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Articles

Front Pages

JAMES KIRKLAND

Transformations and Convergences: The Evil Eye in Melville's Fiction

STEFAN BOJOWALD

Some Introductory Remarks Concerning the Metaphorical Use of the Egyptian Words for "Light" and "Heavy"

NATALYA DAVIDKO

Figurative Representation of Truth in V. Woolf's Fiction

FAWZIAH ALI ALSHEHRI

Examining the Re-Translation Hypothesis: The Case of Three Short Stories in the Saudi Literary System

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Front Pages i-viii

Transformations and Convergences: The Evil Eye in Melville's Fiction 1
James Kirkland

Some Introductory Remarks Concerning the Metaphorical Use of the Egyptian Words for "Light" and "Heavy" 13
Stefan Bojowald

Figurative Representation of Truth in V. Woolf's Fiction 25
Natalya Davidko

Examining the Re-Translation Hypothesis: The Case of Three Short Stories in the Saudi Literary System 51
Fawziah Ali Alshehri

Athens Journal of Philology
Editorial and Reviewers' Board

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The current issue is the first of the seventh volume of the *Athens Journal of Philology (AJP)*, published by the published by the Languages & Linguistics Unit and the Literature Unit of ATINER

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Gregory T. Papanikos
President
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Transformations and Convergences: The Evil Eye in Melville's Fiction

By James Kirkland[*]

Based on the assumption that certain people and animals can kill or injure with a glance, the evil eye- also known as "eye bite," "angry eye," overlooking," "fascination," "invidia," and other names -is, in the words of folklorist Alan Dundes, "not some old fashioned superstitious belief of interest solely to antiquarians" (1992: viii-ix) but a multi-faceted "folk belief complex" of "great antiquity" and vast geographical distribution (1992: vii). It also plays a prominent role in the fiction of Herman Melville, appearing as a major folkloric subtext in three of the four novels published between 1847 and 1851—one of the most productive periods in Melville's literary career -as well as in his final novel Billy Budd, which he was still working on at the time of his death in 1891. As this study demonstrates, these works offer a rare glimpse into the evolution of a complex folkloric phenomenon in literary contexts as varied as the social and cultural settings in which it is traditionally situated.

Keywords: *Melville, evil eye, fascination, folklore, superstition.*

Introduction

Although Melville's fascination with the supernatural has been noted by numerous biographers and critics, little attention has been paid to one of the most pervasive and significant supernatural traditions in his fiction: the cluster of beliefs, rituals, and events known collectively as the evil eye. Kevin Hayes, for example, makes no mention of the evil eye in *Melville's Folk Roots* (1999), and the one study that does address the subject -Joseph Adamson's *Melville, Shame, and the Evil Eye* (1997)-eschews folkloristic analysis in favor of a psychoanalytic interpretation grounded in the work of shame theorists such as Heinz Kohut, Silvan Tomkins, and Leon Wurmser. By contrast, I argue in this article that while psychoanalytic and folkloristic approaches are by no means mutually exclusive, the evil eye is first and foremost a folkloric phenomenon that Melville continually adapted to new fictional situations and purposes, following a process that contemporary folklore/literature scholars Frank de Caro and Rosan Jordan describe as "the process by which folklore is somehow taken from its position in a sociocultural context (de-situation) and placed into a literary or artistic context, whether by description, textual quotation, or some other means (such as the adaptation of a plot structure) (re-situation)" (2004: 6). Among the questions that are most central to such an inquiry are the following: What are the key genric and performance features of the evil eye in folk cultural context? What biographical, textual, or other evidence is there to corroborate Melville's familiarity with this body of traditions? Which specific aspects of evil eye folklore find expression in Melville's fiction, and what meanings are generated by this border-crossing

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process in *Mardi*, *Redburn*, *Moby Dick*, and *Billy Budd*—the four novels in which the belief complex plays a central role?

The Evil Eye in Historical Perspective

Anyone researching the evil eye would do well to begin with Arnold van Gennep's story "The Research Topic: Or, Folklore without End," which recounts the experiences of a young scholar who began doing research on the evil eye at the age of 18 and became so immersed in his work that he was still accumulating data at the age of 54, by which time he had learned hundreds of languages, compiled 27,000 bibliography items, and written 12,000,000 notes (Van Gennep 1992: 7). Unfortunately for the scholar, he died at his carrell while updating his bibliography-without having published a single item. The story, of course, is apocryphal and the tone decidedly humorous, but the scholar's predicament is all too real.

Based on the assumption that certain people and animals "possess eyes whose glance has the power to injure or even kill" (Jones 1951: 11), the evil eye -also known as "eye bite," "angry eye," overlooking," "fascination," "invidia," and other names- is, in the words of folklorist Alan Dundes, "not some old fashioned superstitious belief of interest solely to antiquarians" (1992: viii-ix) but a multi-faceted "folk belief complex" of "great antiquity" and vast geographical distribution (1992: vii). References to it appear in ancient "Assyrian and Akadian documents" as well as "in the Bible,…in the Apocrypha, in the Talmudic writings,…in the Koran," and a host of other religious writings from "Old Testament times" (Hand 1980: 240). Plato mentions it, as do Aristotle, Plinny, Plutarch, Ovid, Herodotus, and other classical authorities (Kirkland 1999: 136). Bacon devotes a chapter to the subject in his *Essays and Counsels Civil and Moral*. Shakespeare alludes to it in the *Merchant of Venice*. Lewis's Monk, Beckford's Vathek, Mary Shelley's Dimitri of the Evil Eye, and numerous other Gothic villains possess the power, as do the supernatural enchantresses of "Christabel," "La Belle Dam San Merci," and other poems of the English Romantics. And numerous other examples can be found in nineteenth century American fiction, including Edgar Allan Poe's "The 'Tell-Tale' Heart" and Nathaniel Hawthorne's *The House of the Seven Gables.*

