic Literary Scene

All in all, popular fiction has asserted itself on the critical scene in the West. Books are being written about it, universities are teaching it and the critical establishment is not as anti as it used to be. The same cannot be said of the Arabic literary scene. At best, there is silence, at worst rejection of the entertainment genre (the popular novel, the detective story, science fiction, etc.). These are still considered as cheap literature unworthy of critical attention. To analyse the reasons why this attitude should be so and more importantly to try to predict the sequence of events in the future, I shall rely

on the historical background to the problem presented above regarding the West.

If we go back to the beginnings of the Arabic novel as a genre (late 19th century) we will find that the critics were exclusively concerned with ethics and religious values which the novel was supposed to have. Thus, the critic played the role of social reformer and moral inspector who always warned against the dangers of translated novels on the grounds that this kind of literature is harmful to morality. Themes such as free love, women's liberation, etc. were thought to be particularly threatening. Education and instruction were thought to be the kind of purposes for which the novel as a genre should be employed. The role of the Arab critic is thus similar to the role which the western critics adopted nearly a hundred years earlier when they had an alliance with the clergy and became champions of morality.

At the turn of the 20th century, the Arab critic, out of concern for the integrity of the genre this time, adopted a slightly different attitude to the moral and didactic position they took earlier. They demanded that the novel should criticise the ills from which society suffered. Thus, social criticism became one of the goals of writing. Any novel which did not function in this role was considered cheap and not worth reading or studying. As I explained in Chapter Four, with this kind of attitude, realism became the dominant trend by the late 40s and early 50s (Badr 1976). Realism is imported from western literary practices. Here, we can also see another parallel with western developments: in a similar way to the aesthetics vs ethics distinction, the Arab critics defended cultural correctness which can only be obtained through realism for didactic purposes.

There is here, however, a slight difference between western and Arab cultures. Unlike western literary criticism which finally managed to rebel against religious values in the arts, religion is so strong in the east that the critical establishment had to stay within limits. To rebel, the Arab critic would be constrained not only by the religious establishment but by political and social forces. As Salama (1980:164-5) points out, the Egyptian popular fiction writer Ihsan Abdul Quddus was basically threatened with imprisonment if he did not mend his ways. These calls for limiting his freedom all came from the critical establishment who judged his work in terms of purely social acceptability (sex, etc. were taboo subjects).

Thus, realism became the single most important criterion with which to judge the literary work. Art must be serious and this has to be governed by rules which became established critical tools to distinguish between good or bad literature. The idea of good and bad is again similar to how the western critic had distinguished between popular and serious literature. In fact, the critical judgement was basically borrowed from the west (in terms of realism, good and bad, etc). However, the time difference is important; what the Arab critic was reading and applying were ideas that are no longer valid in the West.

This division into good or bad, serious or popular became a real one and coloured critical judgement almost entirely. Criticism became an art of labelling and those who were labelled 'bad' were shunned and stigmatized. This has had serious effects. For example, popular fiction was a genre which attracted very few writers. However, this genre has never lacked huge readerships. For the writer and publisher, to respond to popular demand and at the same time keep the critic (and the clergy) happy, certain adjustments had to be made. This took different forms. From the writer's point of view,

he or she had to abandon certain features characteristic of the genre, a point which we will discuss in the analysis.

Seen from the critic's point of view, reading came to be an extremely important issue. The critic could not ignore the popularity of what he considered cheap fiction, so he felt such forms have to be somehow studied. But to do this without changing his critical criteria, he had to see in the text more than there was. For example, in the nature of popular fiction, symbolism is never cultivated (Nash 1980). But to make it worth his while and turn the critical experience into something respectable, the critics strained the text. Thus we began to hear of all kinds of symbolic readings and great hidden meanings which were neither in the text nor intended to be there. Salama (1980) is an excellent example of a critic who twists Qudus's popular fiction trying to achieve the impossible. This is a similar trend to what we saw in the West when certain writers had to be 'smuggled' into the canon.

6.5 Reasons for the Critical Rejection

One basic reason behind the rejection by the Arab critic of popular fiction in general and the entertainment novel in particular is the cultural values in an Arab-Islamic society. I use culture here in a specific way and follow Bigsby (1975:23) who gives us the following definition:

Culture is susceptible both of a general and a specialized meaning. In the former sense it implies the attitudes and values of a society as expressed through the symbolic form of language, myths, rituals,

life-styles, establishments (political, religious, educational); in the latter ... the training, development and refinement of mind, taste and manners.

The two senses of culture are related, producing what may be called a cultural code by which members of a given society live. It is this code which is behind the kind of attitude shown by the critic to literature. Let us take the social hierarchy first. Arab society is patriarchal, with the male being the dominant force. Women, even after they gained their freedom and rights, are still seen as housewives and mothers. Regarding popular fiction, this is a genre which is primarily aimed at women. It discusses their sexuality, freedom and relationship with man. As such, the themes discussed were never thought worthy by the male critical establishment. Subjects which emphasize watering down emotions and feelings were not considered manly enough. The grounds on which such assumptions are made are 'thematic'.

But culture has other sides in addition to the social dimension just outlined. Politics plays a very important role in Arab society. Subjects such as the struggle against colonialism, the fight against oppression, justice, the nation, Arabism, Palestine, the 6-day war, etc. were thought to be noble and thus suitable to be written and read about. This was basic to the development of the realistic novel in general and the political novel in particular. Popular fiction with its love and marriage subjects stood as second-best, and this influenced the critical judgement.

Politics joins forces with religion. Political freedom was there in name only. That is writers are not free to write about certain subjects, and readers have no power to change the critical attitude. Religion supports this when it

comes to subjects which overstep the bounds of morality. Sex, women's liberation, etc. are religious taboos. Popular fiction cannot therefore develop under these restraints. To write in the genre, then, meant to domesticate the genre to suit social, political and religious values. In fact, writers who tried to experiment with the genre of popular fiction were often accused of being socially and morally deficient.

Universities mirror society and they are the agents of authority (political, moral and religious). This has had negative effects on the development of genres such as the entertainment novel. Taking their instruction from the critical establishment, the literature department degrades certain works and upgrade others in its syllabus, teaching and research. In fact, the critical establishment is represented most prominently by the university literature department. Thus, the canon (classical and modern) is protected and new forms which threaten this arrangement are discarded. A glance at the critical literature would immediately reveal an almost total silence on subjects such as popular fiction, and, up to the present moment the number of doctoral dissertations on non-canonic subjects does not exceed a handful.

On top of everything else there is the problem of the Arabic language. New forms such as popular fiction demand fresher and more transparent modes of expression. As I made clear in Chapter Two on the linguistic characteristics of the genre, and as I will make clear in my analysis, popular fiction has a language of its own in terms of vocabulary, metaphors, grammar and paragraph structure. The language which the critic had in mind was totally different: it is classical, symbolic and highly rhetorical. Anything else was considered not suitable for works of literature. This was also considered a sign that the writer is not educated in the classical ways and therefore not worth reading.

Related to this is the issue of Arabic diglossia: there is a so-called High Arabic and Low Arabic. The former is the classical language (*fuSHaa*), the latter is the various vernaculars (*Caamiyya*). Now, dialogue is part of the vernacular and for the novel to be transparent as it should be in the case of popular fiction, dialogic language must be preserved. This however was not acceptable to the critic. This played a very important part in obstructing the development of the new genre and has implications for translation which I will discuss in the relevant chapter (see Allen 1995 for further details on the argument for and against the use of the vernacular).

6.6. Quddus' *al-Tariiq al-masduud* ("The Closed Road")

6.6.1 A Summary

The weaknesses which the critics found in popular fiction are in fact strengths in the eyes of a huge readership. This kind of fiction provides the reader with a necessary escapism, that is it helps the reader to sink into emotional feelings which he or she would not normally experience. In fact one could go through the list of all the critical objections surveyed so far and turn these into attractions from the point of view of the reader. This may best be seen in the analysis of an actual novel exemplifying this genre by Ihsan Abdul Quddus. The novel I have chosen is *al-Tariiq al-masduud*. This tells the story of a woman named Faiza (literally "a winner") who suffers as a result of the death of her father when she was only twelve. Her mother and two sisters then started behaving in a morally loose manner, inviting men to the house, drinking, etc. The mother justified all of this so long as the girls

kept their virginity. The aim of the mother is for a girl to secure a wealthy husband and the way to go about this is to expose one's attractions but not to go over the limit.

In fact, Faiza's suffering was heightened by these goings-on and she felt that had her father been alive none of this would have happened. Studying and trying to finish school was thus the only way for her out of this misery. However, to overcome her loneliness she became addicted to reading love stories especially by one particular writer - Munir Hilmi whom she eventually meets in the company of her mother and sisters. The man who was her idol, who knew all about love and affection, sank in her esteem when one day he tried to use her sexually. After the loss of her father, this was the first serious blow from someone she thought she loved.

The same let-down happened again when she was at college. This was at the hands of her English literature teacher. He abused his authority and tried to use her sexually. She refused and suffered as a result: the head teacher simply maintained that it was her fault. It was when she started work away from her hometown (simply because she was not prepared to go down the road her mother and sisters went down) that she met a man who fell in love with her but was socially forced to break up the relationship. This drove her to immorality out of revenge: she used her sexuality, told lies, etc only to get at men.

An interesting detail relates to her going back to punish the first man who let her down. She nearly lost her virginity. But this was also a turning point: the man eventually turned from evil to a friend and this was when she discovered the power of changing men. The ending however was not a happy one in the conventional sense. She kept on drifting, suffering, lost like

many others. The message of the novel is thus a complex one: men deal with women merely as objects; women in turn have to accept this to survive.

6.6.2 A Critical Evaluation

We can now move on to a critical assessment of the novel as an example of the genre popular fiction. Let us first pose the question: what is the aim of the writer, is it pure entertainment or does the entertainment carry deeper meanings? We recall that the critic's answer would be: it is pure entertainment, in fact cheap sexual titillation. At best, according to Shukri (1971:199):

Quddus does not portray sex as a social crisis. Rather in his view of sex, he merely adopts a documentary style which does not shed light on the phenomenon in question, does not deal with the issues and does not identify the problem as a social ill.

In a proper reading of the genre as exemplified by this novel, however, we reach different conclusions. The novel discusses a number of issues relevant to the plight of women in Arab society: freedom, work opportunities, social and financial independence, sexuality, etc. Above all, the novel questions the social institutions which govern the value systems in society. For example, there is a set of values which say that a house needs a man. But what the novel demonstrates is that the protector can himself be the abuser. There is also the set of values which says: a woman needs a man. The novel shows that this protector can himself be the exploiter. So man can thus be an abuser

and an exploiter. Even when women are given their freedom, and granted the opportunities of getting an education, this still works in favour of the man: she is a mere sex object. If she proves to be beyond his sexual greed, he will use his power to destroy her.

Thus, not all popular fiction is cheap titillation. Another point which annoyed the critics relates to character development. The critic maintains that in popular fiction, characters are flat and uni-dimensional as to their behaviour and motives. The hero or the heroine are basically looking for unconditional love that leads to long-term commitment. What the critics insisted on is total realism which requires that characters are portrayed psychoanalytically as complex and multi-dimensional. Not only this but characters have to relate to the entire social network, interact with others and not merely embark on a personal journey.

What the critics failed to understand is that this level of complexity is not in the nature of the genre. Popular fiction intends to deal with a close circuit of personal and emotional experience which is ultimately individualistic. Because the experience according to the genre is so personal, the writer deliberately ignores the social network, background and the general environment. As a result, time and place become of secondary importance, hence the ambiguity of locations, town, etc.

Popular fiction is intended to serve a message which may not be any less profound than any realistic or historical or political novel one cares to name. But to get there the genre has its own conventional character vehicles: stereotypes such as the lonely girl whose father has just died. Because of the loneliness, she turns to the world of her hero to gain identity. She lacks confidence; she blames herself all the time whether through a fault of her

own or because she thinks people only want her for her sexuality. In all of this, the writer would be trying to satisfy the reader's need for pleasure, an aim which must be fulfilled if the novel is to function within the genre.

Regarding events, what the critics would like to see is an event development not for its own sake (one thing leads to another) but as a vehicle to uncover the suffering of the characters, and the forces which surround and move them, hence the flashbacks, reverse chronology, etc. The aim of fictional events is to produce a change in the reader regarding the real world. Popular fiction approaches events differently: there is a temporal build-up: a beginning, middle and end. This sequence, however, is meant to be logical; coincidence plays a part, but to focus on personal emotions and to keep the reader constantly interested in them and not be distracted by a thought or a reason. In short, the reader has to be rather passive, not in the sense of having no opinion or of accepting to be led but in the sense of accepting the narrator's word for it and trusting the narrative as such: this is how the reader is made to leave his or her real world behind.

Let us remind ourselves of the features which the average popular fiction in English, for example, is supposed to have in order to function as a specimen of the genre. Novels of this kind are meant to be heart-warming and engrossing to readers. They have what popular fiction experts call 'realistic unrealism'. But they are also predictably stereotyped, with well-tried and uncomplicated moral recipes. According to Carter & Nash (1990:99):

The realism game offers us a credible world of fact but never threatens to modify ... our view of what experience is, and what human nature embraces.

But it must be recognized that popular fiction is in fact a rather diverse genre. Not only do we have a complex of sub-genres (Adventure and Romance, Crime fiction, Spy Fiction, etc), but we have hybridization. This is when the novel itself is a mixture of different genres. This is specially the case when a marginal genre is trying to stabilize, when the pressure of the canon is too strong, and/or when the receiving culture opposes the new genre. The novel under analysis (*al-Tariiq al-masduud* - The Closed Road) by Ihsan Abdul Quddus is a good example which shows the influence of all these factors.

CHAPTER SEVEN

THEORIES OF TRANSLATION

In this Chapter, I will review important issues in the history of translation. In the first part, I will focus on the Arab (and generally the non-Western) contribution. In the second part of this Chapter, I will move to Western notions of translation. The final part will be on an important recent school of translation studies inspired by Cultural Studies, together with work on Polysystem theories in translation.

Regarding the latter contribution (on culture and literary polysystems), Venuti (1995) discusses what this school stands for and puts forward the idea of 'foreignizing' vs. 'domesticating' translation. I find this particularly relevant to my work on genre. Equally important for my topic is the idea of polysystems (Toury 1980): here translation, like popular fiction, is seen in terms of centre and periphery within the literary system. This final part on the Cultural Model will end with how the model proposed by Hatim & Mason with which we started fits in with foreignization and domestication, and the place of literature in all of this.

7.1 Non-Western Approaches to Translation (The Arab Contribution)

Translation has attracted the attention of the Arabs throughout the ages. In fact, the Arabic word for "translation" (*tarjama*) is an original word and not an imported concept. The entry in *Lisaan al-Arab* (compiled by Ibn Manzur and considered to be the most authoritative Arabic lexicon) reads:

to translate (*yutarjim*) is to transfer meanings from one language to another; the translator (*turjuman*) is the one who interprets these meanings (*Lisaan al-Arab* p. 332).

The following is a brief historical view of translation among the Arabs.

7.1.1 A Historical View

The first serious translation movement among the Arabs appeared in the Umayyad era, thanks to the efforts of one man - Khalid bin Yazid (d. 85 AH). Ibn Yazid was a prince who, failing to become caliph, turned to translation and to the acquisition of knowledge. During this period, the most important translation activity was the Arabicization of government records which were all in Greek in Syria and in Persian in Iraq.

During the Abbasid era, translation truly flourished. Important translation centres were established, the best known among which was the *daar al-Hikma* established by the Caliph al-Ma'mun (813 - 833 AD). This was a scientific establishment which acted as a centre of translation, a school of

astronomy and a library. The *daar* was directed by one of the most prominent Arab translators - Ishaq bin Hunayn. It was here that Ibn Hunayn supervised the work of numerous teams of translators who were generously rewarded by the Caliph. Extremely important works were translated in this centre from Persian, Sanskrit, Syrian and Greek. The subjects translated included philosophy, astronomy and medicine, and among the writers translated were Aristotle and Galen.

The Abbasid period also saw the translation of important works in mathematics, logic and philosophy. By the year 913, the libraries of Baghdad were teeming with translations, not only of the sciences but also of arts and literature. It is interesting to note here that the reason why the *Illiad* was not translated is simply due to the Muslim faith which meant that idols, myths and superstitions had no place in the way people started to think after the age of ignorance. The other reason is perhaps the feeling among the Arabs that they had their own 'illiads' in their own magnificent classical poetry. Finally, translators generally lacked the skill of poetic composition, whereas Arab poets could not understand Greek.

7.1.2 Translation Methods and Procedures

Theory of translation was rare among the Arabs who were more concerned with the application of translation principles. The most prominent translators like Ibn al-Batriq and Ibn Ishaq tell us little about their techniques of translation and were content with practising the skill. This perhaps reflects the feeling at the time that translation is a complex practice which no words can describe.

Al-Jahiz, in his book *al-Haywaan*, however, did talk about translation and discussed what we may today see as important issues in translation theory. For example, he listed the qualities which good translators must possess:

The translator's eloquence must equal his knowledge. He must be equally well-versed in the language from which he is translating and in the language into which he is translating. But we must also recognize that knowing two languages brings with it its own problems: each language pulls the translator in a different direction (*al-Haywaan*, vol. 1: 75-76).

Two methods were used by translators. According to Salah el-Din al-Safadi, the first method is that practised by Yuhanna bin al-Batriq among others. Here, the translator is concerned with individual words and what each word means. Once a word is done, the next is dealt with and so on until a sentence is completed.

In adopting this word-for-word translation, translators faced many problems. First, not all Greek words had Arabic equivalents, thus Greek words were often kept in the Arabic translation. Second, languages differ in word-order and structure, let alone in the use of figurative devices such as metaphor, etc.

In his historical survey of translation practice among the Arabs, Shehada Khuri (1989:13) points out that these problems rendered the word-for-word method ineffective, and an alternative method had to be found. The second method was the one adopted by Ibn Ishaq among others and involved starting with the sense of the entire sentence and moving on to expressing this in the

other language. Whether the individual words are the same or are different is immaterial, since the meaning of the whole utterance is what counts.

To conclude this section on methods, we may cite the opinion of Khalil al-Jurr, a modern critic of translation from Syriac and Greek into Arabic. In describing the work of translators who used the second 'sense' method, al-Jurr in his *History of Arab Philosophy* says:

Their method has approximately what may be described as the scientific method of translation. They would translate the work a number of times, and they would translate the same work from different Greek versions. They would compare the various translations and correct what was unacceptable. They would also list how translations departed from the originals. When in doubt about the author's intention, these translators would go for a literal translation (vol.2, p.26, cited in Khuri 1989).

7.1.3 The Modern Age

Three translation movements may be recognized in the history of the Arabs. The first is described above and belongs to the Abbasid era. The second took place in the first half of the 19th century in the era of Muhammad Ali Pasha. The third and most important started at the turn of this century. While the first and second periods were characterised by the patronage of rulers and translation was therefore 'official', the third period was marked by individual translation efforts as the usual pattern. Here, most of the Arab countries had

gained their independence, and the need was felt to discover foreign thought and ideas (Badawi 1992: 10).

As I pointed out in Chapter Three, the stimulation to translate came directly to the Arabs with the Bonaparte expedition to Egypt in 1798. The French arrived armed not only with the latest technology but also with teams of scientists and translators who were extremely active at that time. This established new ways of thinking and opened the gate to Western thought. One immediate effect was seen in the achievements of the next ruler of Egypt - Muhammad Ali.

The first step Muhammad Ali took was to build an army on the French model. This brought with it a number of changes which all involved translation in one way or another. In fact, there was a strong feeling during this period which associated western ways with power and success (Badawi 1992: 11). Western models thus played an important part in the Arab Renaissance (*al-Nahdha*). But it is a mistake to assume that the relationship between the native and the foreign was one of submission of the former to the latter. Through translation, it was felt that 'imitation' of western patterns of thinking was a sure way to assert one's own identity.

The Arabs immediately saw the benefits of adopting and imitating western styles. Intellectual curiosity was the driving force behind the development of translation in this period. But we have to recognize that in the early part, Muhammad Ali's interest in the technology needed by his army dominated translation efforts. Ali reprinted twenty of the technical translations made in Turkey. He also ordered that the lessons taught by foreign experts in his schools be translated 'on the spot', then edited and published for wider circulation.

This keen attitude was also seen when Ali demanded of students sent abroad that they translate the texts they used. He had agents in most European countries to acquire the most useful books. Finally, it was thanks to Muhammad Ali's efforts that Egypt had its first School of Languages which improved the quality of foreign language learning and translation. But, as Cachia (1993:26) points out:

Needless to say, literary texts had no place in these early efforts, but new ideas were being disseminated and Arabic was being forced into new moulds in order to express them; in time the combination was profoundly to affect linguistic habits.

7.1.4 Individual Efforts

It is important to mention here, as Cachia (1992) in his survey does, the Christian contribution to translation efforts. Their contribution is immense for the simple reason that they found it easier than did the Muslims to accept ideas coming from Christian Europe. This was made possible by the fact that from 1825 onward, the Anglican Church Missionary Society (established in Malta) began printing Arabic texts.

In this domain, it is important to mention the rival translations of the Bible which appeared at that time. Until the first quarter of the 19th century, the only parts of the Bible in print were the Gospels and the Psalms. Later years saw remarkable efforts to produce fuller translation. These were undertaken

by some of the most prominent Arab literary figures including Butrus al-Bustani and Nasif al-Yaziji.

The time then came for individuals to produce translations not prompted by the State or by the missionaries. These individuals undertook translations which were aimed at a new kind of readership. The texts chosen for translation or adaptation were chosen either for their literary merit or for their entertainment value. According to Cachia (1992:27), the first such effort was Tahtawi's translation of Fenelon's *Telemaque*. This began quite a strong movement. Some seventy French works of fiction are said to have been translated in Egypt between 1870 and 1914. Furthermore, with the presence of the British becoming widely felt, some English and Scottish works (e.g. by Sir Walter Scott) were also translated.

In this connection, a point made by Cachia (1992:28) is particularly important:

Understandably, literary histories make much of the masterpieces that then became known to an Arabic-reading public. The bulk of what was translated, however, was not of such a high calibre. It consisted mostly of sensationalist material - thrillers, spy and later detective stories, and 'penny-dreadfuls'. The reason is not far to seek: in a genre so new to the Arabs, taste was as yet unformed, and swung to the extreme opposite of the formal, diction-conscious literature previously held in honour.

With the passage of time, however, the interest in western thought and ideas became wider and deeper. Individual efforts were still made in translation, but the materials chosen went beyond entertainment value to thoughtful, philosophical works. For example, Fathi Zaghul (d. 1914) translated many of Jeremy Bentham's books as well as sociological works by Gustave Le Bon

7.1.5 The Difficulties Faced

To conclude this section on the modern era, we have to mention the difficulties faced by the Arab translators in their effort to transfer foreign works. Obviously, the most basic difficulty was lack of technical vocabulary, not only in the scientific fields but also in the new literary genres. In discussing the novel in 1881, Cachia remarks that

Muhammad Abduh had no word for the new genre other than a coinage from the French, *rumaniiyya*, and for several decades thereafter *riwayah* often did duty for both a novel and a play. (Cachia 1992:30).

Another source of problems was to do with the Arabs' total respect for their language. Arabic was the medium in which the Qur'an was revealed and in which great poetry was written. There was an active group of purists to whom Arabic was perfect and who for a long time fought with the modernists. The latter were accused of ignorance for adding new loan words and coinages.

There were other problems which are best discussed under the issue of 'foreignization' and 'domestication' to be raised below. I will end with a few verses composed by the great Arab translator of the Bible and other works, Shidyahq. Here he is discussing the kind of difficulties translators faced at the time:

He who has missed out on translation knows not what travail is:

None but the warrior is scorched by the fire of war!

I find a thousand notions for which there is none akin

Amongst us, and a thousand with none appropriate;

And a thousand terms with no equivalent.

I find disjunction for junction, though junction is needed.

And terseness of style when the context calls for

Elaboration, if the purpose is to be attained.

(cited in Cachia 1992: 30)

7.2 Western Approaches to Translation

In this second part, I will present some Western notions of translation. This is a huge area about which several books are available. I will therefore be selective and present only those issues which can be shown to be relevant to my work on genre. In fact, my interest in genre has also influenced my choice of translation model to work with. Thus, I have used Newmark's and Nida's models to shed light on the issue of 'culture'. Similarly, I have referred to Venuti's ideas on foreignization and domestication to account for the problems of popular fiction as a genre in translation. Regarding the canon and the peripherality of certain genres, I have applied the polysystem

translation theory proposed by Toury. But, I have found Hatim & Mason translation model useful as it brings together insights from the various approaches and identifies genre as part of context.

The biggest argument in the history of translation has been that regarding what 'translation proper' is. Two schools of thought have dominated the debate from the early beginnings. There was the school which believed that 'word-for-word' is the way translations should be done to ensure total faithfulness to the source text. On the other hand, there was the school which advocated the opposite: free translation is what we should aim for. Cicero (106-43 B.C.) expressed this tension as follows:

If I render word for word, the result will sound uncouth, and if compelled by necessity I alter everything in the order or wording, I shall seem to have departed from the function of a translator.

(Cited in Nord 1997:4)

Throughout the centuries, many felt that the correct solution to the problem must lie somewhere between these two extremes. Situation and audience seem to have guided many Bible translators, for example, to a recognition of this flexible position. As far back as the time of Jerome and Martin Luther, the view was held that there are passages in any text (e.g. the Bible) which must be reproduced word-for word. Other passages invited a more 'free' approach and the translator has to render the sense.

Equivalence of target text to source text has been a hotly debated issue ever since people started talking about translation (Bassnett 1980). This matter became prominent with the emergence of linguistics as 'the scientific study of language'. Here, language 'structure' and 'form' became things which could be observed, and the idea of language as a 'code' became popular. Distinctions such as 'word vs sense', 'literal vs free' and 'form vs function' became more important than ever before.

This may be illustrated from the views of translation held by Catford (1965). Catford looked at language as a system and was less interested in language as communication (Hatim & Mason 1990). Catford focused on 'formal' correspondence between languages at levels such as the sentence and elements below and not beyond. In other words, meaning is virtually banished and the cultural dimension was not properly recognized.

To move to recent times, the discussion has focussed on the distinction between formal equivalence and dynamic equivalence. Formal equivalence refers to a faithful translation of those 'form' elements in the source text without any change. Dynamic equivalence is different. This takes into account extra-linguistic factors (situation, etc.) and the communicative effect which the source text was supposed to have on its receivers. The American translation theorist Nida (1964:159) explains this as follows:

A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source-language context in order to comprehend the message.

That is to say, Nida sees the translator's main aim to be making sure that the effect on the source language reader is equivalent to that which the target text reader will have. Since Nida's field is Bible translation, the question of culture becomes very significant. When source and target languages belong to widely different cultures, dynamic equivalence becomes extremely important. Cultural differences must be borne in mind. In translating a metaphor such as "the lamb of God" for the Eskimo people, Nida suggests that "the seal of God" would be more appropriate.

7.3 The Cultural Model

In this part, I shall present the so-called cultural model and shall focus in particular on the work of Venuti (1995). Domestication and foreignization translation strategies are basic in this discussion. But let us first deal with purely socio-cultural aspects.

7.3.1 The Socio-cultural Model

It is common knowledge in translation studies today that culture is an important factor. As Snell-Hornby (1988: 9) says:

Language is not... an isolated phenomenon suspended in a vacuum
but is an integral part of culture.

That is, translation takes place not just between languages, but between cultures. This is different from the early days of translation theory which, as pointed out above, was dominated by linguistics: language is viewed as a stable system with a rigidly defined code (structure and form). This ignores the value of cultural information. As Mona Baker (1992:18) explains:

Languages understandably tend to make only those distinctions in meaning which are relevant to their particular environment, be it physical, historical, political, religious, cultural, economic, legal, technological, social, or otherwise.

