The Translating Arabic Political Poetry into English

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Abstract

This study addresses the translatability of political emotive expressions in poetry from Arabic into English. The ambition of this study is to enrich the literature on translation with new examples of emotiveness by pointing out the expected problem areas when translating emotive expressions. Furthermore, this study is significant since it attempts to answer the question of whether political emotiveness constitutes a problem when translating from Arabic into English or not.

The English translations are selected from The Butterfly's Burden translated by Fady Joudah (2007) to some of Mahmoud Darwish poems which can be found in Darwish’s most recent poetry collections included in the 2009 edition published by Riad Elrayyes books.

The study revealed that political emotiveness in Darwish's poetry is translatable into English for a certain degree because of three reasons; people as human beings share many things in common including emotions; some themes used by Darwish are universal, and therefore translatable; and because references, symbols, biblical and the Quranic allusions used by Darwish are readable and shared.

Introduction

Emotiveness, or emotive meaning is part of the connotative meaning of a concept or a word, and the meaning therefore differs from person to person and from one language to another, and consequently from culture to culture. Emotive expressions might in some cases depend on the context, text type and the intention of the speaker. Such expressions might also be used to emotionally impact the addressee or to reveal the speaker’s reaction or feelings towards the subject matter. The expressions of emotiveness can also be positive or negative.

Different scholars have studied emotive expressions and divided them differently, either into: phonetic/phonological, morphological, lexical units, syntactical, intonational, and the use of direct address (Volek, 1987 and Shamma 1978). Or into two types: negative and positive, and traces the main sources of emotive expressions to figures of speech and cultural expressions (Shunnaq 1993, 1999, and 2006), (Both cited by Mahasneh 2016: 270). Emotions are
controversial and there is no possible agreement about them. They cannot be
controlled or defined for each situation. Therefore, this paper analyzes
emotiveness and their translatability taking into consideration that emotions are
variable and cannot be measured, or determined in advance, and that they differ
from person to person according to the cultural context and the specific situation
or event that triggers them, a fact asserted by Harré 1998:46 “How do we know
which words are the words for emotions? Only from the role they play in the
local culture, picking out displays that seem to express judgments of one's own
and other people's behavior along dimensions familiar to all of us, having to do
with loss, possession, and enjoyment and so on”.

This paper studies the translation of political emotive expressions in
Mahmoud Darwish's poetry, a prominent Palestinian and worldwide
distinguished poet, who also represents the voice of the Palestinian people in
their long struggle against Zionism and the Israeli state. He is considered to be
one of three major Palestinian poets of the resistance, along with Samih Al-
Qassim and Tawfiq Zayyad. He lived in Diaspora since 1970, but in 1995 he
was permitted to visit his mother in Palestine. While he was there he obtained
authorization to stay in Ramallah. He divided his residence between Ramallah
and Amman until his death in August 2008, after which he was buried in
Ramallah.

Darwish started to write poetry while still at school. Like many other
Palestinian poets, the major theme in his poetry is the tragedy of his homeland,
the long struggle of Palestinians, and their dispersion all over the world. Abdel
Malek (2005: 4) posits:

A glance at the writings penned by Palestinian authors about their own
national cause reveals recurrent themes of exile, identity, temporal, and
topographical transitions, living on borders, border crossing, struggle to return to
the homeland, etc. Concepts of home, exile, separation, transition, and return all
conjure up the idea of the right of passage.

He also writes about his own experience of exile inside and outside
Palestine, the lost land and the lost identity of the Palestinian people,
homesickness, resistance, his pride in the Arabic language and the role of
language in preserving identity and preserving the right in land.

As mentioned above, the emphasis is placed on selected emotive
expressions that might be classified as problematic in terms of translatability
according to the author, taken from a translated collection of Darwish. The
original poems can be found in the 2009 edition of The Complete Recent Works
by Mahmoud Darwish. The English translations are selected from The
Butterfly’s Burden translated by Fady Joudah (2007) a Palestinian-American
poet and physician. Joudah was born in Texas in 1971 to Palestinian refugee parents, and grew up in Libya and Saudi Arabia. He was a finalist for the 2008 PEN Award for Poetry in Translation for his translation of Mahmoud Darwish's *The Butterfly's Burden*.

A full list of the poems and their translation sources appears in an Appendix to this paper.

**Significance of the Study**

The study is expected to enrich the literature of translation with new examples of political emotiveness by highlighting the potential problem areas encountered when translating emotive expressions. It is also significant in its attempt to answer the question of whether emotiveness (as expressed by the poet in the original text) constitutes a problem that the translator has to face when translating from Arabic into English and the extent to which emotiveness is translatable.

**Study Questions**

The study seeks answers to the following questions:

1. Are political emotive expressions in Mahmoud Darwish poetry translatable in English or not?
2. To what extent does the translation keep the emotive overtone of the political expressions of Darwish?

**Methodology**

A number of translated stanzas which include political emotive expressions are selected carefully from one collection of Mahmoud Darwish’s translated works in order to study their translatability from Arabic into English through content analysis. These stanzas are taken from recent works by Darwish in which he expresses his vision of the Palestinian struggle against the Israeli occupation. He sees Palestine as a metaphor for the loss of Eden, birth and resurrection, and the anguish of dispossession and exile. We choose poem samples that illustrate and represent best the problem of translatability addressed in this paper. The analysis aims to see to what extent the translator were successful in rendering the emotive expressions from Arabic into English and whether their translations raise the same reaction in English as they do in Arabic.

Studying the translatability of emotiveness in Darwish’s political poetry is a thorny task which requires an in-depth reading of the Arabic texts as well as their translation. To define whether a lexical item is emotive or not is a tricky task which needs real experience of what types of emotions and feelings these items evoke when one reads them. The reader’s response to these emotive items
might depend on the age, background, and the encyclopedic knowledge of the reader as well as the context. The context of the expression is required to decide whether these expressions are emotive or not, but sometimes “the emotive component of an expression seems to reside, at least in part, in the words themselves rather than exclusively in the peripheral and the contextual” (Alone 2005:3). Examples of emotive words include abstract ideas as well as concrete experiences such as love, freedom and death, among others. The intention of the author is also important, and in most of Darwish’s poetry he seems to influence the reader or the listener to obtain his or her sympathy for his topic. This is what the paper intends to explore in the following pages.

**Emotiveness: A Theoretical Framework**

**Language, Meaning and Emotiveness**

Rogers Bell (1991) distinguishes between denotative and connotative meanings; the former refers to referential, objective and cognitive meaning which is shared by any speech community. While the latter refers to associated, subjective, and effective meaning, which is personal and may or may not be shared by the speech community. Almost all words have both types of meaning.

Similarly, Guralnik (1958) defines connotative meaning as "what the word suggests, that is its connotation, can be fully important as what it denotes, the words are not only grammatical tools and symbols, but that they embody as well as ensemble of notions, concepts, and psychological reactions" (p. 91).

There are many ways to define and describe emotiveness using the dichotomy of the denotative and connotative meanings. Denotative meaning is the conceptual or dictionary meaning, while connotative meaning includes the emotional associations which are suggested by lexical items, and is equivalent to emotive or expressive meaning. In this regard, Volek (1987:234) states that "emotive expressions have no meaning formed by the qualities of the object referred to, but it is sort of an intended meaning formed by the associative features of the object expressed".

Emotive expressions stir up strong feelings such as: love, hate, joy, pleasure, fear, and grief. Furthermore, the attitudes connotative meaning reveal about an object or an event may be favorable or unfavorable, and they can be used to express emotions (expressive function), to affect the addressee (appellative function), or to establish some contact with the addressee (phatic function) (Volek 1987). Shunnaq (1993:39) argues that “an emotive meaning is a function of responses, i.e. certain words tend to produce emotive responses showing that there is emotive meaning.” In this regard Stevenson (1963:21-23) defines emotiveness as follows:
The emotive meaning of a word or a phrase is a strong and persistent tendency, built up in the course of linguistic history, to give direct expression to certain of the speakers’ feelings or emotions or attitudes; it is also a tendency to evoke corresponding feelings, emotions or attitudes in those to whom the speakers’ remarks are addressed.

Eugene Nida and Charles Taber define connotative meaning as “the aspects of author and the emotional response of a receptor, it can be bad or good, strong or weak”. For Nida and Charles emotiveness is the result of the interaction of the triangle of author, text and audience. While Geoffrey Leech (1974) divides meaning into seven types. Among these seven types, he includes: connotative, affective, and associative meanings, which might be considered the major categories of emotiveness (Mahasneh 2016: 270)

Another definition of emotiveness is that of Roman Jakobson in which he relates emotiveness to expressivity; for him emotiveness is the “direct expression of the speaker’s attitude toward what he is speaking about” (cited by Volek 1987:5). Basil Hatim (1997) also relates emotiveness to text type or genre “like all other facets of texture, the expression of emotiveness is closely bound up with semiotics categories such as text type, discourse and genre as well as with the hierarchy organization of texts or the way they are put together” (108).

**Translation, Culture and the Connotative Meaning**

Roger Bell considers the translation of connotative meaning as somehow problematic, and defines translation as follows (1991: XV cited by Mahasneh 2016:271): “The transformation of a text originality in one language into an equivalent text in a different language, retaining as far as it is possible, the content of the message, the formal features, and the functional roles of the original text”. Further, he affirms that finding the right equivalent for the connotative meaning is not an easy task, because the crucial element which one has to take into consideration when one translates is that one is trying to write an “equivalent” text. This “equivalent text” could be possible, or might be difficult in some cases, depending on the nature of the language and the culture from which we are translating. Taking into consideration that translation is possible because of the arbitrary relation between the signifier and the signified, and the fact that the signifier could be changed (or translated) while the signified might remain the same. Accordingly, translation is possible, but the way in which each language expresses and describes things is different. Therefore, the translator faces some difficulties in translating the connotative meanings which differ from language to language and from culture to culture. (Mahasneh 2016)

An important concept can be introduced here to explain this difficulty; it is the concept of untranslatability which represents the area in which intercultural
equivalence does not exist. Intercultural non-equivalence which can cause untranslatability arises when a situational feature is functionally relevant to the source language text, but fully absent from the target language text, in which the target language culture is rooted (Bahameed 2008 cited by Mahasneh 2016:272). It is true that in some cases, the translator may find some lexical items in Arabic which have no equivalent in English because the concepts which they refer to do not exist in the English-speaking culture. Baker (1992:21) puts it as follows:

The source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete, it may relate to a religious belief, a social custom, or even a type of food, such concepts referred to as culture-specific.

Such items are normally culture-bound terms like religiously denoted notions such as: "سحور" Sahaur, a meal eaten before dawn before a day of fasting; "خلوه" Khalwah, an unmarried man and woman found alone together; "عقيقة" Aqiiqa: a goat to slaughter and whose flesh is distributed to the poor on the occasion for a child’s birth and "محارم" Mahharem: men that a woman cannot marry because of a blood relationship, a marriage relationship, or a breast-fed relationship. Social and cultural concepts can be difficult to translate as well, such as "ضرة" Dorrah (co-wife), the second, third or fourth wife of the husband (since polygamy is legal in the Islamic culture) and "زغاريد" Zagareed (ulations), which is a type of sound made by women in order to express joy at a wedding party, graduation ceremony, or any other joyful occasion, or sometimes even to express grief when someone dies as a martyr (Thawabteh, 2008 and Bahameed, 2008, Shunnaq 1993 & 1999). The difficulty in translating these expressions is due to lexical gaps resulting from the cultural differences between the two languages.

To sum up, one might say that emotive expressions vary from language to language and from culture to culture, however, there are some words which are emotive in all languages and shared by all cultures and therefore constitute no translation difficulty. Furthermore, these emotive expressions can be translatable with a gain, loss, or even with a change in meaning.

**Literary and Poetry Translation**

Many articles have been written about the translatability of poetry. Many strategies to translate poetry have been suggested by many translators and scholars such as Lefevere, who focuses on the translation process itself and the influence of context on the original and its translation. He suggests several strategies to translate poetry: phonemic, literal, metrical, rhyming, blank verse, and interpretive translations. His conclusion is that it is more important to
concentrate on semantic content than on the meter. James Holmes (1988) also suggests four strategies for translating poetry: mimetic form (retaining the form of the original), analogical form (function-dependent), content-derivative form, and extraneous form.

If one assumes that translating literary works is the most difficult type of translation, then poetry would be the most challenging among all branches of literature to be translated. The beauty of poetry does not lie only in the fact that it "is neither just words, nor just meter," but also in being "a music of words, and ... a way of seeing and interpreting the world ..., and of conveying ... a heightened awareness of it through an intense concentration of metaphor and words in which the natural flow of speech sounds is molded to some kind of formal pattern" (Bennett 2002: 1).

Poetry is a combination of elements which cause serious problems in translation. Poets' own emotions, experiences, opinions, musicality and styles make the translation process difficult. Some scholars suggest that translating poetry is impossible because of the difficulty in translating the connotative meanings of the source text which are the core of poetry. On one hand “poetry represents writing in its most compact, condensed and heightened form in which the language is predominantly connotational rather than denotational and in which content and form are inseparably linked” (Connolly 1998:171). On the other hand, these connotative meanings are perceived by Connolly (1998) as part of the cultural context of the source language.

