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The concept of Focalization in Sahar Khalifeh's Muḏakirat Imra'atin yeiru Waqeatin: A Narrative Discourse Analysis *

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Eman A.S Hijazi[†]


ABSTRACT

In this study, the researcher aims at analyzing the Arabic discourse in the light of feminist novelist, Sahar Khalifeh's novel "Mu ḏ alkirat Imra'atin yeiru Waqeatin" linguistically. The researcher employed the one element of the feminist narrative discourse analysis "focalization" to investigate how the protagonist "Afaf" presents the concept of love in the Palestinian society according to the social and cultural values. Relying on Genette's theory of narrative discourse, the researcher deployed the technique of narrative discourse analysis "Focalization" to investigate how the protagonist, Afaf used her point of view to introduces her painful suffer because of her love and how she was forced to marry another man because love is a crime due to the outdated conventions, Additionally, she depended on the first person pronoun to present her struggles with the clout and influence of the masculine society on her life. Consequently, this study is considered as the first one focusing on analyzing the narrative discourse of the Palestinian Arabic discourse from a linguistic narrative perspective. The result shows that Khalifeh innovatively utilized her feminist narrative discourse to tackle feminist issues in Palestinian society.

INTRODUCTION

Sahar Khalifeh is one of the most legendary feminist novelists in Palestine and the Arab world, She was born in Nablus in 1941. After thirteen years of frustration and disappointment, she decided to break free from the traditional marriage and dedicate her life to writing focusing on the Palestinian issues and the struggle with the Israeli occupation as in her novel, Al-mi:raḥ, Sura Wa ḥhed Wa Ayco:na ...etc. She devotes her time to defend the traditional marriage Her writing style is transparent, deep, and simple. Abu-ElOmreen (2018) argued that Khalifeh delved immensely in the structure of Palestinian society and monitored its minute details concerning the position of women in the patriarchal society that is biased her for a long time due to some false cultural values. In the same line, Hijazi (2019) said that Khalifeh intends to focus on delineating the daily life of the Palestinian society and its complexities, mainly, the status of woman and her relation with the man who has to face the Israeli occupation. One of her feminist novels is Muḏakira:t Imra'atin yeiru Waqeatin " the memoirs of unrealistic woman = واقعية غير إمرأة مذكرات) in which she tackles the woman's suffering in a society where a woman is considered as a leech. According to Al-Qasim (2005), claimed that "Muḏakira:t Imra'atin yeiru Waqeatin" is the novel neglected by the critics because of its delving intensively into the structure of Palestinian society focusing on the social aspects and the status of woman and addresses the issue of oppressed woman in the hierarchical structure of male society. We hear only the voice of

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†  MA Student, Linguistics and Translation, The Islamic University, Gaza Strip/ PALESTINE

the agonized woman who lives in several disappointments that causes her self alienation. Self-alienation aims to reflect the degree of social interaction or integration with the others, (Hijazi E., 2020). Therefore, Afaf lives within her imagination and dreams to meet her lover again, but she is disappointed when she discovered that he wanted her to play the role; the role of the bitter mistress. Exposing to lots of disappointment moved her to surrender and accept the tough reality that she failed in all aspects of life as a daughter, a wife, and a beloved.

•The aim of the study

The researcher intends to

- 1- Identify the feminist narrative discourse by focusing on the concept of focalization introducing the issues of love.
- 2- Identify the cultural and social implications by describing how the protagonist utilized her discourse to represent the image of persecuted woman linguistically.

•Research Question

- 1-How does Khalifeh succeed in employing Focalization as a feminist narrative discourse element to portray an image of disappointment?
- 2-To what extent does Khalifeh represent the issue of the love story masculine society?

•Previous studies

The present study is considered the second study tackling “Muḏalkirat Imra’atin yeyru Waqeatin” from a linguistic perspective. Hijazi (2019) investigated the concept of gender inequality in the selected novel applying the feminist critical discourse analysis to explore how the protagonist portrays the image of women who are suffering from oppression and persecution. the researcher relied on Fairclough’s model to analyze the progatonis’s feminist discourse linguistically. The result showed that Afaf successfully introduced the image of a tortured soul in the masculine society. There are some theses and articles about the novels of Sahar Khalifeh including the target novel “ Mu ḏalkirat Imra’atin yeyru Waqeatin” tackling them from a literary perspective such as “Woman in Sahar Khalifeh’s novels”. Toutah (2006) investigates the image of the Palestinian novels focusing on several novels from a literary perspective. Toutah aims to examine how Khalifeh portrays several images of woman according to the political and social circumstances in Palestine as the only occupied land.