Seen in this wider cultural context, linguistic equivalence becomes problematic. Various theories have therefore been put forward to deal with the cultural side of texts. Newmark (1988) puts forward the following typology of cultural information:

- (1) Ecology: animals, plants, local winds, mountains, etc. For example, the numerous Arabic words for 'camel' or vocabulary of the desert life.
- (2) Material Culture: food, clothes, housing, transport and communication. For example, terms for Arab modes of dressing, head gear, etc.
- (3) Social Culture: work and leisure, etc. For example, the vocabulary of falconry in Arabic or wine-making in English.

(4) Organizations, customs, ideas: political, social, legal, religious, or artistic institutions in a particular culture. For example, parliament structure in Britain and religious vocabulary in Arabic.

(5) Gestures and Habits. These are important aspects in translation. But, as I explained in Chapter One when introducing the Hatim & Mason model of semiotic signs, these and similar categories only cover so-called 'socio-cultural' signs and do not include 'socio-textual' macro-signs such as genre and discourse. This idea will be related to domestication and foreignization in the following section.

7.3.2 Domestication and Foreignization

In discussing the Arab contribution to translation, I presented some of the difficulties which Arab translators faced, especially in the early days. These difficulties included the lack of well-developed technical terms both in the sciences and in the arts. Another difficulty was related to the conservativeness of the purists in the Arabic language establishment. One major problem I will discuss in the present section is related to the difficulty of deciding where and when to cut materials out, abridge or expand. All these methods were tried but in an unsystematic way. However, one method was predominant. As Cachia (1992:30) points out:

(...) from the start, Arab translators did not view their task as one of slavish transposition, but rather of adaptation to the needs of a new public. When working on the Bible, Shidyaq did not hide his impatience with his English collaborators over their excursions into

etymology to decide the precise meaning of a word and their suspicion of stylistic flourishes suggestive of the Qur'an.

That is to say, Shidyahq defended a method of translation which seeks to fit the foreign work within established modes of writing in the host language. In 19th century translations, the story-line of a foreign novel, for example, would be faithfully kept, but elaborately rhyming titles would be chosen. This shows the strength of tradition. Names of characters were also changed: they were kept phonetically close to the original but recognizably Arabic. Rhymed prose was also used and the work was peppered with Arabic verses and philosophical words of wisdom. These are interesting issues which I will discuss again later on after we introduce Western views of domestication and foreignization strategies.

The terms 'domestication' or 'naturalization' refer to more or less the same strategy. According to Venuti (1992:5), this involves:

(...) effacing the linguistic and cultural difference of the foreign text
... making it intelligible and even familiar to the target text reader.

This method of translation is considered by many theorists to be ideal. As Venuti (1992:5) points out (disapprovingly):

A translated text is judged successful - by most editors, publishers, reviewers, readers and by translators themselves - when it reads fluently, when it gives the appearance that it is not translated.

One of the well-known defenders of domestication is Alan Duff who invented the term "third language" to refer to non-domesticated translation which he criticises strongly:

Those who come into contact with translation are put off by what they read. And if there is any single reason for the English-speaking reader being put off by translation, it is (...) that translation does not sound like English. (Duff 1981:124)

Foreignization, on the other hand, is often described as 'faithful' or 'literal'. Venuti (1995:18) defends this strategy which he defines as a type of translation in which the target text when necessary deliberately breaks target language conventions by preserving the foreignness of the original.

As I will show in my analysis, translation does not seem to be either this or that. We domesticate and we foreignize all the time in dealing with one and the same work. We need a framework which tells us where and when this or that strategy works. In fact, it is the absence of such a framework which makes the cultural model proposed by Venuti slightly weak. For example, Venuti (1995:42) himself suggests that foreignization does not work all the time:

What I am advocating is not an indiscriminate valorization of every foreign culture or a metaphysical concept of foreignness as an essential value.

7.3.3 Socio-textual Practice

In Chapter One of my thesis, I briefly introduced the difference between two kinds of signs. In the analysis of the semiotic dimension of context, we can have micro-signs. These are 'socio-cultural' objects similar to elements in the categories proposed by Newmark (1988). A more important kind of sign, however, is what we referred to as 'macro-signs'. These include the three basic structures we have been working with: text, discourse and genre.

The conclusion which my analysis suggests is that literature (whether canonic or peripheral) must be generally foreignized. But not everything in a literary work must be foreignized. Those socio-cultural objects which are dynamic and have a role to play in the source genre, must be foreignized as well. However, those socio-cultural objects which are static (not contributing to the genre) in the literary text are best domesticated for two reasons:

- (1) they are static and to foreignize them could be misleading
- (2) by domesticating these, the reader is allowed easier access to what the work is about (e.g. the genre, or the discourse).

For example, the concept of 'wine' in the text I analyzed is used in different ways. Sometimes it tells us something about the character and therefore the

genre. Here it must be kept. At other times it is a mere reference to a drink, and it can therefore be changed to 'orange juice' for example without harming the genre.

To apply this theory to the translation of Mills & Boon novels, the majority of the translations analyzed are not successful in using this strategy. Socio-cultural objects are more or less fully Arabized whether they are static or dynamic. This is to make the text easy or acceptable to the purists.

In Chapter Eight, I will present a fairly descriptive analysis of the translation of Mills & Boon into Arabic. I will present those aspects of the analysis which illustrate the theory of domestication and foreignization in relation to micro-signs (socio-cultural objects) and macro-signs (socio-textual structures, in particular genre).

7.3.4 Polysystems Theory

This is a theory of literary translation proposed by Toury (1980) on the basis of a model suggested by Even-Zohar (1979). The latter sets his statements against the background of the way in which translated literature is considered peripheral in the literary polysystem. But he argues that translated literature can occupy a central position if:

1. the host literature is young or in the process of being established;
2. the host literature is peripheral or weak;
3. the host literature is going through a crisis.

Applying this theory to Arabic in general and to my topic of the novel as a genre in particular, we find that at the turn of this century the novel as a genre simply did not exist, and Arabic literature was in a sense weak and going through a crisis. This helped translation to occupy a central position in the Arabic polysystem. So far, this proves Even-Zohar theory.

As soon as the genre novel became established, it pushed translations (and popular fiction which came with it) to the periphery. The critical establishment used translations and popular entertainment fiction to create their own canonized literature. This was established on the basis of: (a) an Arab literary heritage (the *maqama* genre, Classical language and rhetoric, etc.); (b) an Arab cultural heritage (Islamic morality, traditional social conventions, etc.). The result is that translations as well as Arabic popular fiction ended up as cheap and unworthy. This also confirms Even-Zohar's theory but adds a new dimension to it.

A model now exists of what fiction should be like: realistic, psychoanalytical, educational and didactic in general, etc. (see my Chapters 3, 4, 5). Writers and translators alike are under pressure from the critical establishment to observe this model. This is proved by my analysis and supports Toury's (1980) theory: that translators disregard the source text in favour of models in the target literary system. Thus, we end up with a popular fiction which carries features of both the canonized novel and the entertainment novel. The aim of my work is to suggest that unless we recognize the genre popular fiction as different and unless we create awareness of this, the genre will always suffer.

CHAPTER EIGHT

ANALYSIS AND TRANSLATION ASSESSMENT OF A MILLS & BOON NOVEL

In this chapter, I will analyse an English example of popular fiction from the Mills & Boon genre and then compare this with its published translation in Arabic. I will focus on the features of the genre identified in the English source text and on how the translator deals with these features: Will the translator keep, change or omit them and why? As and when appropriate, the translation which has appeared in a series called *‘abiir* is compared with one from *Quluub ‘abiir*, a series of translated Mills & Boon intended specifically for the Arabian Gulf market and drastically edited with a more conservative society in mind (Al-Nahas' publishers' blurb).

The main novel I have chosen is *Legacy of Shame* by Diana Hamilton (Mills & Boon 1993). The blurb is worth quoting in full as it gives a good summary of what happens in the story:

Six years ago, when Venetia was young and impressionable she had fallen for Italian businessman Carlo Rossi in a big way. He had

resisted her charms, at the same time, made it clear that he preferred to make the running. Now he was back in her life, and doing exactly that. Venetia knew that she should fight him and refuse his cold-blooded proposal of marriage for business reasons. But this time around, she knew what she felt for him definitely wasn't girlish infatuation.

Thus the novel is typical of popular fiction of this kind. We find all the usual features discussed so far, related to hero and heroine, language and structure, themes and ideology. In the first part of my analysis, I shall begin with broad features related to themes / general conventions and shall apply these to the novel under analysis. In the second part of my analysis, I shall specifically focus on textual features.

8.1 Broad Thematic Analysis

To start with, 'pleasing the reader', 'heart-warming women readers' and 'giving men an action-packed story', these have all been goals which popular fiction tries to achieve. Mills & Boon applies this principle. It is intended to involve the readers by making them accept as credible all the happenings, cars, guns, cocktails, etc. But this realism which offers us a credible world never threatens to modify uncomfortably our view of what experience is and what human nature is. That is, popular fiction ideologically makes us accept the status quo. For example, we are to believe that aristocracy is a fine British thing; we shall celebrate Royal weddings and continue to see white British men as born to rule and marry pure white English roses.

This ideological point in popular fiction (Mills & Boon in particular) is relevant to women who are supposed to form the majority of the readers. All women in modern society suffer in various and complicated ways; their lives are a series of troubles and oppressions. According to feminist analysis, this is

just because we are women and not men.... all of us in some way must look for ways of coping with our subordination. Romances are stories of desire for a happy ending. If we look for happy endings in fiction, it is because at present it is the only place we can hope to find them. (Batsleer 1981:219).

Women are then targetted. Popular fiction repeats part of common experience of women. This is helped by the formula story which provides a means of making sense of the troubles which all women share: the harder our life becomes the more we are likely to turn to a world unlike our own and which is full of glamour and so on.

In a strange way, women through this arrangement are given power but not real power. Common accounts of power and history are turned upside down: kings, diplomats etc. begin to be seen not in terms of 'rulers' but in a sphere determined by the world of women. As Batsleer (1981: 220) observes: "Napoleon is not the director of armies and empire but the lover of Josephine". But, women's place is still the home where power exchange begins: women are excluded from decision making and power becomes one to do with making a home, looking after a husband and taking care of children.

Beneath all this, the formula story which is typical of popular fiction depends on promoting older systems of values. This is achieved often through stereotyped conventions of character: heroes are capable of strong overt emotions: they can burst into public tears as strong men used to do. Heroines, on the other hand, are weak, dependent and shown as glad to be so; they are beautiful and chaste. This kind of stereotyping, however, is not always made explicit. The unity of a text relies not on what it confidently articulates but on its incoherence, topic-skipping, silences and absences (Ashley 1997:116). That is, what popular novels do not or cannot say is as important as what they do say. Meanings are composed of blocks which we grasp only their smooth surfaces. The surface harmony serves to explain the hierarchical order and hides the real foundations of social values.

8.2 Textual Analysis

Before I present this assessment, I want to begin with the successful part of the translation published in Arabic under the title *سجينة الذكريات* (translated by ...). The dilemma I have encountered is faced by all analysts of translated material: short of carrying out systematic Think-Aloud Protocols (TAPs) (as I suggest under "future directions for research" in Chapter Nine) or a similar experimental method, we will never be able to determine for certain whether the successful parts of the translation are the result of chance and are there by accident or whether the translator consciously made the decision to uphold the genre, for example.

By the same token, this decision making process could also be influenced by the translators being aware of translation theory (methods and principles) or simply trusting their intuition. The same may be said of those parts which

the translator gets wrong: is it linguistic incompetence on the part of the translator? Is it lack of knowledge and awareness of the genre? Is it lack of training in translation theory? Is it a concern on the part of the translator not to offend the culture, religion, etc.? Or is it the influence of the canon and the literary establishment that forces the translator to deviate from the source? I will be as descriptive as possible and report what is there, but description without explanation is futile, and explanations are necessarily assertive and in part intuitive and subjective. After all, our aim is not to find faults with the translation but to try and demonstrate that translators of popular fiction must be aware of the genre's specific features, what makes the work what it is in the culture and how best to reconcile source and target audience expectations.

8.2.1 Textual Features

The following features of the language of Mills & Boon have one thing in common: they are essentially there to give the language an extra dimension. To put this in Gricean (Cooperative Maxims) terms, one could say that what the language is doing here is to 'flout' the maxim of quantity (saying more), the maxim of quality (not saying it truthfully), the maxim of manner (not saying it in a straightforward manner), and the maxim of relevance (what is said and how it is said may not seem to be called for at first) (Grice 1975).

But, given the rhetorical aim of this flouting, all four maxims are disobeyed for a reason: to uphold a genre of popular fiction. Specially within the parameters of Mills & Boon as a sub-genre of popular fiction, we are in the business of arousing interest, enthralling the reader, providing women readers with heart-warming material and men readers with action-packed stories.

1. Non-core verbs.

1) ST. She swept out of the room (*LS*, p. 84)

وهرعت خارجة من الغرفة TT

The non-core (swept) was properly captured by (هرعت *haraCat t*) which in Arabic gives the added meaning of 'fast' and 'in a rush'.

2) ST. She wanted to snap, Don't touch me! (*LS*, p. 82)

وأرادت أن ترد عليه بمحدة TT

The verb (snap) is handled properly in Arabic preserving the non-core element.

2. Adjectives

3) ST. There was no heat in his tone, nothing but a cool and deadly intent (*LS*, p. 132)

لم يكن في صوته أية شفقة, لا شئ سوى التصميم البارد الحازم TT

The relevant adjectives (cool and deadly) are rendered successfully preserving sensory perception.

4) ST. And then was nothing but a thick silence (*LS*, p. 137)

TT وساد بعد ذلك صمت عميق

The texture adjective (thick) is rendered as (عميق *Camiq*) which is in fact an adjective of dimension but is used here because it collocates well with (صمت *Sami*). The rendering is therefore highly successful.

5) ST. His face looked bloodless (*LS*, p. 140)

TT وبدأ وجهه شاحبا

This is a successful rendering of a colour adjective.

3. Participle Clauses

6) ST. Venetia frowned, biting down her lower lip (*LS*, p. 21)

TT فأجابت مقطبة جبينها وهي تعض على شفتها السفلية

The simultaneous nature of the two actions is preserved by the use of the participle-equivalent in Arabic (وهي wa hiya...). There does not seem to be a problem with this structure when the participle occurs as second event. But when it is used initially, it becomes problematic in Arabic, as (7) shows:

7) ST. Biting down hard on the corner of her wide lower lip, she managed to stifle a sob (*LS*, p. 144)

TT وعضت بشدة على شفتها وهي تكبح اهة كادت تفلت منها , ولكن كان عليها أن تتمالك
نفسها

Here, the translator changed the order as participle-first is problematic in Arabic. This change, however, does not change meaning. The two events are intended to be simultaneous, so whether the 'biting' or the 'sobbing' comes first is not a problem.

4. Inanimate Agents as Subject

8) ST. How kind! Sarcasm sharpened her voice. (*LS*, p. 87)

TT فقالت: ما ألطف هذا , كان التهكم قد جعل صوتها أكثر حدة

This structure is not common in non-literary Arabic and its use in this language is probably a Western influence. As we will see in a later section, the translator has serious difficulties with this. Here however, he forced this structure on Arabic successfully as the use is still highly idiomatic.

5. Figurative Language

9) ST. she was beginning to feel as if she were walking on pins (*LS*, p. 128)

TT تشعر وكأنها تسير على الجمر

The metaphoric element is preserved by another metaphoric element from a different field, but successfully. Changing the field seems to be a common strategy as example (10) also shows:

10) ST. slicing through the torrid atmosphere like a steel blade (*LS*, p. 137)

TT يشق مرارة ذلك الجو كحد السيف

The metaphoric element (سيف sayf = sword) is equivalent in effect to (blade)

6. Topic skipping

11) ST. "... we have several arrangements to discuss". "The wedding? or the merger?" She asked with chilling sarcasm. He was leaving, staying at a hotel, and it hurt. Just when she believed they were growing closer, he backed off. (*LS*, p. 139)

TT ' اذ أن ثمة تدابير عدة يجب أن نتحدث فيها ،
' هل عنيت الزفاف أم دمج الشركتين ؟ '

يمكث في فندق... هذا شيء مؤلم ذلك أنه, في الوقت الذي ظننت فيه أن الصلة بينهما توشك
على الالتحام, اذا به يتراجع دون أن تدرك السبب

The topic skipping is preserved here and the Arabic is deliberately made as disjointed as the English, an important feature of popular fiction.

To conclude this analysis of what may on the face of it strike us as 'successes', we can only guess whether the translator was actually aware of these features and of the rules of the genre, or he merely translated instinctively. A number of factors complicate the situation. The translator by seeming to preserve the non-core nature of verbs, for example, could in reality simply have opted for a formal variety of Arabic. The reasons for this are many. Firstly, formal language is a strategy felt appropriate to upgrade what could otherwise have been felt to be cheap literature. Secondly, formal language is one way of ensuring that the kind of Arabic used is understood all over the Arabic-speaking world. In fact,, as the analysis of the errors to be presented below shows, the translator could not have fully appreciated the genre. Of course, there is always the possibility that the translator is aware of the genre, yet he is under pressure from the canon, the culture and the language conventions. But, as I indicated above, we have to keep making intelligent guesses until further research is carried out on the process of the translator decision-making. I will now move to the problem areas in the translation.

8.2.2 Translation Assessment

In this second part of the analysis, I will focus on problem areas in the translation and will try to explain the causes for the errors. The explanations

will be attempted from the point of view of (1) culture, (2) language, (3) awareness of the genre (4) the influence of the canon and the pressure of the critics. It should be borne in mind that these categories are a methodological convenience. In reality, the various categories overlap heavily and are highly interactive. My commentary will show how more than one factor are usually at work.

8.2.2.1 Culture

Following Nida (1975) and Newmark (1988), I shall initially define culture as a

"way of life and its manifestations peculiar to one speech community:

(1) Ecology

Animals, plants, local winds, mountains, plains, ice, etc.

(2) Material Culture (artifacts)

food, clothes, housing, transport and communications

(3) Social Culture - work and leisure

(4) Organizations, customs, ideas -

political, social, legal, religious, artistic

(5) gestures and habits" (Newmark 1988: 103)

In the following, I have selected a number of problems which my analysis has uncovered. These will be presented and discussed.

A. Socio-culture

In this category, the most important problem is the sex theme (sexual connotations, relationships, free love, etc.)

ST. She wanted to snap, Don't touch me (*LS*, p. 82)

The second sentence has been omitted. Given the general conservativeness of the target culture, the reason is probably to avoid referring to intimacy and closeness. The majority of omissions fall under this category, and the sexual theme is deliberately avoided (more so in *Quluub Cabiir* than its twin-series *Cabiir* which is intended for the Levant market). Furthermore, the omissions are not only passing, one phrase references but can actually span entire paragraphs. It is worth noting here that once these omissions are committed, the translator does not attempt to fill the gap, but carries on as though nothing has been omitted, producing incoherent narrative.

But, the likely offense to the culture cannot be an excuse for what we consider to be a poor translation strategy. For example, the reference to a sexual theme may be offensive and may have to be omitted, but surely, there is the translation strategy of 'compensation'. That is, these gaps can and should be filled by something more appropriate such as "ابتعد عني don't come near me". This is the least we can do. In fact, sound translation theory would have taught the translator that there is no offense to the culture in the first place. After all, this is a dialogue portraying the life style of the "Other" and should therefore not be seen as threatening to the target culture or the reader. The translator is acting on the assumption that the role of literature is to instruct. This is the influence of the canon which has not given a genre

such as popular fiction a chance to survive. The same may be said of the following examples:

ST. He shot at her cynically, getting to his feet, magnificently male, totally unashamed of his nakedness (*LS*, p. 98)

The whole sentence was omitted. There are obvious linguistic problems with concepts such as 'cynically' which is normally and erroneously rendered *باستهزاء*. Sarcasm is only part of the meaning which revolves around 'moral revulsion', something like: *باستهتار*. But a more important reason for the omission is the difficulty with 'nakedness', a social taboo. Once again, we understand why the translator did not want to get involved with a potentially offensive theme. But, when such 'likely offense' becomes part of character portrayal, then omission would mean losing a crucial part of narrative meaning. Such elements tend to have far-reaching implications for the way the character behaves and the narrative develops. To take another example,

ST. whenever he came near her, her pulse rate soared (*LS*, p. 84)

This sexual allusion is omitted for obvious reasons. But, we recall that part of the ideology in Mills & Boon is to portray women as weak, in need of a man, and as 'acted' upon', rarely acting. A soaring pulse is one way of showing this vulnerability and to omit this is to wipe out entire chunks of ideological meaning, especially when the omission occurs so many times as to form a pattern.

B. Religion

Here, we are concerned with those western values and beliefs which clash with Islamic religious beliefs and values.

ST. She downed the remainder of the wine in her glass... (*LS*, p. 86)

TT أفرغت في فنجانها بقية القهوة من الاناء

The concept of alcohol (wine) is changed to 'coffee' to suit the target culture but from a purely religious point of view. This is most probably how the translator reacted, an attitude which (as many examples show) avoids anything that is potentially controversial. However, the way people behave as 'participants' in the genre's 'social occasion' is a crucial element if we wish to maintain the integrity of the genre. To be selective about what to keep in or out as it suits us would only result in a misleading adaptation of the foreign genre. A foreignizing strategy (Venuti 1995) is one that is required here. Alternatively, the entire genre may be felt offensive and should therefore be avoided. But to pick and choose is a harmful strategy.

After all, the reader of the translation is aware that this is part of a life style which has to be preserved. Of course, it is acceptable for Arabs to engage in wining and dining of this kind. But, what is involved here is a norm for Europeans and references to alcohol is rich in cultural significance. Particularly with reference to 'wine' ('red wine' specifically), what may be signalled is a desire for closeness, sexuality and passion, even initiating a seduction routine. The plot thickens when the name of a particular wine is

mentioned (indicating the power and wealth of the male). Acceptance of this sequence can also on the part of the woman signal that she is liberated, adventurous and daring. Thus, culturally sensitive concepts such as these must be handled with care and foreignizing them seems to be the right way.

It has to be noted that foreignization does not mean blind literalism. For example,

ST. An answering pagan passion leapt to control her (*LS*, p. 155)

TT تملكها شعور محموم سيطر عليها استجابة لنظراته

The reference to 'pagan' is avoided probably on sexual grounds but also no doubt on religious grounds. However, opting for a dynamic equivalence in this case is highly successful: شعور محموم (feverish feeling, indicating 'abandon') replaces *pagan passion* adequately. But, consider the following case:

ST. And his chosen female companions would not be teenagers - God, how she hated that ... (*LS*, p. 9)

TT ثم أنه بالنسبة الى النساء لا يمكن أن يختار المراهقات طبعاً, لشد ما كانت تكره هذا اللقب

In fact, 'God' is used here not in any religious sense (i.e. only as an exclamation). However, given that such references do not serve the genre in any meaningful way, to domesticate them may be harmless: any exclamation formula in Arabic would be acceptable. As it happens, such an equivalence in Arabic would also have included the concept of God, e.g. يا الهي. We are therefore at a loss in trying to explain why the omission, except perhaps an

obsession with surface meanings. The same happens with the following example,

ST. silently refusing everything - both the heaven and hell (*LS*, p. 98)

TT رافضة, في صمت, كل شيء, رافضة الاثني العريضين

The translator glossed 'heaven and hell' under 'everything' thus avoiding the religious concepts. What is important here is the careless way in which the sentence is left hanging loose after the omission. This is an example of what we meant when we talked about omission gaps not properly filled.

C. Customs & Conventions

These include the acceptable modes of dress, eating and other aspects of everyday life (including weights and measures).

ST. close-fitting black trousers (*LS*, p. 84)

TT بنطالا أسود

This is translated simply as 'black trousers'. One could argue that the reason for the modification is to do with customs and modes of dress and the differences between east and west in this respect. However, a more convincing reason can be put forward: it is to do with the element "tight-fitting". Specially since the reference is to a man, the description carries sexual connotations at many levels, including the idea that a man taking such

good care of the way he dresses is, to an Arab, something unacceptable culturally, that is something expected from a woman and not a man. This example shows the overlap we spoke about earlier between categories: customs, religion, socio-culture, etc. influence one another.

However, there is a side to culture which is rather static: there are certain socio-cultural 'objects' which exist in one culture but do not exist in another. This creates cultural gaps which the translator can normally fill without too much difficulty. The present translator, however, could not cope with a problem of this kind and unjustifiably opted for omission in the following example:

ST. what felt like pounds of snow (*LS*, p. 102)

The weight unit 'pound' is left out as the Arabic conventional unit would be 'kilos'. But, a simple dynamic equivalent would have solved the problem: اكوام من الثلج (literally "heaps of snow"). In fact, this Arabic rendering could idiomatically be back-translated as "tons of snow", a phrase acceptable both in English and in Arabic.

A similar example of how different cultures value certain things differently is the following:

ST. beneath the olive tones of his skin (*LS*, p. 90-91)

This is once again omitted. The reference here is to convention: tanned skin may be appreciated in the western culture but generally not in the Arab culture where it is associated with low-paid, manual workers who spend their days labouring in the sun. True, preserving the description as it is

would have been misleading. But, the reference could have easily been modified to relay certain values which go beyond the colour of the skin. For example, we must preserve the element of leisure, the fact that he is Italian (who is rich and who owns a yacht) and, more significantly, the idea that all heroes in this kind of fiction are dark and handsome. In Arabic, something like بشرته البرونزية (bronzey complexion) would have done justice to the intentionality of the source text.

D. Institutions

These include society's conventional establishments such as type of school, businesses, and customary places of leisure, etc.

ST. coupled with expensive education at a girls' convent school where the nuns zealous strictness had meant ... (LS, p. 12)

TT هذا كله, الى جانب ثقافتها التي تلقتها في مدرسة محافظة تحت اشراف المدرسات المتزنات,
كان يعنى.....

The institution 'convent school' and the stereotyped 'nuns' strictness' are adapted to the target culture by going for 'sedate women teachers at conservative schools'. However, the translator could easily have been literal and could still get as much of the source meaning as possible. In the Arab world, there have always been nuns' schools and they carry more or less the same weight as their western counterparts. In fact, the reference to nuns' schools is crucial as an element in the character portrayal and should have been somehow preserved.

The criterion for why should certain cultural reference be preserved, then, is related to the contribution which the element in question makes to the genre. What sometimes looks trivial could be very significant in the novel. For example,

ST. polished oak Elizabethan sideboard (*LS*, p. 86)

This has been omitted as the cultural institution of antique furniture is foreign to the Arab reader. However, the description is significant in the 'realistic unrealism' game which popular fiction engages in. The reference should have been preserved by going for something that is both old and valuable (e.g. Persian rugs). Similar dynamic equivalents should have been opted for in the following example:

ST. She's rapidly approaching her sell-by date; she needed someone to keep her (*LS*, p. 134)

TT كانت تريد رجلا يزودها بكل ما تريد أو تظن أن لها الحق فيه, وهكذا أوقعتني في فخ الزواج

This western style of shopping language is missed out. But what is also missed out is the whole ideology of women like perishables. The Arabic turn this literally into "she wanted a man to provide her with all that she ever wanted or that to which she was entitled". There are numerous expressions in Arabic (mostly metaphorical about missing trains, etc.) which the translator could have used to indicate desperation.

E. Ecology and Environment

This includes references to the natural habitat, flora and fauna, etc.

ST. the green Sardinian dressed-granite slabs (*LS*, p. 146)

يحدثان صوتا منخفضا على البلاط الاخضر TT

All the references to the flooring was adapted in Arabic to 'balat akhdar' (green tiles), a symbol of luxurious buildings in Arabic. So while the translation is no doubt successful, the adaptation is interesting.