Translating poetry is impossible because it is difficult to convey the culture and tradition of the source language in the target language, or vice versa. The poem might have different implicit, explicit, denotative and connotative meanings, the translator is a reader, and therefore he will give his reading to the poem (p. 174).

Another difficulty which might arise when translating poetry according to Connolly (ibid) is the translation of the emotive meaning that the poet intended to inspire for the readers or the listeners of poetry. “Poetry does not only function in terms of semantic content and aesthetic form, it is intended to arouse sentiment and to produce emotional effect. This pragmatic dimension of a poem is perhaps the most difficult to account for in translation” (Connolly 1998:174). Furthermore, according to Al-Shafaiqi (1979), translating poetry is an impossible task; therefore, it should be left to be read in its original language, or poetry should be translated into prose. This is also Jakobson’s position when he speaks of untranslatability. The first option offered by Al-Shafaiqi (ibid) limits the readership of famous poets' masterpieces and therefore prevents an important cultural exchange. The second option deprives poetry of its poetic essence, its
aesthetics and its rhythm. Instead, we somehow agree with the idea suggesting that the poet himself or a translator who is also a poet might be the best person to translate poetry. “Many writers have claimed that one must be a poet to translate poetry (Baker 1998:175).

Mahmoud Darwish was one of the modern Arabic poets who uses free verse in most of his works. He focuses on rhythm and musicality and thus produces a highly emotive impact on the reader or the listener. In this regard Rahman (2009) states:

Language as rhythm in the poetry of Darwish consists not only in the incorporation of musical elements such as rhythm, rhyme, and meter but also in its overall emphasis on sound in the poetic utterance. Rhythm is also inextricably linked with the temporality of his writing. Darwish … maintains the emphasis on the listener in his poetry (p. 103).

To conclude, emotiveness is part of words’ meaning and denotative meanings are shared between speech communities while connotative meaning which involves emotiveness might not be shared. Emotiveness is somehow governed by the language itself and the culture as language and culture are inseparable. Furthermore, poetry is the most expressive genre in any language; it includes different types of emotions which might be problematic when translated into another language, “language and culture also play an important role in how vocal emotions are recognized” (Pell et al 2009:108).

**Politics and Emotive Expressions**

Most of the political discourses intend to arouse an emotional reaction towards a topic. Newmark (1996) believes that politics influence every aspect of human thought and that it is the most general and universal aspect of human activity and is thus reflected in language. It often appears in powerful emotive terms or in important jargon. Newmark (ibid) points out that there are four main characteristics of political concepts: they are partly culture-bound, mainly value-laden, historically conditioned and abstracted in spite of continuous effort to concretize them. Concepts and expressions like "انتفاضة"", “the uprising”, is associated with occupied Palestine. "جيل الحجارة " “generation of stones” refers to the Palestinians youth struggling against the Israeli forces. Lexical items like "كرامة وكبرياء" "dignity and pride” are also seminal: "كرامة " “dignity” involve semantic traits of self-respect, self-esteem, noble-heartedness, high-mindedness, nobility, honor and more; while "كبرياء", “pride” involves grandeur, glory, magnificence and more. Both of these qualities are supreme values in the Arab culture. Consequently, rendering them into English with the
same powerful effect as they have in Arabic might be almost impossible (Shunnaq 1993).

Politics has a particular importance in Palestine because of the occupation situation. Darwish is considered “the voice of the silenced people who are homeless at home and refugee in their own country” (Saith 2005: 28-29). He uses political expressions to express far more than denotative meanings related to the history of the occupation. His poetry is the proof of his total denial of the Israeli occupation of Palestine, and draws the attention of the world to the injustice bestowed upon the Palestinians on a daily basis. Political expressions include lexical items like exile, identity, land, homeland, siege, and immigration which have highly emotive overtones when put in the Palestinian context of the diaspora and internal and external exile. In most of Darwish’s poems one can trace his personal life and his own suffering from the occupation, including the destruction of his own village, the harassment by the Israeli police, the exile between Cairo, Lebanon, Tunisia and Paris, and finally the return to Ramallah and the internal exile. His life has been very similar to the life and suffering of the Palestinian people who is facing regular displacement, dispossession, exile and even prison inside of Israel. His poetry has become the voice of Palestine “to the extent that Darwish combines the private voice with the public, his personal experience reflects the collective experience of the Palestinian people” (Muhawi 1995: xviii). Jayyusi (2008: viii) concurs with Muhawi’s analysis when she states:

Mahmoud Darwish is the poet of Palestine identity par excellence. I am speaking here both of the personal identity of the poet and the collective identity of all Palestinians. The personal identity is rooted in the collective one, the latter being reinforced by the common plight and the common struggle people share…the Palestinian might suffer and die alone, but his personal tragedy is linked to the tragedy of the whole people….this collective identity forms an integral part of the national narrative, and plays a major part in the ongoing resistance in its countless aspects, it represents a unifying factor, one that speaks of a similarity of experience, of a common memory that warms the heart.

Political expressions are used to create an emotive impact, especially when used under occupation; their denotative and connotative meanings are shared by all speech communities in general, but some particularities of their connotative meanings might be source language specific especially for Palestinians who are still suffering from this severe occupation.

After this brief introduction on the definition of emotiveness and its relationship to language, translation and culture, we move now to the analysis of excerpts selected from Darwish’s poetry based on their political emotive
overtones to examine how the translator conveyed the intended meaning of these emotive expressions in the English language. This paper examines the analysis of specific elements related to the political situation in Palestine under the occupation, especially the questions of national identity and Palestinian exile.

**Results and Discussion**

It has been argued earlier that emotions are controversial and that they cannot be measured or controlled, and therefore they might differ according to cultures and languages.

In the following example the poet uses three lexical items: the citizen, the refugee, and the garden, to express the suffering of the Palestinian people and to express his own suffering and displacement.

| I'll say: I am not a citizen or a refugee (...)  | أقول لست مواطناً أو لاجناً (…) |
| And I want a death in the garden no more, no less! | وأريد موتاً في الحديقة ليس أكثر أو أقل! |

“Citizen” refers to one’s national identity or nationality which is something missing from the Palestinian life since the loss of Palestine. “Refugee” refers to the state of most of the Palestinians inside and outside Palestine since occupation. Darwish is expressing his desirable wish to have a simple death in his country (the garden) even if the occupation denies him citizenship or even recognition as a refugee. Death in the land of Palestine is the simple hope that every Palestinian is looking for, the desire of returning back to their homeland and get their country back from the occupier is also the desire of being buried in their homeland. These three items are highly charged with emotion for all displaced and occupied population who might be suffering from being refugees or being displaced from their own country. What might be missing in the translation is the special emotiveness of the source language readers who are part of this suffering, who share this destiny and who are deprived of the right of declaring their own identity and their own citizenship as any other people.

In another example from a poem titled “If You Return Alone”, the poet is referring to his homeland as *manfa* “exile” because he feels that even inside Palestine, Palestinians are refugees, imprisoned, discriminated against and deprived of living a normal life. “The poetry of Darwish is preoccupied with displacement - a literal displacement” (Rahman 2008: xiii).

| If you return alone, tell yourself: exile | إن عدت وحدك فل لنفسك: |

10
Despite the fact that the poet returns home, he feels that there is no freedom in this home, because the occupation is still there, and the movement of Palestinians is restricted in their own homeland. What might be missing in the translation is the fact that the poet is referring to his personal experience when he fled to Lebanon in 1948 when Israel invaded his village. He came back two years later only to discover that he missed the Israeli registration for the Palestinians who have survived the invasion and since then he lived as a present-absentee in his own homeland. This historical and political reference (the laws pertaining to present-absentee Palestinians) is a very important reference to understand the tragic dimension of exile in the case of Palestinians. Another missing element in the translation would be the literary allusion made by Darwish when he refers to Abu Tammam’s verse describing the same experience of going back home to find that everything has changed and that home and the self have become strangers. In Darwish’s poems analyzed here, we found several allusions from the Arabic heritage especially poetry. Three well known poets where mentioned directly, Abu Tammam, Al Mutnabi, and AlSyaba. In this example, we see Darwish referring to a similar experience of exile at home when he mentioned Abu Tammam and their similar destiny, expressed as a form of telepathy or a cross-destiny. The two poets loved their homeland, Darwish loved Palestine and Abu Tammam loved Syria, and they both felt homesick when they were away, they longed to the beautiful past although it was full of sadness, but at least it seemed to them better than the present they lived in. Both of them felt that they committed a big mistake when they left their homeland, because when they came back they found that everything had changed and they felt strangers to the place and to the people, and they lived in internal exile. As Darwish says so beautifully: ‘أتيت ولكن لم أصل، وجئت ولكن لم أعد’ (أتيت ولكن لم أصل، وجئت ولكن لم أعد). ‘I came but never arrived, I entered but never returned’. Many allusions were used by Darwish from different sources including the old Arabic poetry: “Darwish fully knows and freely uses the heritage from many traditions in his creative writing, both in
terms of intertextuality and literary technique” (Rooke 2008: 22). This picture carries high charges of negative emotions like sadness, grief, injustice, and oppression. This is a unique experience for the Palestinian people who have been exiled and displaced in their own homeland, and it carries a different degree of intensity when translated to the target language.

In Darwish’s poetry numerous political expressions could be found. However, these expressions carry different layers of emotiveness for target language readers who are aware of the Israeli occupation of the Palestinian land. Such expressions include; Assra (captives) as in the following example:

<table>
<thead>
<tr>
<th>English</th>
<th>Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>As if it were a beautiful dream that treated the captives justly and aided them through the long local night “No Banner in The Wind”, The Butterfly’s Burden: 199</td>
<td>كأ نه حلم جميل ينصف الأسرى ويسعفهم على الليل المحلي الطويل “لا راية في الريح”, لا تعتبر عما فعلت: 40</td>
</tr>
</tbody>
</table>

Other expressions might include, Ta’er Watani (national bird), Shajar Watni (national tree), and Hadikat Manfak (your exile garden). All these expressions are small symbols of any independent state, Darwish meant to use them here to show that the Palestinians are asking for their right of having their own free country, with its national land, national tree and national bird, a small and common demand of all nations on this earth. What is missing in the translation is the musicality created by the repeated word / watani/ homeland or nation. Consider the example:

<table>
<thead>
<tr>
<th>English</th>
<th>Arabic</th>
</tr>
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<tbody>
<tr>
<td>I have no national bird, no national tree, and no flower in your exile garden But I -and my wine travels as I do-split with you yesterday and tomorrow “A Doe’s Young Twins”, The Butterfly’s Burden: 31</td>
<td>ليس لي طائر وطني ولا شجر وطني ولا زهرة في حديقة منفاك لكنني - ونبيذي يسافر مثلي - أقسمك الغد والأمس &quot;شادنا من ظبية تؤمن&quot;, سير الغريبة: 46-47</td>
</tr>
</tbody>
</table>

In another poem Darwish emphasizes the same theme, the Palestinian identity, to show how important it is for the Palestinians. All nations in this world have their own identity and citizenship while the Palestinians are the only people who are deprived of this basic right.
In the same vein, Fragcopoulos (2009: 115) posits:

Throughout Darwish’s work this question of identity in the face of displacement continues to be a primary one. This concern with identity, however, is not one that looks simply to reconnect a specific identity claim with corresponding borders, linguistic or geographic, but one that seeks to answer more abstract questions about developing an identity rooted in community as constructed through words, or rather, through what the words represent.

In the following example Darwish draws sarcastically a beautiful metaphor of the Palestinians, by comparing the Palestine’s identity to the gravity of earth, and comparing the Palestinians to people floating in the space between clouds, trying to forget their need of having an identity.

We have become two friends of the strange creatures in the clouds.
And we are now loosened from the gravity of identity’s land.
What will we do what will we do without exile? and a long night that stares at the water
“Who Am I Without Exile?”, *The Butterfly’s Burden: 89*

What is missing in the translation is the musicality created by the letter /sad/ in the Arabic text, and the fact that Darwish settled on language to be his identity. When Darwish came back to his village Birwa after the Israeli invasion he found it completely destroyed and as we have mentioned earlier he missed the chance to be registered among the Palestinian people who survived the invasion, so he was deprived of his right to be a citizen in his homeland, an since then he considered the Arabic language his only identity, and took upon himself the task of reviving the language and therefore, homeland.