Melville and the Evil Eye

Melville's familiarity with these works and authors has been thoroughly documented in such standard references as Nathalia Wright's *Melville's Use of the Bible* (1949), Merton Sealts's *Melville's Reading: Revised and Enlarged Edition* (1998), and Mary Bercaw's *Melville's Sources* (1988). Thus, it seems logical to assume that at least some of the beliefs and practices associated with the evil eye he learned indirectly through printed sources. However, as Kevin Hayes observes in the preface to *Melville's Folk Roots*, what Melville "*heard* from his friends, family members, ship mates, and fellow patrons of the barber shop and the tavern"

was as important to him as a writer as what he "might have read" (Hayes 1999: x), and his fictional depictions of the psycho-social dynamics of the belief complex correspond so closely to the realities of the folk event documented by ethnographers that Melville was almost certainly guided as well by insights gleaned from direct participation in folk tradition.

From *Mardi* to *Billy Budd*: The Literary Evolution of the Evil Eye Belief Complex

In *Mardi*, the third of Melville's novels and the first to mention the evil eye, the person endowed with this attribute is the enigmatic Hautia, an otherworldly being who has as much in common with Coleridge's Geraldine or Keat's Lamia as with the "fascinator" or "overlooker" of folk tradition. First introduced in ch. 61 just after the narrator has assumed the name of the Demi-God Taji to enhance his stature among the Mardian islanders, Hautia is, from the outset, "a mysterious figure" with a "solitary eye" (Melville 1970: 186) which produces an effect on Taji and his companion Yillah that is consistent with both folkloric and literary perceptions of the individual possessed of the evil eye:

> "Now it [the eye of the stranger] was fixed upon Yillah with a sinister glance, and now upon me, but with a different expression. However great the crowd, however tumultuous, that fathomless eye gazed on; till at last it seemed no eye, but ever a spirit, forever prying into my soul" (Melville 1970: 186).

Later, when Taji and his companions approach the Isle of Flozella in search of Yillah, who has mysteriously vanished from the island of Odo, they encounter Queen Hautia, whose kinship with the mysterious stranger becomes immediately apparent. Her eye, Taji observes, is "fathomless"-a "mysterious, evil-boding gaze" (Melville 1970: 646) to which he soon gives a name: "Is not that, the evil eye that long ago did haunt me" (Melville 1970: 640)? Because Hautia is described variously as a "phantom," an "enchantress," and a "syren," Stith Thompson's Motif A 128.2.1-"God with the Evil Eye"- seems an especially apt descriptor, as does Motif D 2072.1, "Magic Paralysis" (Thompson 1966), which is applicable both to Hautia's maidens, whom the historian Mohi believes to be "all Yillahs, held captive, unknown to themselves" (648), and to Taji, who believes himself to be under a "spell" so powerful that Hautia…through her fixed eyes, slowly drank up my soul" (Melville 1970: 652).

By evoking these popular associations of the supernatural **(**Di Stasi 1981: 23), Melville draws attention not only to Hautia's allegorical role as carnal goddess tempting the hero to abandon his spiritual quest, symbolized by Yillah, but also to the ambiguities inherent in the quest itself- a quest for truth compromised from the outset by murder and deceit.

In *Redburn*, Melville's next novel, the scene shifts from the enchanted isles and grottoes of Mardi to the shipboard world of the *Highlander*, where the fascinator is not a lamia or some other supernatural being but an ordinary sailor by

the name of Jackson, and his victims are not phantom maidens or demigods but his own shipmates.

These changes in no way diminish, however, the impact of the evil eye on the lives of the characters or the consciousness of readers conversant with the particulars of the belief complex. In fact, they bring the fictional situation much closer to the folk event than was possible in the previous book.

Especially striking are the similarities between the overlooker of folk tradition and the evil-eyed Jackson. According to ophthamologist Edward Gifford, "In general any condition of the eyes which apppears to be abnormal or unusual may awaken the fear of the fascinator" (Gifford 1958: 21) and particularly suspect are those with "prominent, brilliant, or glittering eyes" (Gifford 1958: 22) or "anyone whose eyes differ in color from those of his neighbors" (Gifford 1958: 22). Also susceptible to evil eye accusation are those who are cross-eyed (Meerloo 1971: 33) or "blind in one eye" (Brav 1992: 49), and those whose eyebrows meet, "forming two prominent semicircular arcs above the eyes, which enlarge their concentric contours" (Coss 1974: 22).

Jackson, to whom Redburn explicitly attributes the evil eye when he says, "I could not avoid Jackson's evil eye, nor escape his bitter enmity" (Melville 1969: 62), fits the profile of the overlooker in virtually every detail. "Did you ever see a man," Redburn asks, "with his hair shaved off, and just recovered from the yellow fever? Well, just such a looking man was this sailor" (Melville 1969: 56)–a man whom Redburn later characterizes as "such a hideous looking mortal, that Satan himself would have run from him" (Melville 1969: 57). Though Jackson has two eyes, he "squinted with one eye, and did not look very straight out of the other" (Melville 1969: 56)–peculiarities that take on more ominous associations in Redburn's later comment that "One glance of his squinting eye, was as good as a knock-down, for it was the most deep, subtle, infernal looking eye, that I ever saw lodged in a human head" (Melville 1969: 57). This glance is not only intense and piercing but suggestive of the paralyzing gaze of reputed animal and reptilian fascinators: "I believe, that by good rights it must have belonged to a wolf, or starved tiger; at any rate, I would defy any oculist, to turn out a glass eye, half so cold, and snaky, and deadly" (Melville 1969: 57).