ST. We could lie in the sun all day (*LS*, p. 137)

This is not translated for obvious ecological reasons: lying in hot Middle Eastern sun is not a pleasant experience. However, we go back to the point we made earlier: the Arab reader is not reading about middle eastern climate, but about a climate where basking in the sun is a pleasant experience. Some modification may be necessary but certainly omission is unacceptable.

8.2.2.2 The Genre

Almost all of the above categories are in fact essential features of the genre, and when they are violated, the genre is threatened. However, under this specific category of 'genre', I shall only concentrate on thematic problems. For example, I will focus on the way women are seen in popular fiction as

weak, helpless and in need of a strong man. I have introduced this theme in 2.7.2 and 2.9.2 and the following recapitulation may be helpful.

As a genre formula, Mills and Boon offers both pleasure and a level of realism and combines these in an effective way. In thematic terms, the genre deals with issues which feminists have raised: women's work, economic and psychic independence from men, sexuality and so on. We must remember that in the early writings of the post-war women's liberation movement, writers like Germaine Greer presented "romantic love and its fictional representations as simply a form of deception aimed at preventing women from recognizing and seeking to alter their subordinate position in male-dominated society" (Batsleer, et al 1985: 88). More recently, however, there is in feminist circles a new awareness of the popularity of these forms.

A relevant question to raise here is: why is the genre so popular not only in the Anglo-Saxon world but also in other parts of the world and in cultures totally different from that of western society? According to Margolies (1983: 12),

The popularity of the Mills & Boon romance indicates a real need on the part of the readers. Each romance is an opportunity for exercising frustrated sensitivities and feelings starved in the everyday world. As in Marx's description of religion as an opiate and the heart of a heartless world, the romance offers escape from an oppressive reality, or justifies it as a vale of tears that women pass through to salvation.

Dealing with the problem of 'appeal' from a translation perspective, Paizis (1998) raises the following questions:

Why the foreign reader reads a romantic novel? Is it for the same reason as those of the reader of the original? To what extent are foreign readers drawn by the foreign origin of the material? And linked to this question is whether the primary force of the romantic novel is realist or escapist or some dialectic between the two.

Regardless of the culture, readers react in a similar way to basic sexual divisions of society and the wider ideologies of femininity and masculinity. In fact, the power of genres such as Mills & Boon is directly related to their ability to represent structural features of the position of women in relation to men. However, these institutional structures take on a different national face, a different national specificity in each community. Comparing between American and foreign readerships of popular fiction, Albaret (1985: 68) identifies an important cross-cultural differences:

The American reader practices a type of reading that she characterizes as 'dynamic', allowing a greater degree of realism in the narrative, as opposed to the French reading which is 'atmospheric'.

This distinction applies in general terms to all nationalities, provided we take into consideration the mixture of motives which the foreign reader may have (both consciously and unconsciously). As Paizis (1998: 18) observes, the reader "may be motivated by the attractions of the Anglo-Saxon cultural model of great economic, social and cultural freedom for women." This is certainly the case as far as Arab women readers are concerned, particularly as the readership is becoming increasingly more career-oriented and emancipated.

A feature which is intriguing to any analyst of Mills & Boon relates to the fact that against the background of the popularity of the genre among women readers, the genre is nevertheless characterized by a representation of women as 'weak':

The psychological landscape in which all the Mills & Boon romances take place is insecurity. The heroine not only doubts that she could be attractive to the hero, but sees herself also as the object of laughter. (Margolies 1983: 11).

As Carter and Nash (1990: 106) put it:

When soldier Sam is in a spot, his stomach tightens; when nurse Nancy is alone in the fog-bound clinic, fear grips her with an icy claw.

I shall suggest that this seeming contradiction between popularity and women being represented as weak is not difficult to resolve or understand. But first I will illustrate the translation problems involved in dealing with language that represents women as weak.

ST. her thighs firmly anchored by the power of his (*LS*, p. 8)

This was omitted certainly on cultural grounds (the sexual connotation of "thighs"). But it is an interesting example of the power structure between men and women that is important for the genre's ideology. Preserving such features is therefore crucial. This demonstrates that the translator is not aware of the role of ideology in the translation of a genre such as Mills & Boon. Or is he aware, but could not cope with the problem of the explicit reference to a part of women's body? Translation theory would have given

the translator a way out by for example relaying the element of women's weakness somehow (with or without the reference to "thighs").

ST. Hard hands on her shoulders thrust her away (*LS*, p. 8)

This is a similar sexist sentiment which was not appreciated by the translator as an important theme in the novel.

ST. One way or another, she was going to make their marriage work, earn his respect and love as she hadn't the strength of will necessary to cut him totally out of her life (*LS*, p. 128)

This has also been omitted for absolutely no apparent reason. It is a striking statement of women's dependence on a man, their lack of self-confidence, etc. and should thus be preserved.

ST. If she couldn't without Rossi looking at her as if he were privately measuring her for a pair of cement boots, then she might just as well give up all hope of a partnership of equals and take a crash course in how to be a doormat (*LS*, p. 134-5)

This whole complex sentence is totally omitted. It is a revealing statement of where woman stands vs. man and his sexist attitudes.

ST. If she screamed loudly enough to alert Carlo, he would come to her rescue (*LS*, p. 135)

This was omitted, but it clearly shows women's vulnerability and dependence on man.

In brief, these omissions are serious. They are intended to be there as a vehicle for a whole ideology. We cannot but conclude that the translator did not appreciate the function of such details which look minor but they are important features of the discourse.

I now return to the question: why the genre is popular among women despite this kind of ideology? To answer this question, we must bear in mind the Mills & Boon standard story line or the plot build-up. By page 140 of the required 180, the standard romance plot tends to reconstruct the relations between the sexes: the man will admit to the woman that he loves her and that he wants to marry her; the woman for her part is happy to accept what she has always wanted, thereby regaining her identity, self-respect and power in the home. Napoleon would no longer be the director of great wars but the lover of Josephine. It is true that women's vulnerability is not totally wiped out in these situations. However, what matters is the myth in the form of winning the man at the end.

8.2.2.3 The Canon

It might be found surprising that not many problems will find their way into this category. The reason is that all the above omissions add up to a violation of the genre of popular fiction, and can thus be understood as an attempt to satisfy canonical requirements. However, I will concentrate under this category on the attempt on the part of Arab writers and translators of popular fiction to upgrade the genre into something that is more acceptable and canonical. For example,

ST. as if through a blanket of icy mist (*LS*, p. 93)

TT وسمعته يقول وكأنه يتكلم من وراء حجاب

The expression (من وراء حجاب *min waraa' Hijaab*) (from behind a veil) is High Arabic (in fact Qur'anic) and its use here is perhaps to show off one's knowledge of the sacred Book and the classical literature. But this can also be explained more convincingly in terms of the translator's attempt to capture the use of clichés identified as an important feature of the language in popular fiction (Carter & Nash 1990). The Arabic expression serves a similar function, namely to get the reader to submit to the magic of this kind of fiction, to leave one's troubled world behind and engage in the fantasy. The translation is thus a highly successful.

ST. He was a fever in her blood, a wildness that could never be tamed. He was her love, her mate now and for always (*LS*, p. 154)

TT انه حبه رفيق عمرها الآن والى الابد

The first two sentences are omitted unjustifiably on what is probably cultural grounds of the kind discussed above. The expression (الآن والى الابد *al'aan wa ilaa al 'abad*) (now and forever) is almost a literary cliché, which is high-sounding and rhythmic. It is thus a highly appropriate rendering of the source text which canonizes what in English is an uncommon phraseology. Instead of the more normal "now and for ever", the English has it "now and

for always" and thus arouses readers' curiosity. This canonization of the Arabic may be seen more clearly in the following example:

ST. words pierced ... like the blade of a knife (*LS*, p. 157)

TT كطعنة نجلاء في الصميم

Again, (طعنة نجلاء TaCna najlaa') is highly canonized language used here to give the translation respectability. As I will make clear in the conclusion to this analysis, such seemingly successful strategies are in the long run harmful to the development of the genre in Arabic. The intertextuality is wrong: it conjures up images of classical poetry and it is far from entertaining. The same may be said of the following example:

ST. Grimly, she paced her bedroom floor (*LS*, p. 101)

TT أخذت تدرع أرض غرفتها

The use of this archaic verb (ذرعت dharaCat) ('to cover a distance', 'to cross', 'traverse a country', etc.) is most inappropriate for 'pacing up and down a bedroom' in a genre which is supposed to be light-hearted and pleasurable. This is not to say that the language of popular fiction in English is superficial. Highly rhetorical style may be encountered as in the following example:

ST. He stole away her breath not to mention her heart (*LS*, p. 2)

TT فقد سلب عقلها

'To steal away the mind' is certainly high-sounding and canonical. This is appropriate for a source sentence which is highly rhetorical, in fact uncommonly so.

From this selective sample, we can see that the features of the genre were not always preserved for reasons to do with culture, language and the pressure of the canon. The western genre relies on these conventions. The strategy of the translator is to 'domesticate' the text, getting rid of anything to do with cultural or religious taboos. But more importantly, the translator is all the time trying to imitate a respectable model in very much the same way as Quddus does.

As I have explained in Chapter Seven, the translator has two options in dealing with a given established genre: either domesticate thoroughly or foreignize thoroughly. In my opinion, he or she should have gone for the latter foreignization option. It is a western genre and a western way of life. If the Arab reader is interested in the Mills & Boon then he should read Mills & Boon. As I will show in my conclusions, it is thanks to translation for helping popular fiction to emerge. But it is also translation which is to blame for holding back the genre from developing fully. Of course we cannot blame translation alone as a number of other factors are active. Unless serious changes occur in society and literature, the genre will always be under threat.

The translation procedure which I would like to put forward involves first of all careful analysis of the source text to identify the genre and its features. Once these are appreciated, the task of the translator is to maintain the genre membership. The aim will be to preserve the effect and to re-create the images and tone of the source text. In the case of a genre such as Mills and

Boon, this objective will be realized only when the reader can get as much pleasure and entertainment as the genre was designed to give. The translation we have looked at has not been entirely successful. This is mainly due to the fact that

(1) the register of the source text is violated in places: for example, the target text is highly formal;

(2) the intentionality is violated in places: while the source text is intended to entertain, create a fantasy world, etc., the Arabic rendering is obsessed with the story line and is fond of a classical tone;

(3) the intertextuality often misfires, bringing to the reader's mind heavier thoughts and a more solemn tone than aimed for by the source genre.

8.3 Targetting A Different Market

Publishers are usually sensitive to market forces. Specifically, these forces include the established institutions in society: the critical establishment, the religious institutions, the political and government agencies and those institutions which protect social values. In the context of the Arab world, it is safe to assume that these forces have by and large been opposed to the introduction of popular fiction as a genre. This kind of pressure is countered by a current pulling in the opposite direction: the reader who demand the kind of fiction that is entertaining and light-hearted. One way out of this dilemma was to smuggle the genre in through a translation which adapts the genre to suit both camps.

Adaptation is a matter of more or less, depending on how receptive the counter forces are in a particular situation. Translating foreign works for the Levant readership, for example, has through the ages been least constrained, given the general nature of society. This may be compared with translations made for more conservative parts of the Arab world where the constraints can be felt much more strongly. Mills & Boon Lebanese publishers have been through this experience in practice when, alongside the existing series (Cabiir) they decided to launch a new series of translations (Quluub Cabiir) catering for the more conservative taste. My aim in this final section is to look at the kind of translation strategy adopted in Quluub Cabiir and compare this with the standard translation series.

Let us first of all examine the length of the translation compared with the original. As we know, the English version of Mills & Boon is always 185-190 pages. Cabiir averages 160 pages and Quluub Cabiir 150 pages. This is significant since it tells us something about the extent of the omissions, particularly if we bear in mind that translations in general and Arabic translation in particular are normally much longer than the original (Baker ...; Shama'a). Given that a Mills & Boon story is losing nearly a quarter of the volume, quality must suffer as a consequence. By quality we specifically mean the genre integrity (story-line, character portrayal and the linguistic features characteristic of the genre).

It is now interesting to compare the two Arabic translation series (Cabiir and Quluub Cabiir). Admittedly, the difference in length is not substantial (160 vs. 150 pages, respectively). However, interesting qualitative differences emerge when we examine the translation strategy adopted for the different versions. To start with, Quluub Cabiir (the conservative version) goes for drastic omission (sometimes whole pages). Consider for example how in

Jungle Fever (1995), pages 51, 53, 54, and 55 were completely omitted. Interestingly, the themes dealt with in these missing pages are all related to explicit reference to nakedness, sexual scenes, etc. To repeat a point I made earlier, when such references (which are an important part of the genre) are not dealt with properly (e.g. through some form of adaptation), we can only wonder whatever has happened to the genre in translation.

I will now deal with some aspects of the story line. In the source novel, the heroine becomes pregnant before she gets married. In the Arabic version, all references to this episode (which are scattered throughout the novel) are completely omitted. The reason for this is obvious and must have to do with the Arabic and Islamic culture which does not condone pregnancy before marriage. But, what are the implications for the event development in the story? What we end up with is an adaptation bordering on distortion and certainly not a translation.

As a result of this drastic form of adaptation, the translator often finds herself forced to add (even invent) details which are not in the source but which are necessary if the reader is to make sense of what is happening. To illustrate this strategy, let us look at a few examples:

ST. Gabrielle looked away swallowing down the surge of fear. They would be found! The thought of anything else was too much to bear. **Her fingers shook as she unbuttoned the blouse and started to peel it down her arms to toss it onto the ground.**

'you had better save that. It is a very noticeable colour and could be useful if we need to signal to any planes flying overhead. Here, give it to me and I'll put it in the bag'.

فأخذت تنظر بعيدا وقد شملتها موجة من الذعر , انهم سيعثرون عليهما . ولا تحتمل التفكير في اي شيء اخر . اختفت بعدها بين الاشجار الكثيفة لتبدل من ملابسها , فقال وهو يسير بالاتجاه المعاكس: "من الافضل ان تحتفظي بقميصك الابيض ..."

The English source sentence (in bold) is omitted. The addition in Arabic (in bold) may be back-translated as follows:

Afterwards, she disappeared behind thick trees in order to change her clothes. Moving away in the opposite direction [to give her privacy], he said.

This addition is necessitated by the drastic omission in the previous sentence. To help the reader get back on track, the translator had no choice but to add heavily. This kind of omission and invention is a pattern which we can easily identify in comparing the translation and the original.

CHAPTER NINE

CONCLUSIONS AND IMPLICATIONS

In this chapter, I shall draw several conclusions from my reading about genre theory in the West and in the East, and from a linguistic and a literary points of view. My conclusions also come from my historical and critical survey about the emergence and development of the Arabic novel as a genre. Finally, my main conclusions will be drawn from how translation helped the genre to be born, and how the Arabic critical establishment is treating popular fiction in particular at the moment. Then I will point out some implications which my study can have in literary criticism, linguistic analysis and the teaching of Arabic literature at universities both in the Arab world and in the west.

9.1 Genre Theory

For my purposes, I find helpful a definition of genre which does not differentiate between fiction and non-fiction. I see that there are differences in the nature of meaning between a Letter to the Editor, a novel by Barbara Cartland and a novel by Thomas Hardy. In Arabic there is also a deep

difference in the way language is used between the *taCziya*, *Ahlaam Da'iCa* and *Palace Walk (Bayn al-Qasrayn)*. But all these share elements of the genre. My conclusion is that they all serve conventional 'social occasion' (e.g. entertainment), conventional participants (e.g. the Cumda or the Mayor) and they all have a formulaic structure, a beginning, middle and end which we recognize as typical. I have also found that as genres become more extensive they become more difficult to analyze specifically. For example, it is difficult to find one genre system applying to all Thomas Hardy's novel or to all Mahfouz's novels. Writers have freedom but within certain genre limits.

9.2 The Arabic Novel

Since literature started, the Arabs divided this into poetry and prose. So narrative art was always known to the Arabs. Up to nearly a hundred years ago, narrative art in Arabic was almost restricted to forms (we can now call them genres) such as the *rasaa'il* (epistles) and the *maqama* (stylized narrative accounts). In other words, the literary scene was void of anything which might be described as a novel as we have known it in the west since centuries ago. The entertainment function was adequately served by forms such as the *maqama*. The form and the kind of entertainment which it provided suited the Arab audience and both the language and the culture.

At the beginning of the 19th century and following the French Campaign and the British occupation later, society witnessed many important changes, political, social, educational and cultural. These primarily resulted from the interaction with western civilization. As a result literature among other things was affected. For example, old forms such as the *maqama* were no

longer able to function properly in the new environment. To put it in modern terms, the Arabic literary system had so many serious gaps which had to be filled. One of these was a proper narrative genre.

9.3 Translation

Translation was one way of importing the new genres. The aim was to receive western civilization that was much more advanced. So they started with military and scientific materials. At the same time, the Arab writers who were the translators felt the need for acquiring cultural materials from the west. Novels were among the many forms translated or adapted. The entertainment function was open to be filled, and translations became very popular among the new readership.

With the new wave of translations and changes in society (e.g. the emergence of a middle class), many institutions began to realize the power of the novel and especially entertainment as a genre. The press played a very important role in this by serializing what the Arabs did not even have a word for - the novel (this was called *rumaaniyya* first). This was a way of raising awareness of the new genre. Prominent writers became interested in the new development and started to contribute to it.

9.4 The Tension

The new form of the novel with its new aim of entertainment clashed with old values and old forms belonging to the Islamic Arab heritage. Entertainment was seen in opposition to the didactic trend which was

dominant. This didacticism was imposed on the new genre of the novel pushing the entertainment function gradually to the periphery. In other words, the novel became a way of serving didactic aims such as educating society and trying to correct the ills from it suffered. This led the novel to become closely connected with serious issues, an attitude which appreciated the realistic mode and degraded the entertainment side.

The writers who were at the same time the critics tended to value the realistic, didactic mode. Of course some writers went the entertainment way but these were a minority who was looked down upon by the critical establishment. But these writers were appreciated by the reading public and their novels were read widely. By the 1940s, studies about western trends such as romanticism, realism and so on were becoming available and the critical establishment became a force that is no longer in the hands of the writers, but a power in its own right. The critics became important judges of what is worthy and what is not, influenced by cultural, educational and religious institutions. The realistic novel became the most admirable form and the entertainment novel was considered as 'cheap'.

9.5 A Domesticated Genre

The entertainment genre was nevertheless fairly strong. It was in demand by readers and publishers. Writers faced a dilemma: how to be successful and popular pleasing the reader and keeping the genre on the one hand and on the other hand pleasing the critical establishment and the cultural institutions. Ihsan Abdul Quddus was one of the writers who succeeded in keeping the genre alive, keeping the readers happy and keeping the critics

more or less satisfied. To do this however, Quddus turned to the western genre and domesticated it to a certain extent.

In other words, it is wrong to assume that what we have now is a copy of the western entertainment, popular genre. The roots are western but the development is culturally modified. An Arabic genre of popular fiction exists and will continue for some time. It will eventually change as Arab society changes. This is important for translation which is doubly peripheral in the context I studied. Translation has never been as good as original writing and when it is a translation of a genre that is 'second-best'. it becomes seriously problematic. The translator thus seems to face the same dilemma I spoke about earlier. The solution has so far been to domesticate heavily.

My basic conclusion on this is that such extensive domestication can be harmful to the development of such genres. Domestication can mean the disappearance of the main features of a genre which is trying to establish itself. At the same time, thorough foreignization is an impossible ideal since we have society, culture, religion and language to bear in mind. But, certain features belong to the genre and these must be kept: if women are intended to be shown to be weak, this must be preserved whatever the society. These features may be adapted but not at the expense of genre.

9.6 Practical Implications

The way that popular fiction can survive and develop, I maintain, is through raising awareness regarding different genres and how it is difficult to argue that one genre is superior and another is inferior. Each genre has a function to serve; some of these functions become more important than others at

certain times in certain cultures. But the map constantly changes and we must realize this. But who decides on this: not the critic alone, not the writer alone, not the reader alone, not culture or language alone but a combination of these factors. The critics' job is not to say what is good or bad but to describe what they see (listen to the writer interacting with a reader in a certain culture). Critical studies must therefore be to base their judgement on how well the work served the genre it is intended to serve and not some other genre.

The writer is there to respond to a reader and a genre not to what the critic thinks should happen. But the final word is for the reader who decides what suits his or her needs. Different individuals have different needs and with changes in society these needs are becoming varied. With the world becoming a global village, literature must adapt. If we were to ignore these demands, the reader would have no alternative but to turn to foreign models to satisfy his or her needs.

This has serious implications for the way we teach literature (native or foreign) at our universities. Popular fiction, for example, does not exist on the syllabus of the majority of literature departments and even in the west this situation existed until recently. Theories of genre must be taught and example of each genre must be studied. This is regardless of prestige or critical judgement about what is good or bad.

9.7 Suggestions for Future Research

In this thesis, my main concern is with how popular fiction as a genre has developed in modern Arabic literature, and how translation can play a part in

this evolution. In the translation assessment part, I have identified a number of factors which obstruct this development. Obviously, given space and time limitations, there are a number of areas which I only touched upon but not elaborated. These are fruitful topics for future research. For example,

1. Gender studies has recently become an important academic discipline which has had a considerable influence on a number of other subjects, including translation studies. Looking at popular fiction as a genre from gender perspective and combining this with a cross-cultural view should be extremely revealing. The ideology of a genre such as Mills & Boon is intimately related to the relationship between men and women within a given culture and within a complex network of social institutions. An important question in this context would be the following: as women around the globe are becoming more career-minded and independent, would the ideology of a genre such as Mills & Boon change to keep pace? And if so, how?

2. It would be interesting to compare a larger sample of popular fiction translated by different translators and commissioned by different publishers in order to find out more about the translation strategy at work and whether publishing policy has anything to do with the choices which translators make.

3. There is an urgent need for experimental studies which might take the form of Think Aloud Protocols (TAP): translators will be asked to verbalize as much as possible of what goes on in their heads while translating or immediately afterwards. This will empirically confirm whether certain 'successful' choices made by the translator are deliberate and therefore part of a strategy or alternatively intuitive and merely hit-or-miss. These protocol

studies could also be carried out in the form of interviews with the translator to check on specific points related to the source-text genre.

4. Surveys are needed to determine such questions as the following:

Why are readers interested in reading popular fiction in translation?

Are the reasons the same as those which motivate the reader of the original?

What aspect of the foreign work attract the reader most?

Such studies should enable us to draw valid conclusions regarding the norms at work in a particular culture, and the translation strategies commonly in use.

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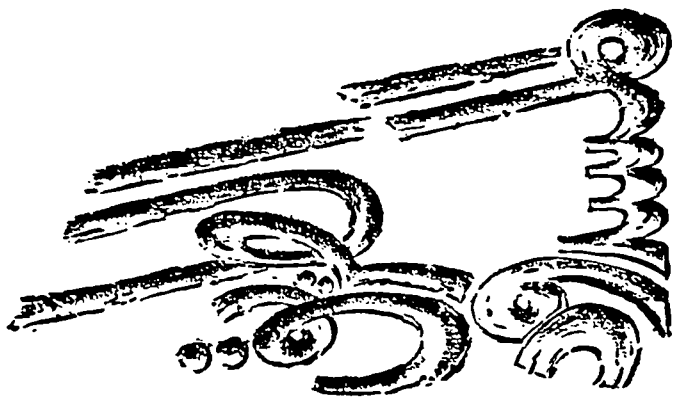
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كاتب القلم



كاتب القلم - المكتبة الوطنية
بيروت - لبنان

ان الخطيئة
لا تولد معنا ، ولكن المجتمع يدفننا اليها ...
« احسان »

حقوق الطبع والنشر محفوظة
لدار القلم - المكتبة الحديثة
ص . ب . ٣٨٧٤
بيروت - لبنان

كانت راقدة في فراشها .. كل شيء فيها نام إلا عينيها وقلبيها ..
ولو حسبت الساعات التي تقضيها راقدة في فراشها ، لوجدت انها تستغرق
نصف عمرها ..

دنياها كلها فوق هذا الفراش .. خيالها فوق الوسادة ، وآلامها تحت
النعاف .. دنيا لا يشاركها فيها أحد .. فلا أحد يشاركها خيالها ، ولا أحد
يحس بالآلامها ..

انها تعود من المدرسة ، فتلقى تحية عابرة على من يصادفها ثم تدخل حجرتها
وتفلق بابها بالفتح ، وتلقي بشبابها فوق الفراش ..

أو تتناول طعامها ، وتأكل ممد تمككات اختيها ، وتأنب أمها .. ثم تقوم
إلى حجرتها وتفلق بابها بالفتح ، وتلقي بنفسها فوق الفراش ..

ولم يستطع أحد من حولها أن يمنحها من أن تفلق باب حجرتها بالفتح ..
X وكانت الساعة في تلك الليلة قد بلغت الحادية عشرة .. وعينها لا تزال

مفتوحتين ، وقلبي لم ينام .. وبين يديها كتاب ..
وسمعت « أكرة » الباب تدور في عنف ..

ولم تتحرك ..
وسمعت طرقات عنيفة على بابها ..

ولم تتحرك أيضاً .. انما رفعت عينيها عن الكتاب ، دون أن يبدو أي تعبير
جديد على وجهها ، وأخذت تنظر الى سقف الحجرة ، وكانت لا تزال هائلة في

خيالها ، أو هائلة في سطور الكتاب الذي تقرأه ، وكان هذه الطرقات ليست على أيها ..

واشتدت الطرقات فوق الباب ، و الأكره ، تدور ناحية اليمن وناحية اليسار كأنها محارول ان تتخلص من يد مجنونة تقبض عليها .. ثم سمعت صوتاً مخموراً يصرخ في كلمات متعززة :

- أنت قافلين الباب ده له .. تخسبن عنا إيه حوره ..؟

ثم سمعت صوت أختها خديجة ، تقول بين طيات ضحكات خلية منغنية :

- ابعده عن الباب ده .. مالكش دعوه بيه ..!

وقال الصوت المخمور :

- ما ليش دعوى ازاي .. ليه دعوه ونص .. دا انا خلاص بقيت صاحب

البيت .. والا إيه ..؟

وسمعت أختها تقول وهي لا تزال تلقي كلماتها بضحكاتنا الخلية المنغنية :

- صاحب كل البيت ، الا « الأوده » دي ..

وسمعت المخمور يقول وقد رفع يده عن « أكره » الباب :

- ودي تبقي « أوده » مين دي ..؟

وسمعت خديجة ترد :

- دي « أوده » الشيخة فسلينق... اللي يخسها ينزل عليه سير .. ويطلع

مبلم ..!

وقال الرجل :

- شيء لله يا ست فايزة .. ما تفتحي علشان تحصل لنا البركة !!

ثم سمعت أختها تقول للمخمور :

- تعال بس وطاوعني .. تعال قبل الويسكي ما يبرد ..!!

وقهه الرجل في صوت عال كريبه :

- كويسه دي .. قبل الويسكي ما يبرد . كويسه دي !!

وابتمدت الضجة عن الباب ..

وعادبت فايزة الى كتابها ، وكان شيئاً لم يحدث .. ولم تكن تقرأ هذا الكتاب للمرة الأولى .. انها تقرأه للمرة العشرين ، بل

انها تستطيع ان تتلو صفحات منه وهي منغضة العينين ..

[ما أرق مؤلف هذا الكتاب! وما اطيب قلبه .. وما اسمي خياله] . ان

كل كلمة يكتبها تكاد تنهد فوق الصفحات ، وكل قصة بشرها ليس لها الا نهاية

من نهايتين : أولاً الزواج ، ولما الانتحار ..!

انه يعيش مع قلبه في سماء نقية طاهرة ، فلا يدري أن على الارض قورسا

لا يتزوجون ولا ينتحرون ..!