In “The Hoopoe” he asks: “A boundary within a boundary surrounds us. / What is behind the boundary?” *(Unfortunately 34).* The answer is language, words, poetry. Because his identity exists first in language, outside of the restrictions of time and geography, it is unconquerable, indestructible, and transportable. It is also accessible to those who would be placed outside a community based in national borders, or ethnic heritage. “Denied the recognition of citizenship… Darwish settled on language as his identity, and took upon
himself the task of restoration of meaning and thus, homeland” (Darwish, *Unfortunately* xvii). “We have both been freed from the gravity of the land of identity,” he writes in “Who Am I, Without Exile?” and the freedom he speaks of is this freedom of self from “the land of identity,” the ties to the physical borders of the nation (Darwish, *Unfortunately* 115). (Fragcopoulos 2009:116)

Expressions like, *Hudnah* (truce), *Salaam* (peace), *ihtilaal* (occupation) and *Hisaar* (siege), include emotions like, hate, anger, weakness, grief, pain, suffering, and the desire of living in freedom and in peace. These emotions are repeated enormously by Darwish to document the Palestinian existence as well as their struggle against occupation. Darwish sees that writing the Palestinian history of struggle and repeating it is a way of resistance, a way of preserving the Palestinian identity from erasure. What is mostly missing in the translation is the musicality of the repeated letter /ghein/ in the original text as in the following example:

<table>
<thead>
<tr>
<th>Be, stranger, another stranger’s salaam in the truce of the weary and be her daydream whenever a moon suffers her on its way back from Jericho “The Subsistence of Birds”, <em>The Butterfly’s Burden</em>: 75</th>
</tr>
</thead>
<tbody>
<tr>
<td>فكن يا غريب سلام الغريبة في هدنة المتعبين وكن حلم يقطتها كلما ألم بها قمر عائد من أريحا &quot;رزق الطيور&quot;, <em>سرير الغريبة</em>: 93</td>
</tr>
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</table>

What is missing in the English translation is the feminine word “stranger” in the expression (a stranger’s salaam). In the English translation, the word “stranger” does not show the gender of the adjective whether it refers to a masculine or a feminine, although the possessive pronoun refers to her later. What might also be missing is the political dimension of this stanza where Darwish seems to refer to the peace agreement of “Gaza-Jericho First”, the Israeli-Palestinian agreement signed at the White House in 1994. In this stanza Darwish sees this agreement as a temporary and ineffective truce in the war between Palestinians and Israelis.

According to Abdel-Malek, Darwish has used writing as a testimonial, a form of witnessing since “the role of poetry is to keep memory alive, the author explains, first and foremost from the threats of extinction by the enemy” (Rooke 2008: 23). Memory also includes the memory of poetry as such. What is missing in the translation of the following example is the connotative meaning of Jahili poetry⁶ for Arabs as the first and greatest form of Arabic poetry:
This siege will extend until we teach our enemies paradigms of our Jahili poetry. “State Of Siege”, The Butterfly’s Burden: 121

In other poems, the poet refers to a political issue when hinting to the Israeli claims to Solomon’s temple and the excavations under the Aqsa Mosque. He compares Palestine to the defeated Troy, to draw a similar picture of the Palestinian tragedy of occupation (Hamzah 2002). Trojan horses and Troy were mentioned in different works by Darwish because he sees that: “the similarity of tragic historical events also serves to fulfill poetic purpose” (Reigeluthb 2008: 314). Consider the examples including the emotive items:

<table>
<thead>
<tr>
<th>English</th>
<th>Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>This road of peace crowned with Jerusalem After the end of crusader-masked wars “The coastal road”, The Butterfly’s Burden: 285</td>
<td>طريق السلام المتوج بالقدس بعد انتهاء الحروب صليبية الأقنعة &quot;طريق الساحل&quot;, لا تعذر عما فعلته:130</td>
</tr>
</tbody>
</table>

What might be missing is the political dimension of the word “crusader-masked wars” which refers to the economic, political and cultural wars started by the West to destroy the Islamic and the Arabic countries under the cover and the masks of religious legitimacy. Today, the same masks persist, to give the new invaders the international legitimacy to maintain peace and fight terrorism.
Translating political expressions depends also on another important aspect which is the reader’s responses and reader’s political affiliations to what is happening in the world. For example, for a South African reader, the Palestinian context might be highly emotive due to the similarity of the Apartheid condition in both countries, while for a British or a European reader who does not criticize the history of colonization and does not sympathize with the Palestinian suffering, this context might not invoke the same emotions. Furthermore, readers’ response also depends on other factors like the background they have about the poet’s life and work, the literary context, and the cultural awareness and information about political and human issues around the world. To conclude, we might say that emotiveness has different layers, and therefore when translated it certainly has different degrees of intensity.

Conclusion

This study has attempted to identify the difficulty in translating political emotive expressions in Mahmoud Darwish’s political poetry into English. We said earlier that emotive expressions are part of the connotative meaning of a concept or a word, therefore there might be a universal agreement on the general connotations of some emotive expressions. We also believe that there are particular connotations specific to certain languages and cultures. This belief represents the major argument we tried to problematize in this paper.

Accordingly, one can say that the translation of connotative meaning might somehow be problematic especially between distant languages and/or cultures like English and Arabic. Emotive expressions might in some cases depend on the context, text genre or style, as well as the intention of the speaker. And they might be used for affecting the addressee/reader or just to reveal the speaker/writer/translator’s reactions or feelings toward the subject matter. And therefore, they could be positive or negative. What represents a challenge and an important dilemma for the translator is that what is emotive in Arabic does not necessarily turn out to be equally emotive in English.

As we have seen, translating emotive expressions is sometimes a risky process. The translator has equal chances of having an appropriate translation in the target language or the opposite. But, despite the fact that Arabic and English are of two different and distinguished origins, success in translating some emotive expressions from the former to the latter is possible in the case of Darwish’s works, because of the universal themes elaborated by Darwish such as exile, occupation, peace, suffering, oppression, among others. The familiarity of the translator with the original language, culture and political background is also of great importance. Translating Darwish’s political emotive expressions requires a hard-working translator, because the nature of emotive expressions is
not easy to be understood or dealt with. Translation becomes highly challenging for the translator who should involve him/herself in mastering both languages (the SL and the TL) and both cultures in order to remove some of the obstacles that might confront him/her while translation. “Translation should, as Darwish suggests, become more than a new poem in another language. It should expand into that language new vastness. Darwish is a song maker whose vocabulary is accessible but whose mystery is not bashful” (Joudah 2005: xv-xvi).

Translating is a translator dependent task, and the role of the translator is a crucial role in rendering the message and meaning between when translating. His experience, his linguistic knowledge of languages, his cultural background of both cultures, and his proficiency play a major role in choosing the right equivalents for the most complicated items which include emotive expressions and make them readable to the TL reader.

We do not wish to argue that emotiveness in Arabic is impossible to maintain when translated. First because people as human beings share many things in common including emotions; second, because we do believe that some themes used by Darwish are universal, and therefore translatable; and third, because references and symbols used by Darwish like the biblical and the Quranic allusions are readable and shared. But what might be missing in Darwish’s poetry when translated is the intensity of emotion, as if one or more layers of his poetry cannot be maintained as they are in the Arabic language (as we mentioned earlier, musicality is one of those multiple layers).

Finally; the findings of this paper coincides with those of Mahasneh (2016: 273) who concluded that "emotive expressions are part of the connotative meaning of a concept or a word, therefore there might be a universal agreement on the general connotations of some emotive expressions...We also believe that there are particular connotations specific to certain languages and cultures".
ترجمة الشعر السياسي العربي إلى الإنجليزية

أجاد محاسنة، قسم الترجمة، جامعة اليرموك، إربد، الأردن.

ملخص

تهدف هذه الدراسة إلى مناقشة إمكانية ترجمة المصطلحات السياسية العاطفية المستعملة في الشعر العربي إلى الإنجليزية. تكمن أهمية هذه الدراسة بأنها تحاول الإجابة عن السؤال التالي: هل تشكل المصطلحات العاطفية عقبة أمام المترجم مابين اللغة العربية والإنجليزية؟

تم اختيار المقطوعات المدروسة في هذا البحث من الأعمال الكاملة الجديدة لمحمد درويش وترجمتها باللغة الانجليزية من قبل الشاعر والمترجم فادي جودة.

وقد أظهرت هذه الدراسة بأن هذه المصطلحات يمكن ترجمتها بشكل جيد إلى حد ما وذلك لعدة أسباب أهمها: بأن المشاعر والعواطف جزء من الأساليب المشتركة بين جميع الشعوب، وأن معظم المواضيع المطروحة من قبل درويش هي مواضيع عالمية مشتركة، وأخيراً أن معظم الاتجاهات المستخدمة في شعر درويش سواء كانت من التوارة أو القرآن هي إشارات مفهومة ومشتركة أيضاً.

* The paper was received on March 22, 2016 and accepted for publication on Dec. 6, 2015.

Notes

1 Samih Al Qasim is among the most famous Palestinian poets. Born in 1939 in the Galilee-Palestine, he was held under house arrest and imprisoned, by Israeli occupation, many times because of his activism. Samih Al Qasim has published numerous poetry collections, and some of them have been translated into English, also some of his nationalistic poems have been put to music.


3 Stanza: is a fixed number of verse lines arranged in a definite metrical pattern, forming a unit of a poem One of the divisions of a poem, composed of two or more lines usually characterized by a common pattern of meter, rhyme, and number of lines. http://www.thefreedictionary.com/stanza
4 The total number of registered refugees in Gaza refugee camp is 494, 296 people, and the total number of registered refugees in west bank refugee camps is 189,188. For more information visit the United Nations site:  

5 Abu Tammam Habib Ibn Aus, c.805-c.845, is a famous Arab poet.

6 To read more about jahili poetry see:  
http://findarticles.com/p/articles/mi_m2501/is_3_25/ai_114519328/

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**Appendix**

1. محمود درويش، الأعمال الجديدة الكاملة (1)
1. "في مثل هذا اليوم"، لا تعتذر عما فعلت: 31-32
2. "إن عدت وحده". لا تعتذر عما فعلت: 35
3. "لا راية في الريح"، لا تعتذر عما فعلت: 40
4. "لاشيء يعجبني"، لا تعتذر عما فعلت: 89-90
5. "لاينظرون وراءهم"، لا تعتذر عما فعلت: 61
6. "طريق الساحل"، لا تعتذر عما فعلت: 130
7. "ليس للكردي الا الريح"، لا تعتذر عما فعلت: 168-169
من حالة حصار (2002):
8. حالة حصار: 179
9. حالة حصار: 184
10. حالة حصار: 197
11. حالة حصار: 208

2. محمود درويش، الأعمال الجديدة الكاملة (2)
12. "شادنا من ظبية تؤمن"، سرير الغريبة: 46-47
13. "من أنا دون منفى"، سرير الغريبة: 117-118

*The Butterfly’s Burden* is a collection of translated poems published in 2007:

From *The Stranger’s Bed* written in (1998)

1. Whom Am I Without Exile: 89,91
2. The Subsistence Of Birds: 75,77
3. A Doe’s Young Twins: 31
From State of Siege written in (2002)
4. “State Of Siege”, The Butterfly’s Burden: 121
5. “State of Siege”, The Butterfly’s Burden: 125
7. “State of Siege”, The Butterfly’s Burden: 139
From Don’t Apologize For What You Have Done written in (2003)
8. On A Day Like Today: 191
9. If You Return Alone: 195
10. No Banner In The Wind: 199
11. They Don’t Look Behind Them: 221
12. The Coastal Road: 285
13. The Kurd Has Only The Wind: 319
The Concept of Word Economy between Classic Arab Rhetors and Modern Scholars: A Comparative Study

Rima Mahmoud Al-Essa*

Abstract

The aim of this paper is to conduct a comparative study regarding word economy between Arab rhetors and modern scholars. A number of opinions have been provided to explore how Arab rhetors deal with this issue-word economy- as a part of eloquence. They have encouraged being economic, especially to what is attached to literature. Despite the fact that Arab rhetors presented the idea, they do not have a clear vision to what is considered as economic. Besides, modern scholars have studied the issue in details; they have differentiated between non-functional repetition in literature on the one hand, and wordiness as well as redundancy in practical writing on the other hand. The concept agreed upon by the two parties is that word economy is about reducing the space whereas ideas should be perfectly expressed using the minimum number of words.

It is widely believed among rhetors that it is the meaning beyond the words is the aim, so it is better to use as less words as one could in order to achieve a functional piece of writing. However, Arab rhetors disagree on what is more important: the words used or the meaning intended; consequently, the term “word economy”, especially regarding literature, arose to describe the quality of a written work. Two parties processing the debate in the matter of word vs. meaning can be noticed: the first one consists of rhetors who adopted the priority of selecting words over meaning, such as al Jāḥiẓ, Ibn al Athīr and Ibn Qudāma whereas the second party is mainly presented by al Qāḍī al Jurjānī with his preference of meaning to selected words and his theory of the naẓm. The current paper tries not only to investigate what is said about word economy among Arab rhetors but also to conduct a comparative study on how modern studies deal with the matter.

Arab Rhetors

This section provides a general presentation of how Arab rhetors viewed word economy. The rhetors are inspected according to their opinions, starting with al Jāḥiẓ, Ibn al Athīr, as well as Ibn Qudāma and ending with al Qāḍī al
Jurjānī. Studies about what have been said regarding the issue and how it has been dealt with are also provided.