As these details suggest, the evil eye is a powerful agency and its possessor is someone to be feared. "All the men were afraid of him, and durst not contradict him, or cross his path in anything" (Melville 1969: 57). Redburn reports "They all stood in mortal fear of him; and cringed and fawned about him like so many spaniels" (Melville 1969: 59). As for himself, Redburn invariably shuddered when "I caught this man gazing at me, as I often did," with "his eyes fixed, and his teeth set, like a man in the moody madness" (Melville 1969: 58).

Not content merely to record the effects of Jackson's gaze on himself and other members of the crew, Redburn seeks answers to a more fundamental question: what motivates Jackson to act as he does? For many participants in the folk belief complex, the evil eye is synonymous with envy. In fact, Joost Meerloo calls the evil eye "the gaze of envy" (1971: 31), reaffirming 19th century evil eye scholar Frederic Elworthy's thesis that "i*nvidia,* envy, or evil eye" is "the instigator of most deadly sins–the vice which is even now most frequently named in

connection with…'hatred, and malice, and all uncharitableness'" (1895, 1958: 7). Similarly, psychoanalytic critic Richard Adamson characterizes the evil eye as "that malignant looking…that 'invidiously' compares to the self everything it happens to light on" (1997: 148).

Redburn articulates much the same philosophy when attempting to explain Jackson's antipathy for him:

> "I was young and handsome, at least my mother so thought me, and as soon as I became a little used to the sea, and shook off my low spirits somewhat, I began to have my old color in my cheeks, and, spite of misfortune, to appear well and hearty; whereas *he* was being consumed by an incurable malady, that was eating up his vitals, and was more fit for a hospital than a ship" (Melville 1969: 58).

The connection between envy and the evil eye also helps to explain why "the weaker and weaker he grew, the more outrageous became his treatment of the crew" (Melville 1969: 276).

More difficult to explain is the compassion Redburn feels for his tormentor. "Though there were moments when I almost hated this Jackson," Redburn admits, "yet I have pitied no man as I have pitied him" (Melville 1969: 105). Why? Because "there seemed even more woe than wickedness about the man; and his wickedness seemed to spring from his woe; and for all his hideousness, there was that in his eye at times, that was ineffably pitiable and touching" (Melville 1969: 105). If Jackson had indeed sold his soul to the Devil as Redburn implies elsewhere, then there would be no reason for compassion or empathy. But if he has what is known as the "involuntary" evil eye, he has no control over the power or the damage it may cause the objects of his gaze; thus, in the words of Howard Stein "Compassion is due not only the one stricken by the evil eye, but equally the unfortunate" who casts it (Stein 1976: 209) -a conclusion supported also by Thomas Davidson, who terms the involuntary evil eye "a curse to the unhappy possessor" (Davidson 1992: 145).

Though not mentioned in Melville's next book, *White Jacket*, the evil eye reappears in his sixth novel *Moby Dick* in Father Mapple's retelling of the biblical story of Jonah, where it takes on a very different form than in previous novels. Jonah embarks, Mapple reminds his congregation, from "Joppa, the modern Jaffa…on the most easterly coast of the Mediterranean" (Melville 1988: 43)– where the evil eye belief complex is perhaps stronger than anywhere else in the world. And the minister's description of Jonah's appearance and behavior, an imaginative elaboration of the biblical text rather than a literal transcription, seems calculated to arouse in his auditors exactly the kinds of suspicions that might be anticipated in a folk cultural context. Jonah has what Mapple describes as a "guilty eye"-a "disordered, self-condemning–look" (Melville 1988: 43) that sets him apart from others and makes him an outcast even on a crowded wharf or ship. As he proceeds, Mapple continues to alter the biblical text, eventually making explicit the reason for Jonah's alienation: "all the sailors for the moment desist from hoisting in the goods, to mark the stranger's evil eye" (Melville 1988: 43).

Although the Book of Jonah makes no mention of the evil eye, Mapple clearly assumes that his auditors will understand its appropropriateness to Jonah

because the focus of the sermon shifts immediately to the interaction between the individual accused of having the evil eye and other members of the community. Although Mapple says nothing to suggest that Jonah actually casts the evil eye on someone else –as Hautia does to Taji or Jackson to Redburn– he is nonetheless held responsible for the storm that threatens the life of everyone on board the ship. According to Tobin Siebers, this is the common fate of the person reputed to have the evil eye: to "become isolated at the heart of the community" and to serve as a "living victim who elicits and polarizes the desires of his neighbors" (1983: 56).

Another link between Mapple's narrative and folk tradition is the sympathy accorded the individual presumed to have the evil eye. Just as Redburn pities Jackson, the sailors- though "appalled" by Jonah's confession of his disobedience to God-"still are pitiful" (Melville 1988: 46), perhaps because in Father Mapple's version of the story, they recognize that they, too, are "all sinners among men" (Melville 1988: 42).

Ultimately, however, the most significant of Mapple's emendations to the biblical text is the one he does not make. In the sermon, as in the biblical narrative, Jonah is redeemed through repentance and obedience -presumably casting aside his evil eye in the process. But in a social context, the individual accused of overlooking is powerless to change; thus the evil eye becomes a lifelong curse - regardless of the individual's moral character or religious convictions.