ومنذ سنوات وهي تعيش مع الاستاذ منير جلي في سمانه تقرأ كل ما

يكتبه ، وتبكي اذا بكت احدي بطلات قصصه ، وتضعك اذا مرت ضحكة

بين سطوره ، وتتمنى الزواج كلما أقام بقله حفلة زفاف ، وتتمنى الانتحار اذا

اراد لبطانه ان تنتحر ..!

انه الانسان الوحيد الطاهر في هذه الدنيا ..

ترى كيف كانت تكون الدنيا ، لو لم يلق خيالها بخياله ، وتضم عينها

سطور قصصه ومولفاته .

وكم تمنت ان تراه رؤيا المين ، ولكنها لم تر منه الا صورته التي تنشرها له

بعض الصحف .. صورة وجهه الهادي ، الوسم ، كأنه طيف من عالم الخيال ،

وعينه الصافيتين كأنها لم يقعا ابداً على شر يعكرها ، وشفتيه الغليظتين كأنها

اكتنزتا بتهداته ، والشعرات البيض في فؤديه كأنها اجنحة ملاك ، وابتسامته

الجنونة كأنها رسالة بحمام نبي لاسعاد البشرية ..

وكم تمنت ان تكتب له قصتها ليهديها الى نهايتها .. ولكنها خافت ان تفكر

بقصتها صفو سمانه .. x

ان السماء التي يعيش فيها الكتاب الكبير ، ليس فيها كل هذا العذاب الذي

تعانيه ، وليس فيها كل هذا الشر الذي يحيط بها ، وليس فيها صراخ الحيوانات

التي تعيش معها ، ولا ديبب الهائم التي تسمن حولها ..

انه يكتب عن الانسان .. ولا يدري ان الحيوانات لها ايضا قلب ، ولها

دموع ، ومن حقها ان تبكي ..

واذا كنت الكتاب من امام عينها [واسقطته فوق ركبتيها] واقفت برأسها فوق الوسادة ، وراحت تستعرض قصتها ، كما تعودت ان تستعرضها كل ليلة ..

* * *

ان قصتها تبدأ في خيالها منذ اليوم الذي وقفت فيه بجانب والدها وهو مسجى على فراش الموت ..

كان كل شيء فيه يوت .. عيناه .. شفتاه .. انفاسه .. وكان وجهه ناصع البياض ، كان الحياة قد انسحبت منه وتركته فراغاً ..

وكانت تقف بجانبه صامتة [تبعاق فيه] كأنها تبحث في هذا الجسد عن والدها الذي عرفته .. عن الرجل الذي كان يضحك دائماً وينشر السعادة من حوله .. والذي كان يغالي في تدليلها دون احتياجها .. والذي كان يفتح عينيه في الصباح الا اذا قبلته بينها ، ولا يغمضها لينام الا اذا قبلها بين عينيه ..

ترى لو قبلته الآن بين عينيه ، هل يصحو ؟ ..
والحنفت فوقه تقبله . ولأحسنت بذراعه تتحرك وكأنه يعلم بان يضمها الى صدره ، ولكن الذراع ما لبثت ان ارتجحت قبل ان تفصل اليها ..

ثم سمعت أمها تصرخ ..

وعرفت ان ابها قد مات ..

كانت في الثانية عشرة من عمرها في ذلك الحين .. وكان حزنها على والدها ذهولاً أكثر منه حزناً ، كأنها لم تكن تصدق ان الموت يستطيع ان يتسدد حتى الى والدها .. وكانت في ذهولها ترقب الضجة الكبيرة التي اقامتها امها في ليالي اللاتم ، دون ان تشترك فيها .. كل ما تذكره انما اهرعت في الصباح التالي للوفاة الى حجره أمها ، تريد ان تلقى بنفسها بين احضانها وتبكي معها .. وقد استيقظت خائفة من حلم مر بها وهي نائمة ، وخائفة من يوم تصحو عليه دون ان تجرد فيه أبها .. ولكنها وجدت أمها امام المرأة كما داتها دائماً ، وكانت

تربط الطرحه السوداء فوق رأسها بغضاه ، ثم تميلها على جانب رأسها حتى تمس حاجبها وتندد الى أعلى فيبدو كأنه السيف المشهور .

ثم رأت أمها تمسك بملبة البودرة ، وتلقي بعضاً منها على وجهها وعنقها وما يكشف عنه الثوب من صدرها ، ثم تمسك بملبة « احمر الحدود » وتلقي منها طلاً خفيفاً على خديها حتى يبدو احمرارها طبيعياً ..

ووقفت ترقب أمها وهي أمام مرآتها ، وقد بدأ صدرها يتلوى بالسخط ، دون ان تدري بالضبط السبب الذي يدعوها الى السخط ، وأحسنت أنها تريد

أن تلم أمها ولكنها لم تكن تدري أيضاً سبباً واضحاً يدعوها الى لومها .. لقد كانت تجلس دائماً في حياة والدها ، آتة أهداها بعبدة عنها وعن والدها ..

وقد أحسنت في ذلك اليوم ان أمها ابتعدت عنها اكثر ، حتى لم تعد تراها إلا كما ترى مسالة حسابية مقعدة لا تستطيع حلها ..

ولحتها أمها في صفحة المرأة ، ففالت لها دون ان تلتفت اليها :

- باللا يا فائزه .. روحي البسي فستناك الازرق لغاية مساتيحي خائلك نبيها الجياطة وتحيط لكم الفساتين السوداء .. باللا يا حبيبي ، زمان الناس

جابه !! ..

قالها في لهجة طبيعية نشطة كأنها تستعيد لإقامة فرخ او حفلة ساهرة ، وكان الناس الذين تنتظرم سيجيئون مهئين لا معزين ..

لم يكن يبدو عليها حزن .. إلا هذا الثوب الاسود اللينق ، وهذه الطرحه السوداء التي تشد حاجبها الى أعلى ..

ولم تحاول ان تواسي ابنتها في أبيها الذي لم يرض على موته سوى ليله واحدة ، ولم تحاول ان تموضها عنه بقلة فوق جبينها او بضمة الى صدرها ، او بدمعة

تختلط بدموعها ..

كان كل ما يبدو عليها .. انما مشغولة .. مشغولة جداً .. وانما تستمد ليوهم ستكون هي « العروس » التي يقدر الناس اليها ، ويجيطونها باهتمامهم ..

ولم تخرج فائزه من حجره أمها ، إنما بقيت ترقبها في اهتمام كأنها ترقب عالماً

وقالت فزقيه :

— أنا نفسي أشرف تيزه عفة حاجتي عاملة ايه النهارده شقي الاساور اللي جت بيهم ساعة الجنازة .. انتاشر اسوره واحدة فوق واحد عيار اربعة وعشرين . وحتة بروش اد الكف على صدرها . يا حسره علينا .. يدي الحلق اللي بلا ودان !!

وقالت خديجة وهي تقفل فرجة الباب :

— باللا يا فوقية .. احسن نينه تسود عيشتنا !!
وانجحت كل منها الى مراتها .. وجلست فايزه على سريرها ترقيها كانت ترقب أمها ..

ان كلا منها صورة طبق الأصل من أمها .. وكانتا دائماً اقرب إلى الأم منها . ورغم ذلك فهما ليستا بعمدتين عنها كماها .! انها تحس بها في خفقات قلبها منذ كانت صغيرة تشاركها فراساً واحداً .. ثم بعد ان كبرت معها وأصبح في الحجره سريران . سرير لاختيها ، وسري لها وحدها ..

كل ما كان يضايقها منها ، انها تصر ان على اعتبارها صغيرة ، فلا يشركها في اسرارها ، ولا يصحبها في زياراتها ، ولا يحاول ان يبدأ ان يقها مشاكها . وسمعت اختها خديجة تلقي بالشط من يدها في عنف ، وتقول في نأو عميق :

— أنا بابا وحشني . يا حبيبي بابا ..

ثم تنكفي فوق حافة التواليت (وتبكي بحرقة)
وهرعت اليها فوقية تربت على كتفها قائلة :

— جرى ايه يا ديدي ما كنا عقلنا .. يعني حنعمل ايه ا.. هو ربنا ريحه من مرضه وعذابه .. الدور والبقية على عذابنا احنا ..

ثم لا تنالك نفسها فتبكي مع اختها ..

انتم قسماً فايزه لن خلال ذهولها .. ثم . ولأول مرة في هذا الصباح تنصبر دموعها .! وكانت دموعاً صامتة في أول الأمر ، ثم غلبتها دموعها حتى كادت تخنق ، فأخذت تنهت كأنها لتلقظ انفاسها من الهواء ، ثم استبد الحزن بأعصابها

غريباً لم تسمع عنه من قبل ..
ولم يتم أمها بوجودها، إنما قامت من امام المرآة بعد ان فرغت من زينتها، وانجحت الى الدولاب ، وفتحته وأخرجت منه مندبلاً رقيقاً صغيراً حليت أطرافه بالسواد ، ثم خرجت من الغرفة ، وفايزه وراءها ..

وما كادت الأم تتبين ان بعض المزيات قد وصلن فعلاً، وجلسن في الصلاة، حتى رفعت التبدل الى عينها وانهرت دموعها تدفقاً .. وقامت السيدات المزيات يحنضنها ، ويبادلنها دموعاً بدموع ..

— البقية في حياتك يا اختي .. شد حيلك يا حبيبي ..
وسمعت أمها تنهت قائلة :

- هوه انا بقى لي حياة ولا حيل .. ده كان حياتي وحبيبي .. يا وحدتي في لبلي من بعدك يا حبيبي .. يا ريت ما طلع علي صباح من غيرك يا خويا .. أهو كان بيقد على الكرسي ده يا سنيه هانم . راجل ولا كل الرجالة .. وكان بيدخل علي من الباب ده يا عزيزه هانم ، والخبير بين ابيه ، والسعد في رجليه .. فين هو .. راح فين .. آه يا حبيبي !!

واستمعت فايزه الى نهته امها كأنها تسمع الى حوار في فيلم سينمائي تلقية زينات صدقي .. وربما لو لم يكن أوهها هو المقصود بهذه الكلمات لضحكت .. واكتنفا لم تضحك ولم تزد كلمات أمها في حزنها ولا استدرت منها دموعها .. وانجحت إلى غرفتها وهي لا تزال في ذهولها ، ولا يزال في صدرها الحوف الذي استيقظت عليه .. ولكنها في هذه اللحظة لم تكن تخاف حلها ، ولا صباحها .. كان الحوف قد اتسع أمامها حتى خيل اليها انها تخاف حياتها كلها ..

وكانت تشارك اختها في غرفتيها ، ووجدتها وقد فتحتنا فرجة في الباب اخذتا ترقبان منها السيدات الوافدات .. ودخلت بينها، وخديجة تقول لفوقية :
— شوفي يا اختي عزيزة هانم عاوجه الطرحه ازاي .. حقه ما ميش زي الست دي في قطة الطرحه !!

فانكفأت على فراشها تبكي بصوت عال ، وتضرب الرصادة بقبضتها ، والمرتبة ،
بقدميها ، كأنها أصيبت بذوبة من نوبات الهوس ..
وقامت اليها اختاها لتسجبان دموعها .
والنهما حولها ..

واختلطت دموع الثلاثة .. دموع صادقة حارة . دموع البنسات اللاتي

اكتشفن ابنن اصبحن يتامى !!..

وفجأة وقع الباب في عنق ، كان عاصفة اقتلعه ، وظهرت الأم صائحة :

- جرى ايه يا بنات .. انتو سايبني أشيل الهم لوحدي ولا ايه ..؟ ..باللا
يا بت انت وهى بلاش دلج باه .. اللي عابزه تغطط بوجهه مع الناس !!.

قالت فوقية بين دموعها :

- حاضر يا نينه ..

وقامت خديجة وفوقية إلى مراتها تجففان دموعها وتضطبان شعرهما وتسويان
لويهما .. ثم لما وجدوا فائزة لا تتحرك ، ودموعها لا تزال تنسل وجنتيها ،
قامتا اليها تبدلان من ثوبها ، وتضطبان شعرها .. ثم بركتاهما لتم استمدادهما
وخرجتا لتنضبا إلى المزيات ..

لجلمست خديجة في أذنها قبل أن تخرج من الغرفة :

- خدي بانك من التليفون .. لو حد سال علي ائدهيلي ؟؟

وهزت فائزه رأسها علامة الموافقة .. ثم جلست على فراشها وقصدت جفت

الدموع فوق وجنتيها ، وعادوها ذهو لها وعاردها ممة خوفها ، وأحست بنفسها

كانها تبتعد عن هذا البيت .. بل رأت في خيالها كأن البيت نفسه يبتعد عنها ،

ويتلاشى في الأفق حتى يختفي .. ثم وجدت نفسها في فراغ كبير ، ربما كان

صحراء واسعة لا أول لها ولا آخر ، وربما كان هذا الفراغ سماه ليس لها أفق

ولا حدود .. وهي تسير في هذا الفراغ .. تسير متممة خائفة حافية القدمين

بمزة الثوب .. تبحث عن شيء .. تبحث عن ايها .. وهي تنلفت حولها ،

وتصرخ بابا .. بابا ، ولكنها لا تسمى شيئاً ، ولا يجيبها الا طنين قوي يملأ

أذنيها ويحطم رأسها .. ثم هي تحس بالنعب ، من كثرة طواقفها في هذا الفراغ يجنأ
عن أيها ، وتحس بهواء بارد يضرب جسدها كله من خلال ثوبها المنرق ، وتحس
برعشة تسري في كل أعضائها .. انم يا نيسة .. لا تريد ان تستمر في البحث عن
أيها .. تريد ان تنام .. تريد ان ترجع [تجفونها الثقلة] ولكنها قبل ان تسدل
جفونها فوق عينيها ، تلحح باب الغرفة يفتح ، ويدخل خيالها - شقيق أمها -
وتراه من خلال عينيها المحمومتين كأنه الشبح الخفيف ، ثم تسمعه يقول لها وهو
يربت على كتفها بيد ثقيلة :

- أزيك يا فائزة .. مالك ؟ .. بلاش الحاجات دي امال .. اذا كان ابوكي

مات ، انا لسه فاضلك .. باللا قومي استقبلي الناس ..

ثم يضع يده الثقيلة على وجهها ويقول :

- انت عيانه والا ايه ..؟ .. فين زينتك ..؟

وقبل ان تحاول ان تجيبه ، تلحح من بين جفونها المنعبة ، امها وهي تدخل

وكأنها ازدادت فيها ألوان فاقمة مضحكة كالألوان التي تنطوي وجه اليلياتو ..

ثم تسمع خالها يقول :

- صباح الخير يا توحيديه ..

وتسمع أمها تجيب :

- أهو صباح والسلام .. فين الخير ده يا خوبا !! ..

ويصمت خالها قليلا ، ثم يصرخ كأن الشيطان ركيه :

- انا عابز اعرف ابن كلب مين اللي كتب النعمي في و الأهرام ويحط اسمي

بعد اسم خليل زهران الموظف السنكوج اللي في الدرجحة الماشرة .. ده كلن

نسب سهيب في أوله وفي آخره ..

ولا تسمع فائزة شيئاً بعد ذلك .. وتسقط فوق فراشها كأن صاعقة مستها ..

وتلفت اليها أمها قائلة :

- ما لك يا بت يا فائزة ..؟

ثم تضع يدها على جبينها ، وتقول كأنها تتحدت بنفسها :

- البنت سخنة زي النار .. بقي دي عملة تملينا يا مقصوفة الرقبة .. ما
لقتيش يوم تيمي فيه الا النهار ده ..
ثم تلقت الى اخيها :

- عن اذنك يا خويا .. لما اتوف قوصين اسبرين لفايزه !

وبقيت فايزه في فراشها خمسة عشر يومس .. محومة ، ضعيفة ، مدهولة ..
تمر عليها في ذهولها اشباح من حزنها تملأ قلبها بالحروف والحيرة ..

ولم تشهد شيئاً من المشاكل التي تعقب الوفاة عادة .. ولم تكن تتفقد أن
هناك مشاكل ، فإن والدها ترك لمن معاشا يكفون ، وإرثاً صغيراً يمينين على
الحياة دون حاجة الى احد .. رجل .. رجل يحمله ، ويقوم على شؤونه ،
ويتولى اسرها في المدرسة .. فقد تركهن ابوهن ثلاث بنات وأم .. ليس لمن
أخ ، وليس لمن احد من اقرابين يتقن به ، او يبنه ويبنين رد كبير ..

وهي تذكر كلمة قالتها لم نبيها الحياطة وهي تندب ساعة صراخ النساء
وعويلهن : « قالولي ليه التعمش مايل ، قلت ما ليش بين الرجال ابن شابل و ..
وهي تذكر ان عويل النساء وصراخهن قد اشتد عقب ان قيات هذه
الكلمة ، كان كلا منهن قد أحست بفداحة مصاب العائنة ، اذ مات رجلها دون
ان يتروك احداً على مكانه .. ويحمل و نمشه ، ! .. !
ولكن فايزه عندما قامت من فراشها وخرجت من غرفتها رجاءت في البيت
رجلاً .. !

كان يديها ، كل شيء في وجهه منتفخ . عيناه وأنته وخذاه وشفته .
وكان متأنقاً في ملبسه اكثر ، ما يجتمل سنه ، وكان اصنع الرأس بكسو فويده
شعر أسود كالبحر كان الصبغة لم تجف عليه بعد .. وكان يجلس بلا كلمة كأنه
صاحب بيت ، وأمساً يجانبه تحيطه بالعامها ، وقد أنقلت من الأصابع فوق
وجهاها وتمرت فورها الأسود يكشف عن مساحة اكبر من صدرها ..
وأشارة لها أمها قائلة :

- تعالي يا فايزه سلمي على عمك شوكت يه
ثم التفتت اليه واستطردت وبين شفيتها البتامة واسعة [
- وأدي يا سيدي طوعة البيت كله الست فايزه ..
ونظر اليها الرجل نظرة بلغ من وقاحتها ان افاقها وكانه تزغ فورها عنها
بمبنيه ، وقال وكأنه يشتهي طبقاً من الطعام اللذيذ :
- ما شاء الله .. دي كل واحدة أحلى من الثانية .. و ..
وقاطمة ، أمها قائلة :

- دي بامه ، دورنا عن اخواتها ، غاوية مدرسة .. حنطلع دكتورة باذن الله .
أوقية الرجل قائلاً :

- ولا دكتوراه ولا حاجة .. كلاً سببه ولا اتنين وتكون الخوزت وشيمت
حوزا .. الطوا ما يفضلش في المدرسة !!

ومد ذراعه كأنه يحاول ان يخطف احد نبيها ، وقال :

- تعالي يا فايزه .. تعالي جنبي هنا واحكي لي عن مدرستك .
[وتسمرت فايزه مكانها كأنها قد وقفت في شرك عنكبوت .. لا تستطيع
ان تتقدم ، ولا ان تهرب خارج الغرفة ، لئلا انقضت عليها قائلة :

- روحني انت يا فايزه .. وابندي ذاكري أحسن زمانك اناخرت عن
دروسك ..

وقال الرجل [وفي عينيه حصرة ونوسل] :

ما تخليها معانا شويه يا توحيدة ..
وقالت الأم بعد ان نظرت الى ابنتها نظرة نامرها بالخروج :

- لا والنبي تسيبها يا شوكت بيه .. دي بقي لها جمعيتين عيانه وما ذكرتش
حاجه من أيام المرض ..

وخرجت فايزه وقد امتلأت رأسها بسحب من الفكر الأسود .. كان هناك
معنى لا تفهمه ، أو لا تريد أن تفهمه .. ولكنها مع مرور الأيام بدأت تفهم ،
او اضطرت ان تفهم .. فبدأ شوكت هذا يتردد على البيت كل مساء ..

الطريق السرد

وتتردد معه زجاجات الويسكي ويمد له الطعام الفاخر .. طعام لم تنموه فايزه

في حياة أبيها ..

وبدا شوكت أيضا يصحب معه بعض أصدقائه .. وبدأت اختاما خديجه

وفوقيه تشتركان مع امها في استقبالهم .. وبدأت تشربان الويسكي ، وتتقلان

من الطلاء على وجهيهما ، وتشتريان ثيابا لم يكونا يحملانها ، وتضعان كل في

خلاعة لم تالفها منها ، وتتحدثان في مواضيع جريئة يجر لها وجهه فايزه خجلا

لجود سماعها ..

وكانت فايزه ازاء كل هذا صامتة .. تفرق في ذهولها اكثر واكثر . ولم

يذهب احد إلى الاشتراك في تلك الليالي ، ولم يسألها احد رأيا ، ولم يلاحظ

احد كل هذه الحيرة التي تضطرب في رأسها ، وكل هذا المذاب الذي ينزحف على

صدرها .

وأصبحت تحس انها تحمل بأمرها واختيارها جرما لا تستطيع ان تواجه به

الناس .. وكان يجمل اليها ان الجيران كلهم يشيرون اليها كلما مرت

ويتهامون عليها .. وان صديقاتها في المدرسة يتقولن عليها ويملن الكثير عما

يجري في بيتها ..

ولم تستطع ان تفعل شيئا ازاء كل هذا إلا ان تزداد انطواء على نفسها ..

وتزداد صمتا .. وهي في انطوائها وصمتها تزداد تعلقا بذكرى أبيها .. لو كانت

حيا لسان سمعتها وسمعه أمها وأختها ، ولو كان حيا لاستطاعت ان تواجه

الجيران وان تقف مع زميلاتها على قدم المساواة .. و .. و ..

وكانت تنتم كل مساء في بحر من دموعها ..

لم يحدث الا مرة واحدة ان انفجرت واعلنت ثورتها ..

كان ذلك عندما جاءت اختها ذات يوم وفي يدها سوار جديد ، وصاحت

مرحة قائلة لأختها فوقيه :

- شوقي الاسوره الجديدة يا فرفي ..

وقالت فوقيه وكانها تلتهد :

وقالت فوقيه وكانها تلتهد :

وقالت فوقيه وكانها تلتهد :

وقالت فوقيه وكانها تلتهد :

- الله .. جنان !! ..

وقالت خديجة :

- أرسمت خنمه ونصه .. دقهم اسماعيل بيه .. خنمه ينطح خنمه !! ..

وقالت فوقية ضاحكة :

- لو كان على نقل دمه كان لازم يدفع الف !! ..

وتنهدت خديجه الى وجود فايزه ، فالنقت اليها وهي تضع السوار أمام

عينها :

- شوقي يا فايزه ..

وردت فايزه وهي تسبح بعينها :

- مش عايزه أشوف ..

وهزت خديجة كتفها في احتقار قائلة :

- عنك ما شقي ..

وانفجرت فايزه :

- تسمعي تقولي اسماعيل بيه ده بطلع لك ايه : لشان يجب لك اسوره !! ..

وصرخت خديجة :

- الله .. الله .. ما بقاش ناقص الا اذت يا بت يا مفعوصه !!

وقالت فايزه :

-- لو كان بابا موجود .. كان فعمك وقطعمك حنت قبل ما تحطبي الاسوره

دي في ايدك :

وأجابت خديجه :

- أهو مش موجود .. سابنا للفقر وارواح ..

وصرخت فايزه ودموعها تخرتنق في عينها :

-- بابا ما سبناش فقرا .. انما سابنا شرفا ..

وقالت خديجه :

-- طيب الخطي بقى واتلغمي بالشرف بتاعك ..

-- طيب الخطي بقى واتلغمي بالشرف بتاعك ..

-- طيب الخطي بقى واتلغمي بالشرف بتاعك ..

-- طيب الخطي بقى واتلغمي بالشرف بتاعك ..

وقالت فوفيه :
- بس يا جماعة بلاش زعيق .. جرى ابيه يا فايزه .. كل واحد حر بعمله
اللي هوه عايزه ..

ودخلت توحيدة على صوت البنات ..
- جرى ايه ؟ .. ايه الزعيق اللي يقلب الدماغ ده ؟ ..
وقالت فوفيه وهي تحاول ان تبسم :
- ما فيش حاجة يا نينه .. دي مناقشه كده ع الطائر ..
وقالت خديجة وهي لا تزال في غضبها :
- الشبخة فايزه بتلقني علينا محاضرة في الشرف . مش عاجبها ان اسماعيل

يجيب لي هدبة ..
وانتمعت عننا الأم كأنها اشتعلنا ناراً لصياحت :
- اسمعي يا بنت انت .. انا عارف اكي ، طالمه لأوكي حرف محرف . كفايه
اللي شفته من أوكي من المهم اللي حطه عليه تطولي اسنانك ، تقولي كلمه زايد
ولا كلمه ناقصه ، حاقطع رقبتك فاهمه ! ..

وسكنت فايزه ..
ومن يومها وهي ساكنه لا تطوي الهم في قلبها ولا تبوح به الا لخالها ..
وانتقلت العائلة من شارع الروضة .. إلى شقة فخمة في الجزيرة ..
ولم تسال فايزه عن بدفع ايجار الشقة الجديدة ، ولا عن دفع ثمن كل هذا
الأثاث الجديد .. فيقد تعودت ان تقهر وان تسكت .. ولكنها ارتاحت عندما
أصبح لها في الشقة الجديدة حجرة خاصة .. بعيدة عن الأهل الخارجي التي تقام
فيها حفلات الليل ، وأصبحت هذه الحجرة كل دنياها ، واختارت السرير
لتقضي عليه نصف ايامها .. خيالها فوق الوسادة .. وآلامها تحت اللحاف ..
ولكنها كبرت ..

لم تمد طفلة .. ولم يهد أحد يريد ان يعتبرها طفلة .. كان الرجال يلصقونها
فتجري عيونهم خلفها .. خلف القوام الذي يتثنى في رقة وخفر كأنه يتأوه من

الأم .. وخلف البشرة السمراء كأنها استار ممد مقدس لم يجد كاهنه ولم يكتشفه
المعاد لستار كوا به .. وخلف العيين والواسعة مقيد وقد اجتمع فيها الليل والنهار
فلا تكاد تغفو بينها حتى تصحو ، وخلف الشفتين الحاليتين وقد نامت احدهما
فوق الأخرى كأنها تتدفق .. وخلف الشعر الطويل المرسل الذي تضفره
أحياناً في ضفيرة طويلة تعلقها فوق ظهرها كأنها تحمل في طياتها سرها سر
الجمال .. وعسر الشباب .. (وسر الانثى البكر الخائفة الأتوب)

وقد بدأت هي نفسها تحس انها كبرت ، وبدأت تعمي جمالها ل تقبي انوثتها ..
ولكنها كانت تفكر اكثر بما تحس ، كان عقلها انشط من انوثتها .. كان كل شيء
يعرض لها بما يدور حولها بلتقطه عقلها ويحرك تفكيرها ، ولذلك ظلت باردة
الأثيرة ، وظل قلبها دائماً خالياً الا من ذكرى ابيها ..

ولم تحاول امها او شقيقتها ان يدقنها إلى شيء .. ولم يحرضها على الاشارة
معين في سهرات الليل ، ولم يضمن امامها رجلا من الرجال الذين يترددون على
البيت .. محمكتها حرة ، وقد في فراشها كاشاء ، وتطوي ما شاء لها الانطواء ،
وتقتل باب حجرتها بالفتاح ..

كل ما هنالك ان أهم كانت تقول أحياناً وهي تنظر اليها كما تنظر الى عمارة
شيقة تبنيها وترفعها دوراً بعد دور :

- والذي ما اعارفة بتماقي عنيني في الذاكرة على ايسه .. آآ آل دكتور
آل .. ده أنا لو كنت منك كان زمانني حمت الطب كله تحت رجلك من غير ما
اقرا ولا اذاكر !! ..

وكانت خديجة تقول لها أحياناً :

- اطن حضرتك فاكرة ان المرسان حمبولك لحسد عندك .. ومخطوا
عليكي الباب .. الحوازيه يا خديجة .. اللي تحطفيه تتجوزده ..