Considering the poetic nature of al Jāḥiẓ, Al Banani states that his biased affection towards parsing was perceived in the doctrine that tends to austerity, love of simplicity and lack of affectation. This titillates his genius and it was further pushed by activity and thinking to come up with a comprehensive theory of the human economy. (2001: 248) What this implies is that al Jāḥiẓ followed the economy as a methodology in all of his works as Al Bukhala’ and others.

In reference to al Jāḥiẓ in his book, Al Bayan wal Tbyyῑn, he was the first to bring forward the issue of the economic selection of certain dictions emphasizing on their relation to the meaning. As he clarifies, the best utterance, or written work, is achieved when less words used to express a righteous meaning; that is to say the careful selection of certain rhetoric words is substantial to deliver the utmost noble meaning which, in turn, elaborated his theory of eloquence - al bayan. (1985: 52) He warns authors of literature about being arrogant by exaggerating in their choice of sophisticated dictions and styles. Following this strategy will manipulate on both sides: the listener/reader and the author, who will be taken by the exotic approach, neglecting the meaning behind the written words. Apparently, economy is rhetorical; it is a mediation to avoid complexity. (1985: 82) Nevertheless, al Jāḥiẓ himself falls into the trap of complexity when he describes the matter saying that “wa-lmʾanī idhā kusiyat al-alfᾱdh al-karῑmah, wa-ulbisat al-awṣāf al-rafiʾah, wa-tahwwalat fī al-ʿuyūn ʿan maqādῑr ṣuwarihā, wa-ʿarbat ʿalᾱ haqāʿiq aqādᾱrihᾱ,... fā-qad ṣārat al-alfᾱdh fī mʾānī al-maʿārid, wa-ṣārat al-maʿani fī al-jawārī”. (1985: 82)

What Warda Ghadiri (2003) asserts in her thesis on word economy is that al Jāḥiẓ regards brachylogy as economy because of his recognition of brevity and/or circumlocution as the number of letters and words. That is to say, it is accessible to achieve unlimited shades of meaning in minimum words used, i.e. to depend on clear, understandable fewer words as al Jāḥiẓ does in his approach. More importantly, Al Jāḥiẓ observes these characteristics in the Ḥadīth of the Prophet as a further guidance. (2003: 60)

Another point regarding economy rose at the beginning and during his discussion in his book. It is the matter of “al- salᾱṭa wal-hadhar” (1985: 1, 71) and “alʾayy wa -al -ḥaṣr”. (1985: 1) Al Jāḥiẓ means by “al- salᾱṭa wαl-hadhar”: the platonic excessive use of words, whereas “alʾayy wa -al -ḥaṣr” is the incompetence to express the intended meaning. What is in between is when the intended meaning is expressed fully with limited number of words. It is called eloquence- the bayan as introduced by al Jāḥiẓ and presented online by Naji Iskandar. (2009)
Qudāma Ibn Ja’far was interested in the matter of words and meanings, too. He used the term “al-ifrāṭ or al-ghuluww” - the excessive use of words, or lies in poetry taken from the saying “a’dhab al-shi’r akdhabuh” as was discussed by Hammadi Sammo. (1981: 72) Qudāma categorizes the consistency between words and meaning into four: firstly, equality: words equal meaning without using extra elements; secondly, the reference: the meaning is revealed implementing as less words as possible; thirdly, synonymy; and finally representation: the illustration of meaning by using different words as indicators to the meaning. Reference, the second type, however, is the intended and the most important category applied in his approach.

The concept of word economy is discussed by Qudāma and employed as a good indicator for the compatibility between the densities of meaning in relation to the number of dictions used. Additionally, he attempts to define the defects of the utterances: any words incapable of delivering the meaning by utilizing more or less words needed. Subsequently, Qudāma tries to apply these concepts to poetry and prose.

Word economy in Qudāma’s Naqd AlShi’r is projected under the term al’ishārah (reference). (2002: 54) Reference entails little words that embrace many meanings specified by referring to them or giving clues for further illustration, as said by some rhetors. Ahmad Matlub confirms the idea that Qudāma was influenced by al Jāḥiẓ in his methodology of word economy, in that, the words used should express the meaning fully. (2003: 22) His use of word economy by any rhetorical mean such as parallelism, arcadianism, apostrophe and others made Qudāma among rhetors who were interested in appreciating “meaning” as Al Akhdar Jam’i states in his study. (2002: 69)

Ibn al Athīr (2000: 177) handles the issue of “al ifrāṭ, al ṭafūl and al iqtiṣād”. He attests from the Qur’an the principal of these three concepts: “they are those who are neither wasteful nor niggardly when they spend, but keep to a just balance”. (2000: 25, 67) Al ifrāṭ means being wasteful; al ṭafūl is being niggardly and al iqtiṣād is being balanced. As argued, these three concepts were applied to rhetoric: wastefulness and niggardliness are at the edge of extremes, whereas economy is the middle point balance. (2000: 178) Clearly noticed, these concepts were formerly applied and widely used in religious matters, commercial issues involving selling and buying, social affairs guiding men’s dealings with women and other aspects, and later they were implemented in rhetoric.

Ibn al Athīr followed the path of al Jāḥiẓ: he does not consider embellishments a separate field of study as al Jurjānῑ, al Zamahkshari and others do. On the contrary, he studies and observes it as inseparable from eloquence;
hence, he surfs in to the concept of eloquence so as to include semantics and badī as a synonym of rhetoric, as Abdul Aziz Atiq states. (1998: 45) In Fī Kifāyat AlFālih the matter of circumlocution is clearly presented. According to Ibn al Athīr’s point of view, poets must abide by certain standards, for not to gain unjustified circumlocution, or unnecessary repeated blame. He also affirms the possible presence of what is called poetic necessities which consent to variant demands. For instance, in praise there must be unity and consistent renewal in meaning to be a good author, on one hand, and for the piece of a written work to be respected and in place, on the other hand. (1980: 28-9)

Al Qāḍī al Jurjānī, the founder of the nazm theory, has a different sight considering meaning vs. word selection matter. Ihsan Abbas emphasizes on the fact that al Jurjānī has come up with nothing new, yet he effectively gets use of all the former opinions and he well-presents them in his works as well. (2012: 309)

In his theory, al Jurjānī refuses to separate the word selection from the meaning as al Jāḥiẓ and other rhetors do. He believes that no one can deal with words in separate of their meanings. As a consequence, he refuses to deal with single words now that words lead to their meanings; once the intention of the speaker changes, the selection of dictions alters to suite the intended goal of the nazm. The number of words selected within the nazm and whether or not dictions are regarded of high value should, indeed, be connected to the essence of the purpose in question.

Since both the election of lexicon and their relation to the meaning are equally important for al Jurjānī, he lays the foundation for what is proposed to be a good nazm, as presented by Nahj Al Balāghah. What can be concluded is that the parts of speech adopted in context should be firmly established and built in a way whenever seen as a whole, unity and harmony must be found. This is what Elghrib wrote in his blog. (2013)

Al Jurjānī says, “fa-law annaka ’amadta ‘ilā bayt shi’r aw fašl nathr fa ’adādta kalimātih ‘addn kayfa jū’a wa-ttafaq, wa-abṭalta naḍudahu wa-nidhāmahu al-ladhī ‘alayhi bunya, wa-fihi ufrigha al-ma’nā wa-’ujrya, wa-ghayyarta tarībahu al-ladhī bi- kušuşiyatihi ‘afada ma ‘afad, wa-be-nasaqhih al-maḳṣūṣ ‘aban almurād”. (1991: 2) This quote illustrates that the number of words counted along with the meaning indulged are both important to show the eloquence of the written work.

The literary elements of simile and metaphor are also discussed by al Jurjānī in reference to word economy. He categorizes two types of similes: assimilated and unassimilated simile. The later is when a hard mental process is not needed to understand the picture the simile presents in as much as the elements of simile
The Concept of Word Economy between Classic Arab Rhetors and Modern Scholars: A Comparative Study

have common features: abstract simile such as comparing some voices with each other, or mental simile like comparing a man to a lion in being courageous. The other type of simile is when a mental process is needed because there is no clear connection between the elements of the simile or metaphor e.g. when comparing “clear evidence” to the sun—a clear evidence cannot be mistaken nor can it have misleading facts. It is as clear as the bright sun when it is shining in the sky. Al Jurjānī puts much emphasis on using the concept “wa lam yaḳruj ‘an al-iqtiṣād”. (1991: 110) In other words, he insisted on the fact that an author or a poet should take in to his account the principal of word economy while forming his images with simile or metaphor.

Word economy was thus contested by four celebrated Arab rhetors who lived over different periods of time: al Jāḥiẓ (255AH), Qudāma Ibn Ja’far(337AH), Ibn al Athῑr (630AH) and alQaḍῑ al Jurjānῑ (471AH). The first three held the same idea of the connection between word selection and meaning; they preferred one over the other, whereas al Qāḍῑ al Jurjānῑ refuses to separate the two because they both have the same prestige in the naẓm. In his opinion, a difference in meaning encounters a different selection and/or organizing of words inside the naẓm. Nonetheless, all agreed on the idea that word economy is highly needed for it is an indicator for al bayān.

What is remarkably observed is that word economy in Arabic is attached to rhetoric and literature; it has to do with naẓm. Word economy for the above critics or rhetors is an abstract concept not concerned with words; when discussing the issue of embellishments with what it entails: metaphor, simile, metonymy and others, the implication of such matters is considered in Arabic as word economy. On the other hand, when word economy in Arabic is adhered to the meaning, a state of confusion appears with regard to the concepts of brachylogy, circumlocution and elaborateness as they are used interchangeably.

Ihsan Abbas conveys his attitude towards how critics should deal with circumlocution. He says that modern critics should not criticize modern rhetors for their circumlocution relying on their comparison with what others did in the past; many would believe that the new is always viewed in terms of the old. Yet, poems narrated from the past, if collected, would be characterized by excessive use of words, as he said. Abbas also states that when the classic rhetors' work has been examined by modern scholars and classified as economic or wordy and redundant, this comparison, as discussed, does not necessarily mean that mistakes or errors should be accepted; presenting this point only means that it is a common mistake which existed throughout ages and for all poets. (2002: 310)

Eventually, Şammo points out linguists have also dealt with the issue of word economy not only as a part of rhetoric but also as a linguistic matter.
Therefore, they studied the linguistic structure and its denotation with care. They have analysed and come up with a number of rules in an admirable way. Their views are mingled with the bases of pragmatics though they are not fully accomplished; if linguists study more than they did, they would come up with an integrated theory about it. Linguists have a proficient interest in utterances and their constructions such as brachylogy and ellipsis, and they were the first to pragmatics and its indications. They were interested in the use of word economy by controlling the utterance in terms of what should be deleted and what should not be omitted, meanwhile avoiding ambiguity was their main concern; a subject that was studied by Sībawayh as well. (1981: 53)

**Modern Scholars**

This section revolves around two major parts: the first one holds a discussion about how word economy is deliberated in western literature in terms of repetition and pleonasm, and it traces the origin of the current idiom - word economy-back to the time of Aristotle who has been believed to be the patron flourishing the concept of word economy in writing. As for the second part, it displays the modern term of word economy in practical general writing, which is better to be refrained from wordiness and redundancy - problematic rhetorical terms that used to ornament many authors’ non-economic writing.

"Therefore, since brevity is the soul of wit, and tediousness the limbs and outward flourishes, I will be brief" (William Shakespeare, Hamlet). The issue of word economy was highly discussed in both literature and practical writing. It is said that the concept of word economy in Arabic is originally taken from Aristotle's *Poetics*. Marc shell states:

Some scholars argue that *oikonomia* is a synonym of taxis (order) and should be translated as "construction," "general management," or "disposition." Aristotle himself, however, criticizes the use of unnecessary synonyms in prose and dislikes Alcidamus's sloppy metaphoric misuse of the word *oikonomia* in reference to rhetoric. In the Poetics, Aristotle carefully employs the possibly pre-Aristotelian technical term *oikonomia* in a way that comprehends esthetic and political philosophy. (1993: 90)

In the Glossary of literary terms, pleonasm is derived from a Greek word that means “excess”. It is a rhetorical device which can be defined as the use of a second or more words (phrase) to express an idea. These words are redundant such as in the following examples of pleonasm, “burning fire” and “black darkness.” Sometimes, pleonasm is also called "tautology", which is the repetition of words.
Charles Harrington Elster, in an online article (2012), presents the problem of pleonasm in many details, enclosing several rhetors’ and critics’ opinions in the matter. In reference to the *Century Dictionary*, Elster claims that pleonasm may be considered to be justifiable in some cases; in literature, for example, pleonasm is regarded as a rhetorical device whenever it is exploited to express emphasis and clarity. As he states, it is not a matter of grammar but style or taste. Accordingly, authors should not end up using it more than needed in so far not to be "boring rather than striking the hearer." The question raised by Elster is whether or not the employment of pleonasm produces the desired effect or warrants it. As Fowler puts it, a writer “expresses the same notion twice over in the belief that he is saying it once” (quoted Elster 2012). It is a far more frequent and troublesome occurrence in edited prose.