Thus, in the very act of eliciting from his auditors their "strong intuitions" (Melville 1988: 43) of the evil eye belief complex that support his interpretation of the scriptural text, Mapple invites potentially conflicting responses, just as Ishmael does by reporting without comment the minister's words. The result is the same kind of ambiguous relativism that underlies almost every utterance and event in the novel and undermines any attempt to discover ultimate truth whether it is embodied in Mapple's allegory of sinful humanity reunited with God through repentance or in the whiteness of the whale.

By the end of the decade, Melville had abandoned his pursuit of a literary career, but his interest in the evil eye never waned, for he returned to it with an even deeper understanding of its social, psychological, and metaphysical dimensions in his final novel *Billy Budd, Sailor* (*An inside Narrative*). Composed during the last four years of his life and published posthumously in 1924, *Billy Budd* tells a story very similar to the one he had recounted more than forty years before in *Redburn*. Once again, a young man, innocent in the ways of the world, unknowingly incurs the enmity of another member of the ship's company- a man with a mesmeric eye and an evil nature that defy rational explanation. But this time, the setting is a British man of war on patrol in the Mediterranean at the heigth of the war between England and France, not an American merchant vessel plying the waters between New York and Liverpool on a routine peacetime voyage. The possessor of the evil eye is a man with real power over the men below his rank and the capacity to use it, rather than an ordinary seaman who does nothing more than verbally abuse and threaten his peers. The victim of the overlooker is even more innocent than the protagonist of the earlier novel but without the intelligence to recognize and avoid the evil that confronts him. And the

outcome of the encounter between these two men has tragic consequences only hinted at in the earlier work.

The last and most complex of Melville's evil-eyed characters is John Claggart, the master-at-arms of the *HMS Bellipotent*. Though, less repugnant physically than Jackson, Claggart has the distinctive facial and ocular traits of the folk fascinator; his "eye could cast a tutoring glance" (Melville 1962: 64). His "brow was of the sort phrenologically associated with more than average intellect," but his pallid "complexion, singularly contrasting with red or deeply bronzed visages of the sailors, seemed to hint of something defective or abnormal in the constitution and blood" (Melville 1962: 64). The "glance" he directs at Billy from afar is described as "an immitigable look, pinching and shrivelling the visage into the momentary semblance of a wrinkled walnut" (Melville 1962: 88) -a look that intensifies "upon any abrupt unforseen encounter" (Melville 1962: 88) with the young foretopman. At those moments, "a red light would flash forth from his eye like a spark from an anvil in a dusky smithy", a "quick, fierce light" that "darted from orbs which in repose were of a color nearest approaching a deeper violet, the softest of shades" (Melville 1962: 88).

Claggart's physical characteristics alone would make him susceptible to evil eye accusations in almost any of the societies in which the folk belief complex exists, but there are others of equal importance, notably the overt expressions of admiration and praise for Billy that belie his true feelings of hate and envy.

Especially significant in this regard is Claggart's response to Billy when the foretopman "chanced in a sudden lurch" of the ship "to spill the entire contents of his soup pan upon the new-scrubbed deck" (Melville 1962: 72) just as the master-at-arms was passing by: '"Handsomely done, my lad! And handsome is as handsome did it, too' (Melville 1962: 72)! Here, Billy takes Claggart's words at face value, as he does earlier when told by his shipmates that the master-at-arms calls him 'the sweet and pleasant young fellow' (Melville 1962: 71), but he does not see the 'involuntary smile, or rather grimace, that accompanied Claggart's equivocal words' (Melville 1962: 72) and cannot comprehend why the old Dasker continues to insist that *Jemmy Legs*' (meaning the master-at-arms) 'is down on you'" (Melville 1962: 71).

Readers familiar with the evil eye complex would have no such difficulties, however. Brian Spooner speaks to the issues raised in the fictional situation from an anthropological perspective, noting that "any form of admiration is feared as a potential vehicle for the evil eye" (Spooner 1976: 80) -a point reaffirmed by Regina Dionisopoulos-Mass (1976), who argues that "The first dynamic of power is that of the evil eye. This is a power of the eye (an admiring look), the thought, or a voiced compliment…the compliment is a threat, one expressing the envy of the complimenter for the admired one's good fortune. It is a threat covered with words of flattery and praise" (Dionisopoulos-Mass 1976: 44–45).

Although Billy has a "good nature, indicating no mental superiority tending to excite an invidious feeling" (Melville 1962: 89), the moment he is impressed into service on the *Bellipoten*t, he unknowlingly provokes such feelings in Claggart. At first it appears that "what it was that had first moved him against Billy" was simpy the latter's great "personal beauty" (Melville 1962: 77), but as we soon learn,

Claggart's envy "was no vulgar form of the passion. Nor, as directed toward Billy Budd, did it partake of that streak of apprehensive jealousy that marred Saul's visage perturbedly brooding on the comely young David" (Melville 1962: 78). Rather, "Claggart's envy struck deeper. If askance he eyed the good looks, cheery health, and frank enjoyment of young life in Billy Budd, it was because these went along with a nature that, as Claggart magnetically felt, had in its simplicity never willed malice or experienced the reactionary bite of that serpent" (Melville 1962: 78).

Here, and elsewhere in the eleven chapters that make up what Hayford and Sealts term the "second phase in Melville's development of the novel," in which "Claggart was either introduced or brought to the fore as the cause of Billy's predicament" (Melville 1962: 5), Melville delves much more deeply into the psychological and intellectual dimensions of the belief complex than he had in his earlier novels, anticipating by more than a century the discoveries of contemporary envy/jealousy theorists such as Mervyn Nicholson:

> "Envy is close to jealousy–the feeling of anger and hostility toward someone of preferred status or quality, but it is also close to malice–an unmotivated hatred that seeks to damage another person, and that enjoys the suffering of others: a hatred of what is good *because* it is good. Thus, unavoidably, envy takes us deeply into the mystery of evil, in a way that few topics can" (1999: 2).