METHODOLOGY

1-Instrument

The researcher relies on Genette’s model of analyzing the narrative discourse focusing on one element of the narrative discourse “focalization” or “the point of view”. The researcher aims to analyze the language used by Khalifeh using a descriptive qualitative approach to delineate how the outdated social and cultural values affect the life of woman, especially who is criminated because of love. The researcher analyses how the protagonist deploys the first person pronoun to introduce her love story. In English grammar, First-person pronouns are pronouns that refer to the speaker or) or a group that includes several speakers (we). In Arabic grammar, the first person pronouns indicate the speaker or the writer of a speech, (AbedelAziz, 2019). The difference between Arabic and English first-person pronoun is that in English =I’m, but in Arabic(I’m =Ta/ Ja) and the latent and the detached pronoun = (?na = أنا), and the third person for the absent person (he =hwa = هو / she =hya =هي / they = hum - huna = هم / هي (for the plural and dual). The focus will be on the third person singular (he= Hwa and they = hum/ huna) because of tackling the issue of love.

•Key terms

-Narrative discourse

Genette (1983) claimed that narrative discourse is a valuable area in discourse analysis in general because it fills the dire need for a systematic theory of narrative that aims to identify, name, and

illustrate the basic constituents and techniques of narrative. he added that there are three elements of narrative discourse: focalization, chronological sequence, and characterizations. In the current study, the researcher intends to analyze how Khalifeh utilizes the first person pronoun to represent the image of the woman who paid the price of her love and demand to have a normal life.

-Focalization (Point of view)

The term coined by Genette (1983) in which is defined as a selection of narrative information related to the narrator himself and his interaction with the surrounding. He introduces the concept of focalization which means a point of view that focuses on the perspective of the narrator himself.

Eagleton (1983) argues that the term perspective 'point of view can be subdivided into two divisions: the first one related to what the narrator about the others the characters, and the second division relies on what the narrative may be non-focalized or internally focalized. According to Oxford Learner's Dictionaries, focalization is the act of making something focus or concentrate on a particular thing. Genette divided focalization into three types: free focalization which indicates that the narrator perceives the events more than the others, internal focalization that focus on the consciousness narrator who the only one who knows what the central consciousness perceives and knows, and finally external focalization in which the narrator knows less than the protagonist.

-Data analysis

The protagonist, Afaf, relies on the first person pronoun to narrate the story of her love from her perspective to portray how she lives in the events of the past till meeting him and discovers her lover's intention. The protagonist lives with several psychological tensions as a result of some social misconceptions in her adolescence, specifically with a love affair. According to the social and cultural values, a girl who loves is criminated because it's against those values. Al-Qassim (2005) argued that the oldest women consider love as a crime and Afaf is criminated and should be punished, therefore, she paid a terrible price when her father held a clip in her notebook written on it, "I love you. Thus, we only hear the voice of the tortured-self who lost everything since she is forced to marry a merchant in the gulf.

The attached (ta=?na=أنا) pronouns are used interestingly to introduce the enamored girl suffering from self-alienation as in (I love= aʃhaq=أعشقت / I kept looking= ata'amal=أتأمل) and (I stayed = baqaito=بقيت / I was young=konto saghira=صغيرة كنت / I used to consider= kont a'ataber = كنت كبر / I came =je' ato=جئت). On the other hand, the use of the third attached pronoun (ha=him) and the latent first pronoun "he=hwa=هو" indicates his existence in her life strongly as (he was sitting =kan yajles =كان يجلس / he was looking =yanthor =يدنظر) and I saw him= ra'aythu=رأيت / I kept looking at him =atamalhu=أتأمله)