وكانت فايزه ترد :

- ومين قالك انا عايزه تجوز .. انا مش حتجوز طول عمري ا
وترد خديجة ساخرة :

- العفو... يا شيخه فائزة!!
 - كلانت قوقية همسن في اذنها اجباننا اخرى :
 - شفتي الجذع اللي كان مع شوكت بيته النهار ده .. ده شافك وانت داخله .. وكان حينهبل عليكى ..
 ولم تنته كل هذه المؤثرات إلى شيء ..
 إلى ان كان العام الماضي .. في أغسطس على وجه التحديد .
 دق جرس الباب وكانت يجانبه صدقة ففتحته عن شاب صغير السن لا يتجاوز العشرين من عمره ، وسبح ، خجول .. ما كاد يرفع عينيه إليها حتى خفضها بسرعة ، وقال في صوت خافت متردد :
 - اسماعيل بيه هنا ؟ ..
 ارجابته وهي تفحصه بنظراتها :
 - اظن .. لازم يكون هنا .. انفضل !!
 ودخل .. وكانت فائزة تمتد ان اسماعيل موجود فعلا بحكم العادة ، ولكنه لم يكن موجوداً ، فأظهرت أسفها :
 وتردد الشاب قليلاً ثم قال :
 - والله هره اداني ميعاد هنا .. و ...
 وقاطعته فائزه :
 - يمكن أآخر شوية .. انفضل زمانه جاي ..
 وجاءت خديجة وفوقية على صوت جرس الباب ، فوجدوا اختها جالسة إلى الشاب .. دهنتا حتى كادت الدهشة تقفز في صرخة ، فقد كانت المرة الاولى التي تقبل فائزة ان تجلس فيها مع أحد من اصدقاء البيت .. كانت لا تلقى بواحد منهم حتى تشرح عنه بوجهها ، وإذا اضطرت ان تحبسه الفت تحببها كأنها تنعم في صدره خنجراً ..
 وكنتم الأختان دهنتها وتغامزتا .. ثم تقدمت خديجة مرحة :
 - اهلا مصطفى .. اسماعيل زمانه نجاي ..

وقالت فوقية كأنها تحتفل بمناسبة هامة :
 - الليلة لازم تشرب يا مصطفى . ويسكي ولا براندي ؟!
 وقال مصطفى وهو لا يزال خجلاً :
 .. مرسي .. انت عارفة اتي ما باشربش !!
 - ولا علشان خاطري .. طيب بلاش خاطري .. علشان خاطر فائزة !!
 ورفع عينيه إلى فائزة وكأنه لم يرها بعد ، ثم قال في صوت خفيض :
 - فائزة ما قرضاش تتعبي !!
 وابتمت فائزة .. وكانت تريد ان تكون ابتسامتها ساخرة ، ولكنها صدرت رغماً عنها ابتسامة حلوة هادئة كأنه حرك فيها شيئاً لم يتحرك من قبل وجلس الجميع يتحدثون .. ثم قامت خديجة واستأذنت وخرجت إلى غرفتها .. وبعد قليل لحقت بها فوقية ..
 وأصبعا وحدهما ..
 وعرفت انها طالبة بكلية البنات ..
 وعرفت انه طالب في الجامعة ..
 واستأذنته من الحديث عن الجامعة .. عن قياتها ، وعن حوادثها .. وعن اسأذنتها .. وعن نظامها .. وكأنه كان يحدثها عن احلامها .. وكان دائمياً في حديثه مهذباً ، تطل كلماته من بين ثغفيه في بطه تمتع ، حتى شغلت بكلامه عن نظرات عينية التي كان يطلقها عليها من حين لحين ..
 كلانت برينة في جلستها معه ..
 وظنت انها وجدت اخيراً الانسان الذي يفهمها ويحترمها ..
 ثم جاء اسماعيل وبه ، وجاء معه بعض الاصدقاء ، وجاءت الأم والأختان .
 وفتحت زجاجات الويسكي، والصورا .. ومدت اطباق الزه ..
 وظلت جالسة بين كل هذا ، مستمرة في الاستماع اليه ، وكان كل ما يدور حولها ليس فيه شيء تستهجنه ، أو شيء تميمه .. بل انها في هذه اللحظة نسبت كل عذابها .. نسبت كل شيء حتى ذكروا والدها ..

وكانت أمها واختاها يوقنطها من بعيد لا والفرحة تطوف بهن / وكان من
انتصرون أخيراً على الحصن الحصين ..

الى ان مسن في اذنها :

- تيجي نتكلم في البلكون بعيد عن الدوشة دي ..
وخرجت معه الى الشرفة ..

وعادا الى حديث الجامعة .. وهما متكلمان على حافة الشرفة ولكن بدأت
تلحظ انه يقرب منها شيئا فشيئا .. وبدأ عقلاها تنبيه حتى طمى على احساسها.
ثم بدأت تحس بذراعه يتلصص نحو خصرها .. الى ان أمسك به ..

وسكنت قليلا ريثما تسيطر على الثورة التي بدأت تندلع في رأسها ..
ثم أحست انه سكت عن الكلام ، وانه بدأ يد وجهه الى وجهها ، وقبل
أن يلبسها بشفتيه ، واستدارت له فجأة ، وقالت في صوت غائب ككاه
عراخ خافت :

- عايز ايه ؟ ..!

وارتبك [قال ماجلجا]

- ولا حاجة يا اقدم .. ولا حاجة !! .

وقالت وهي تنظر اليه في تحد وغضب:

- لا .. كذاب .. انت كنت عايز حاجة .. قول .. خليك صريح !!

- بس .. أنا .. أصل ..

- كنت عايز تبوسني .. مش كده ؟ ..!

وكانه أسقط في يده ، فقال في استسلام :

- فعلا ..

وقاطعته :

- ليه ؟ ..!

قال وهو يرفع يده إلى ياقة قميصه كأنه يخشع :

- عايشان .. عايشان .. عايشان بأحبك !!

قالت وهي تسخر منه :

- يتحسني .. عال .. كويس خالص .. انتقنا .. يعني حضر تراك عايز
تجوزني ؟ ..!

أوتراجم كأنه بوغت

- ايه .. أجزوك !! ..

- طبعاً .. مش اللي بيجب واحده تجوزها ؟ ..!

وقال وهو يضرب أعصابه حتى لا يصرخ في وجهها :

- بس المسألة دي عايزه تفكير ..

والبوسة .. مش عايزه تفكير أظن .. لا حضر تراك تفكير تجوزني ..

أيقني تعال بوسني !! ..!

وخرجت من الشرفة ، وهرعت إلى غرفتها دون أن تائفنت إلى أحد في

طريقها .. وأغلقت الباب بالفتح ..

ولم تشترك في سهرة من سهرات الليل بعد ذلك ..

وفشل الجميع في اقناعها بأن تكرر خطاها ..

وعكفت على دروسها .. حتى نالت شهادة التوجيهية في آخر العام ..

* * *

هذه هي قصة فائزة التي تستعرضها في خيالها كل ليلة ، ثم تضمها تحت

الوسادة تمام ..

وكانت البائعة الاربعة صباحا عندما استيقظت مدعوة من نومها في تلك

الليلة على صوت صفرات عنيقة على بابها ..

وسمعت صوت ا ور مرة ثانية قازلا :

ما تفحصي يا شيخ فائزة .. الفجر ادن !! ..

ثم سمعت صوت أختها

ما قات لك أبعد عن ابد ده .. بمدين حازغل معالك ..!

وأضاءت فائزه النور ، والتفتت فوجدت بجانبها الكتاب الذي تقرأه ،
وقرأت على غلافه بحروف كبيرة اسم المؤلف : مثير حلمى ..

وقالت وهي تبسم وكأنها تسخر من عنائها :

- عاجبك كده يا استاذ ١٢ .

واطفأت النور .. واخرجت قصتها من تحت الوسادة .. وراخذت
تستعرضها في خيالها من جديد ..



القطعة

لمسألة غرام

القصة المختارة على الجائزة التي أنشأتها هدى هاتم شعراوي

وقام بتوزيعها مجمع اللغة العربية

في ٢٢ ديسمبر سنة ١٩٤٥

تأليف

محمد عبد الحكيم عبد السيد

دار صيد للطباعة
١٥ شارع السلطان، القاهرة

«هى طفلة ولدتها الرذيلة!»

هذا ما تهامت به الأفواه في الصباح الباكر في ملجأ ج...
ملجأ القطاء ، لا دخلته طفلة جديدة في يومها الثانى .

وفتح السجل وكتب اسم ليلي بعد آخر نزيل ، ولم يكن في
الخرقة التى لفت فيها ، والتى كانت نصيها ما تستقبل الدنيا
به المواليد - الا خصلة من شعر أصفر جعلت سوارا ذهبيا
على مصصها الأيمن ، لكنه سوار رخيص لا يشتري ولا يباع .
وسميت ليلي ولم يكن لأبويها في اسمها رأى ...

ووجدت في قرية من قرى الريف على مقربة من القاهرة ،
وعلى جانب من طريق سابلة تحت شجرة على رأس مزرعة
خضراء ... ولابد أنها نامت تحتها طول الليل ، أو على الأقل
شهدت في هذه البقعة انجياب النسق قبل أن يشرق عليها أول

شماع من أشعة الشمس . ترى أين كانت سباع الريف ، فربما جاء الخلاص في صورة ثعلب أو ذئب ؟

فلمت عنها لأنها تريدنا ، وطالما نادتها بالصراخ المختق بمد أن طبعتم أمهاتنا على فمها أول قبلة وآخر قبلة ثم أودعتها خرقتها ، ولت ذبولها ، وتلفتت حولها ، وغابت في الظلام ... الأسرة في الملجأ مصطفة في أيهاته الواسعة وحجراته المهيبة ، ينام عليها أطفال اختلفت ألوانهم وأسنانهم وأسرهم وبلقاتهم ، وانفقوا جميعاً في أنهم غرباء هبطوا الدنيا على غير رغبة منهم ولا رغبة فيهم . يرتفع بكاء طفل أو طفلة هنا أو هناك فلا يلبث أن يردد بكاءه كثيراً كأنما سرت بينهم المدوى التي تسرى في الضفادع ، حين تردد النقيق جماعات إذا بدأت به احداها .

أما لحدم فأنهم يروحون ويحيون في تبرد وقفور ، كأنهم يستعدون أن أدنى الخدمة عظيم لهؤلاء الواغين على المجتمع القاطنين عليه طريق سيره المنتظم ، كأنهم النغمة الناشئة في اللحن النسق الجميل .

وتأهبت الرضعات وتمطين ، وسحن أعينهن قبل أن يعبدن بلسانهن على غير أولادهن . وجلست زينب وزليخا فقاتل الثانية :

— صباح جميل يا أختاه . أرجو أن يكون لبنك سخياً كوجبة عشاء البارحة !

فقاتل زينب :

— انه أغزر مما نظنين ، لأننى أطلع اليوم وجهها جديدة ما انتحنت عيناى على أروع منه ، فتعالى الى ل ترى أجسل زهرة فتفتحت عنها اكمام الوجود !

— زهرة من حديقة الشيطان ! ما لنا وللأزهار يا زينب ... دعينا في حدائقها تعذب الناس بصورها والنحل عفاتن ألوانها ، ودعى الندى يسلها والهواء يرقصها ، فلنا نعيش بين أزهار ! — لله درك يا زليخا ! أبدا تكذبين ما أقول وتفتدين ما أعتقد !

— لله درى ! أى در هذا ؟ أهذا الذى رضعت أم هذا الذى أرضعه ؟ أما الذى رضعت فليس لله فيه شئ ؛ لأن أمى — رحمها الله — انما ولدتنى للشقاء . وأما الذى أرضعه فليس لله خالصا ، فنصفه بأجر ونصفه بمثوبة . ألا ترى أن أجسورنا في الملجأ لا تكاد تكفى حاجات من نمول ؟

— ألا تشعرون بخنان نحو هؤلاء الأطفال ؟ تذكرى مرة أنك ترضعين ولدك !

— ومتى يحين فطام كل هؤلاء ليقدموا لى حق الأمومة وأصبح غنية ؟ ومتى يصيرون شبانا وفتيات ليحمل الله لى فى كل بلد نسيا وصهرا ؟ رحك الله فما أشد ما تهذين !

— خلى بينى وبين قلبى ، فانى عطوف على كل هؤلاء ، فاشدتك الله أن تيجنى ل ترى هذه الزهرة ، ولكن من حديقة الشيطان كما هو لى .

حدثوني أنها وجدت في الريف فلا بد أن عينها الحضر اوين
 هاتين قستا اللون من نضرة الربيع . انظري الى الضوء حين
 يخالطهما والى عمقهما اللانهائي وما عسى أن يكونا كلانا فيهما
 من فتنة مستشر يوما فيخر لها الأبطال ، وهذا القم الدقيق
 المختصر ، وهاتين الشفتين اللتين تستهويان النحل ، والشعر
 الذي لم يعمر بين تلافيفه مشط ولا ماء ، ولم تتناوله بمد يد
 بتنظيم ولا ترتيب ، انه ذهبي فائق !

لقد كان هذا الجمال خليقا بأن يولد في مخدع أمير أو على
 فراش ملك ، ولكن الزمان جرى بغير قياس : فهنا غواص
 يشق أطباق الماء ليبحث عن لؤلؤة فلا يجدها ، والبحر يقذف
 هناك على الشاطئ، الآخر بدرة لا تجد لها لاقتلا .
 انظري اليها ... نظيفة ، كأنها غسلت بالمطر بأسسة كأنها
 واهة بالمستقبل، وادعة كأنها في فراش أبويها ! كأنى بها يازلبخا
 من أبوين كريمين خدعهما عنها لص ، وزج بها بين القطاء .

— خطبة بلغة وحنان مشاع ، وقلب عجيب الخلقه وسع
 الناس جسيما ، وأخاف أن أقول : ووسع الأرض والسما .
 — لا فرق بينى وبين أم هذه الطفلة ، الا أنتى أحببت
 فتزوجت وهى أحبت ولم تزوج . وجمع بينى وبين زوجى
 حب وشريعة ، وجمع بينها وبين رجلها حب بلا شريعة . ولو
 كان في الحوادث عتلات ما وقع الا الحادثة الأولى ، وما كان في
 هذا اللعاب الا لقيط واحد ، أو لقيطة واحدة على فرض أنهم
 أنشأوه .

هذه أحب فتخعت ... ولا يزال الناس يبعها يجبون
 ويخدعون . وهذا قتل فقتل ولا يزال الناس يمد يدهم يقتلون
 ويقتلون . وهذا سرق فحبس ولكن لا يزال الناس يرقون
 ويجسبون . تلك نزوات منذ درج الانسان على الأرض ووضع
 قوانين الاجتماع ، وستبقى الى أن تطوى السماء وتسير الجبال .
 أما العطة ... فلا عطة الا لمن عصمه الله .

وبقى ملجأ ... رابضا في أحضان الصحراء ضاحيا للنسس
 طول النهار ، والعمل فيه كالنظر الذى من حوله كلاهما جار
 على نسق واحد لا يكاد يتغير ... خدم يروحون ويجيئون في
 الطرقات التى بين الأسرة يشرفون على حاجات الأطفال ،
 وأطباء يفحصون المرضى ، وطهاة يجهزون الطعام ، ومعلمون
 يتقنونهم ليحملوا سلاح الحياة ، وطفل أو طفلة تحل اليوم
 فيه ، وغلام أو فتاة تغادره بعد أن أخذت نصيبها منه .

والنسس تشرق في الصباح فتلقى اليه سلام اللقاء ، وتغرب
 في المساء فتخبه نجية الوداع ، وكل شئ فيه لا يتغير .

وليلى في سريرها قد مر عليها عمان وأتمت عهد الرضاع
 وألفت زينب بعد أن طبعت احساسات الطفولة في ذهنها
 صورة رأتها أربعة وعشرين شهرا وهى نائمة في حجرها راضعة
 لتديها . وسواء أهتمها الغريزة أنها هى التى ولدتها ، أم أنها
 بدلل التى ولدتها ، فانها أحببتها على كل حال .

فلزيب كانت المناغة والبسهة ، وبها كان الأفس والوحشة ،

أريد للمخلوق البقاء ، والا فانه يولد ميتا ... وقد كتب لليلى أن تعيش فكانت زينب .

ولا تجد عاطفة من المواطف أقدر على النهوض بنفسها ولا أبهى على الزمان ولا أدور على اللسان من عاطفة الحب . وليس في قصص المواطف أقدم ولا أوفى من قصة الحب ولأمر ما لفت الناس وشغلتهم . والا فما الذى يدعو غريبا أن يطارد محبين اختلسا من الزمان ساعة وسارا في ضريق خالية ؛ ليعرف مدى سيرهما وغاية لقائهما ثم موعد رجوعهما ؟

قد يكون للماثل المذر في مراقبة الحب الجنى ، لأنه نوع من التشمي والتنى يصحب المرمان أو يكون قرين الجسع ، ولكن ما عذر ذلك الذى يريد أن يكشف السر عن محبة رجلين أو محبة امرأتين ؟ ليس لذلك من سبب الا أن عاطفة الحب غراء محجلة بين المواطف .

كذلك كان شأن الرضعة ورضيعتها . فقد كانتا في الملجا حديث السادة والخدم ، وقامت المراهنات بين الرضعات على أن زينب تعرف أبوى ليلي أو أحدهما على الأقل ، وأنها تأخذ ممن عطفها ورعايتها . وقال أناس : انها ستنهاها لتتخذ من جمالها وسيلة لصهر كريم أو رجل عظيم .

واليا كان الشوق واللهمه . كل أولئك من طفلة على عتبات الوجود ما عرفت رياء الدنيا ولا ثقافتها .

ولو أن قلب المرأة يتقلب لجزى هذا الحب بالحب ، وهذا النداء بالاجابة . ولكنه غنى عن الفلسفة فالأم تعب كل طفل ، وتختص طفلها بنوع من الحب . فهل كان هذا موقف الرضعات في الملجا ؟

لم يكن كذلك على التحديد ؛ لأن المهنة تؤثر في الوجدان وتقل الاحساس بالألم واللذة ، وانك حين ترى أما مكبة على طفلها ترضمه ، ترى كل جارحة من جوارحها تناديه بأن تغذ لتعيش ، وعش طويلا لأملك . وحين ترى مرضعة مكبة على غير طفلها ترضمه ، ترى كيف تكون الأمومة نهمة تؤدي وحرفة تحترف . ويخيل اليك أن كل جارحة من جوارحها تساوم الطفل فيما ينال من لبن مساومة صامته بين قوى وضعيف .

غير أن أمورا خارجة عن كل هذا عطف قلب زينب نحو ليلي ، فأجبتها وبسطت عليها رعايتها ، وأخذت تقرب في وجهها كل يوم تفتح الجمال ، ووثوبه الى الاكتمال بلذة وشوق يفوقان حد الوصف . وتبعها بصرها حين تجبو في ثوبها الأبيض ثم تعود اليها فتلقاها قبلة حتى كأنها تقول : حرمت الجمال الفذ فيمن وتلت ولم أحرمه فيمن أرضعت ... انى أجبك يا ليلي !

وهكذا تجرى الطبيعة دائما على سنة « التعميض » ، فاذا قصت من طرف في خلق زادت بديله في طرف آخر : بصر كليل وسمع مرهف ، وجسم ضئيل وجناحان ينهضان به . هذا اذا

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Legacy of Shame

BIANA HAMILTON

As my wife you will have no past, only a future!

Six years ago when Venetia was young and unworried she had fallen for Italian business man Carlo Costi in a big way. He had resisted her charms and at the same time made it clear that he preferred to make the finishing now he was back in her life and doing exactly that. Venetia knew that she should fight him and refuse his cold-blooded proposal of marriage for business reasons. But his time-crooked she knew what she felt for him, definitely wasn't selfish - infatuation!

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Legacy of Shame

BIANA HAMILTON

Legacy of Shame



9366

Dear Reader

As summer gives way to autumn, this is a good time to reflect on how you feel about your loved ones. Being in love can be the most wonderful feeling on earth, yet why is it that so many people are frightened of expressing that love? That's certainly the case between our hero and heroine, yet, as in life, once expressed, it can lead to the greatest happiness. I think there's a lot to be learned in our books. Have fun learning...!

The Editor

Diana Hamilton is a true romantic and fell in love with her husband at first sight. They still live in the fairy-tale Tudor house where they raised their three children. Now the idyll is shared with eight rescued cats and a puppy. But, despite an often chaotic lifestyle, ever since she learned to read and write Diana has had her nose in a book—either reading or writing one—and plans to go on doing just that for a very long time to come.

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**‘We marry, and bring Ross UK
under the wide and accommodating
umbrella of my company.’**

Venetia straightened slowly. Six years ago she would have given all she possessed to hear Carlo propose marriage. And, even now, emotions she had thought to be buried deep in her memory flared to vibrant life, and it was some seconds before she felt composed enough to ask coolly, ‘And the second option? It has to be better than the first.’

**'We marry, and bring Ross UK
under the wide and accommodating
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Venetia straightened slowly. Six years ago she would have given all she possessed to hear Carlo propose marriage. And, even now, emotions she had thought to be buried deep in her memory flared to vibrant life, and it was some seconds before she felt composed enough to ask coolly, 'And the second option? It has to be better than the first.'

Again and again. I never give up.' And the last words she heard, before they rode the senses to heaven again, were the adoring affirmations of his love as he whispered, 'Bellissima... Bellissima...!'

MILLS & BOON 

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CHAPTER ONE

VENETTA ADELE ROSS (strode) into the drawing-room without a thought in her head, the especially affectionate smile she reserved for her father curving her lush mouth, the pleasure of an afternoon's successful shopping spree making her pale blue eyes sparkle like fine crystal.

And then the world stood still. She actually felt it tilt on its axis and stop.

'Venny, darling, what kept you?'

No peevishness in the question, just warmth and affection. During the eighteen years of her life her father had never once chided her and meant it. She barely registered his voice, hardly saw him as he rose from his chair to walk to her side. And, for once, the room wasn't dominated by the huge oil portrait of the mother she'd lost when she was only a few months old. It was dominated instead by the man who had made the world stand still.

Carlo Rossi.

She had almost forgotten he was coming to visit, put it out of her mind, because the arrival, for a few weeks, of her father's cousin's unknown son hadn't put her in (danger of dying from over-excitement!)

And now this moment when time stood still gave her a sense of inevitability, a deeper understanding of fate than she had ever experienced before. A single second, such a tiny fragment of time, had been enough to face the shocking immediacy of meeting the one man she

would love all her life, of falling in love, quite literally at first sight.

He was smiling at her across the width of the room. A smile that hovered between mannerliness and a kind of cynical interest. And her father was at her side now, taking her hand and giving it a small tug. (as if he feared she'd grown roots) into (the Axminster-covered floorboards) and he was saying, 'Come and say hello to Carlo, sweetheart.' She turned her black-fringed eyes to his, bewildered reaching out to him (as if he could solve this ancient enigma for her) as if it were a problem he could smooth away as he'd smoothed her path through life ever since she'd been born.

But this was no minor peccadillo; this was something major, beyond the control of a dotting father's love and lavish financial generosity. Besides, he didn't know what had happened, did he? He didn't know how she was shaking inside her skin with the suddenness of it all, with the enormity, the shock of what had her rooted to the spot.

And his own bewilderment at her behaviour helped. He had no way of knowing why his normally confident, outgoing offspring looked as if she'd lost her wits. And his slightly impatient, 'Shake hands with your cousin,' had her smiling to herself, tugging all that confidence, the joy of living, the conviction that life was great, back into place. (She set her long legs striding easily over the room) her smile frankly dazzling as Carlo Rossi held out a hand and disclaimed in a deep, slightly accented and thoroughly fascinating voice,

('As our fathers are merely cousins then our relationship is almost too remote to be significant.')

Venetia ignored the formally outstretched hand, but stood on tiptoe to brush a kiss on the side of his hard,

tanned face instead, and (did a little husky disclaiming of her own.)

'In Italian families, any relationship, no matter how remote, is prized,' she said, and was astonished to find that he towered above her own five feet and ten inches, astonished moreover by how ultra-feminine she felt when she had to tilt back her head to meet his eyes. Heavily lidded, dark, magnificent eyes.

(Steadying herself to impart that supposedly cousinly embrace, she had grasped his upper arms, and, even though she was now firmly back on the soles of her feet, she held on.)

(Venetia had a physical nature; she liked to touch, and the contact between the palms of her hands, the pads of her fingers and the warmth of the steel-hard muscles beneath the elegant pale grey suiting was little short of sensational.)

Carlo Rossi was gorgeous! (He stole away her breath, not to mention her heart!) And never mind that a slightly sardonic tilt of one heavy dark brow (accompanied the firm yet insistent pressure of his hands as he removed her clutching fingers, because one day she would hear him begging her to touch him, she vowed with an inner giggle she was at pains to suppress, her lush mouth curling provocatively as) she enquired in the husky tones that were so uniquely her own, 'Has anything made any impact on you since your arrival?' (her eyes teasing, challenging him to admit that she had!) 'Though maybe it's a little soon,' she conceded with the smouldering pout, the Latin shrug that came from her Italian genes. 'It's your first time in England, isn't it?'

'Far from it. I know your country very well. I travelled extensively during my time here at university.' His answer was smooth and suave, and definitely cool, and

she could have bitten her tongue out because she remembered, now, about some age-old rift between the two branches of the family. Not even something romantic like a feud over a woman, but some boring business thing.

Always highly perceptive where her father was concerned, she could sense his embarrassment over the forced admission that his cousin's son had visited before, had actually lived here for a time, and had not felt obliged to trouble himself to pay his respects (She wished the inane words unsaid, because upsetting her father was about the last thing she ever wanted to do.)

'We'll be dining late this evening, Venny. So if you're ravenous, as usual, get Potty to give you some tea in the kitchen (And if I know you, you'll have half a ton of shopping littering up the hall.)'

Her father's intervention had covered up her gaffe and the slight embarrassment it had presented, and she was thankful for that. But need he have emphasised her healthy young appetite quite so strongly? Not to mention the way she never seemed to know when to stop when she indulged her passion for shopping in London?

Her light-coloured eyes flicked sideways to Carlo, and sure enough he was smiling, merely a lazy curl at the corners of that sexy mouth, a slight glint of patronising amusement deep in the dark depths of his magnificent eyes. Enough to tell her, quite explicitly, that he was seeing her as a child who was not yet, not quite, boring him.

Trying to check an emotion that was nearer to rage than melting adoration, she murmured something about seeing him later and headed for the door (She'd show him, she fumed, closing the panelled wood with un-

necessary force. She'd show him she wasn't a slightly amusing child!

Venetia was fully aware that she drew (men's) attention wherever she went, that admiring male eyes followed her on the street, in restaurants, at parties. (And she knew that the few chaste kisses she'd allowed her carefully vetted escorts were not nearly enough for them, that they were greedy for much more.) So what right had Carlo Rossi to look at her as if she were barely out of nappies!

He was, however, she had to concede as she stamped across the panelled hall that was fragrant with the scent of roses from the sprawling, picturesque garden, more of a man than most. He was everything that the escorts her father permitted were not. He was cultured, sophisticated, older—and dangerous.)

Venetia shivered as something as wicked as it was scary lapped the length of her spine then churned around in her stomach. Carlo Rossi was like rare brandy after tepid cocoa!

Moreover, she could remember her father trying to work out the age of the cousin's son he hadn't seen since he'd worn short trousers. Thirty-one or -two. And he wasn't married, she knew that much, so he would hardly have got to that age without notching up more female conquests than was decent—not with his brand of heart-shattering looks, he wouldn't!

And his chosen female companions would not be teenagers—God, how she hated that twee appellation! They would be poised, as sophisticated as he, intelligent, independent women who didn't have appetites any navy would be proud of, who dressed impeccably, in the best of taste, and were discreet enough not to leave a mountain of frivolous shopping cluttering up the floor space. Women who didn't screw their hair back in a plait,

who wouldn't be seen dead in washed-out jeans and baggy T-shirt.