Although Nicholson makes no mention of Melville or *Billy Budd*, he addresses here one of the novel's central concerns, the "mystery of evil" or as the narrator puts it the "mania of an evil nature, not engendered by vicious training or corrupting books or licentious living, but born with him and innate, in short, 'a depravity according to nature'" (Melville 1962: 76).

Through the nine chapters leading up to the climactic accusation and confrontation scenes (chapters 18 and 19), Claggart has been careful to conceal from public view his iniquitous and invidious nature and to avoid what Louis Jones refers to in another context as "the direct, long-held, piercing stare" that "people fear and recognize as the [mark of] one who carries malevolent power" (1951: 15). But by the end of Ch. 17, the "monomania in the man -if that indeed it were- …like a subterranean fire, was eating its way deeper and deeper in him." And so "Something decisive must come of it" (Melville 1962: 90).

The first of those decisive actions, recounted in ch. 18, where Claggart seeks an audience with Captain Vere on the quarter deck to accuse Billy of mutiny, sets the stage for the far more decisive events that take place in Vere's cabin in Ch. 19, where the diverse elements of the evil eye belief complex converge. Once again, an understanding of the folk belief complex helps illuminate the fictional situation. As Sam Migliore reminds us in *Mal'uocchiu: Ambiguity, Evil Eye, and the Language of Distress, mal'uocchiu* (the evil eye) in the folk cultural context "involves primarily two components; 1) a gazer,…who possesses the power to cause harm by directing a glance…at another individual in anger, envy…, or simply overadmiration; and 2) the victims…(the stricken)-anyone exposed to and affected by *mal'uocchiu*" (1997: 34)-both of whom are negatively impacted by this interpersonal encounter. The gazer, Migliori argues, "is capable of injuring

others because he or she is in a highly emotional state, and because emotions such as envy (*mimidia*) activate and increase an individual's strength to the point at which mal uocchiu becomes effective" (1997: 35). Yet envy is such a powerful emotion it "can also turn inward," creating a state of disequilibrium as profound as that experienced by victims of the evil eye, who "are susceptible to *mal'uocchiu* because their strength/weakness balance has been disrupted by a physical disability, previous exposure to the phenomenon, or other factors" (Migliore 1997: 34), often resulting in "mental disorders; partial or total paralysis; and, in rare cases, death" (1997: 36).

The climactic confrontation between Claggart and Billy follows closely the "process of social interaction" (Migliore 1997: 360) outlined by Migliori and numerous other ethnographers (see in particular Garrison and Arensberg 1976, Hand 1980, Siebers 1983), beginning with a direct ocular attack by Claggart (the gazer) and its effect on the Billy (the gazee), who is unable to move or speak: "Claggart deliberately advanced within short distance of Billy and, mesmerically looking him in the eye, recapitulated the accusation [of mutiny]. …Not at first did Billy take it in. When he did, the rose-tan of his cheek looked struck as if by white leprosy. He stood like one impaled and gagged" (Melville 1962: 98).

Emboldened by Billy's inability to respond, Claggart continues his assault, the effects of which are magnified by dramatic changes in the color and size of his eyes:

> "Meanwhile, the accuser's eyes, removing not as yet from the blue dilated ones, underwent a phenomenal change, their wonted rich violet color blurring into a muddy purple. Those lights of human intelligence, losing human expression, were gelidly protruding like the alien eyes of certain uncatalogued creatures of the deep. The first mesmeristic glance was one of serpent fascination; the last was as the paralyzing lurch of the torpedo fish (Melville 1962: 98).

Given the potency of Claggart's gaze and its association with both mesmerism -which according to Elworthy was for centuries synonymous with the word "fascination" (Elworthy 1895, 1958: 7)- and two of the most feared animal fascinators the serpent and the torpedo fish (see in particular Siebers 1983: 62), it is not surprising that "such an accusation so suddenly sprung on inexperienced nonage" coupled with "the horror of the accuser's eyes" would first "bring out his lurking defect" (Melville 1962: 98) and ultimately end in "confirming the paralysis" (Melville 1962: 99).

What is surprising, from a folkloristic perspective, is the suddeness with which Billy's paralysis (a common symptom of overlooking) is transformed into physical violence (an uncommon occurrence in most folk communities, where amuletic magic and community support offer alternative ways of annuling or deflecting the evil eye): "quick as the flame from a discharged cannon at night," Billy's "arm shot out, and Claggart dropped to the deck" (Melville 1962: 99). While it is possible that in this instance Melville had in mind an atypical version of the evil eye event, such as the Scottish tradition of "scoring aboon the breath," in which the victim of the evil eye or someone acting on the victim's behalf physically attacks the suspected fascinator, "drawing a blunt instrument across the

forehead to the effusion of blood" (Davidson 1992: 147), it seems more likely that he was simply following his long-standing practice of combining details culled from his sources, both oral and written, with his own imaginative inventions–a process much like that described by Frank de Caro and Rosan Jordan in *Re-Situating Folklore: Folk Contexts in Twentieth-Century Literature and Art*: "As in social interaction, folklore in literature may…find its meanings from the contexts where it appears -in the life world of the fictional narrative as in the original context from which it has been de-situated. Meaning is multivalent and the very process of de- and re-situation involves many choices and complexities" (de Caro and Jordan 2004: 267).

Conclusion

In the man-of-war world of *Billy Budd*, where violence is the norm, the cannon-like discharge of Billy's arm is as natural as the typically non-violent means of combattiing the evil eye in the folk context. Moreover, the confrontation scene as a whole constitiutes one of the most sustained and ethnographically accurate accounts of the evil eye event in American literature and also serves as the final act of the folk drama rehearsed decades earlier in *Mardi, Redburn, and Moby Dick*.