صغيرة وكنت، رمادياً كان الأزرق. حزين ضد بابي فضاء فيهما يمتد بين البعيد الذي وينظر الأرض على يدي جلس كان وبقيت. الإندسان وشد باط فجة مرافقة وحواس صغيرة فنانة يدي بع ورأيت. الرومان سدية المشاهد وأعشقت وعاطفية الزجاج وراء من أتأمله

He was sitting on the floor and looking at the distance with two eyes in which a foggy and sad space was spread. The blue was grey, I was young and emotional and loved the romantic scenes. I saw him with the eyes of a young artist, sensual teenage senses, and the February of a human. I kept looking at him from behind the glass, (1986, p. 24)

In her article, "The narrative discourse in Sahar Khalifeh novels", Hamoud (2013) discusses how Afaf had a sense of self-alienation in her marital life and how she was the captive of the memories of her love-story neglecting the present and future that causes her gloominess and sadness. The pioneering employment of the first person pronouns mainly the attached pronouns (Ta= إنا = I'm) plays a major role in representing Afaf's sense of alienation and nostalgia specifically when they are connected with the verb of state (I felt=hsasto=أحسست / I loved =Ahabto=أحببت / I laughed = dahkto=ضحكت / I despaired =ya'aesto=يأسست). Besides the repetition of the latent pronoun (we=na=نحن) (we will meet again= naltaqi=نلتقي / we turned around =naltafet =نلتفت) are used to indicate her wishes to be with him.

To portray the most beautiful picture of the soul -restoration when she met her beloved again , Afaf utilizes the attached first-person pronoun (Ta) as in (I turned around =iltafat = إلتفت / I kept = baqait = بقيت / I escape = harabt = هربت / I congratulated = hanaat = هنأت) and the attached pronoun (I'm =Ya = أنا / because I'm Afaf = le-?ni ifaf = لعاف لاني). As for the third absent person pronouns were used beautifully to indicate his happiness of the beloved to meet his lover (smile = yabtasem = يبتسم / shake his head = yahozo ra'ash = يهز رأسه)

زرقاوين عيناه وكانت . بي تعبت شدي وعوامل مفتوحة بينا وبينها . وسيماً غريباً رجلاً وكان ، بدهشة إلتفت إلي فدخلت ، رأسه ويهز يبتسم وكان خطوات بعد والنقش . أحبك أنا عافاف لاني قول أسمعته أن قبل فورا فهربت ، ومعجب بيننا 70. عافاف لاني نفسي هنأت كأنه ، حمام أقرب

I turned around with amazement; he was a handsome stranger. I kept my eyes open and many things were messing up with me. His eyes were blue and full of admiration; I ran away at once before I heard him say: Afaf, I love you. Few steps later I turned around and he was there, smiling and shaking his head; I entered the nearest ladies' room and there I congratulated myself because I m Afaf, (1986, p. 70)

Afaf finds her essence after meeting her beloved. She restores herself after a long journey of suffering and pains. She links her fate with his fate by combining the first and third type of person pronouns to reflect her hope in having a new life. The latent pronoun "?na" as I find =ajed = / I restore =astafid = أستخدم / I tear = a ðref = أنرف . The detached pronoun and attached pronoun "Ta= ? na = أنا" are utilized correctly to show her firmly satisfaction of giving the others, the existence of the motherhood feelings and finally the sense of her entity as in as in I have given so much = ?na astait katheiran = أطيبت / I inspired =konto atmah = أطمح كنت . On the other hand, the latent pronoun of third-person pronoun (he =hwa) is used fantastically to represent the married man who eagerly wants to gather two women: a wife and a beloved he was =kan = كان / he knew = yaʔref = يعرف)

على دموعاً أنرف وأن ، ما هدف لها معركة أبداً وأن ، لنفسي إحد ترامي أستعد وأن ، جديد من ذاتي أجد أن هو إله أطمح كنت ما كل الخسارة أين يعرف ماكان ، ريب ماأو ، كثريرا خسرت قدماكان ، فوجدت . جديد من سداً بدأنا : له قلتمعني له شيء . يعطي أن من أصعب ، أعق ، بعيداً الحل كان ولهذا . خسارة كان ، كذلك هو ، وحدي وأنا خسارة أنا ، امرأة لاني ، اك تشفت ثم . كثريرا أعطيت دوق وأنا

All that I aspired to was to find myself again, regain my respect to myself, start a fight that has some purpose, and to shed tears on something that makes sense We will start again. I was surprised, he had lost a lot, or perhaps, he did not know where the loss was. Then I discovered, because I am a woman, I am a loser, and he is, it was a loss. That is why the solution was far, deeper and more difficult to be given. I have given so much (1986, p. 100).