"Write with precision, clarity, and economy." (1986: 31) This is a quote from an article written by Richard N. Mack that holds the same title. It is an advice for prospective authors to write scientific or even any other type of texts. As an editor, he argues that the two big enemies of writing regarding economy are the inclusion of extraneous material and redundancy. The reasons for this issue vary, but in order to overcome this problem he mentions a variety of techniques: comparing drafts, rephrasing results and controlling the length of the discussion presented; it should not exceed one-third the manuscript.

Another point discussed is the effect of unnecessary sentences that leads to poorly-written manuscript. This problem might happen due to the writer’s reluctance to eliminate any sentence once inserted, resulting in facing loose sentences, or the bad syntax i.e. making sentences long, convoluted, and incomprehensible. (1986: 32) The last problem is using superfluous words which 'also slow down comprehension.' (1986: 32) One reason behind this is that some manuscripts are transcripts of dictation. Another reason refers to the fact that authors often write with the same verbosity permissible in conversational English. The style authors use highly affects the clarity of superfluous expressions.

Williams (2005) says that the matter of style is crucial to illuminate wordiness and redundancy. In order to write in an "economic style", authors should control the flow of ideas and present them concisely-- "compress them into the fewest words." (2005: 115) Authors, while writing prose, should consider the structure and get rid of non-functional repetition by crossing out useless words. For instance, "each and every" is a redundant pair; using "each "individually in the structure is sufficient to reflect the required meaning. (2005: 116)
The problem of redundancy concerning 'doubling words' emerges from the fact that the English language borrows from Latin and French thousands of words that are incorporated into English. Consequently, they are used and learned more than the native ones. Among the common pairs are "full-complete", "true-accurate", "hopes-desires", and "and so on-so forth", yet some standard pairs are not redundant like "willing and able". (2005: 116) One solution has been provided to reduce wordiness and to enhance diction so as to make it sharper and more direct which is replacing unnecessarily formal words with more common ones. (2005: 118) Another type of redundancy is the one which includes excessive detail in a piece of writing. It is the most difficult kind "because in some situations, the writer may have no idea what counts as redundant or excessive." (2005: 120-1)

In the introduction of his book, Kawinas says, "we admire people who come gracefully right to the point". (1989: 18) He differentiates between two concepts that are used interchangeably because of the colloquial misunderstanding: repetitious and repetitive. They are defined as follows:

Repetitious: when a word, percept, or experience is repeated with less impact at each recurrence; repeated to no particular end, out of a failure of invention or sloppiness of thought.

Repetitive: when a word, percept, or experience is repeated with equal or greater force at each occurrence. Successful repetition depends both on the inherent interest of the recurring unit and on its context. (1989: 4)

Kawin represents a point in repetition: some authors are better than others in using repetition that can keep the receiver amazed over time, as repeating "never" four times. Then, he states the importance of repetition: "it is fundamental to human experience,... it can strengthen an impression, create a rhythm, flash us back, or start us over; it can take us out of time completely". (1989: 5)

Metzidakis starts his discussion by providing points of view about how repetition is looked at by many, since the time of Aristotle until Derrida. He even provides what Malherbe implies in his article about the "bad reputation" repetition had which, in turn, destroys good style. Repetition, at the time, is an indication of a dull pen and, thus, a dull mind. It was an "evil" that is found in a number of works of many authors: poems and prose.

Still Metzidakis presents a different opinion on the matter; as defined in the dictionary of rhetor, there are characteristics mentioned referring to the importance of using this technique, repetition of any type, as a literary style. Authors, at a certain point, should beat a literary loss of words. The receiver of
the text can grasp any meaning the writer indented what so ever. This, as he understands, can stimulate the receivers of the text to conduct more discussion because someone has noticed something in the written work. However, not every discussion proposed by repetition should be accepted.

For Williams, competent writers should write concise sentences. He hires a wonderful comparison for using wordiness, a muddy abstraction that confuses the reader, with a piano player. He says “you'll be like a pianist who uses only the middle octave: you can carry the tune, but without much variety or range.” (2005: 135)

Ramini discusses word economy in practical writing as an element that should be available in a sentence construction. For Ramini, word economy is using as less words as possible to express the same meaning sufficiently. The problem writers face is expressing meaning with loose constructions. As he discusses, this is a common behaviour found in societies where their members are generally used to exceed the proper bounds. His call of economy does not mean being brief, but rather conveying ideas with enough words without "inflating sentences with illegible claim" (2014: 216)

As Ramini says, there must be a balance between words used and meaning expressed. Acquiring that balance protects a good piece of writing from being infected with brevity. In other words, ideas should be provided with sufficient examples. Missing these details is considered brevity, while deadwood is considered a type of wordiness. What is implied in the discussion is encouraging writers to improve their style, taking into account eliminating redundant words in addition to needless space but not ideas. He provides an example of how word economy works:

ومن خلال التاريخ، نلاحظ أن أسهل سبيل للاستعمار لدخول البلد الذي يريد أن يحتله هو القضاء على حضارة ذلك البلد وثقافته وألا يدع للتعلم سبيلا إليه.

وقد علمتنا التاريخ أن أسهل طريق لاستعمار الشعوب هو القضاء على الثقافات. (2014: 218)

All linguists and rhetors in English deal with the matter of "word economy" by defining it as an antonym to wordiness, redundancy, non-functional repetition or even pleonasm. It is something related to controlling style, structuring ideas and managing space, rather than adding extra examples to illustrate the main idea.

Aristotle in his book was the first to bring out the issue of word economy which, later on, was passed to Arab scholars and rhetors throughout translation.
Unlike Arabic, word economy in English is highly attached to practical writing more than to literature. Other terms might be more attached to literature, such as pleonasm and repetition for a justifiable reason: whenever they have an effective function –emphasis- once they are used.

Hundreds of books, guide leaflets and online websites provide tips on how to avoid wordiness and redundancy, which are caused by authors' style of writing and their impression towards the belief that all sentences used are important. In contrast, a second reading, writing drafts or even proofreading and editing might overcome these issues.

The idea behind word economy is to minimize the length of a piece of writing, but not the ideas. (Ramini 2014: 220) Being "economic" is an elementary part of rhetoric; the more the writer can express his ideas completely in an economical style, the more his ideas tender his audience’s temper with ease.

In conclusion, the concept of word economy is presented by both Arabs and Westerners. Since Aristotle's era the concept has evolved over time. Arab rhetors took the principles of word economy at the time when the translation from other cultures flourished. What can be noticed is that although Arab rhetors tried to apply the concept of word economy on literary work, they did not have a clear vision of what can be considered as "economy". Their terms and attributes were vague and sometimes they were used conversely: they sometimes misunderstood the opposite concept, i.e. word economy and it was mixed with other synonyms, such as: circumlocution, elaborateness, and embellishments in particular. Whereas Arab rhetors discussed above were divided into two schools as mentioned formerly, Modern scholars had it differently: word economy was presented as a rhetorical device in literature and as an advisable technique followed in practical writing. In literature, the matter of repetition had two visions: it was sometimes aforethought as a defective approach to be used while in other cases it was not seen as an "evil". On the contrary, it was a way for the receiver to have a more open up discussion and better understanding of a written piece. On the other hand, practical writing introduced the two concepts, wordiness and redundancy, as defects found and should be highly considered and eliminated in general writing.
The Concept of Word Economy between Classic Arab Rhetors and Modern Scholars: A Comparative Study

Rémy Mahmoud Elissai

 Clair de Lune

ملخص

يسعى هذا البحث إلى إجراء دراسة مقارنة في مسألة تتعلق بالكتابة، وهي "الاقتصاد في العبارة"، وذلك لدى البلاغيين العرب، من ناحية، والدارسين المعاصرين، من الناحية الأخرى. وقد عرض البحث عدداً من آراء البلاغيين العرب، فحص من خلالها كيف تعاملوا مع هذه المسألة بوصفها جزءاً لا يتجزأ من مفهوم "البلاغة". وبين كيف أنهم، على الرغم من اتفاقهم في تأييد الاقتصاد في العبارة، افتقروا إلى رؤية واضحة في تحديد المصطلح، ومن ذلك عدم التفريق بين الحشو والإطناب وأيضاً بين التكرار الوظيفي وغير الوظيفي. في المقابل، درس الباحثون المعاصرون هذه المسألة بالتفصيل، ففرقوا بين التكرار الوظيفي وغير الوظيفي في الأدب، من ناحية، وبين الإطناب والحشو في الكتابة العملية، من ناحية أخرى. وبينت الدراسة، في الوقت نفسه، أن الفريقين اتفقوا في جانب يتعلق بالمفهوم، وهو أن الاقتصاد في العبارة لا يؤدي إلى تقليص مساحة النص، وحسب، بل يؤدي أيضاً إلى وضوحه من القراءة الأولى.

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Writing in the Oral Tradition:
The Crisis of Self Representation in the American Native Literature: 
A Postmodern Reading of Gerald's Vizenor's *The Heirship Chronicles*

Faten Abu Helal *

Abstract

In presenting a native American myth that blends with a postmodern fictional universe, Gerald Vizenor's *Bearheart: The Heirship Chronoicles* has remained challenging for readers who endeavor to fit it into a paradigm of Western criticism and literature. The particular postmodern substance of *Bearheart* breaks from modern trends in theory, literature and history. Even though the narrative conveys an oral tradition, clearly in its word game, intertextuality, structurless plot and characterization, *Bearheart* invokes the "upsetting" of many notions of truth, identity, language, cultural and literary authority, and authorship. This is posed against not only the theoretical structure of the Western literary text but also against the "cultural specificity" of some Indian values that constitute what Vizenor's calls "tribal creeds." Vizenor's presentation is complex as it also threatens different levels of "terminal theoretical creeds." Whether literary or nonliterary, sacred or secular, oral or textual, tribal or non-tribal, terminal creeds have left sweeping impacts on modern and postmodern histories, ideologies and cultures.

Introduction: Vizenor's Post modernized Oral Discourse of Writing

Gerald Vizenor is a Native American novelist, poet, playwright, critic, and journalist who has become a controversial figure in the American literature. Vizenor's writings incorporate polemic theoretical concepts, mythological and literary allusions, and poetry, as well as new visions of the Western mainstream literary theory. Although he has ethnic and political reasons for refusing to commit to the well-established Western theoretical norms, or literary genre, being a mixed blood member of the Minnesota Chippewa tribe, his writing is clearly associated with Deconstruction as most manifestly represented by the Derridian Philosophy. Even he is born into an oral culture, Vizenor is usually associated with its latest postmodern tradition, as evidenced by the critics he cites in his works, Jacques Derrida, Michel Foucault, Jacques Lacan, Mikhail Bakhtin, and Jean-Francois Loyotard to name a few.
Vizenor's fiction and literary writings coincide with his complicated philosophical, oral and theoretical backgrounds. Vizenor's *Bearheart: The Heirship Chronoicles* (1990), specifically, corresponds with his complicated cultural and literary environment as it derives from the complication of Western postmodern thought and the Native American oral tradition. His presentation is complicated as it invokes, also, Western postmodern literary and cultural contexts. Particularly, Gerald Vizenor’s *Bearheart: the Heirship Chronicles* can be read within what I call a post modernized oral discourse of writing. The narrative with its word game, wild humor, ambiguity, sexual violence, contradictions, transformation, instability and unpredictability of meaning and the unexpected reversal of shapes, concepts, genres and roles- especially in characterization, narration, author and reader's roles- invites a preparation and prior knowledge of the Vizenorean discourse of writing.

Even it is an American native Indian story that emphasizes an oral tradition, *Bearheart* is situated in a postmodern text and context. Vizenor's deploys a magical and mythological setting while structured around series of postmodern strategies. The complicated plot with its intertextuality and word game destabilizes the structure of the story and withholds meaning. What Vizenor is doing in *Bearheart* is constructing a mythical text in a postmodern context. Characters in the novel are strikingly capable of shape shifting, exchanging roles and subverting words and reality in and outside the text.