Taken together, these four works, spanning over four decades of Melville's life, offer a rare glimpse of the evolution of a complex folkloric phenomenon in literary contexts as varied as the social and cultural settings in which it is traditionally situated, revealing in their own unique ways Melville's intuitive awareness of principles articulated over a hundred years later by cultural anthropolist Sam Migliore: "The evil eye," he argues, "is not something specific and absolute; it is an ambiguous cultural construct whose meaning varies cross-culturally, and that is open to interpretation, argument, and negotiation within specific sociocultural [and literary] contexts" (Migliore 1997: 12). Of all this, and more, Ishmael might have said, the evil eye is a symbol.

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Some Introductory Remarks Concerning the Metaphorical use of the Egyptian Words for "Light" and "Heavy"

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In this contribution, the metaphorical use of the Egyptian words of "light" and "heavy" is investigated. The topic has not been dealt with on a large scale in the past. The present investigation may therefore be considered as the first attempt in this regard. Under this condition, the study can be described as truly innovative. The words "isi" to be light", "wdn" "to be heavy" and "dnś" "to be heavy" will play the most significant role. The words are listed in alphabetical order for clarity. The age details are added in brackets. The evidence covers a spectrum that – depending on the word – ranges from the Middle Kingdom to the Graeco-Roman period. The transferred meanings come from an unexpectedly large number of examples. The poetics of the Egyptian language is so well expressed. The textual basis for the references is formed by several literary genres, among which are temple inscriptions, wisdom texts or hymns. In the broadest sense they can be attributed to the upscale literature, where such occurrences are most likely to be expected. The same metaphorical use of words for "light" and "heavy" can be found in some other oriental languages, for which a limited selection is given. The examples were taken from languages that are spatially and temporally close to the Egyptian. The comparability is thus guaranteed in all cases. The whole phenomenon can thus be viewed from a larger angle.

Keywords: *Egyptian philology, Egyptian lexicography, metaphorical use of the Egyptian words for "light" and "heavy"*

Introduction

In this contribution, the metaphorical use of the Egyptian words for "heavy" and "light" is explored. The question was tackled in the past rather sporadically. In the scientific literature, the topic has played only a marginal role. The most important pioneering work was done by the authors of the Wörterbuch (for "wdn" cf. WB I, 390, 10-15; for "dnś" cf. WB V, 468, 7-16/469, 2-7). Otherwise, the observations amounted more or less to single remarks (Clère 1949: 42, Gardiner 1923: 16 n. 2/20 n. 11, Griffith 1926: 20 n. 2, Parkinson 2004: 110). However, the scope of the material can be extended considerably. The following examples are able to paint a highly vivid picture of the variability of the Egyptian language. The investigation seems to be absolutely worthwhile before this background. The words "isi" "to be light", "wdn" "to be heavy" and "dnś" "to be heavy" will hereby stand in the centre of the statements. It will become clear that in some cases links can be constructed between these three words. The necessary information about

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the age of the examples can be taken from the details in the brackets. The Old Kingdom seems to be absent in the present material. The conspicuous phenomenon could have several causes. One reason might have been that the words had only been in use for a while before a transferred meaning could unfold. However, the coincidence of tradition should never be disregarded in such cases. The collection endeavours to be as complete as possible, which may not have been achieved. The examples can at least provide a general overview. The investigation includes every single deviation from the basic meaning. In this work, therefore, a maximalistic approach is chosen, in which the concept of transferred use is handled as freely as possible. In no case can any connection be established between the hieroglyphic writings of the words and their transferred use. The examples were all checked for this possibility. The result was negative each time.

The phenomenon is far from being restricted only to the Egyptian language. The opposite is true, for it can be observed in a number of other oriental idioms. The following selection shall grant a first impression:

> The Akkadian language serves as first example, where full attention has to be directed to the root "kabātu". The lexica give for this root the standard meaning "to be/become heavy" (von Soden 1965: 416; Oppenheim 1970: 14), where at the same time the secondary value "to be honoured" (Oppenheim 1970: 16) is hinted at. The nominal base “nakbatu“, lit. "heaviness of the army", follows the same path, which must be understood according to von Soden (1947: 78-79) as "tied order". The same phenomenon can be mentioned for the Amorite language, where it is attested very well. The concentration turns there to the root KBD, the etymological relationship of which with the Akkadian "kabātu" is beyond any doubt. The common meaning of this word is “to be heavy“, the semantic shade of which could be altered to “to be honourable“(Gelb 1980: 22). The Hebrew language fits in here quite excellently with its root "KBD", the meaning of which can be analyzed in the segments "to be heavy" and "to be honoured/to be important" (Donner 2005: 522). In such cases, the Aramaic language shows a larger degree of individuality, which usually replaces the root "KBD" by the root "YQR" (Millard 1995: 146-147, for the Aramaic root "yqr" cf. Jastrow 2005: 592, Beyer 1994: 358). In contrast to this, the same situation is plainly indicated in the Hittite language (Tischler 1991: 257-261, Puhvel 2007: 43f. Belegstellen and Beal 1992: 488, Anm 1794, Güterbock/ Hoffner 1980-1989: 364-368, Garcia Ramón 2010: 73-89), to name a non-semitic example.

In the question of interest here, the mentioned languages have taken the same intellectual-historical direction. The series could be safely increased by targeted search. However, the present examples are enough to get a first impression. After having reached a certain cultural level, the human mind is inspired according to these examples to the same or at least similar trains of thought.