If only she had known she was about to be pole-axed by the very sight of him, she would have shot upstairs to change into something more alluring and released her waist-length hair and brushed it until it resembled a fall of jet-black silk; she mourned, her confidence deserting her for the first time in her life, leaving her feeling uncharacteristically unsure of herself, and quite miserable.

But the untidy mound of classy carriers and boxes did something to restore it. She had practically cleaned out her allowance, but she had bought some utterly delicious things! And she had plenty of time before dinner to make herself over, appear before him at her most glamorous. She had always managed to get whatever she wanted before, able to twist her doting father round the end of her little finger!

And she wanted Carlo Rossi.

And she would get him, too!

Without any help from her father, because this was something she would enjoy doing all by herself!

She was halfway up the stairs, boxes sliding this way and that as she desperately clutched at them with carrier-laden hands, when she met Mrs Potts coming down. A short, comfortably curved woman, her placid nature allowed her to take any crisis in her stride. She had become Venetia's father's housekeeper after her mother's tragic death, and as soon as Venetia had begun to talk she had named her Potty, and it had stuck.

'Let me help.' Potty took the teetering layer of boxes and headed back up the stairs, dumping them on Venetia's crimson satin-covered bed. 'Been spending another fortune, by the look of it.'

'You know I can't resist.' Venetia disregarded the token grumble in the older woman's tone. Like Venetia's father, Potty was a push-over; she had learned to twist them both around her tiny fingers before she'd begun to toddle. 'Besides, I found the most fantastic dress.' She opened one of the larger boxes and fished out a slither of black silk. 'What do you think? Isn't it just the sexiest thing you ever saw? And isn't it fortuitous? Just the thing to knock Carlo's eyes out!'

'Looks more like a petticoat, if you ask me,' the housekeeper disapproved. 'Scarcely decent. And that cousin of yours is far too old and sensible to take any notice of what you wear. So don't waste your efforts. Now——' having said her piece, she turned back to the door '—how about a nice cup of tea and a slice or two of my chocolate cake? You can have it in the kitchen and tell me what else you've wasted your father's money on while I do the veggies for dinner.'

Just for a moment, Venetia was sorely tempted. No one made chocolate cake like Potty did, and she'd enjoy a good gloat over her varied purchases, and lunch did seem a long time ago... But, 'No, thanks, Potty. I'll just get this lot unpacked and take a bath,' she resisted firmly.

At the moment, her figure could justifiably be described as luscious, but if she didn't curb her appetite she could end up as just plain fat! She smiled seraphically into Potty's astonished face and turned to do her unpacking.

If falling in love could give her the will-power to turn down the offer of great wedges of deliciously wicked chocolate cake then love had to be as many a ballad-maker had proclaimed, a sweet miracle indeed!

But it had its serious side, too, and could frighten her a little if she let it, she admitted as she luxuriated later in a lavishly scented bath. She knew she'd been pampered and petted all her life, but when her father did put his foot down he really meant it, and no amount of wheedling and coaxing on her part would make him change his mind.

Which was why her dates had been limited, her escorts carefully vetted. And, coupled with her expensive education at a girls' convent school where the nuns' zealous strictness had meant that even the most inventive and headstrong of the pupils had not been able to step out of line for one moment, Venetia was woefully inexperienced, her sexuality a complete mystery.

Nothing had prepared her for the way Carlo Rossi made her feel, for the way her heart twisted and leapt inside her when she looked at him, performing acrobatic somersaults even when she only thought of him!

And the sweet-sharp melting sensation which was afflicting her entire body right now as she lay in the warm water picturing their next meeting, when she would appear as a sensual woman and not as a pigtailed, over-large schoolgirl, was totally new to her, ragingly exciting and definitely a little frightening.

Not even Simon Carew, her most regular escort, who made his sexual interest in her plainer than most when they were alone together, had come near to rousing these deliciously wicked sensations within her.

Simon, at twenty-five, was sharp as a needle and undeniably attractive in his blond Anglo-Saxon way. Recently promoted to the position of her father's personal assistant in the family-owned wine shipping and retail business, he was her usual escort to those parties and first nights her father had no inclination to attend.

Her father trusted Simon completely. He would have forty fits if he knew how often his blue-eyed boy had tried to seduce his precious daughter.

What he didn't understand was that she could take care of herself, that she'd had no trouble deflecting Simon's amorous advances. She just wasn't interested, not even when he'd mentioned marriage, and had told him so. And she certainly wouldn't dream of telling her father where Simon's interests lay, because his duties as escort would have ceased at once, leaving her kicking her heels at home while he vetted and checked out some other young man.

She could handle herself, she thought, a complacent smile curling her mouth as she stepped out of the bath in a shower of watery droplets and reached for one of the thick white towels. But complacency vanished on a shudder of exquisite excitement as she recalled the smouldering depths of Carlo's magnificent eyes. She wouldn't even try to take care of herself if those deep, dark eyes warmed to passion. If Carlo Rossi attempted to seduce her she would abandon all those moral principles that had been drummed into her head and wholeheartedly do all she could to encourage him!

Dressing for dinner was almost impossible given the state she was in. Her whole body was trembling with liquid excitement, seeming to have no more substance than an ill-set jelly, her fingers all thumbs and her legs mere columns of cotton wool.

Having mangled two pairs of sheer black silk stockings, Venetia pulled her mind together and, instead of concentrating on the amazing sensations she'd been experiencing since setting eyes on the dark Italian, turned over the facts as she knew them.

During the run-up to Carlo's visit her father had often spoken of the Italian branch of the family, and Venetia, dutifully, had listened, pretending an interest she certainly hadn't felt. But now the facts were vitally important; everything pertaining to Carlo was suddenly utterly riveting!

Over a hundred years ago the family wine-exporting business had been split, her great-grandfather coming to England to found the import and retail side. Since then, her branch of the family had been anglicised, and, as the retail outlets had proliferated, so had the wine-shipping side of the business.

But the Italian Rossis had prospered too, maintaining a forty-nine-per-cent interest in the British company while expanding and diversifying themselves, acquiring ever more vineyards, both in Italy and France, vast acres of rich farmland around Valencia and luxury hotels in every major city in the world.

Which would make Carlo infinitely wealthier and far more powerful than her own father, she mused. Particularly since, from what she recalled of her father's conversations, Carlo's father was ailing, had been for the past few years, leaving Carlo himself practically, if not nominally, in charge of the vast Rossi empire.

Furthermore, Carlo's visit was an olive-branch, a means of ending the family feud which had existed since her father had been a boy, hinging on a disputed package of shares in the UK side of the business. It would be really dreamy, she decided with an ecstatic wriggle of inner excitement, if she and Carlo, respectively the last of the two branches of the family, were to marry and so begin the foundation of a once-more united dynasty! And it wasn't impossible, was it?

Standing back and viewing her reflection in the full-length mirror, she assured herself that it was completely, utterly, gloriously possible!

For this evening she had chosen to leave her silky straight waist-length hair loose, caught back from the sides of her face with gilded combs, and her heavier than usual use of make-up emphasised the creamy skin that never seemed to tan, the thickness of her sweeping dark lashes and the luscious pout of her full mouth.

And the new, outrageously expensive dress was well worth every penny, she thought, noting how the fine black silk clung so lovingly to every ripe curve, the short length of the skirt revealing the elegance of endless black silk-clad legs, the tiny shoe-string straps and scoopy bodice emphasising the wide milky-white shoulders and generously full breasts of a woman who was in full bloom, totally feminine, and proud of it!

Tonight, Carlo Rossi wouldn't be seeing her as an overgrown teenager—on that she would stake her life!

The unstoppable self-confidence of one to whom everything in life came easily had her practically floating down the staircase on expensively nonsensical shoes which were a mere cat's-cradle of gold kid wispy straps and impossibly slender high heels, and the bubbly excitement that made her feel as if she were intoxicated on the finest champagne didn't subside by the merest notch when she found Potty to be the sole occupant of the elegantly yet comfortably furnished drawing-room.

'Your father's in the library with his guest and I shouldn't think they'll show their faces until dinner. And don't you think you should cover up with a cardigan or something?'

'Cardigan?' Venetia scoffed affectionately. 'How old-fashioned can you get?' The housekeeper had been re-

Her eyes met his with taunting challenge, her heart skipping several beats as he rose from the shabby leather chesterfield. He, too, had dressed for dinner, and he looked sensational, the formal black jacket and crisp white linen shirt suiting his dark, predatory looks to perfection. And for one long moment those magnificent black eyes searched hers, alert with tacit questions, then glittered darkly as his hard mouth softened to something that was almost a smile, an answer to her own unspoken challenge.

On the periphery of her vision she saw her father rise from the chair behind his huge leather-topped desk, sensed his disapproval at her unprecedented interruption, perhaps—who knew?—guessing at her reason for it, and dismissed him from her mind, hearing only the silence, sensing only the guarded drift of Carlo's eyes as they appraised the voluptuous curves beneath the thin black satin.

'Why not?' He dipped his sleek dark head, not quickly enough to hide the dent of amusement at the side of his mouth, before turning to her father. 'Perhaps you will join us, sir? It is, as Venetia says, a beautiful evening.'

Don't! Venetia pleaded fiercely inside her head. Having her father tag along wasn't part of her plans! Then she exhaled the breath she hadn't realised she'd been holding as the older man said slowly, 'No, you two go ahead.' And then, more briskly, 'Be sure to show Carlo the water garden, Venny. And don't forget the time. Potty will be serving dinner in under an hour.'

'I won't,' Venetia assured, the radiance of her smile undimmed by her parent's faint, puzzled frown as she stepped to Carlo's side and tucked her hand beneath his arm and led him out on to the terrace.

filling the heavy Georgian sherry decanter, and Venetia helped herself to a glass. 'Anyway, it's a beautiful evening. I'm not in the least bit cold.'

'I'm not worried about the temperature,' Potty snorted, eyeing the generous dose of sherry Venetia had given herself with the same disapproval she had given the slinky dress. 'You're not decent, that's the long and short of it. What your poor father will think, not to mention your cousin, I shudder to imagine! That—that thing you're wearing shows everything you've got!'

Which was precisely what it was meant to do, Venetia thought with a wicked smile that made her eyes sparkle like clear, pure rain-water as she ignored Potty's continued grumbles and took herself and her sherry out through the French windows and on to the paved terrace.

The warm evening air was rich with the scent of roses and touched her skin with the softness of a lover's caress, making her tremble with the renewed onslaught of emotions that were entirely new to her. And the sight of the open French windows to the library, further along the terrace, was too much for her self-control.

Never before would she have dreamed of interrupting her father when he was in a business or private discussion; she had far too much respect for him. But her need to feast her eyes on the superlative masculinity that was Carlo Rossi, to allow him to see her as a mature and desirable woman, was too strong to resist right now.

The height of her heels and the tightness of her skirt made her curvaceous hips sway with unself-conscious sexual provocation as she walked through from the terrace into the book-lined room, a slow smile tilting her lush mouth, her eyes half veiled by thick black lashes as she chided huskily, 'The evening's too beautiful to waste indoors. Won't you let me show you the gardens, Carlo?'

After the cool, almost cloistered atmosphere of the library, the early evening sun on her naked arms and shoulders brought a sybaritic smile to her glossy lips and her eyes drifted shut for an instant of sensual pleasure, the deep tones of his voice sending a *frisson* of delight right through her, even though his words were vaguely patronising in content.

'Wouldn't you prefer to leave your glass behind? You can drink your sherry later; no one's going to steal it from you.'

As if she were a child who couldn't be persuaded to part with a sticky lollipop! But Venetia refused to be put down. Pausing at the top of the steps that led down from the terrace, she gave him her most dazzling smile and told him huskily, 'You can steal anything of mine, any time you please.' She placed the rim of the glass to her pouting lips, her pale, translucent eyes smouldering between thickly fringing lashes as she touched the tip of her tongue to the cool crystal. 'But why don't we share?' She took a long swallow of the pale, aromatic liquid then slowly lifted the glass to his strangely unsmiling mouth. And he drained it as if he had no option, as if it were an inescapable ritual, his eyes never leaving the pure, almost imperiously beautiful lines of her face as she watched the controlled ripple of his throat as he drank, her fingertips aching to follow the track of her fascinated gaze.

'The water garden, then.' The incisive cut of his voice broke the spell of that strangely ritualistic bonding, as if he were making some violent repudiation. And she shrugged slightly, hating this new sensation of uncertainty, watching from clouded eyes as he set the glass carefully on top of the stone balustrading and descended the steps.

Venetia jerked herself together and followed. But too quickly, one of her ridiculous heels twisting beneath her in her haste.

But what she lost in dignity she gained in the exquisite sanctuary of his arms as he caught and steadied her, holding her warm, soft body against the steel-hard litheness of his, and for a timeless moment she knew what heaven on earth must feel like. She was melting into him, completing him, just as he was making her truly whole. He was her other half, her *alter ego*, and the recognition made her giddy.

'You're hardly dressed for out of doors, I think.'

The steel in his voice was only just covered in silk and he was putting her aside, his hands firm; she recovered her equilibrium enough to tell him lightly, 'Nonsense. It's just a stroll. I caught my heel in a crack between the stones. Too silly!' And she grabbed his arm with a firmness that almost matched his own and set out along the gravelled walkway.

She could sense his withdrawal, the deliberate remoteness he was using like a shield, but it didn't really bother her. Why should it, when he could have turned back to the house, refused to go along with the pretext of seeing the grounds? But he hadn't refused, beat a tactical retreat, she exulted. He kept right beside her, not even brushing her hand away from his arm, slowing his long-legged stride to accommodate her shorter steps.

So he could look as remote as he liked. She smiled softly to herself as she glanced at the proud, stern lines of his profile; he wasn't fooling her! She had witnessed the awakening of something far more than cousinly interest when he'd made that thorough appraisal of her body, and she'd felt the magic chemistry that had made her feel they were one flesh when he'd briefly held her

in his arms. It had been too strong, too blindingly insistent for him to have been unaware of it.

'Nearly there,' she said, her voice smoky, breaking the silence, reflecting that he'd been right when he'd said she wasn't dressed for out of doors. Short, tight skirts and impossible heels were hardly suitable for traversing even the most carefully raked gravelled paths or the most smoothly kept lush green lawns. 'How long will you be staying?' she asked, her fingers tightening around his iron-hard arm as they descended mossy stone steps beneath a deep arch in the high yew hedge which separated the grounds.

'One week. Two. Who knows?' The upward shift of his wide shoulders was eloquently, fluidly dismissive, but she ignored it. If he was pretending he wasn't aware of her then she could pretend she hadn't noticed the subterfuge!

'Plenty of time for me to show you around,' she stated, her eyes gleaming up at his impassive features as she pictured long walks into the countryside, intimate dinners for two at secluded restaurants, maybe even a drive into the Welsh mountains where she could successfully lose them in all that wildness, maybe for long enough to necessitate an overnight stay at some remote farmhouse...

'You are not studying, at school maybe? Or working?' He waited politely as she hopped down from the final and deepest stone step and, that obstacle negotiated, she answered airily, 'School? Good lord, no!' She managed to convey that her schooldays were a dim and distant memory, not prepared to tell him that her final term had ended a scant three weeks ago and so remind him of her age. 'Look—we're here,' she told him unnecessarily as

they entered the grotto filled with the scent and sound of water.

But he didn't appear to be remotely interested in the water garden. His dark eyes gave her a cool glance as he questioned, 'Do you plan a career? Within the company, perhaps?'

'Oh, who knows? Venetia frowned, biting down on her full lower lip.) 'Let's not talk about that.' Why waste time discussing the possibility of a career in her father's business when all she wanted to do was spend the rest of her life with him? And she did want that, want it with a sudden desperation that left her feeling devastated.

Hesitantly, she searched his eyes and found nothing there but cold disinterest. A pain, like a splinter of ice, stabbed at her heart. He didn't even like her. Had she lived through her life, effortlessly receiving everything she'd ever wanted, only to be denied the most important, the thing she craved above all else?

Venetia shivered, cold to her bones as shameful tears stung the backs of her eyes. And Carlo stated, a curl of cynical amusement playing around his mouth, 'This place is dank. You should have worn your mink. I take it you do own a couple, at least?'

'Half a dozen at last count!' she snapped back at him, stung to immediate, hurting rage by his patronising, cynical, coolly mocking attitude. She wouldn't demean herself by explaining she wouldn't be seen dead in a fur, that she passionately believed they looked better on the animals they were designed to grace!

The emotional turmoil she'd experienced since setting eyes on him had turned to passionate hatred. She wanted to hit him, but contained the violence, curling her fingers into her palms until the painted nails dug deeply into the soft flesh. And she met the intimidating censure of

his narrowed eyes with open hostility until raw pain sliced through her, the sensation of the wounding mirrored in the translucent depths of her eyes as she lowered them, blinking back the scalding flow of tears.

She hadn't meant it to be like this. Oh, she surely hadn't! And she was cold again now. So cold. Nothing really to do with the moist, shaded air, the watery silence of the quiet pool, the moss-grown rocks, the still, heavy leaves of the gunnera and ornamental rhubarb—nothing to do with them at all.

Venetia turned quickly, the silky fall of her hair flying around her shoulders as she tottered as rapidly as she could back towards the steps, her heart leaping inside her, her throat closing with solidified breath as he stopped her, his large hands on her shoulders swinging her round to face him.

'You'll break your neck if you go at that pace, or, at the very least, spoil your pretty shoes.' His voice went husky as he watched the play of emotions cross her pale features, saw them spring to tumultuous life in the translucent depths of her beautiful eyes.

'I...' Venetia tried to speak, but couldn't. And her lashes lowered as his hands gentled, the pads of his fingers lightly massaging the tender, responsive flesh below her collarbone.

'I didn't mean to upset you,' he said, his voice rough, his mouth compressed. His fingers slid upwards, slowly, resting against the long, pure line of her throat. And she felt the tremor take hold of his lean body, ripple through him, and the words she would have said dried again in her throat.

Fluttering, her long lashes drifted upwards, and what she saw in those dark, hooded eyes made her heart stand still. Slowly the tip of her tongue moistened her parched

lips, and she saw him close his eyes, heard the raw sound he made deep in his throat, and melted towards him instinctively, her hands splaying against his chest, nudging aside the elegant jacket to feel the warmth of his body beneath the thin covering of crisp linen, feel the heavy beat of his heart. Then she heard the rough intake of his breath as he gently set her aside and said unevenly, 'We'll be late for dinner. Come along, now, there's a good girl.'

And Venetia tilted her head and gave him a long, lancing glance of triumph, gave him her bewitching smile before demurely falling in step beside him. He might treat her as if she were a child. But that wasn't the way his body reacted to her at all!

And soon, very soon now, she would insinuate herself beneath his guard and make him admit that he wanted her just as much as she wanted him!

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عنوان الطبعة العربية

سجينة الذكريات بقلم ديانا هاميلتون

ترجمة: بلقيس حوراني

سلسلة عبرة ١٠٦٣

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جميع الحقوق محفوظة. باستثناء استعماله في أي من جهة، يمنع استنساخ هذا الكتاب أو استعماله كلياً أو جزئياً بأي شكل وبأي جهاز من الأجهزة الإلكترونية أو الميكانيكية أو الوسائل الأخرى، المعروفة الآن أو التي يتبع في المستقبل. اختراعها، بما في ذلك الوسائل الزيدوغرافية والتصوير والتسجيل أو تخزين أي معلومات منها أو استعادتها بأي جهاز من الأجهزة، من دون الحصول على إذن من الناشر. كل شخصيات هذا الكتاب ليس لها وجود خارج خيال الكاتبة، وليس لها أية علاقة بأي شخص قد يصادف ويشابه اسمه مع أحد الأسماء في الكتاب ولا تستند شخصيات الكتاب، أو الأسماء التي تحملها إلى أية شخصية تعرفها، أو لا تحملها الكاتبة، بل كل أحداث الرواية هي من نسج الخيال الصريف.

العنوان: مؤسسة النحاس لتوزيع الصحف والمطبوعات - بيروت. لبنان شارع فؤاد بناية رسوايا الطابق التاسع، ص.ب: ١١/٩٧١٨٠، فاكس: ٨٦٦٤٩٩، هاتف: ٨٦٦٤٩٨ - ٨٦٥٢٧١. سجل تجاري: ٧٥١٠. بيروت. تسجيل العلامات التجارية في وزارة الاقتصاد دار م. النحاس للنشر ١٩٩٣.

كان يتسم لها من آخر الغرفة، ابتسامه كانت مزيجاً من التهذيب والاهتمام الذي يشوبه شيء من السخرية، وكان والدها واقفاً بجانبها يمسك بيدها يضغطها قليلاً بيده وهو يقول: «تعالى يا حبيبتي وحيى كارلو» فحولت عينها الكحيلتين تنظران في عيني إبيها بارتباك، وهي تتقدم منه (وكانه سيحل هذه الأحجية القديمة لها) أو كأنها مشكلة في مكانه ان يزيلها كما أزال من طريقها الصعوبات منذ ولادتها.

ولكن هذا لم يكن شيئاً بسيطاً، بل غاية في الأهمية لا يصل إليه حب الأب.. لا.. خاؤه في اغداق المال. لم يدرك، ما الذي حدث، أم يدرك، الارتباك الذي هز أعماقها لهذه المفاجأة، ولا الذهول الذي سمرها في مكانها.

هو أيضاً تملكه الارتباك لتصرفها هذا، فهو لم يستطع ان يعرف ما الذي جرى لابنته المرححة الواثقة من نفسها، لكي يبدو عليها الضياغ بهذا الشكل. وقال بشيء من نفاذ الصبر: «هيا، صافحي ابن عمك» فابتسمت له وقد استعادت كل ثقتها بنفسها، ومرحها، واقتناعها بجمال الحياة. وسارت إليه، انتحور ابتسامتها إلى انبهار صريح عندما مد كارلو روسي يده وهو يقول بصوت عميق تشوبه لكمة خفيفة: «ما دام والدانا ابناء عم، فان قرابتنا، نحن الاثنين، هي من البعد بحيث لا تكاد تلاحظ.»

وتجاهلت يده الممدودة، لتقف، بدلاً من ذلك على أطراف اصابعها وتقبله على خده وهي تقول: «إن الإيطاليين يعترفون بأية قرابة مهما كانت بعيدة»، وتملكتها الدهشة وهي تراه يفوقها طولاً بحيث يشرف

عليها رغم طول قامتها البالغ مائة وسبعين سنتيمتراً، وازداد شعورها بالأنوثة وهي ترفع وجهها إليه لتلتقي عينها بعينيها السوداوين الواسعتين الرائعتي الجمال.

كان كارلو روسي رائعاً فقد سلب قلبها، رغم رفعة لحاجبه بإشارة ساخرة. ولوت فمها الممتلئ، وهي تقول له، مستفزة بصوتها الذي تميزه بحة خفيفة سائلة: «من هو الذي ترك فيك أكبر الأثر، منذ وصولك إلى هنا؟» وكانت عينها تتحدياته بمكر أن يعترف بأنها هي التي تركت فيه أكبر الأثر، وتابعت تقول: «أم ان هذا السؤال ربما ما زال مبكراً؟» وزمت شفتيها مطهرة الاستياء لإشارة عدم الاكتراث التي صدرت عن ذلك اللاتيني، وسألته: «أظنها أول زيارة لك إلى انكلترا، أليس كذلك؟»

أجاب: «أبدأ، فانا أعرف بلادك جيداً... لقد جلت في انحاءها أثناء دراستي الجامعية هنا.» كان جوابه رقيقاً مهذباً ولكنه بارد. وتمنت لو أنها قطعت لسانها قبل ان تلتقي عليه هذا السؤال، فقد تذكرت ذلك الصدع القديم الذي حدث بين فرعي العائلة. ويا ليت السبب كان شيئاً شاعرياً كان يكون لأجل امرأة... ولكنه كان سبباً مؤسفاً يتعلق بالأعمال. كانت فينيتيا باللغة الفطنة عندما يتعلق الأمر بأبيها، فقد شعرت بمبلغ شعوره بالخرج لأن يسكت عن حقيقة أن حفيد عمه قد سبق وأمضى سنوات في انكلترا دون أن يكلف نفسه عناء زيارتهم من باب الاحترام.

وقال والدها: «ستأخر في تناول العشاء، هذه الليلة، يا فيني، فاذا كنت جائعة، كالعادة، فاطلبي من بوتى ان تصنع لك الشاي في المطبخ، وحسب معرفتي، فان ثمة

اكواماً من المشتريات تصلاً أرض القاعة.» وغطى تدخل والدها على سؤالها الأحق ذاك وما تبعه من احراج ما اشعرها بالامتنان، ولكن هل كان من الضروري أن يأتي على نكر شهيتها القوية للطعام؟ هذا عدا عن عدم مقاومتها رغبتها العارمة في الشراء كلما ذهبت للتسوق في لندن، وما كان لأبيها ان يكشف أمامه طباعها.

نظرت بطرف عينها إلى كارلو، كان يتسهم، وكانت ابتسامته تلك مجرد التواء بسيط في زاويتي فمه، وقد لاح شيء من التسلية في عينيه. وكان هذا يكفي لكي تعلم، بكل وضوح، انه يراها مجرد طفلة.

وتمتت شيئاً، ثم اتجهت نحو الباب وهي تفكر بغضب، انها ستثبت له... لا بد أن تثبت له يوماً أنها ليست مجرد طفلة يتسلى بمرآها. وصفقت الباب خلفها بعنف.

كانت فينيتيا تدرك انها تجتذب الانظار انما تكون، وأن نظرات الاعجاب من الرجال تتبعها في الشوارع، والمطاعم، والحفلات. فبأي حق اذن، ينظر اليها كارلو وكأنها طفلة خارجة لتوها من المهدي؟

ولكنها ما لبثت أن اعترفت، في قرارة نفسها، وهي تجتاز القاعة التي كان جوما يعقب بشذا ورود الحديدية المنبسلة، والتي تشرف عليها منافذ القاعة تلك، بأنه، على كل حال، رجل متميز.

تذكرت فينيتيا اباها وهو يحاول أن يتذكر عمر كارلو الذي لم يكن قد رآه منذ كان يرتدي بنطلوناً قصيراً. هل عمره احدى وثلاثون سنة أم اثنتان وثلاثون. ثم انه غير متزوج، وهي تعرف هذا جيداً، وهذا يعني ان له صداقات مع

النساء اكثر من المعقول، ما دام بهذه الجاذبية التي تفتن القلوب.

ثم انه، بالنسبة إلى النساء لا يمكن أن يختار المراهقات طبعاً. لشد ما كانت تكره هذا اللقب! لا بد انهن ذكيات متزنات مستقلات الشخصية ولا يأكلن بنهم، ويرتدين الملابس الأنيقة التي لا عيب فيها، وهن كذلك حريصات على ألا يبعثرن مشترياتهن التافهة على أرض القاعة. نساء لا يعقسن شعرهن في ضفيرة إلى الخلف ولا يبيدين بنطلون جينز مغسول وقميص مقفول فضفاض.

لو تعلم أنها ستصعق لمجرد رؤيته لاندفعت مباشرة إلى غرفتها لترتدي ثوباً افضل وتطلق شعرها كالحرير. وتأوهت، وقد فارقتها لأول مرة في حياتها، تفتها في نفسها، وشعرت بالنعاسة.

ولكن مشترياتها كان لها بعض الفضل في اعادة تلك الثقة. صحيح انها انفقت كل ما اعطاها أبوها، ولكنها اشترت اشياء ممتعة حقاً كما أن لديها وقتاً كافياً، قبل أن يحين موعد العشاء، لتصلح من هندامها، لتبدو امامه في أجمل منظر. لقد اعتادت دائماً أن تنال ما تريد، فقد كان في امكانها ان تؤثر على أبيها.