More clearly, in *Bearheart*, Vizenor develops a narrative with a complicated literary form that blends an oral tradition with a postmodern perception of characterization, plot, author and readers roles, most obviously needed in Vizenor's attack on having static definitions of life, identity and culture, what he calls "terminal creeds." For Vizenor these indicate a tribal way of thinking articulated with a "language whose meaning is fixed, language without creative play" (in Louis Owens 1990, 252). Vizenor's characters are shown to be "victims" of "terminal creeds-" the most obvious example is Belladonna whose personality is shaped through the several processes of inventing the self from tribal "traditional static standards." Vizenor's criticism of having such definitions is an assault upon many well-established concepts which are taken to be “self-evidently true,” from a Western hegemonic perspective. In more than one instance Vizenor argues against "terminal creeds," especially when he raises the issue that "language is never innocent and always sets up conditions that require outwitting and thus some upsetting is necessary" (In Linda L. Helstern 1999). In a 1981 interview published in MELUS (8.1) Vizenor explains what he means by "terminal creeds" which for him occurs basically because:
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… we're invented from traditional static standards and we are stuck in coins and words like artifacts. So we take up a belief and settle with it, stuck, static. Some upsetting is necessary. (1981, 45-47)

This paper will show how *Bearheart*, with its structureless and deconstructed plot, indeterminate postmodern setting filled with contradiction and ambiguity, mongrel identities- appearing mainly as trickster figures- and an oral ideology with a futuristic and mythical outlook strikes at the foundations of the notion of "truth", "identity' and textuality in the modern Western culture. I argue that even this novel is classified as part of an oral American Indian tradition, its structure, language and ideology invoke deeper revision of postmodern notions of authorship, power/knowledge dichotomy and some theoretical approaches in textual analysis.

Specifically, the paper consists of three parts, each of which is a reflection on the oral and postmodern aspects of *Bearheart*. The first entitled "The Telling was in the Listening, Myths Became the Center of Meaning Again:" Deconstructing "the Structurality of Structure" in *Bearheart," attempts to construct a theoretical framework for the meta-narrative. Drawing from Deconstruction and Postmodern schools Vizenor builds a discourse of difference that incorporates some basic deconstructive strategies. I will rest my analysis on Jacques Derrida's argument against what he calls the "structurality of structure" with which Derrida attempts to deconstruct the truism, inherent aspects and essentialism of some universalized and collective concepts in the Western text. I argue that by situating such a school of thought against a tribal oral tradition, Vizenor's narrative produces an oral discourse of difference with unlike types of cultural consciousness.

The second part entitled "Setting and Theme: the Metafictional Frame in *Bearheart" sets the scene of the narrative within an oral postmodern topoi. The setting assembles the story of the demolition of the Indian race, its oral culture and identity, which is allegorically reflected in the epical hilarious journey, described as a pilgrimage- whose eerie atmosphere reflects the basic theme: the "darkness of the white civilization." The atmosphere in the narrative as rendered imaginary, magical, ghostly and mythical summons up some inherent aspects of the American Indian oral tradition which are substantially represented lesser and substandard in the Western text. Vizenor is drawing "a postapocalyptic" neo postmodern topoi that derives from the Native Indian oral and tribal culture when he presents the tribal world as strikingly quixotic but communal, synchronically prosaic but exotic and paranormal. In this essay the setting becomes a "trope of power" that stipulates or spells out the Indianness of the
American Native culture; one that sanctifies the oral tradition against the modern historical and textual violence of the Western civilization.

The third part, entitled "And transform yourself:" Splendid Characters in Bearheart," introduces the trickster figure as the central character of the narrative – and refers to his ability to cross the boundary of the Western theory, characterization and plot. Whereas Vizenor's characters are shown to be "victims" of "terminal creeds," I argue that Vizenor enacts a very specific oral discourse of encounter in the trickster figure who presents an archetypical tribal subversive character. Being a "boundary-cropper" (Hyde 1998, 7) the trickster character rises up against, in Berten's terminology, an "undifferentiated concept of the self" (1995, 30) which more often than not enacts the "predetermined values" and the fixed and archaic representation of the Western identity. The trickster presents an identity which is "a subversion of the Western mode of classification, resisting singularity" (Blaeser 2008, 138) and paradigms of homogenization, and becoming in Vizenor's presentation a prototype of the dissident. The paper will conclude suggesting that in producing different but fixated types of cultural consciousness and a tentative revision of Western literary conventions and norms, Vizenor's work establishes an oral culture with "sacred centers" and oral paradigms with new literary "structures," echoing different levels of "terminal theoretical creeds," and the need for deeper "inquiries" into cultural representations.

"The Telling was in the Listening, Myths Became the Center of Meaning Again:" Deconstructing "the Structurality of Structure" in Bearheart

In Bearheart, Vizenor develops a threat against the possibility of achieving knowledge through language. Vizenor develops a narrative with a complicated literary form that blends an oral tradition with a postmodern perception of knowledge. Specifically, Vizenor's Bearheart engages with the complicated Postmodern conception of truth, language, and textuality and their related connection with meaning and identity. Reflecting on an understanding of M. Foucault's "truth," "power" model and its relation to Western knowledge, Vizenor agrees that "the essential political problem" for the author is not to "criticize ideological contents", but that of "ascertaining the possibility of constituting a politics of truth." (M. Foucault, 1994 133). Elizabeth Blair (1995) moves this postulate further when she suggests that in Vizenor's work, one looks for neither "meaning" nor "truth." This might explain why the "didactic and imaginative impulses are constantly at odds in Vizenor's work" (Robert Silberman 13-14). "Truth," as being associated with Vizenor's postmodern conception of language and meaning, has become an elusive, obscure and indefinable term that has been repeatedly deconstructed in the structurallyless plot in Bearheart.
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In order to upset or undermine the stability of the Western paradigm of truth, reality and power, *Bearheart* arouses the ideological, historical and cultural difference of the Native American identity, its mixed aspect and hybridity. In what follows I will show how Vizenor's presentation of the native American identity is problematical as it derives from a specific conception of reality and the amalgamation of both the oral and the Western tradition, particularly his definition of postmodernism which uniquely establishes a connection between Western ways of thought and the oral tradition of the American Native culture. In *Narrative Chance*, Vizenor defines postmodernism as "an overture to amend the formal interpretation and transubstantiation of tribal literatures" (1989, 4). He is clearly against the repeated cultural silences of what he calls the "racist denial of tribal languages" (11) which are enforced through Western hegemonic discourses and their complicit apparatuses. What the term implies for Vizenor, may be, is an oral pattern of self consciousness flow which is posed against the Western/American modern understanding of the tribal way of life. However, *Bearheart* shows that when Vizenor attempts to draw a portrayal of his Native American Indian culture, his representation comes according to, or enforced through Westernized theoretical approaches.

Vizenor's engagement with the complicated Postmodern conception of truth, language, and identity and their related connection with meaning and textuality is addressed by some authors who attend to this inclination in his fiction from different perspectives. Some of the critics who address this postmodern aspect of Vizenor's work are Elizabeth Blair, Lian Iping, Lynch Tom, Louis Owens, Kerstin Schmidt, Sean Kicummah Teuton, Alan R. Velie, Chela Sandoval and Kathryn Hume. He himself addresses this theoretical approach in his work. In *Wordarrows: Indians and Whites* in the New Fur Trade (1978), Vizenor poses the oral tradition and language against the Western written text when he declares that the "written language has been the privileged weapon of the dominant party in the culture wars since the earliest days of contact; consequently, few of those victimized by it know how to use it." Vizenor invokes the complicated conception of the relation between language, meaning and truth in several other works. Elizabeth Blair's traces his use of "postmodern Language Games" in more than work. *Griever: An American Monkey King in China* (1990) begins with an Octavio Paz epigraph: "Writing is a search for the meaning that writing itself violently expels. At the end of the search meaning evaporates and reveals to us a reality that literally is meaningless." In *The Heirs of Columbus* (1991), Vizenor quotes Milan Kundera: "The novel...is the territory where no one possesses the truth" (185). And in *The Trickester of Liberty*, (1988) he negotiates with the concept of "the dissident," raising a postmodern fragmented definition of identity as well as textuality. He believes in a writer who "experiments with
the limits of identity, producing texts where the law does not exist outside language" (155-56). From this postmodern perspective, it is the writer's linguistic experience, not the fixed conception of truth nor a predetermined identity that is most excellent in the literary text. Even though "language not reality, identity or truth--is preeminent in the postmodern text," (as Blair argues) the issues of language or "words" and the idea of identity- "invented" or not -- are introduced in a knotty chapter entitled "Word Wars in the Ward Wards" - remain problematic in Vizenor's work. "Word war" becomes an essential module of Vizenor's narrative which can be understood within Vizenor's Postmodernized oral discourses.

Even though Vizenor's Bearheart invokes new destabilized patterns of representation - intended not to be flowing nor deriving from the rigid Western hegemonic thought theories, ideology and terminology - his idea of truth and its relation to language and meaning is presented through a concise and conscious understanding of some western schools and theoretical approaches. Most clearly his work exhibits an understanding of Jacques Derrida's argument which was carried against "the structurality of structure" in his famous "Structure, Sign and Play in the Discourse of the Human Sciences" (1986). Bearheart is engaged with a presentation that incorporates a deconstructive conceptuality of language, textuality and identity that coheres with Derrida's postulate. The structure, Deridda (1986) argues, has been "neutralized" by a process of giving it a "center" or a "fixed origin." For him, this "structurality of the structure" is deconstructed on the basis that

(t)he function of this center was not only to orient, balance, and organize the structure – one cannot in fact conceive of an unorganized structure- but above all to make sure that the organization principle of the structure would limit what we might call the play of the structure. By orienting and organizing the coherence of the system, the center of a structure permits the play of its elements inside the total forms. (83)

Derrida goes deep in suggesting that "totalization" has no meaning, and sometimes impossible because of the "missing of a center which arrests the grounds and the play of substitutions" (91). This movement of "play" made by lack or absence of a "center" is what Vizenor clearly constructs in Bearheart. He focuses on the instability of meaning and on the idea that meaning is very local and subject to change. In doing so, Vizenor's Bearheart investigates authority in the text as conceived in a structure, or a "sacred" "center," which does not allow the substitution of its elements or contents. In answering a question about the relationship of his critical writing to his fiction, Vizenor suggests that the main features of his work are "silence, transformation, episodic stories that have multiplied topic with a kind of center but no closure" (Miller 1995, 78).
Specifically, in negotiating with "structurality of structure" Vizenor examines some cultural, social, political and ideological phenomena which are insistently taken to be “self-evidently true.” These could be understood as a form of cultural hegemony imposed by the modern Western scholarship. Vizenor attempts to deconstruct the "self-evidence" of some universalized concepts by highlighting their local and historical nature.

The “unpredictability” and “indeterminacy” of meaning in Bearheart is thus a true application of the tenant that meaning is found in the “difference” between words and the things they designate. And as the signifier is constantly “floating free” of the object which is assumed to name; meaning in Bearheart cannot be arranged in sets of structural patterns or paradigms. The writer is deliberately in a process of deconstructing many of the cultural, social and political “centers;” binary opposition relations, paradigms and essentialist configurations; the fact that has resulted in a fragmented, a-historical and destabilized story with relativistic and indeterminate components and relations. In other words, employing the theoretical terminology of the deconstruction school, Bearheart presents a text without “positive terms;” the text turns to be an object with a series of structureless “differences” that generate meaning which cannot be fully grasped or arranged in structural sets or patterns. The narrative suggests that all the attempts to have a center, a ground or a system as a basis for absolute meaning is something illusionary and hard to obtain. Consequently, meaning in Bearheart is not fixed and cannot be found in the theme or in the authorial intention. Meaning is flexible, unstable, contradictory and illusionary.

"Some upsetting is necessary," this is how Vizenor portrays his writing. "Upsetting" is a key strategy that he employs in order to destabilize the well-established patterns of "discovery," colonization and "settlement" incorporated in the western text as counter narratives to the magical realism of the Indian oral tale. "I conceived of it as an episodic journey obliquely opposed to western manifest destiny," this is how Vizenor introduces Bearheart to his audience. He destabilizes the fixed structure of the journey motif he employs in his narrative when he presents it as "a kind of parallel contradiction, of Indians moving south and southwest rather than west. What they're traveling through is the ruins of western civilization, which has exhausted the petroleum, its soul" (in Robert A Lee 2002). His selection of "a trickster narrative" with characters with multiple roles and shifting aspects - who are situated at a "war word" atmosphere (an important aspect of the oral tradition) rather than textual or structural content-destabilizes the well-established "structurality" of the Western novel. This entails seeing the tribal store of knowledge in Bearheart as orally constructed, or structurally deconstructed in a postmodern state of playfulness, spread in an
unstable setting lacking its "sacred centers" or positive terms, to echo Derrida again in this context.

"Living is more than death and evil is less than goodness… Winning is Losing:" Words are in a Playful "Strange Balance" in Bearheart

Bearheart, like most of Vizenor's fiction, is "a trickster narrative." It is a "postapocalyptic allegory of mixed blood pilgrim clowns afoot in a world gone predictably mad" (Owens 1990, 248). The trickster character, a central element in oral tradition and Western mythology and literature, is employed to destabilize the structurality of meaning in the narrative. Relying on such a deconstructionist strategy Bearheart is enabled to pose a decentered definition of the self which is posed against the Western homogenizing and hegemonic values. Vizenor is against "reductionist definition of being that would deny possibilities of the life-giving change and adaptations at the center of traditional tribal identity" (Owens 1990, 250). In employing such a school of thought together with a tribal oral tradition, Vizenor's narrative produces an incongruent oral discourse of difference with disparate modes of cultural consciousness, in Fourth Proude Cedarfair's words "God is an ordeal, evil is not" (133).