The Word "isi" "to be light"

The root "isi" "to be light" will arouse the first interest in this context. The literal meaning has referred to several areas, under which boats (Wilson 1997: 109) and loads (Wente 1961: 255) can be picked. The figurative sense becomes obvious in the following examples.

The primary meaning could apparently be changed to "to be superficial". Confirmation can be obtained in the passage "isi ib is [śḫr (?)]=f" [Barns 1956: 6 (22)], for which the translation "someone light of heart is someone light in his advice" stands to reason. The same interpretation seems to be valid for the passage "nn isi ib dnś śḫr h.t" (Middle Kingdom) (Parkinson 2012: 199), for which the translation "no one light of heart is weighty of intent" represents a possible option. The translation is altered by Clére (1949: 41k; cf. Fischer-Elfert 1999: 197) in "il nest pas d´inconsidére qui sache garder caches ils intentions", which seems to be absolutely possible. The passage is in the tale of the "Eloquent Peasant" in which the rhetorical qualities of the title hero are accentuated. The same explanation holds true for the passage "m ḏd grg iw=k wr.t(i), m isi iw=k dnś.t(i), m ḏd grg ntk iwśw" (Middle Kingdom) (Parkinson 2012: 162), for which the translation "Speak not falsehood, for you are great! Be not light, for you are weighty! Speak not falsehood, you are the scales!" works best. The word "isi" "to be light" is interpreted by Parkinson as a derogatory quality for the poet. The passage probably means that the addressed person should not make a flippantly or hasty judgement. The German expression "leichtfertig" can be compared in this context, which is also based on the root "leicht". The last quoted texts can serve as a good example for the direct juxtaposition of the two core terms "isi" and "dnś". The two words do not appear so closely behind one another in other sources.

The process could also be inverted in the opposite direction, as can be shown by the use of the word "3ś" "to be quick" in the sense of "to be light" (Hoffmann 1996: 311 n. 1771, Hoffmann 1995: 115).

The Word "wdn" "to be heavy"

In the second part, metaphorical meanings of the word "wdn" "to be heavy" are taken into account. The literal usage of the word has extended to several fields, such as clouds (Ventker 2012: 153), fruits (Leitz 2012: 261), flooding (Tacke 2001: 116), grain (Egberts 1995: 310) and hippos (Kurth 1998: 54). The metaphorical use is also developed fully in this word, the following examples claiming the most figurative style.

The primary meaning could apparently take on the sense "to be numerous". The same case will reappear in the third part. The fact that the same association can be found in two different words with the meaning "heavy" is noteworthy. The idea seems to be expressed in the passage "ini=f n=k pḥ śḫ.t hr pg3.w=f wdn m ʿw.t ḫnʿ mnmn.t" (Graeco-Roman Time) (E IV, 180, 10-11; for this passage cf. Leitz 2017: 192), for which the translation "he brings you the swamp "bird catch" with its open areas, which is densely packed with small and large cattle" can be

offered. The passage comes from the accompanying texts to the nome processions in the soubassements of the Graeco-Roman temples. The rich natural and other gifts of the single nomes are brought up there. The same explanation applies to the next two examples. The interpretation as such holds true for the passage "ini=f n=k pḥ śḫ.t hr ḫʿ.t=f wr.ti m hmś.w m ng wdn.ti m k3.w ḥnʿ id.wt" (Graeco-Roman Time) (Médamoud= FIFAO 3, 2, Nr. 173, for this passage cf. Leitz 2017: 192), which can be translated most easily by "he brings you the swamp "bird catch" with its hill country, which is big with opened corn ears and densely packed with bulls and cows". The same aspect plays a role in the passage "ini=f n=k pḥ śḫ.t ḫr ḫ.t=f wdn m ʿ.wt ḥnʿ mnmn.t" (Graeco-Roman Time) (D XII, 68, 7-8; for this passage cf. Leitz 2014a: 89; Leitz 2017: 192), for which the translation "he brings you the swamp "bird catch" with its products, which is densely packed with small and large cattle" seems to be useful. The transfer process from "to be heavy" to "to be numerous" is difficult to explain. The interpretation that for the Egyptians more hooves of larger herds put more pressure on the ground must remain speculative.

The primary meaning could apparently be modified to "to be swollen". The passage "ḏ3ḏ3=f wdn m-ʿ t3w n 3tf nti m ḏ3ḏ3=f" (Graeco-Roman Time) (Leitz 2017: 338) shows the influence of this idea, for which the translation "his head was swollen from the heat of the Atef-crown, which was on his head." can be given. In the passage, the god Osiris and his head ornate are hinted at. The explanation can probably be found in the fact that the swollen head, viewed from the outside, expands in size und thus becomes more massive.

The basic meaning could apparently undergo a transformation process to "to be thick". The verification for this can be detected in the passage "ir m33=i [iḥ ḥr nf]w wnn=f ir.ti=f(i) śṯp rmi.w=f wdn.w" (Middle Kingdom) (Guth 2018: 127), for which the translation "if I see [a cow, which is suffering from the nfw (?)-illness], its eyes dripping and its tears being heavy" seems to be appropriate. The passage is to be found in the context of a veterinary treatise. The "heavy tears" are seen by Guth as thick outflow of the eyes, following a proposal of Lord (Lord 2011: 103). The explanation pertains probably to the belief that viscous substances fall more easily to the ground by the larger gravity.

The Word "dnś" "to be heavy"

The third part is devoted to the study of the figurative meanings of the word "dnś" "to be heavy". The literal use of the word covers a wider range, under which grain (Leitz 2017: 188), horse team (Fischer-Elfert 1986a: 103), corpse (Leitz 2014b: 138/468) and grapes (Kurth 2004: 523) can be singled out. The metaphorical use is also strongly developed in its case.