AlQasim (2005) says that after spending her life yearning to re-join with her beloved, Afaf again suffers from new disillusionment. She discovers that he likes all men of his community; self-loving, self-despising, and looks at the woman as a means of joy with limited roles. From his perspective, a woman only is created to a servant- wife for feeding his desires and raising children. Elaborately, the protagonist introduces one on the harsh disillusionments that destroy the rest of her hope and wish to live happily. By employing the third latent singular pronouns "He" as in (he think =yofaker= يفكر / he tries =yehawel= يحاول / he stays =yathal= يظل / he rebels = yatamarad = يتمرّد / he looks for = yabhath= يبحث) , Afaf realizes his aims. He accepts the reality without any trial to change. However, the third singular pronoun for possession "his =ha'a = هـ" is to denote the disguise under the name of love and deception (his tears=demo'eah =دموعه and his sadness = hozneh=)حزنه.

امام الطريق سد من عواطف في إحد تدام زاد طالما الحياة وكانت ، مماكانت أعقد الامور وكانت كثريرا وبكيت معاتج تمنع مناقضة متضاربة جمل ذاكرتي في تتردد ايدانا وكانت . فاصد يله بعثت عن الأهل مناقذ عقلي يعيش ان الرجل يد تطع ولا ؟ "الخطأ في ناس تمران رضينا لماذا" : فأت سأل الأذهني صفاء لحظات من لحظة في شك لا ؟ هو ؟ ال تفسير عن المسؤل ومن ؟ ال تفسير هو وما ؟ معاتج تعان كيف الجمل تان هلتان ، " الأخرى دون بد حالة ؟ كيف ؟ لماذا . ت كريد سه يحاول بل ، الوضع علي يتمرّد لال كنه ؟ بزواجه تعاسة عني ي قل لا لأنه م ثلي ضدية انه وسالته ؟ كهذا وضعا فبيها يعيش ال تي الأولى المرأة هي ؟ أهذه ساعتها ابنة والأفكار يومه ابان الوضع وهي ؟ كيف كنت . ف يك وجدته ؟ وجدته وهي . بدونه الحياة يد تطيع ولا ال به حاجة لأنه الحب عن شي بح كان ، نعم . ي نكر ف لم ذلك تعرف بين واندت حلمي كنت . عنك امرأة كل في ابحت

I wept so hard. Things were more complicated than I thought. Life was a talisman that made my emotions more complex and prevented my destructed mind from following its details. Sometimes, some contrastive and contradicted thoughts come to my mind all at once in the moment of mental clarity. Then I wonder why did we accept to continue in walking on the wrong path? The man cannot live in a certain state rather than another". How do these two thoughts come together? What is the interpretation? Who is responsible for that? Him? No doubt, he is as much a victim as me because he is no less miserable in his marriage than me. But rather than rebelling against the situation, he was trying to dedicate or perpetuate, why and how? And is this situation new or are the thoughts born at the spur moment? Is this the first time he lives a situation like this? I asked him, and he did not deny it. Yes, he was seeking love because he needed it and could not live without it. Did you found it? I found it in you. I was looking for you in every woman .you have been my dream and you knew that, (1986, p. 95).