This postmodern theoretical background is clearly incorporated in a chapter entitled "Word Wars in the Word Wards," in Bearheart. When the pilgrims arrive at the Bioavaricious Regional Word Hospital, the "breakdown in communication" has caused the creation of this word hospital. The word hospital "was programmed for possible breakdowns" (Bearheart168). "Words" in this hospital are loosely identified as they become without sacred centers, especially when the narrator employs negation to determine and define what "words" are. In this postmodern context words are defined from an oral traditional perspective as "not silence." They are "[m]ore open than closed, less secret, little political" (Bearheart 161). In this context, words, become an act against "the structurality of structure" that produces conclusions like "Nonfacts were more believable," (Bearheart 162) and fit more appropriately in this postmodernized oral discourse of writing.

In such a conceptuality, endowed with a very specific "tribal cosmos" (132), "words" become devoid of political meaning and posed in a scale that determines the degree of their secrecy or flight of the imagination. In a Native American work, the oral aspect of language extends modern opposites like good/evil dichotomy into their postmodern rebellious structure, and thus generating conclusions like "And so we are equal opposites" (132). Accordingly in Bearheart the meaning of life is preserved in a similar oral process as "[s]urvival on the interstate was more verbal than spiritual" (161). Oral tales were uttered about "fools and tricksters and human animals" replacing the fixed
modern conceptuality of heroism and its essentialist conception of power relations. This clarifies the lack of sacred centers in this Regional Word Hospital where "myths became the center of meaning":

Facts and the need for facts had died with newspapers and politics. Nonfacts were more believable. The listeners traveled with the tellers through the same frames of time and place. The telling was in the listening… Stories were told about fools and tricksters and human animals. Myths became the center of meaning again. (Bearheart162)

Standing hand in hand, Justice Pardone and Doctor Wilde decide not to leave the word hospital: "This is our last chance to be part of the real word," said Justice Pardone. We readers might have heard it world, but it is the "word" which is "the meaning of living now … The word is where the world is at now" said Doctor Wild (170-171). In such a narrative the oral tradition with its playfulness is empowered and is intended to replace the ancient history of literacy and its predetermined conceptuality of truth which is played in such a narrative to bring "cultural death" and real wars to the human race. This refers to the significance of the oral tradition which could be a spiritual solution to the "breakdown in language and government services," (Bearheart166). In the Preface to Earth Divers Vizenor explains this theoretical standpoint reflecting on how cultural patterns imply static centers which might hinder "the search for a postmodern aesthetic" or establishing what Lyotard calls "a new literary order." For Vizenor this could be achieved in creating what he calls "imagined order" that might change the role of authorship and readers response. As Vizenor himself says in the Preface to Earthdivers, "creation myths are not time bound, the creation takes place in the telling, in present-tense metaphors" For Vizenor this is an inherent aspect of an oral tradition which becomes a fundamental basis for a postmodern culture. Owens explains this aspect:

In the oral tradition a people define themselves and their place in a universe of imagined order, a definition necessarily dynamic and requiring constantly changing stories. The listeners recreate the story in the act of hearing and responding. … Predetermined values represent statis and thus cultural death. (Owens 1990, 252)

According to such a presentation, a postmodern identity is "a matter of language," Vizenor follows Charles Russell when he argues that postmodern identities are "recast in terms of the essential workings of language, especially in the variance of language and difference, and the shifting grounds of all discourse. Postmodern creation is expressed in the acceptance, even glorification, of play, chance, indeterminacy, and self-conscious performance. (Vizenor 1989, 192), For example in breaking the "structurality of structure" in
Bearheart, Vizenor incorporates the idea that "good and evil were in a strange balance" (132) which is destabilized in Fourth Proude Cedarfair's concluding sentence: "Good is an ordeal, evil is not" (133) and in his lamentation that "You are all still losers… Terminal believers in your own goodness" (133). The evil gambler's concluding statement exhibits how a destabilized postmodern narrative breaks down the static and binary essentialist role of the functions of "constitutional government and the political organizations" which were deemed "deceptive games of evil." He presents more "upsetting" when he suggests in a Shakespearen style a very' playful' idea:

Personal games became public programs. National games that preserved and protected the causes of evil... Nothing but the loss of faith among gambling fools. Nothing but chance. Fools and the games with their fantasies that living is more than death and evil is less than goodness... Winning is losing. (132)

Bearheart shows how such deconstructive tools work at various levels in the narrative. Destabilizing some of the binary oppositions such as white/Indian, male/female, nature/culture, modern/postmodern and others is achieved through the deconstruction of their "sacred centers." In another section of this paper the trickster figure in Native American literature will be examined because he, being associated clearly with minority cultures, works well for Native American writings. The trickster character, narrative, or text is, also, the best to destabilize "the sacred centers" of many literary and cultural concepts, including the concept of the hero, the formation of identities and their roles in social organizations.

I have argued, so far, that Vizenor's Bearheart attempts to rebel against the dominance of the modern thought and belief. Concepts which are considered "basic given" such as knowledge, identity, history, gender, truth and the notion of literature itself are destabilized as the structure of such notions is seen to be fragmented and displayed in a floating or "playful" state. The upsetting of binary structures, intertextuality and the trickster style of writing are some examples that show how Vizenor accepts some deconstructionist tools in achieving his oral/postmodern outlook. One of the procedures that has been applied truthfully in Vizenor's Bearheart is the deconstruction of many concepts established as the basis for binary opposition relational thinking. The fixed construction of the entities of such oppositions is an essentialist structural element in logocentric language which Vizenor attempts to deconstruct in his work. Such oppositions constitute a hierarchy in which the first concept functions as superior and privileged, the other inferior and disadvantaged. Bearheart is structured in a way to deconstruct the "structurality" of such hierarchies by destabilizing and placing them in a condition of "undecidability" and "unpredictability." This is an
important step in "upsetting" or decentering the conception of truth which is pervasively patriarchal, white-male, Western and self centered.

Understandably, then Vizenor believes that the verisimilar accounts of the structuralist theories representing a fixing and limiting force or center has been acting forcefully on the dynamic flow of native American stories and oral experiences. For Vizenor, this can be encountered in two different but related ways: magical realism and the trickster discourse of writing both of which are heavily based on a combination of an oral/postmodernized structure. Such strategies will be traced in Vizenor's presentation of setting, and characterization and their relation to the idea of terminal creeds in his narrative.

Setting and Theme: the Metafictional Frame in Bearheart

_Bearheart_ is about "contemporary tribal people live in a white world." It opens with a preface letter to the reader written by Saint Louis Bearheart who presents "the Heirship chronicles: Proud Cedarfair and the Cultured Word Wars." His invented pilgrimage, from the third world into the fourth, acts on decentering many of the traditional literary and cultural concepts and creeds that are based on Western modern values and rules. Not only the notion of truth is displaced, but also many social and cultural creeds and models such as gender, history, identity and other complicated components like power, knowledge and the concept of literature itself. The novel with its wild humor, sexual violence, contradiction, shape shifting, incredible events and unexpected reversal of cultural and theoretical roles upsets the reader from the first lines. A bear spirit turns into an author presents the hilarious adventures of Proud Cedarfair, his wife Rosina and a group of pilgrims, animals, human beings and spirits journeying into an imagined world. The attack on many stable definitions of what Vizenor calls "terminal creeds" is a basic strategy adopted and maintained by the narrator throughout the novel.

Specifically, _Bearheart_ exhibits the different ways with which Indian people reserve the complicated cultural space where memory, imagination and magic and an oral element interact to produce a complicated and hybrid identity. The title of the novel suggests that its major theme is Bearheart’s “Heirship Chronicles.” It tells a tale of myth situated in a postmodern primitive setting about the ongoing predicament of Native American Indians in the American continent. The atmosphere of the narrative, though mythical and speaks of the Indian oral culture, invokes the modern American cultural and political contexts and its newly born aspect, Postmodernism. The novel is postmodern in its central thematic, dramatic and organizational elements. The "metafictional frame," of _Bearheart_, though most appropriate for an Indian myth, might invoke
postmodern notions of identity, power, gender and above all "the structurality" of the Western text.

The novel can be read as a historian’s narrative derived from "tribal archives," “chronicles,” about the predicament of American Indian tribes, their problems, migration- an archetypal journey described as a pilgrimage from an apocalyptic world into a futuristic one- and their vision of a better world. The preface, which sets up "a metafictional frame," serves an imaginative narrative that blends "a native American mythical outlook" with a "semi- science-fictional universe." It is set in an ultramodern realm where emptiness of modern values is replaced with a postmodern ambitious outlook and a de-centered and hovering topoi which revels in fantastic, surprising, magical, exotic and mythological storytelling and storyline elements.

The postmodern configuration of the narrative is also present in the "Heirship" of the title and the main figure and designates the continuity and permanence of the Indian tale and its folkloric myth - through the preservation of the voice of its narrator. Particularly "Heirship" is employed to designate or symbolize the succession, survival and renewal of the idea of "Indianness" but the term’s emphasis appears to be, additionally, on the progression and continuity of the Indian predicament in the American continent. The story tells of the instability of an Indian identity, and the structureless plot- with its magically empowered characters- these are key elements in the postmodern novel- reflect the survival and renewal of the Native American race and the sacredness of its mythical and oral story.

The name of the prime fictional narrator, “Bearheart” or “St. Louis Bearheart,” who follows an Indian ritual in repeating that he carries the bear in his heart, alludes to a tribal myth of transformation of a human being, particularly an Indian "becoming a bear." This refers to the significance of some tribal myths that incorporate an essential element of magic, power and transformation in figuring personalities. This "bear-becoming" mythical, metaphoric and archetypical element fits, also, appropriately in the postmodern context that draws from the indeterminacy and the floating condition of the human culture, condition and identity.

According to the novel’s complicated post-mythical (magical/ realistic) framework, the bear-becoming of Cedarfair is a response to the long and tragical history of American colonization of the continent which has annihilated the life and history of American Indians, their original traditions and culture, and blinded their mixed and mongrel identities. "Their original habitats, their meager reservations ("circus"), their culture, and their identity" have been influenced by the materiality and emptiness of modern values which are tragically and
obscenely juxtaposed with the archaic and primitive values of the Native's oral culture. The narrative hints at the impact the Western civilization has left on modern and postmodern cultures when it suggests how the idea of "indianness" is further aggravated not only by political and global outlooks and their related ideologies but also by ecological and environmental disasters that the American civilization has brought upon the Indian race, the continent and the whole world.

The narrative can be understood as an oral text or as an Indian a-historical document with some tribal “chronicles.” The setting of a better and an imagined universe in *Bearheart*, is constantly recreated in the stories, in the telling of mythical narratives and folk tales, and stand in contrast to the truism of the historical narrative. In addition, the blending of the oral, mythical and modern realities invokes a postmodern setting that has the capacity to restore to the memory, the American history of annihilating Native communities and assimilating them into one race, or one cultural entity. The structureless plot-and its main storyline- traces the continuous destruction of their habitat, the deformation of their oral tradition, the blending of national identities and the exploitation of natural resources. What Proude Cedar Fair calls "the Native victims of American expropriation" becomes a significant issue that arises from the meta-narrative.

"And transform yourself:" Splendid Characters in *Bearheart*

*Bearheart* exhibits the different ways with which Indian people reserve the complicated cultural space where memory, imagination and magical and mythical elements interact to produce complicated and hybrid identities. In what follows I will show how Vizenor's presentation of characters is not only oral but also postmodern as it also destabilizes extra levels of "terminal creeds" exhibited basically in the specific Native Indian's identity and its unconventional way of thought.

As a mixed-genre narrative, *Bearheart* contains an assortment of characters who are given contextualized oral or mythical representations. Vizenor is aware of a crisis in self representation when Native Americans are denied the specificity of their being and the consciousness of its exceptionality. *Bearheart* shows how characterization restores such distinctiveness and inimitability in the different figures in the narrative. While some characters are more important than others, no one is complicated or developed according to the realistic conception of heroism in the realistic literary text. However, these characters are endowed with specific traits that cohere with mythical, magical, allegorical, allusive, or illusive tribal values, or the oral tradition of the Native Indian culture which adds, also, to the distinctiveness and postmodern individuality of these characters.
I have suggested earlier that an oral tradition is appropriate for Vizenor's discourse of writing, because its magical and manifold rituals liberate the written language from the power of fixity. It can - in Bakhtin's terminology - "liberate the object from the power of language "in which it had become entangled as if in a net;" it also builds the supernatural power of myth over language and the word. American Indian oral tradition might release the written word from the power of human consciousness. They "destroyed the thick walls that had imprisoned consciousness within its own discourse, within its own language." (Bakhtin's *Dialogic* (60) in David Patterson, 2014, 8). By situating the tribal, oral tradition within paradigmatic Western discourses of knowledge, Vizenor's approach aspires to produce in Kathryn Hume language "a consciousness different from the Western Enlightenment pattern." This is achieved in incorporating an element of magic and the trickster character.