كانت في منتصف السلم وهي تحاول جهدها، أن تحكم امسك العلب التي تحتوي مشترياتها والتي كانت تقلت من بين يديها لتبعثر هنا وهناك، عندما رأت السيدة بوتس تهبط السلم. كانت بوتس امرأة بدينة قصيرة القامة مكنتها طبيعتها الوديعه المسالمة من أن تعالج اية صعوبة أو أزمة. وقد اصبحت مديرة ابيها بعد موت والدتها المفجع

كان قوامها، ممشوقاً حسن الشكل لا عيب فيه، ولكن، إن لم تتحكم في شهيتها فستنهي إلى أن تصبح بدينة تماماً. ومنحت بوتّي ابتسامه حلوة ثم استدارت لتنظم أشياءها.

إن اذ كان للحب هذه المقدرة في جعلها تقاوم الاغراء أمام كعكة الشكولاته، فمرحّباً بالحب.

ولكن الحب ناحيته الخطرة، كذلك، فهو يخيفها نوعاً ما... وقد اعترفت لنفسها بذلك وهي في حوض الحمام المعطر. تعرف انها كانت مدللة طوال حياتها ولكن، عندما يضرب والدها بقدمه الأرض، فتعلم انه مصر على ما يريد، رغم كل محاولة من جانبها لتحمله على تغيير رأيه.

وهذا هو السبب في أن مواعيدها مع الأصدقاء كانت محدودة، ورافقوها يختارهم لها أبواها بنفسه بكل عناية. هذا كله، إلى جانب ثقافتها التي تلقتها في مدرسة محافظة تحت اشراف المدرسات المتزنات، كان يعني انه، حتى اكثر التلميذات، عناداً ومهارة، لا يمكن ان تتخطى الحدود لحظة واحدة. كما أن خبرة فينيتيا قليلة إلى حد مؤسف، والمشاعر التي أثارها فيها كارلو روسي، والطريقة التي قفز فيها قلبها حين وقعت انظارها عليه، أو كلما فكرت فيه. ثم هذه المشاعر الحلوة التي أخذت تنتابها لدى تصورها لقاءه مرة أخرى حين تبدو بمظهر المرأة الناضجة وليس التلميذة الكبيرة الجسم ذات الضفيرة، كان كل هذا جيداً عليها مما شعرت لمعه بكثير من البهجة وايضاً بشيء من الخوف، حتى سيمون كيرو، الذي كان اكثر مرافقيها انتظاماً في اصطحابها خارج المنزل، لم يستطع ان يجعل تفكير هكذا.

مباشرة، وما أن ابتدأت فينيتيا تتعلم الكلام، حتى اصبحت تدعوها (بوتّي) وهكذا اصبح هذا اسمها الذي يدعوها به الجميع.

وقالت بوتّي وهي تأخذ منها هذا الحمل: «عيني اساعدك.» وعادت تصعد معها السلم لتلقي بها على سريرها وهي تة قول: «للك انفة ثروة اخرى على كل هذا.» اجابت متجاهلة لهجة بوتّي المتدمرة: «انك تعلمين أنني لا أستطيع المقاومة.» وتابعت وهي تفتح احد تلك الصناديق، قائلة: «هذا ابى اننى اشترت اجمل ثوب وقعت عليه انلاري.»

وأخرجت ثوباً من الساتان الأسود وهي تسالها: «ما رأيك؟ أليس أجمل ثوب وقعت عليه انلاريك؟ أليس هو فريداً بشكلك؟ انه سيجعل عيني كاراو. تخرجان من حدتيهما.» فأجابت باستنكار «ابه يدو رانما. اذا كنت تريدني رأيي، فهو ليس لانقا. وابن عمك اكبر وانكى من ان يهتم بما تلبسين، فوفري جهودك، والآن...» واتجهت نحو الباب وهي تتابع: «ما رأيك بفنجان شاي وقطعة أو اثنتين من الكعك بالشكولاته؟ يمكنك أن تتناولي ذلك في المطبخ وتخبريني عن بقية ما ضيعت فيه نقود ابيك، بينما أنا أقوم بتجهيز العشاء.»

وتملك فينيتيا الإغراء إذ ليس ثمة من يصنع الكعك بالشكولاته كما تصنعه بوتّي، وسيسرهما الحديث عن مشترياتهما، كما ان الغداء مر عليه وقت طويل... ولكنها أجابت «كلا، شكراً يا بوتّي.» سأنظم مشترياتي هذه، ثم استحم لاحقاً.

على ذكر الفرع الإيطالي من أسرته، وكانت تستمع اليه على سبيل المجاملة، متكلفة اهتماماً لم تكن تشعر به. ولكن الأمور الآن أصبحت في غاية الأهمية، فقد أصبح كل شيء يتعلق بكارلو، موضع اهتمامها.

لقد انشقت الشركة منذ أكثر من مئة عام، بعد أن جاء جدها الأكبر من إيطاليا إلى انكلترا لإنشاء فرع لها. ومنذ ذلك الوقت أصبح فرع الأسرة، الذي انحدرت هي منه، انكليزياً. وعندما نجحت الشركة في البيع بالتجزئة، انتقل النجاح إلى التصدير بالسفن.

ولكن فرع الأسرة الإيطالي، ازدهرت أعماله، هو أيضاً. فامتلكوا واحداً وأربعين من الأسهم في الشركة البريطانية، في الوقت الذي كانوا فيه يوسعون تجارتهم في إيطاليا وفرنسا أيضاً، مقتنين المزارع حول فالنسيا والفنادق المترفة في كل مدينة رئيسية في العالم.

أما الذي جعل كارلو أكثر ثراء وقوة من أبيها، فهو كما فهمت من حديث أبيها، أن والد كارلو الذي كان مريضاً منذ عدة سنوات، قد سلم مسؤولية إدارة امبراطورية روسي، عملياً أن لم يكن اسماً، إلى ولده كارلو.

والأكثر من ذلك أن زيارة كارلو كانت عبارة عن غصن الزيتون لينتهي هذه الفترة من الجفاء التي استمرت منذ كان والدها صغيراً، خصاماً حول مجموعة من الأسهم في قسم الشركة البريطاني. وأخذت تفكر حالمة وقد ساورها الإغتياب، في أنها وكارلو، لو تزوجا لتوحد الفرعان لتعود الشركة متحدة.

وهذا غير مستحيل، طبعاً...:

كان سيمون، ذو الخامسة والعشرين، منتصب القامة له جاذبية لا تنكر بشكله السكسوني الأشقر. وقد رقي خيراً إلى رتبة مساعد شخصي لأبيها في الشركة. وكان هو مرافقها المعتاد إلى الحفلات والسهرات التي لا يتمكن أبوها من حضورها.

كان والدها يثق بسيمون، تماماً. ولا شك في أن عينيهِ كانتا ستبرزان من حديثهما لو علم أن فتاه الأزرق العينين هذا، يحاول اغواء فتاته الغالية. أما الذي لم يستطع أن يفهمه، فهو أن فتاته في إمكانها العناية بنفسها، كما في استطاعتها التملص من مغازلات سيمون. فهي لم تكن لتهتم به حتى عندما عرض عليها الزواج. وقد اخبرته بذلك. ولا يمكن أن تخبر أباهاً برغبته، إذ أن وضعه كمرافق لها، سينوقف حتماً، لتجلس حبيسة المنزل إلى أن يجدها أبوها فتى آخر يكون مرافقاً لها.

وقررت، وهي تبتسم راضية، أن في إمكانها رعاية نفسها، لكن رضاها سرعان ما تلاشى وهي ترتجف، إذ تستعيد صورة عيني كارلو المتألقين الخلابين. إنها لن تهتم أبداً برعاية نفسها إذا ما امتلأت تلك العينان العميقتان السوداوان بالعاطفة!

وكاد ارتداء ملابس العشاء، أن يصبح مستحيلاً وهي في هذه الحالة، فبعد أن مزقت زوجين من الجوارب السوداء المصنوعة من الحرير الخالص، تماكنت مشاعرهما لتتهتم بما بين يديها حالياً، صارفة اهتمامها عن مشاعرهما المحيرة منذ وقعت عيناها على ذلك الإيطالي.

أثناء انتظارهما زيارة كارلو، كان أبوها يأتي، غالباً،

ان هذا بالضبط ما كانت تهدف إليه. وتجاهلت تنمر بوتني الذي لا ينتهي وحملت كوبها في يدها وأخرجت إلى الشرفة. كان هواء المساء الدافئ عابقاً بأريج الورد، وكان يلامس بشرتها برقة. وكان منظر نافذتي غرفة المكتبة المفتوحتين اللتين كانت تراهما من حيث تجلس، أكثر مما تحتمله اعصابها.

لم تحلم قط بأن تقاطع، مرة، أباهما أثناء أحاديثه العملية الخاصة في المكتبة. فقد كان احترامها له أكبر من أن يسمح لها بذلك، ولكن حاجتها إلى أن تمتع ناظرها بمنظر كارلو الجذاب، وان تريح نفسها كامرأة ناضجة، كان كل هذا أقوى من أن تستطيع مقاومتها في هذه اللحظة.

إن كعب حذاءها العالي، جعلها تمشي دون وعي منها، بشكل متمايل وهي تتوجه نحو غرفة المكتبة المبطنة الجدران بالكتب، وعلى شفتيها ابتسامة هادئة واهدابها السوداء الكثيفة منسدلة على عينيها وهي تقول بصوت ابح: «إن المساء اجمل من ان يضيع سدى بين الجدران، الا تريدني ان اريك الحديقة، يا كارلو؟»

التقت عيناها بعينيها متحدية. وتصاعدت خفقات قلبها وهو ينهض من على المقعد الجلدي. لقد كان هو أيضاً مرتدياً بذلة العشاء التي كانت عبارة عن الجاكيت الرسمية السوداء المعتادة والقميص الأبيض. واخذت عيناها الراضعتان تتفحصان عينيها لحظة طويلة، بنظرات يقظة متسائلة ثم التفتتا بينما لاحت على شفتيه شبه ابتسامة، وذلك كجواب على تحديها الخفي ذلك.

ولمحت، بطرف عيناها، اباهما ينهض أيضاً من على

جلست تنظر إلى صورتها في المرأة وهي تفكر في ان ذلك محتمل تماماً.

في هذه الليلة، استدع شعرها مرسلأ إلى خصرها، تثبته إلى الخلف امشاط مذهبية، وستيلغ في وضع الزينة على وجهها ليبرز لون بشرتها الأشبه بالقشدة وكثافة اهدابها السوداء. أما ثوبها الغالي الثمن، فقد كان يستحق كل قرش افعته فيه... هذه الامة، ان يذاك، كارلو روسي إليها كهدية كبيرة الجسم.

جعلتها الثقة بالنفس الذي تلازم اولئك الذين اعتادوا ان ينالوا كل ما يريدونه في الحياة، بسهولة، تهبط السلم بخفة وكأنها تطير طيراناً بحذاءها الأنيق الخفيف ذي الكعب العالي. ورأت بوتني بمفردها في غرفة الجلوس الأنيقة، التي يادرتها آلة «إن أبناك في غرفة المكتبة مع ضيفه ولا أظنهما سيخرجان قبل موعد العشاء. ثم أليس من الأفضل ان تضعني فوق فستانك بجاكته او ما اشبه؟»

أجابته، بمودة ساخرت: «جاكته؟ يا لك من امرأة قديمة الدراز». وكانت مديرة المنزل تسكب لنفسها كوب عصير، فسكبت فينيديا لنفسها واحداً وهي تتابع: «انه، على كل حال، مساء جميل دافئ، وأنا لا أشعر بالبرد مطلقاً.»

فقالته، بوتني بحدة وهي مازالت ترمق ثوب الفتاة باستياء: «إن حرارة الجو ليست هي التي تهمني. ولكن مدخلك غير لائق، ماذا سيحدث بذلك والدك المسكين؟ ولا أقول ابن عمك؟ ان تصور ذلك يجعلني ارتجف! ان الشيء الذي ترتدينه لا يليق بك.»

ارتسوت على شفتي فينيديا ابتسامة مأكرة وهي تفكر

تمالكت نفسها، ثم لحقت به بسرعة مما جعل أحد كعبي حذائها يلتوي.

سألها: «لا أظنك ارتديت هذه الملابس لتخرجي بها!» وكان صوته من فولاذ ملفوفاً بالحديد وهو ينحنيها جانباً بيدتين ثابتتين.

استعادت توازنها بشكل كافٍ لتقول له بصوت خافت: «هذا هراء، انها نزهة فقط. لقد دخل كعب حذائي في شرح بين الأجرار. ما أسخف هذا.» وتلقت بذراعه يمثل الشدة التي أمسكها هو بها ثم سارا في الممر المرصوف بالحصى.

كان في مكانها ان تشعر بانسحابه، وكان ابتعاده المتعمد ذاك يقصد به ترساً يحتمي وراءه. ولكن هذا لم يلقها في الواقع. ولماذا تعلق بينما كان في مكانه ان يستدير عائداً إلى البيت رافضاً الاستمرار في السير لرؤية الحديقة؛ ولكنه لم يرفض، وشعرت بالبهجة لذلك. لقد بقي بجانبها وكان يسير بخطوات قصيرة لتتلاءم مع خطواتها. ابتسمت لنفسها وهي تلقي نظرة خاطفة على جانب وجهه بخطوطه الحازمة المتعالية. انه لم يكن يستغلها. لقد احسست بشيء يختلف كثيراً عن مشاعر القريبى وهو يقيم شكها كما انتابها ذلك الشعور الخلاب بصلة القريبى بينهما الذي كان من القوة بحيث لم يكن من المعقول ان لا يكون قد انتبه إليه.

قالت بصوت خفّف من حدة الصمت بينهما: «ذاك هو المكان تقريباً.» كانت تريد أن تبين له أنه كان على حق عندما قال انها لم تكن مرتدية ثيابها للخروج. ذلك أن

كرسيه خلف مكتبه الضخم المكسو بالجلد، شاعرة بعدم رضاه لمقاطعتها لهما. ومن يدري؟ ربما ضمن السبب في هذا. وصرفته عن ذهنها الذي كان مركزاً، فقط على عيني كارلو وهما تقيمان ثوبها.

واستدار إلى أبيها الذي بدت على جانبي فمه ابتسامة خفيفة وهو يقول: «لم لا؟ وربما ستأتي انت معنا، يا سيدي.

فالمساء رائع كما تقول فينيتيا.»

وتنفست بارتياح عندما أجاب الرجل المسن قائلاً ببطء: «كلا، اذهباً انتما، وأري كارلو الحديقة المائية يافيني، ولا

تنسي الوقت. فان بوتى ستقدم العشاء في خلال ساعة.»

أجابته فينيتيا بابتسامة مشرقة: «كلا، لن أنسى ذلك.»

وقطب أبوها جبينه بحيرة وهي تتقدم إلى جانب كارلو متجهة به نحو الباب الخارجى.

كانت كلماته غامضة متكافة في مضمونها وهو يقول: «أليس من الأفضل أن تتركى من يدك، كوب العصير، وتشربيه فيما بعد؟ فلا أحد سيسرقه منك.»

وكانها طفلة لم يستطع ان يغريها بقطعة حلوى لكي تذهب، رفضت ان تهزم، فوقفت على قمة السلم ومنحته ابتسامة مسرعة وهي تقول له بصوت رقيق: «يمكنك ان تسرق منى أي شيء، في أي وقت تشاء.» ووضعت حافة الكوب على شفطيتها، وعيناها تتألقان بين اهدابها السوداء.

وقال فجأة: «فانذهب إلى حديقة الماء، اذن.» وهزت كتفيها بخفة وقد كرهت هذا الشعور الجديد بعدم الثقة، وأخذت تراقبه بعينين غامتين وهو يضع الكوب باحتراس على حافة الدرايزين ثم يهبط الدرجات إلى الحديقة.

التنورة، والكعب العالي لم يكونا ليسمحا لها بأن تخطو على تلك الممرات المرصوفة بالحصى أو على المروج الخضراء. وتابعت كلامها تسالاً: «كم ستمكث هنا؟» كانت تكلمه وهي تهبط باحتراس الدرجات الحجرية المغطاة بالمطحالب تحت قنطرة في سياج الأشجار العالي الذي يفصل بين الأراضى.

أجاب: «أسبوعين أو ثلاثة..» ورفع كتفيه بعدم اهتمام، ولكنها تجاهلت هذا. فإذا كان يعتمد اظهار عدم اهتمامه بها، فهي كذلك ستعتمد أن تظهر له انها لم تلحظ حيلته تلك. قالت: «إنه وقت كافٍ لكي أريك كل شيء..» ونظرت إليه بعينين تومضان ببارقة أمل ازاء ملامح وجهه العديمة المشاعر وهي تتخيل النزوات الطويلة في الريف، وتناولهما العشاء في المطاعم، وربما رحلات بالسيارة في جبال وايلز...

وسألها: «هل مازلت تذهبين إلى المدرسة؟ أم انك تعملين؟» وانتظر بأدب إلى أن هبطت آخر درجة حجرية، حتى أجابت بمرح: «المدرسة؟ طبعاً لا..» متظاهرة، بهذا الجواب، بأن أيام الدراسة هي الآن نكزى غائمة بعيدة، لا تريد ان تخبره بأن آخر امتحان لها كان منذ ثلاثة اسابيع فقط، فتذكره، بذلك، بعمرها الصغير. وتابعت تقول: «انظر، ها اننا وصلنا..» وكانا قد دخلا كهفاً مليئاً بصوت ورائحة الماء.

ولكن، لم يبد عليه الاهتمام بحديقة الماء هذه. وألقى عليها نظرة باردة من عينيهِ السوداوين وهو يسألها: «هل أنت مصممة على العمل؟ ربما مع الشركة؟»

فأجابت مقببة جبينها وهي تعض شفتها السفلى: «آه، من يعلم؟ دعنا من الحديث في هذا الموضوع..» ولماذا تضيع الوقت في احتمال عملها في شركة ابائها، في الوقت الذي لا تريد شيئاً سوى أن تمضي بقية حياتها معه؟ نظرت في عينيهِ بتردد فلم تجد شيئاً سوى عدم الاهتمام والبرود، وشعرت في قلبها بطعنة ألم. فهو لا يشعر نحوها حتى بالاعجاب. اترأها عاشت طياتها تحصل على كل شيء تريده دون اي مجهود، لكي تحرم الآن اهم ما تتوق اليه وما تعتبره فوق كل شيء آخر؟ ارتجفت وهي تشعر بالبرودة تنفذ الى عظامها، واغرورقت عيناها بدموع الخزي. قال لها كارلو وقد التوت شفتاه بشبه ابتسامة مرحة: «إن المكان هنا رطب. كان عليك ان ترتدي فراءك. واظنك تملكين منها زوجاً على الأقل؟»

ودت عليه بحدة: «املك ستة منها تبعاً لآخر احصاء..» فقد شعرت بالآلم ازاء سلوكه المتعالي الساخر هذا، ولم تشأ ان تتنازل بأن توضح له انها تكره الفراء من كل قلبها وانها تراها ملائمة اكثر للحيوانات. لقد استحال اضطراب مشاعرها الذي تملكها منذ وقعت عيناها عليه، إلى كراهية محمومة. وانقبضت يداها حتى غرزت أظافرها المصبوغة في راحتها، وقابلت اللوم المتسائل الذي حوته نظرتة اليها، بعداء واضح إلى أن داخلها الآلم. وانعكس شعورها بأنها جرحت، في الأعماق، من عينيها وهي تخفض بصرها محاولاً ان تكبح دموعها المحرقة.

لم تكن تعني ان تتطور الأمور بهذا الشكل مطلقاً، وعاد

اليها الشعور بالبرودة الذي لم يكن نتيجة لبرودة الجو أو رطوبته، أو البحيرة الساكنة، أو الصخور ذات الطحالب... استدارت بسرعة، فالتفت شعرها الحريري حول كتفها، وهي تعمل خطواتها نحو الدرجات، بينما قلبها يخفق، وقد انتابتها غصة في حلقها، ولكنه أوقفها عن السير وهو يديرها نحوه بيديه الكبيرتين لتواجهه، قائلاً: «إذًا أنت مشيت بهذه السرعة فسستعدين وتكسرين رقبتك. أو تلطفين حذاءك الجميل، على الأقل.» وتغير صوته فأصبح أجش وهو يراقب تفاعل مشاعرهما على ملامحها الشاحبة لتعصف بعنف في اعماق عينيها الجميلتين.

قالت: «النتي...» ولكنها لم تستطع متابعة الكلام. وخفضت اهدابها.

قال بصوت خشن وقد توتر فمه: «لم أكن أقصد أن أسىء إليك.» وارتفعت اهدابها اليه وقد تملكها الاضطراب، وما رآته في تلك العينين السوداوين، جعل قلبها يكف عن الخفقان. ورآته يغمض عينية، وسمعت آهة خافتة تخرج من اعماقه، ثم قال: «هيا بنا قبل أن تتأخر عن موعد العشاء. هيا يا فتاتي الطيبة.»

ومالت فينيتيا برأسها ترمقه بنظرة ظافرة طويلة، ثم منحته ابتسامة جذابة وهي تتبعه دون اعتراض. ربما كان يعتبرها فتاة صغيرة.

قريباً، قريباً جداً، ستتمكن من هزمه لتجعله يبدل رأيه فيها.

Dear Reader



Spring is here at last—a time for new beginnings and time, perhaps, finally to start putting all those New Year's resolutions into action! Whatever your plans, don't forget to look out this month for a wonderful selection of romances from the exotic Amazon, Australia, the Americas and enchanting Italy. Our resolution remains, as always, to bring you the best in romance from around the world!

The Editor

Jennifer Taylor was born in Liverpool, England, and still lives in the north-west, several miles outside the city. Books have always been a passion of hers, so it seemed natural to choose a career in librarianship, a wise decision as the library is where she met her husband, Bill. Twenty years and two children later, they are still happily married, with the added bonus that she has discovered how challenging and enjoyable writing romantic fiction can be!

JUNGLE FEVER

BY
JENNIFER TAYLOR

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MILLERSBURN

WILSON

some of the dirt off. I'll make some coffee if you want to try it for yourself.'

'I...it sounds like a good idea.' Gabrielle nodded, her eyes barely skimming over him before she turned away and heard him laugh harshly.

'Sorry, Gabby. I quite forgot about your delicate and highly refined sensibilities.'

She stopped at once, her stomach lurching at the thought that he might have realised how unnerved she'd felt at seeing him like this. 'I have no idea what you mean,' she said stiffly.

He rolled to his feet, uncoiling his long legs from under him as he walked over to where she was standing and bent to smile at her. This close she could smell the clean scent of his skin, see the smoothness of the flesh over the hard muscles in his arms and the whirling pattern of hair on his chest before it arched down to disappear beneath the waistband of his shorts, and the breath seemed to catch in her lungs, making any further speech impossible.

'I forgot that a woman like you would find it distasteful suddenly to find a half-naked man parading around. I apologise for my social gaffe.'

His words mocked her, his tone little short of insulting, but Gabrielle found it impossible to reply. She swung away from him, pushing through the undergrowth in the direction he had indicated while she called herself every sort of fool for letting him affect her this way. Why should she find the sight of him so disturbing when she had never felt like that before over any man? As she had grown older and had still never met a man who had aroused anything approaching desire in her, she had started to wonder if there was something wrong

CHAPTER FOUR

THERE WAS NO sign of Doyle when Gabrielle awoke the next morning. For a moment she lay still, staring round the small clearing through the mist which was rising from the trees, while she tried to shake off the lingering remnants of half-remembered yet oddly disturbing dreams. Then with a low groan she pushed her stiff muscles into action and started to scramble to her feet, just as Doyle suddenly appeared out of the jungle.

For a moment which bordered on eternity Gabrielle's widening eyes rested on him, drinking in the sight he made backdropped against the greenery. Dressed only in dark boxer shorts which sat low on his narrow hips, with his broad chest bare and gleaming with droplets of water, he looked magnificently pagan, his muscular body honed to perfection. Gabrielle dropped her eyes, struggling the rest of the way to her feet as she fought against the rising tide of heat she could feel flowing through her. Doyle was wearing no more and no less than any man might wear on the beach—so why did her pulse feel as though it was going to explode, her heart feel as though it would burst to win the race it was obviously running.

Deliberately she turned her back on him, then jumped when he tossed a bundle of clothing on to the ground near her feet before crouching down beside the stove to light it. 'There's a stream and a pool through the trees over there. The water is cold but it feels good to wash

with her. All her friends seemed to fall in and out of love, and in and out of bed with each other, yet Gabrielle had remained aloof from that kind of behaviour, something inside her abiding away from accepting second-best. She had never met a man she had really wanted in that way, yet there was no denying that what she had felt just now when she'd seen Doyle had been desire, pure and simple and totally inexplicable!

The thought kept her company as she made her way through the trees until she suddenly arrived at the pool. She stared round, hardly able to believe that this small part of paradise could exist in the middle of the steamy jungle. The silvery trickle of the waterfall, which fell from the rocks to drop into the shallow basin below it, was perfect, like something out of a painting. Exotic tropical plants flourished all around the pool, their brilliant colours repeated in the plumage of the birds which dipped and flew overhead. Gabrielle watched as a pair of red-crested birds landed on a tree near by before swooping down to the pool, their wings setting tiny ripples across its glassy surface. The whole place was an oasis of beauty in the unrelenting harshness of the jungle and she could have stayed there for ages, just enjoying it, but time—and Doyle—would wait for no man!

With a sigh, Gabrielle stripped off her clothes, only hesitating briefly about removing her underwear. There was no one about to see her if she went in naked and the thought of being able to shed the clammy clothing at last was too tempting to resist. Leaving the bundle of clothes on a flat rock at the edge of the pool, she slid into the water and gasped at its coldness. It felt icy after the steamy heat among the trees and her skin puckered

into goose-pimples until gradually she adjusted to the change in temperature.

Ducking under the water, Gabrielle washed her hair, then pushed it back from her face as she started to swim to the other side of the pool where the waterfall cascaded into it. It was deliciously refreshing under the cool spray of water, like a very special sort of shower, and she let herself drift in and out, catching the silvery drops in her hands before letting them slide between her fingers.

'I hate to be the one to spoil your fun, Gabby, but we don't have all day to spare while you play mermaid.'

The unexpected sound of Doyle's voice startled her so much that she sank like a stone, and came rushing back to the surface spluttering water. Dragging the wet strands of hair out of her eyes, she stared across the pool and saw him standing on the opposite side, hands on hips, legs apart as he glared at her with impatient silver-blue eyes. For a moment Gabrielle glared back, then suddenly realised that she was in no position to be fighting silent battles in her state of undress.

She sank beneath the clear water, going hot and cold when she imagined what he must have seen of her slender body. 'Do you mind?' she snapped. 'I should have thought that common decency would demand that you afford me some privacy.'

His mouth curled. 'I'm afraid you've used up all the privacy allowance you're entitled to for today. Hurry it up. We need to get started.'

He turned to walk away back through the trees, obviously viewing that as the end to the conversation which, rationally, it should have been. So why did Gabrielle hear herself saying with a feeling of total disbelief, 'I'll be out when I'm good and ready and not before.'?

Doyle paused in mid-stride, his face unreadable as he glanced back at her. 'I beg your pardon?'

A shiver slid down her spine at his tone but she ignored it, some little voice inside her head urging her on. 'I think you heard me.'

He walked back to the pool and stopped on the bank, his pale eyes glittering as silvery as the cascading water. 'Oh, I heard all right, Gabby. I was just having a bit of trouble believing it.'

She smiled sweetly, scooping up a handful of water to skim it across the surface so that a few drops landed on his boots. 'I don't see why there should be a problem. I've told you that I shall be out as soon as I am ready, so...'