Despite her repeated disillusionments that Afaf experienced in her childhood, adolescence, and martial life marriage, she dreamed of the future and meeting the beloved. Al-Qasim. (2005) describes Afaf's illusion when she thought that she would regain her essence after meeting her lover. Therefore, Afaf imagines, she finds her happiness, she is shocked when the falsehood unveiled. With the voice of the woman who lost everything presenting the disappointment, she prefers to accept her harsh current life and leaves the unreal world that she has lived in through her marriage Pathetically, Afaf finished her love story with the voice of the defeated and anguishing self by employing personal deixis, mainly the first-person pronouns to indicate that she was left on the street alone with her mother and her prisons. Perfectly, she comes up with the latent and attached pronouns "Ta = ?na", the attached pronouns he = hewa = هو as a reference of blaming and being responsible for her all disappointments as in I have seen him = ra'aytoh = رأيته / I see him = ataah = أراه / I lived with him = eshtaho = عشتاه .). the use of the latent pronoun ?na indicates the influence of the disappointment as I hear = asma'a = أسمع / I see = araa = أرى / I pass = amor = أمر / I rely = astaned = أستند . To express the fragmented and agonizing self, the subtle utilization of the attached pronoun "Ta = ? na" comes with the state verbs (I was interwoven = kont mutadakhela = متداخلة كنت / I have already become a woman, already returned to be a young girl = konto qad asbahto imra'a, wa udto sabeia = كنت قد أصبحت قد كنت .). صد بية

حاففة على ان فجر القلب ان بين إلا أسمع لان نفسي في متداخلة كنت , الوجوه أروم الناس أصوات أسمع ولم الجسر أروم احده من حقيقي لقاء تظارب اكله العمر مريل , طوي لة أعوام مرت . متجسدت بتجربة أمر مرة لأول . فجاه العمر , حساس والإ الروح ونفس الملامح نفس آخر إنسان كل هو يدكن لم لو . بقليل الط فولة ما بعد مرحلة في نفسي ماضي من ك قطعة وعشده , بعيني راه أنا قلبه بي رأيتهم وقد . بديل ولا عنه نسخة لا , نفسه هو , هو كان ل كنهه ال بي عادت . ك ثيرا واحد ست . قديم دين من عليها لي ماكان الدين يامن اسد تذا ان ية صباي لي اعدت خلاله ومن . الأزرق , امرأة اصد بحت قدو كنت . الضوء متاججة لهما بة ذبذبات على روحي فارت . فعت العوالم المجهولة الشدنة لك الاعماق 98. هويل مجتمع في العيش الكذوبة اندركت قدو كنت , صد بية عدت قدو كنت

I didn't see the bridge, didn't heard the voices of people, and didn't see their faces; I was interwoven with myself, hearing nothing but the groaning of the heart that exploded at the edge of life. It was the first time; I pass through an experience of true love. Many years have passed or rather a whole has passed waiting for a real meeting with the one loved from my heart slightly after the phase of childhood. If it were not him, it would have been another person with the same features, the same soul and feelings, but it was him, he is himself not a copy of him or surrogate. I have seen him with my heart before seeing him with my eyes and I lived with him as a piece of my blue past. Through him, I returned to my youth to claiming my old debt from life. I felt a lot. The unknown charge came back from the depths and my soul rose on the vibration of a blazing flame of light. I have already become a woman, already returned to be a young girl again after realizing the lie of living in a threadbare society. (1986, pp. 98-99).

RESULT AND CONCLUSION

"The Memoirs of an Unrealistic Woman= Mu ð alkirat Imra'atin yeiru Waqeatin' was written by one of the feminist Palestinian novelist, Sahar Khalifeh who intends to depicts the image of the woman who faces lots of challenges in her life. The story covers the traumatic life of the protagonist that is

overcome by social conventions. Afaf succeeded in portraying the image of an obstinate girl who inspired to love and to be loved through relying on the techniques of focalization to present her disappointment from her lover who wanted her to be his girlfriend and keep on her marital life. The combination between the first and the third person pronoun is utilized perfectly to delineate her love story since her adolescence, her being a wife suffering from self-alienation in the gulf, and finally after getting divorced.

Commonly, the novel reflects a woman's struggle with the reality that affects all aspects of life. The protagonist has a complex relationship with the surroundings in which her narrative discourse enables her to describe events from her perspectives that she wanted to focus on. Furthermore, it makes the voice of Afaf, the protagonist of the novel, the only voice presented to the reader with the sole point of view.

Afaf dreams of a beautiful future when she finds her lover, she feels the restoration of her actual essence. Unfortunately, she is utterly shocked by the real life she has.

•Recommendations:

The researcher recommends the other researchers to pay more attention to the Arab discourse focusing on

1-Identifying the language used by the feminist novelist to investigate their language

2-Focusing on the Palestinian literature from a linguistic perspective.

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