Though the narrative can be understood as a historical or as an archival document that is derived from tribal annals what is referred to as "chronicles," it is an imaginative narrative that appears in the form of the modern magical realism novel with emphasis on typical mythical characters with basic features like magic, transformation and the uncanny behavior. The trickster element is also important and it includes archetypical characters that appear in the myths of many different cultures and civilizations. The trickster figure is appropriate for the mythical and oral structure, plot and theme of Vizenor's narrative. More coherently, the trickster figure is appropriate in the postmodern context of the narrative because as Lewis Hyde describes him he is a "boundary-crosser". Vizenor focuses on such a character, as a postmodern constituent, because of its ability to cross both physical, topographical and spiritual boundaries and often "breaks societal rules.' He is, also, necessary for the narrative theme because he has the capacity to "...violate principles of social and natural order, playfully disrupting normal life and then re-establishing it on a new basis"(dictionary definition). It is also employed as a deconstructive technique because the trickster figure "questions and mocks authority" and the well established patterns of behavior in a society in a candid way. He represents the patriarchal structure and hegemonic hierarchies of Western societies because they are usually male characters who are fond of imposing or "breaking rules," "boasting," and "playing tricks" or power on human beings.

The trickster figure is functional in the narrative and serves the postmodern narrative in more than one way. Vizenor is allowed to locate a destabilized agency in the trickster's capacity for transgression and metamorphosis and its inclination for mythological and metaphorical adaptations. The idea of "a playful" structure as the basis of the narrative is presented in such a figure. According to Bell "Tricksters exist on the borders of splintered lives and divided
opposing cultures speaking and healing in a divided cross blood space" (In Sean Teuton185). Such a presentation of personality and setting coincides with Vizenor's philosophical, theoretical and oral backgrounds. According to Kimberly Blaeser (1996) the "Trickster's identity is itself subversion of the western mode of classification, resisting singularity" (138) embodying "contradiction and ambiguity" (ibid 139) and therefore becoming in Vizenor's oral/postmodern context an appropriate device for deconstructing the "structurality of structure" in the Western text. Other writers who address the trickster figure in Vizenor's writing include: Elizabeth Blair, James Flavin, Wolfgang Hochbruch, Lian Iping, Louis Owens, Lewis Hyde, Lowe John, Kerstin Schmidt, Kathryn Hume and Jesus Benito, Chela Sandoval Kathryn Hume Elizabeth Blair, Kerstin Schmidt and Lynch Tom. In an interview by Dallas Miller (1995) and in talking about the trickster story, in specific, Vizenor announces manifestly his theoretical philosophy behind selecting the trickster figure, reflecting again on a postmodern understanding of cultural representations and their relation to a specific postmodern conceptuality of truth:

They are not "true." What I mean is people do not look upon them as "fact" and play that stupid game that modern critics play of, you know is this true or not. (80-81)

It is through the recourse to a complex structurless plot with trickster's personalities - that incorporates the mixing of the sacred and the profane, the real and the magical, the historical and the authentic, the mythical and historical, the factual and the fantastic, the familiar and the exotic, the (pre)modern and Postmodern - that Vizenor's exhibits a very specific understanding of history, identity and culture. However, so much of Vizenor's presentation is bounded within the scheme of the binary opposition relations of the modern Western civilization, what he calls "terminal creeds from an oral cultural perspective, as clearly shown in his representation of the personalities of Rosina and Belladonna.

Vizenor’s reaction to the abstractedness and extremeness of the culture of the West is manifested in Rosina’s decentered structure of mind. When one of the women of the Scape house asks her questions about “identities, “ her “dependencies," her “sexual and political responses to men," and her "rituals as a person," Rosina does not have “abstract answers." One of the most significant comments that Vizenor makes about her is that “(H)er life was visual and personal. She did not see herself in the abstract as a series of changing ideologies “(39). Instead of building one's life on “the abstract," testing “instincts of survival" (39) is developed throughout the narrative in presenting a series of
mixed characters whose main role becomes to shock, upset, reverse and destabilize the fixed structure of many sacred notions.

Additionally, one feature of characterization is fragmentation, instability and even decomposition. Each character in the novel has the tendency to develop a certain code and dialect, each is an individual and is shown within a "playful" structure isolated from everyone else, working on a postmodern fashioned individuality in a larger destabilized discourse. The selection of the trickster figure is a significant reflection of this type of characters. Characters lacking this function are inflicted with "terminal creeds" that might kill them as the case with the character of Belladonna.

Vizenor's characters derive deep into the specificity of Native American life experiences. In order to resurrect the older native ways of seeing and acting, characters in Bearheart are basically Indian people who preserve the oral space where culture and history encompass memory, imagination and an oral tradition that interacts to create such a hybrid Indian identity. Such a presentation is posed against the Western civilization inclination to materialize the human experience and to fashion a structuralist and immobilized thought and ideology. Nevertheless, such a construction of the Indian identity might be an attack also on the "cultural specificity" of the Indian tribal values that constitutes what he calls "tribal creeds" most obviously shown in the characters of Proude Cedarfair and Belladonna.

The most prominent character, Proude Cedarfair, whose deeds and action form a symposium for the specific Indian cultural and mythical heroism, is portrayed as a medicine man and a shaman, and a repository of tribal knowledge and values. He is a "transmitter" of the customs and traditions of an Indian way of life. Most clearly, his action presents him as a mythical hero basically in his pursuit to become a bear, a mythological motif in Native American literature, specifically in Anishinabe myths. A clear incorporation of an element of humanism (from the Western perspective) is added to his national (Indian) and mythical heroism.

When Old Bearheart is asked what his novel was about, he declares that traveling through “terminal creed,” and “social deeds” “into an imaginary world where bears have their own language." Louis Owens (1992) explains “terminal creeds" as the “beliefs which seek to fix, to impose static definitions upon the world. Whether these static definitions arise out of supposedly “traditional" Indian beliefs or out of the language of privileged Euro/America, they represent what Bakhtin terms “authoritative discourse,” language "indissolubly fused with its authority –with political power as a prior utterance" (231). In other words, they are beliefs that limit one’s ability to go beyond the traditions and the
accepted norms. For Vizenor such beliefs are destructive, suicidal, even when the definitions come into being out of an oral tradition or ritual.

*Bearheart* is an explicit threat against those who are dominated by "terminal creeds." Belladonna is the prominent figure that shows how an abstract and romantic vision of one’s identity is destructive. When the pilgrims come to Orion, a walled town that imposes condition for admission, the inhabitants of this town, the descendants of famous hunters and western bucking –horse breeders demand information about places of birth, identities and families, education and experience, travels and diseases, attributes on women and politics and ideologies (*Bearheart* 190). This chapter, with its detailed elaboration on the conceptuality of "terminal creeds," clarifies what Vizenor intends basically in his book.

Relying on such a concept, the binary opposition White/Indian, is destabilized raising profound question about “Indianness” in specific, and native American culture and literature in general. When the hunters and the breeders demand that one of the pilgrims make a speech, Belladonna agrees to talk. She selects “tribal values” as her subject. Instead of showing an individualistic identity, Belladonna showed her Indianness as a socially constructed constituent (from both Western modern and tribal perspectives) that is dependent on social, cultural and political forces and on static views of seeing and thinking:

>'tribal values is the subject of my talk!' She said in a loud voice…. 'we are raised with values that shape our world in a different light ….we are tribal and that’s means that we are children of dreams and visions …' (*Bearheart*194)

When asked to define her native values and her understanding of the essence of Indianness, a task that *Bearheart* endeavors to do, Belladonna engages a tribal understanding. In answering the crucial questions of “what does Indian mean?” and "what is Indian bloods?” Belladonna is trapped in her "terminal creeds.”

Belladonna's favorite abstract subject, tribal values and dreams show the strength of her "herd instinct" which is sharply contrasted to the skeptical way of thinking of the hunters and breeders (*Bearheart* 194) and other trickster figures. The hunters and breeders believe that "sharing conversations too close to agreement" causes what we call internal violence (ibid 192). "Questions" and "verbal doubts" are tools to be saved from the internal violence. On the other hand, when there is no place inside to disagree with ideas on and be suspicious about meaning... people are considered dead with the unquestioned church in them (ibid 192). This is justified on the basis that the church kills people's intuitions with terminal creeds… (ibid192). As for Belladonna, her concept of
life is based on religion, tribal past, dreams, and the fixity in her understanding of what Indianness is. In holding the claim that Indianness can only be terminal, Vizenor's attack on Belladonna's conception of a native culture and a national identity has been an attack on essentialism. According to Jesusby Benito (2009) "she defines Indianness as a stable, motionless static signifier, therefore denying the possibilities of change and adaptability" (100) that the text seeks to achieve.

Belladonna's death is caused by her conception of terminal creeds and her "unquestioning assumptions" of the essentialist views on and about her Indian identity. The "tribal creeds" designate the need for what Vizenor calls "word wars," or the struggle to free oneself from entrapment of the well-established structures, "the structurality of structure" of the Western modern civilization and its constitutionalized ideology. More clearly, Vizenor argues that "terminal creeds" characterize a closed and limited view, static ideas theories and approaches with which the modern culture has been enclosed tied with or bounded in for so long. It is unique how Vizenor employs a postmodern technique and setting to attack extra hierarchical levels of terminal creeds. In this context a hierarchy is an oral organizational model of inter-level relationships that reflects the role of the human imagination among Native Indian American oral cultures. Postmodernism and oral hierarchical models are combined to produce complicated postmodernized oral discourse of writing which is essential when hearing Vizenor's Bearheart.

Conclusion

The modern history shows how Native American cultures undergo their own cultural and political "movements of transformation" as some Native American writers have started to recover their cultural and literary traditions in order to establish or reinstate an indigenous identity. Gerald Vizenor's work proves necessary in embracing and developing a native Indian indigenous voice that arises from within the hegemonic Western discourses of art and knowledge. However, Gerald Vizenor's masterpiece shows how the act of reinvigorating the indigenous Indian culture is clearly afflicted by the hegemonic Western cultural, literary and political contexts.

In its will to trace the American Native literature as situated within a postmodern culture, Bearheart throws light on the connection between the American Native literature and Western knowledge. To deconstruct the stability and "structurality" of the idea of "Indianness," Vizenor uses strategies that derive not only from magical realism and the trickster discourse of writing, but also from Western techniques and strategies, both of which derive from a Western postmodern thought. It is through the recourse to a postmodernist structure that
employs an oral tradition and a magical/mythical element, that Vizenor achieves "the necessary upsetting" envisioned for his postmodern text (Teuton 2008,103).

However, Vizenor's postmodern presentation in *Bearheart* suggests that the cultural ambiguousness and playfulness of tribal values and creeds constitutes a social paradigm that is not less rigid than the modern or post modern "terminal creeds" of the Western civilization. In destabilizing the claim that identity can only be determined according to terminal creeds, Vizenor's attitude toward his native culture and identity comes from within a Western postmodern conceptuality. He proves himself to be ambivalently deriving from Western theories reliant on essentialist views and critical theories that are structured around fixed dichotomies. Such a presentation shows how the verisimilar accounts of the structuralist theories representing a fixing and limiting force or center has been acting forcefully on the dynamic flow of the oral/postmodern narrative: its storyline, plot, theme and characterization. To a great extent, *Bearheart* shows how Vizenor is trapped in the Western paradigm.
الكتابة عن التراث الشفهي
معضلة تمثيل الذات في أدب السكان الأصليين في أمريكا: قراءة ما بعد - حداثية
لرواية جيرالد فيزنور فيرهارت "حكاوي الميراث"

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ملخص
شَكَّلَت رواية جيرالد فيزنور بيرهارت "حكاوي الميراث"، والتي تقدم أسطورة من أساطير السكان الأصليين في أمريكا تمزج عالم الخيال ما بعد الحداثي مع التراث الشفهي. معضلة بيرهارت ما بعد الحداثية تكسر حدود المألوف المعاصر في النظرية، والأدب، والتاريخ. فهي أن القصة تسرب إرثاً شفهياً، إلا أن بيرهارت نجحت في إثارة خلخلة للكثير من مفاهيم الحقيقة، والروحية، واللغة، والسلطة الثقافية والأدبية. وذلك من خلال تلاعبها بالمفردات واستخدامها للتناص، وبناء عقدة وشخوصاً تعوزها البنية المزروعة الواضحة. وبعد هذا النهج منافقاً ليس لبنية النص الأدبي الغربي فحسب، بل منافقاً "للخصوصية الثقافية" لقيم بعض الفئات الهندية والتي تؤسس ما تسمى فيزنور "الأعراف القبلية". لذا يعد تقدير فيزنور هذا كمركزاً إلى حد بعيد كونه يخلخل بنية "الأعراف النظرية القبلية" على مستويات عدة. فقد تركت هذه الأعراف القبلية سواءً كانت أدبية أم غير أدبية، مقدسة أم علمانية، شفهية أم مدوّنة، قبلية أو غير قبلية، آثاراً كبيرة على التاريخ، والأيديولوجيا، والثقافة الحديثة وما بعد الحديثة.

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