'So you expect me to hang around waiting for you. Is that right?' He crouched down, his forearms resting on his muscular thighs as he balanced on the balls of his feet. Gabrielle had the sudden uneasy feeling that she was seeing a sleek tiger watching its prey before making up its mind when to pounce, but curbed the fanciful idea. Doyle had done nothing but make life difficult for her since they had met, so why shouldn't she ruffle his fur up the wrong way for a change?

She held back a giggle at the simile, smiling calmly back at him. 'Of course. You can hardly leave without me, can you?'

He seemed to consider that statement for a trifle longer than was perhaps strictly necessary before suddenly straightening up. 'It's open to debate, I expect. But no, I imagine that you have already worked out that I won't actually leave you behind, even though the idea holds a certain temptation.'

Gabrielle wasn't sure she liked the tone in his deep voice. It made the back of her neck prickle although she couldn't have explained why. She watched warily as Doyle moved a few feet away from the edge of the pool then bent down to unlace his boots. 'What... what are you doing?'

He didn't bother to answer, calmly taking the boots off and standing them neatly side by side next to her own bundle of clothing before he started to unbutton his shirt.

'Doyle!'

He glanced over at where she was huddled in the water, smiling calmly as he tossed the shirt on to the pile then unzipped his trousers and tossed them after it. 'I'm not quite sure what sort of game you're playing, Gabby, but I'm willing to find out.'

'Game? I'm not playing any... Doyle!' Her voice rose to a shriek as he slid into the water and swam strongly across to where she was trying to keep afloat yet keep herself hidden beneath the surface. Standing up, he shook water off his face and smiled down at her in a way which sent a shiver of excitement racing down her spine, even though she hated herself for feeling that way.

'This little game of enticement. That's what it is, isn't it, sweet? You want to see if I'm just as susceptible to your charms as all the other men you meet?'

'I... No! You have it all wrong. I wasn't... I didn't... Damn you, Doyle, I was not trying to seduce you!' She half rose from the water then sank back when she saw his eyes drop to her bare breasts. The cold water had made her nipples pucker and under the steady scrutiny of his silvery gaze she could feel them starting to throb.

Colour flowed into her cheeks and she turned her head so that she couldn't see what he was thinking, but he calmly hooked his hand behind her head and turned it back.

'Weren't you, Gabrielle? Are you sure? Isn't that really why you started this provocative little game?'

His voice was slow and deep, sending shivers of reaction down her spine as it flowed through the silence between them. Gabrielle shook her head, feeling his fingers sliding through the damp silk of her hair to press against her scalp in a touch which was both intimate and seductive. 'No.'

'It's understandable, really. You've been thrust into a situation way beyond anything you've encountered before. It's all new and strange, isn't it, Gabby? You aren't sure you can cope, so you instigate a situation where you can be in control—a tried and tested way of re-asserting yourself. And I have to confess it isn't hard to play this game with you, honey.'

His voice dropped an octave, dark and delicious, like brown velvet as it stroked her senses, just an instant before he drew her closer so that her body brushed against his, bare skin smoothing against bare skin. Gabrielle gasped at the feel of Doyle's hard body against hers, unprepared for the shock which ran through her as every nerve-ending responded to a new kind of stimulus, and heard him murmur something harsh before his head came down and he took her mouth in a kiss which seemed to draw all the strength from her. His lips were hot and demanding as they moved over hers—such a contrast to the coolness of their water-chilled flesh that she instinctively sought the heat and moved closer to him.

The pool must have deepened at that point because suddenly there was nothing beneath her feet except water, but Doyle wrapped his arm around the back of her waist, holding her against his powerful body as he kept her afloat, and moved his mouth along the curve of her jaw, around the delicate shell of her ear then on to her temple, leaving behind a trail of fire. When his hands slid down her spine, to mould her against him, Gabrielle made no move to stop him, enthralled by the spell of sensation he was casting over her. She could feel every hard, powerful inch of his body, feel the muscles rippling under her fingers as she slid her hands up to his shoulders and braced herself against the slight tug of the water, and something inside her reacted to it in a way as old as time—woman responding to man.

'Doyle, I...'

His hands tightened around her, holding her so close that she seemed to merge with him, skin to skin, flesh to flesh. Then almost roughly he moved her away, his hands strangely impersonal now as he held her afloat in the water. 'Well, has that done the trick, Gabby?'

'I... I don't understand what you're talking about.' What she had been about to say faded from her mind, her eyes filling with confusion as they met his cool ones and tried to follow what was happening. A moment ago they had been as close as a man and a woman could get without actual intimacy, yet now Doyle was looking at her almost as though she were a stranger!

'Reassured you, honey?' He smiled coolly, his eyes skimming below the surface of the water in a long, assessing look which brought the heat into her cheeks even while her body seemed to go cold. 'You haven't lost any of your allure, Gabby. You make any man want to

possess you—so does that help? Will you be able to cope with what is to come knowing that at least that aspect of your life hasn't altered?

'I...! She couldn't find the words. They seemed to be lost in some painful cavernous place deep inside her, held there by a pain which seemed to be ripping her heart to shreds. This had all been some sort of exercise to him! Planned and executed with a total lack of feeling which made a mockery of all those hot, sweet kisses he had given her.

It was pride which finally gave her the strength not to fall apart in front of him, and pride which made her tilt her head back and smile at him with a semblance of self-assurance. 'Mmm, yes, you're right, of course. I did need a little boost and it's always good to know that you're still in control of at least a part of your life. Thank you, Doyle.'

Her tone was a dismissal, telling him that he had served his purpose and that was the end of his usefulness as far as she was concerned. But if she had meant to goad him by it she was doomed to disappointment as he merely nodded and turned around to swim back across the pool.

Gabrielle waited until he had picked up his clothes and disappeared again into the trees before following him across to the bank and hauling herself wearily out of the water. Picking up her clothes, she dragged them on, uncaring that her wet body soaked them in seconds. Bending over, she wrung the water out of her long hair, watching the tiny droplets dropping into the moss, and if they were joined by other salty droplets from her eyes then she pretended not to see them. Doyle had taught her a valuable lesson today and she wouldn't cry. She wouldn't give him the satisfaction of guessing how much

he had hurt her. To let him know how oddly vulnerable she was to him would be a mistake.

The day was almost a replay of the first. Gabrielle had long since lost any sense of direction as they made a path through the encompassing jungle. She had no idea if Doyle was leading them in the right direction or not and frankly couldn't have cared. It was too much effort to worry about that when it demanded all her strength and determination just to keep up with him.

They made another rough shelter just before it started to rain again. Gabrielle crawled inside, almost too exhausted to draw her legs beneath her so that Doyle could fit in too. He'd hardly said a word to her since he'd left her at the pool and she had made no attempt to break the silence. She was afraid that anything she might say would be too much, that the aching, nagging pain would loosen her tongue to emit words she could only regret. Once this was all over and they were safely back in civilisation she could forget what had happened and put Doyle out of her mind for good, but right now that was impossible when every time she looked up there he was, his powerful body pushing a way through the jungle, muscles rippling in his arms and shoulders as he wielded the knife to cut through the trees.

Gabrielle closed her eyes to blank out the picture but that didn't help because it merely seemed to bring it into sharper focus. She fell into an exhausted sleep with the image imprinted in her mind, and awoke some time later to find Doyle shaking her gently. For a moment she stared up into his face as the image merged with reality, then abruptly sat up so that his hand fell from her arm.

'Is it time to set off again?' she asked huskily as she ran a hand through her tangled hair to push it back from her damp face. Her heart was beating rapidly yet she felt almost dizzy, as though there was little blood getting through to her head, and instantly attributed it to the shock of being woken up so suddenly, afraid to look any further for its cause.

Doyle shook his head, studying her closely for a brief moment before he picked up the tin mug and offered it to her. 'We won't go any further today. Drink this. It will do you good.'

He handed Gabrielle the mug, watching silently as she took a sip of the soup. She offered it to him, feeling a strange little shudder work its way through every cell when he smiled. He had never smiled at her that way before. Always there had been mockery in the curve of his chiselled lips, a silent taunt, but now all they held was a warmth which made her feel almost breathless. She glanced down at the mug, tipping the soup from side to side while she tried to work out how one smile could make her feel like shouting for joy, then realised that she had missed his reply.

'I...I'm sorry. What did you say?'

He crouched down beside her, settling back on his heels as he tapped the mug with a long finger. 'I said that I'd already had some while you were asleep. So go on, Gabby, get it all drunk.'

Gabriele took another sip of the hot liquid then glanced at him, her eyes skittering away before they could make contact with that disturbing silver-blue gaze. 'You should have woken me up sooner. Can we afford the time to stop for the rest of the day?'

Doyle shrugged as he took off his battered hat and tossed it on to the ground. 'There's no point in pushing ourselves too hard. It won't achieve anything if we end up too exhausted to make the last couple of miles.'

And for 'we' read 'you'! Gabrielle thought. She stiffened, glaring back at him as she set the mug down on the ground. 'If you are implying that I need to rest because I can't keep up the pace you're setting then let me tell you, mister, that you are sadly mistaken! Anything you can do I can do too!'

'Anything?' There was a note in his voice which brought her eyes to his at once and she felt herself grow hot at the expression she saw there. 'I imagine there are one or two things you can't do, Gabby—one or two differences between us. I think we discovered that only too well earlier today, and very enjoyable it was too.'

'Enjoyable? If it was so damned enjoyable then why did you s——?' She clamped a hand over her mouth but it was impossible to take back what she'd been about to say. She stared at Doyle in horror, watching the way a nerve pulsed heavily along his jaw.

'Why did I stop? Why do you think?' His eyes were glacial, his face hard with anger. 'This is going to be bad enough to contend with without allowing the situation between us to develop into something more.' He laughed harshly, sweeping her with a contemptuous look. 'Perhaps I was a bit slow this morning, lady. Perhaps there was more behind that little episode in the pool than I realised.'

'I have no idea what you are talking about and, frankly, no interest in finding out what it is!' She raised the mug to her lips, her hand shaking, so that soup slopped on to the front of her shirt. Doyle reached out

and wiped it away with a lean finger, then calmly took the mug from her and set it down on the ground.

'Careful, Gabby. We don't want you scalping that delectable body, do we? Although I don't see why you should be feeling so embarrassed. Sexual appetites are just as strong as any other and need feeding. But unfortunately, for the days we are forced to stay together, you will have to starve—although I have to confess it wouldn't be any hardship to oblige you in that direction.' His eyes dropped to the soft swell of her breasts under the damp khaki and lingered for a second before lifting back to tangle with hers. 'Of course, if you still feel the same kind of urge once we're back in civilisation...'

'Why, you... you...?' Gabrielle fought for words, but it was impossible to find anything suitable so she settled for actions instead. Her hand arced through the air but before it could make contact with Doyle's lean cheek his hand clamped over her wrist, his fingers bruising as they *tightened around the fragile bones*. Gabrielle winced, *glaring up at him through eyes misted with tears of pain*. 'I hate you, Doyle! You are totally despicable, and if you imagine for a second that I'm interested in... in making love with you then you're sadly mistaken!'

He drew her to him, his expression inscrutable as he stared into her angry face. 'I don't recall making any mention of love, Gabby. I was talking about sex, but perhaps you prefer to dress your affairs up in the guise of respectability.' He laughed suddenly, tipping her chin up so that he could search her eyes, and she went cold at the taunting light she could see in his glittering silver gaze. 'Is that what you tell yourself each time you take a new lover—that you're in love with him? How con-

venient to be able to excuse your basic appetites in such a way!'

'I don't have any—' She stopped abruptly, suddenly realising what she'd been about to say—every revealing word. Her face flamed with embarrassment and she looked away, terrified that he might guess somehow. But she should have realised that Doyle would always believe the worst of her.

He thrust her away from him, contempt lying coldly on his face. 'You don't have any need to make excuses to me? Is that what you were about to say before you thought better of it, honey? Well, at least it's good to know you're prepared to be honest sometimes. And you're quite right, of course. The way you lead your life is none of my business normally, but while we're stuck here together we may as well get the ground rules straight. I won't be used as a convenience for you, Gabby, not in any way at all. Understand?'

She understood all right, only too clearly, and her temper flared at his arrogance. 'Perfectly! But let me make it clear that it cuts two ways, Doyle.' She slid her gaze over him in a look which was little short of an insult, tilting her head to the side so that the heavy waves of chestnut hair spilled over her shoulder. 'If you have any urges which need satisfying then don't make the mistake of imagining that I shall be happy to oblige. You're not really my type, I'm afraid, Doyle. I like men to have a bit more... finesse than you seem capable of.'

'Is that so?' With a speed which shocked her he had her in his arms, holding her so tightly that despite her frantic struggles she couldn't free herself.

'Let me go!' Desperately Gabrielle twisted and turned in his encircling arms, but it was a battle she was des-

tinged to lose as Doyle simply held her until she was exhausted from the effort.

When she lay panting against him he smiled gently, but there was no sign of gentleness in his eyes, just a grim determination to make her bend to his will. 'So I leave you cold, do I, Gabby? My lack of finesse is a turn-off?'

'Yes!' She spat the reply back at him and knew at once that it was a mistake.

Weaving his fingers through the heavy strands of her hair, he forced her head back so that he could brush her mouth with his, letting his lips barely touch hers before they moved away, only to return and touch them again in a rhythm which made her tremble. He smiled when he felt her reaction, his pale eyes studying her for a moment. 'How am I doing, Gabby? Is my technique improving, or do I need to refine it some more?'

'Yes... I mean, no. Stop it, Doyle!' She turned her head, then winced at the painful tug on the roots of her hair, but it was better to endure the discomfort rather than the alternative. Determinedly she kept her face averted from him, then felt her heart jump when she felt his mouth against the cord of her neck, felt the tip of his tongue tracing the delicate ridge from her throat to her jaw. Heat flowed along her veins in a sudden wild frenzy which she only just managed to control, spurred on by the thought of Doyle's amusement if he realised how devastatingly potent she found his caresses. But when she felt the soft bite of his teeth on the lobe of her ear she couldn't help the shudder which rippled through her, and knew at once that he had felt it.

He drew back, turning her face to his, his hand insistent so that Gabrielle was unable to avoid doing as he

wanted. 'I can make you want me, Gabby. We both know that.' He shrugged, his chest brushing against her aching breasts, and she tried to draw away from him, aware of the hardness of her nipples—such a betraying sign that Doyle was right. He glanced down then up, watching the colour fade from her face when she saw the awareness in his eyes. 'You can try to lie all you like, sweet, but it won't change anything. You might not consider my performance up to your usual standards, the same as I might find your morals sadly wanting, but that's our minds talking. Our bodies speak an entirely different language.'

He let her go, setting some space between them so that Gabrielle felt suddenly icy cold. 'It's something we both need to be aware of, otherwise we're going to find that we have more problems to contend with than merely getting ourselves out of this fix we're in.'

He crawled out of the shelter, leaving Gabrielle staring after him. She wanted to follow him out and tell him in no uncertain terms that he was wrong but he would only have to hold her and kiss her as he had just done to prove it was all lies. She closed her eyes as she summoned up the courage she was going to need to see her through the ensuing days. It was going to be hard enough just to cope with the physical test of surviving in the jungle without this tension between them. It was laughable really: Doyle thought she was an experienced woman with a string of past lovers to her credit! What would he say if she went after him and told him that she was a virgin, that she had never wanted any man before?

The thought was such a temptation that Gabrielle started to scramble from beneath the canopy, then suddenly stopped as she realised exactly what she was doing.

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وقفك إلى جانبنا، إنما يعبر عن اخلاصك لنفسك وذوقك وحرصاً
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إن وقوفك معنا يوفر لنا الدعم والتمنح اللذين لا بد منهما للمضي
قدماً في رحلة المعطاء الدائم والتجديد والتنوع...

الناشر

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رحلة في الاوغال بقلم جينيفر تايلور

ترجمة: بلقيس حوامتي

سلسلة قلوب عبير ٥٤٢

حقوق النشر باللغة العربية محفوظة ومحصورة في جميع
البلدان لدار م. النحاس لتوزيع الصحف والمطبوعات - بيروت
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(٠٦) ٤١٦٢٤٢

الفصل الرابع

عندما استيقظت غابرييل في الصباح، لم يكن ثمة أثر لدويل، فبقيت لحظة تحديق حولها من خلال الضباب الذي كان تصاعداً من الأشجار، بينما تحاول التخلص من بقايا أحلام مزعجة لم تستطع أن تتذكرها تماماً. ثم تنهدت طويلاً وهي تنهض، وذلك في اللحظة التي لمحت فيها دويل خارجاً من الدغل.

انحنى ليشعل الموقد، وهو يقول: «هناك جدول وبحيرة بين تلك الأشجار. الماء بارد ولكنه حسن لغسل بعض الأقدام عن وجهك. اذهبى وجربيه إذا شئت بينما أصنع أنا هنا بعض القهوة.»

فاومات قائلة: «يبدو أنها فكرة حسنة.» وابتعدت عنه متجنباً النظر إليه، ثم سمعته يضحك بخشونة.

«أسف، يا غابي، فقد نسيت رقة احساسك وتهذيبك.»

فوقفت في الحال وقد تملكها الخوف، وقالت: «ليس لدي فكرة عما تتحدث عنه.»

«لقد نسيت أن امرأة مثلك تشعر بالاشمئزاز لمثل هذه الحياة البدائية التي تصادفنا.»

كان يسخر منها بكلماته هذه، بينما لهجته تكاد تكون مهينة، ولكن كان من الصعب عليها أن تجيبه. فابتعدت عنه مسرعة نحو الاتجاه الذي كان أشار إليه، وهي تشعر بالانزعاج الشديد من هذه الظروف التي تعيشها.

الى متى ستطول بها هذه الأمور التي تجبر نفسها على التأقلم بها.

بقيت هذه الأفكار تشغلها وهي في طريقها خلال الأشجار إلى أن وقعت عيناها فجأة على البحيرة. نظرت حولها وهي لا تكاد تصدق أن هذه البحيرة يمكن أن توجد في وسط هذه الأذغال. كان الشلال الخفيف الفضي الذي يتساقط من الصخور في بركة ضحلة تحته؛ رائعاً وكأنه لوحة رسم. كما أن الأزهار الاستوائية الغريبة كانت تحيط بالبحيرة، تماثل بالوانها البراقة ألوان الطيور التي كانت تغلو وتحط فوق الرؤوس. وأخذت غابرييل تحديق في طائرين أحمرى العرف يقفان على شجرة قريبة، قبل أن يهبطا إلى البحيرة. كان المكان بأجمعه يمثل واحة من الجمال وسط خشونة الأذغال القاسية تلك، وتمنت لو تبقى هناك طويلاً مستمتعة بالمكان، ولكن الوقت، وكذلك دويل لن ينتظرا أحداً.

وبدأت تفسل يديها ووجهها، كما صبت بعض الماء البارد على شعرها، ثم انزلت رجليها في الماء وبدأت تحركهما بسعادة

«اني أكره افساد سعادتك هذه، يا غابي ولكن ليس بإمكاننا تضييع النهار. أسرعي لأن علينا أن نشرع بالمسير.»

واستدار ليعود من حيث جاء، لكن غابرييل اجابته متحذبة: «سأعود عندما أكون مستعدة وليس قبل ذلك.»

الاتجاه الصحيح أم لا، ولكنها في الحقيقة لم تكن لتهم لذلك. لم يكن باستطاعتها تحمّل ثقل كهذا في الوقت الذي كان عليها فيه أن تبذل كل قوتها وعزمها فقط لكي تستطيع مجاراته.

أقاما خيمة أخرى قبل أن يهطل المطر من جديد. فجلست غابرييل في داخلها وهي تشعر بتعب شديد، إنه لم يوجه إليها كلمة منذ تركها عند البحيرة، كما أنها من جهتها لم تحاول اختراق هذا الصمت. كانت خائفة من أنها باسترسالها في الكلام، قد تخرج من بين شفيتها كلمات لن تكون نتيجتها سوى الندم، وعندما ينتهي كل هذا، ويعودان بالسلامة إلى الحياة المتحضرة، ستنسى كل ما حدث وتخرج دويل من ذهنها، إنما من المستحيل عليها ذلك الآن وعند كل لحظة بعد أن يتعبها عينها عليه.

أغمضت عينها لتزيل تلك الصورة، ولكن هذا لم يفدها بشيء، واستغرقت أخيراً في نوم مرهق وقد نقشت الصورة في ذهنها لكن دويل أيقظها بعد فترة. حدثت في وجهه لحظة بعد أن امتزجت الصورة بالحقيقية.

سألته بخشونة: «هل حان الوقت للشروع في السير؟» كان قلبها يخفق بسرعة ومع ذلك فقد كانت تشعر بالدوار نوعاً، وهذا بسبب إيقافها المفاجيء.

مز دويل رأسه بسرعة، قبل أن يلتقط كوب الصفيح يقدمه إليها: «إننا لن نعود إلى متابعة السير اليوم، اشربي هذا فهو سيفيدك.»

ناولها الكوب فأخذته من يده وارشف ما بداخله

وقف دويل في مكانه، واستدار لينظر إليها، قائلاً: «أرجو المعذرة. لم أسمعك.» فشعرت بانزعاج لسماعها صوته، ولكنها تجاهلتها وهي تقول: «بل أنت سمعتي.»

فعاد إلى البحيرة يقف على ضفتها وعيناها تلمعان بشدة: «آه، لقد سمعتك تماماً يا غابي، ولكنني لم أكن لأصدق ما سمعت.»

فرمقته وهي تلقي صوبه بملء يدها ماء أصاب بعض رشاشه حذائه: «لا أدري ما هي المشكلة. لقد سبق وأخبرتك بأنني سأعود حالما أكون مستعدة لذلك، ولهذا...»

«ولهذا فأنت تريدني أن أبقى متسكماً في انتظارك، هل هذا صحيح؟»

فابتسمت قائلة: «طبعاً، ليس بإمكانك أن تذهب بدونتي، اليس كذلك؟»

فبدأ عليه التفكير لحظة قبل أن يجيب: «هذا شيء مشير للجدل، كما أظن. ولكنني أتصور أنك مقتنعة بأنه من غير الممكن أن أذهب بدونك، رغم أن الفكرة تبدو جميلة نوعاً ما.»

ولم يعجب غابرييل اللهجة التي تضمنتها صوته دون أن تعرف السبب. وأخذت تنظر إليه بحذر وهو يتعد عدة خطوات بعيداً عن ضفة البحيرة.

كان هذا اليوم شبيهاً تقريباً باليوم الأول. فقد فقدت غابرييل احساسها بالإتجاهات وهما يشقان ممرًا خلال الأدغال. لم يكن لديها فكرة عما إذا كان دويل يسلك

يا دويل. إنك بالغ الحقايرة وإذا كنت تظن لحظة أنني مهتمة بأن... بأن ارضي عنك فأنت مخطيء، إلى درجة كبيرة..»

وأخذ يحرق في وجهها الغاضب وقد بان الغموض على ملامحها: «لا أنكر أنني نكرت شيئاً عن رضاك عني، يا غابني لقد كنت أتحدث عن الغضب ولكن ربما كنت تفضلين تغليف طباعك السيئة بصفة أخرى..» ضحك وتابع النظر في عينيها، فرأت السخرية المهيبة في ملامح وجهه: «حسناً، إنك علي الأقل مستعدة لقول الصداق أحياناً. ومعك حق طبعاً فإن طريقتك في الحياة ليست من شؤوني عادة، ولكن ما دمنا معاً هنا، فعلينا أن نتصرف تبعاً لمبدأ أساسي. فأنا لا أريد أن أكون خادماً عندك يا غابني، ولا بأي شكل، مفهوم؟»

كان مفهومماً. لديها تعلماً، ويكل وضوح، وثار غضبها لظفرسته هذه: «تماماً ولكن دعني أوضح لك أن لهذا ناحيتين، يا دويل.» وألقت عليه نظرة هي أقرب إلى الإهانة وهي تميل برأسها بعصبية وتابعت: «إذا كنت تعتقد بأنني قد ارضى على تصرفاتك، فأنت مخطيء. لأنك لست النوع الذي احترمه يا دويل..»

«إذن، لست راضية عني، يا غابني؟»
أجابت بحدة: «نعم.» وسرعان ما أدركت خطأها، ذلك لأنه أخذ ينظر إليها بغضب شديد وحقد كبير، مما جعلها ترتجف خوفاً. ابتسم عند ذلك ابتسامة المنتصر، ثم قال:

من الحساء، ثم قدمته له وهي تشمر بشيء غريب من ابتسامته (لم يحدث أن ابتسم لها بهذه الطريقة من قبل. فقد كانت ابتساماته دوماً مغلقة بالسخرية. ولكنها الآن أصبحت تشع خالية من هذا الشيء. نظرت إلى الكوب وهي تميله بيدها تدفع بذلك محتوياته من جانب لآخر بينما تحاول أن تفهم كيف بإمكان ابتسامته واحدة أن تجعلها تشمر بالفرح ولكنها ما لبثت أن أدركت أنها لم تسمع جوابه، فسالت: «أنا... أنا آسفة. ماذا قلت؟»

«قلت إنني كنت تناولت شيئاً من الحساء أثناء نومك. فأشربيه كله يا غابني..»

فرشفت جرة أخرى من الحساء الدافئ، ثم قالت: «كان عليك أن توقظني قبل الآن. هل يسمح لنا الوقت التوقف عن السير بقية هذا النهار؟»

هز كتفيه وهو يخلع قبعة الرثة ويلقي بها إلى الأرض.

«ليس ثمة فائدة من إجهاد أنفسنا. إننا لن نحصل على شيء إذا نحن أصبحنا من الارهاق بحيث لا نستطيع اكتمال الأميال القليلة الأخيرة..»

وفكرت غابرييل في أنه يعينها هي بذلك، وليس هما الاثنين. فقالت وهي تضع الكوب على الأرض: «إذا كنت تعني أنني أنا التي أحتاج إلى الراحة لأنني لا أستطيع متابعة اجتياز المسافة المقررة، فدعني أخبرك أيها السيد بأنك مخطيء، إلى درجة كبيرة. إن بإمكانني القيام بأي عمل تقوم أنت به. أنا أكرهك،

كل مناسبة. وسيكون من الخطأ الفادح الاستمرار في ذلك.

«هل اخفئك يا غابي؟ أتريين نظرتي هذه جيدة، أم تريدان ان اخيفك أكثر؟»

«نعم... أعني، كلا كف عن هذا يا دويل.»
وأشاحت بوجهها، من الأفضل لها أن تصبر على هذا الوضع كي لا تتعرض لشيء آخر. وهكذا بقيت مشيخة بوجهها عنه بعزم: «يمكنك أن تكابري كما تشائين، ولكن هذا لا يؤثر شيئاً. فقد تربييني دون مستواك لكنني أرى بالمقابل أخلاقك معدومة إلى درجة مخزنة.»

ثم تابع: «والآن علينا أن نتجنب الحدة والغضب، وإلا فسنجد أننا أمام مشكلات أكبر من مجرد محاولتنا الخلاص من هذا الموقف الصعب.»

وخرج من الخيمة تاركاً غابرييل تحمق خلفه. كانت تريد أن تتبعه لتخبره بأنه مخطئ، ولكنه سيكرر ما سبق وقاله منذ برهة. وأغمضت عينيها وهي تستجمع شجاعته التي ستكون بحاجة إليها في الأيام المقبلة. فكيف ذلك وهذا الجدل قد أصبح بينهما؟ كان أمراً مضحكاً في الحقيقة، فدويل يظنها فتاة تحبب نفسها بالثروة والرفاهية؛ فماذا سيقول لو أنها اثبتت له عكس ذلك؟

كانت الفكرة مشجعة إلى حد جعلت غابرييل تهم بالخروج من الخيمة لتتوقف فجأة حين أدركت ما الذي تقوم به، فإذا هي أخبرت دويل بذلك، فسيكون هذا خطأ منها. لقد وجد الاثنان في ظروف صعبة وسط هذه الادغال الموحشة تدفعهما الى الجدل في

ع.م.