The primary meaning could apparently alternate to "to be burdensome". The respective sense builds the quintessential of the passage "dnś rnp.t r sn.w=ś" (First Intermediate Period) (Gardiner 1969: 101-102), for which the translation "one year is more burdensome than the other" makes a good impression. The passage can be found in the "Admonitions of Ipuwer" which responded to the collapse of the Old Kingdom. The same attitude can be detected in the German word "beschwerlich", which depends semantically on the word "schwer sein".

The basic meaning could seemingly also be modified to "to be reticent". The passage "ntk dnś śḫr.w ḥ3n wšb.t bwt=k ḫnw-didi ḏr mśii.t=k" (New Kingdom) (Gardiner 1937: 114, Caminos 1954: 421, Tacke 2001: 117) tests this idea, for which the translation "You are one reticent in counsel, one who weighs (his) answer, your abomination is obscene talk since your birth" is a good solution. The words praise the good character traits of the person referred to. The meaning "to be heavy" may perhaps even go as far as "to be profound" in a figurative sense.

The primary meaning could apparently alternate to "to be heavily loaded". The idea dominates obviously the passage "imn.tiw i3b.tiw dnś hr iḫ.wt=śn" (Graeco-Roman Period) (Kalabscha I, 4; for this passage cf. Nagel 2019: 148), for which the translation "the western ones und the eastern ones, heavily loaded with their products" seems to be a good choice. In this passage, tribute bearers from the cardinal points of the earth are described. The statement is literally not to understand. The heaviness really belongs to the burden on the wearer´ s shoulders and has been referred figuratively here to the people themselves. The author of the text has taken a great deal of poetic interest here.

The basic meaning could apparently also change in "to be earnest". The passage "dnś imi=k w3i r šfii.t" (Middle Kingdom) (Helck 1970: 131; for this passage see Jäger 2004: 151) is here fore of high significance, which seems to call for the translation "Be earnest! You should not be far from dignity". The words are spoken by a teacher to his pupil, being understood as an appeal to the right discipline.

The primary meaning could also be shifted to "to be dull". The idea is manifested in the passage "kri šri ʿ3 wsi ib=k, bw śḏm=k iw=i md.t. dnś ib=k r mnw ʿ3, n mḥ 100 m ḫii wmt 10, iw=f grḥ r r-ʿ 3tp=f" (New Kingdom) (Gardiner 1937: 101, Caminos 1954: 377, Tacke 2001: 88), for which the translation "Young fellow, how conceited you are! You do not hearken when I speak. Your heart is heavier than a great monument of a hundred cubits in height and ten in thickness, which is finished and ready to be loaded" is a good choice. The inflexibility of the pupil is expressed by the comparison with the stone object very clearly.

The primary meaning could apparently receive the secondary sense "to be restrained". The idea is relevant for the understanding of the passage "dnś tw m ḥ3.ti=k śmn ḥ3.ti=k, m ir iri ḥm m nś.t=k" (New Kingdom) (Grumach 1972: 125), for which the translation "Pull back in your heart, strengthen your heart, do not steer with your tongue" is quite accurate. The example comes from a wisdom text, in which the teacher educates the student about the right way of life. The interpretation of "dnś" as "to contain/to be reserved" has been suggested already by Grumach. The same notion is important for the correct understanding of the passage "dnś r ib iw=tw (ḫr) mdw.t, m-iri tpi-r3 [m w]šb.t=k ḫr nḏnḏ iḫ.t, ḫpr i-dd=k nb mnḫ" (New Kingdom) (Quack 1994: 87), for which the translation "Be cautious, if one speaks. Do not give hasty answers in the council, so everything you say becomes good" seems to be appropriate. The passage comes from another wisdom text that gives the addressee good advices for the right behaviour in the

public. The statements differ only by the two different heart names, but that does not change their content[1].

The primary meaning could apparently be developed further to "to be important". The very sense can be demonstrated in the passage "m-ir pšn ḥ3.ti=k r nś=k ḫpr śḫr.w=k nb m ʿr, ḫpr dnś.tw m-b3ḥ t3 kwi iw=k wḏ3.tw m ḏr.t nṯr" (New Kingdom) (Grumach 1972: 84), for which the translation "Do not divide your heart from your tongue, so all plans of you become successful. You will be important by the people, while you are sane in the hand of the god" seems to be realistic. The passage is embedded in a famous wisdom text. The message has to be analyzed according to Grumach (1972: 86) that the tongue should not be robbed from the refreshing power of the heart. The passage "dnś=k rn n s3=k iri mrr.t=k" (New Kingdom) (Gülden 2001: 37) evidently requires the same explanation, for which the translation "may you make [the name] of your son important who does what you want" best fulfils its purpose. The words can be found in a prayer for the king. The German language also mimics the connection between "gewichtig" and "wichtig".

The primary meaning could apparently be expanded to "to be annoying". The passage "iw-mś ḫm.wt nb.wt śḫm m r3.w=śn mdw ḫn.wt dnś pw r b3k.w" (First Intermediate Period) (Helck 1995: 21) is here fore a case in point, for which the translation "Lo, all female slaves are impudent with their mouth, but the speech of the mistresses is annoying for the servants" can be proposed. The statement is probably to be understood as meaning that the speech of the mistresses is hard to bear for the servants. The concept of heaviness has therefore been raised to a psychological level. The motive has to be seen against the background of the reversal of conditions in times of political anarchy.

The primary meaning could apparently be devolved to "to be weighty". The striking proof can be found in the passage "mdw{t} r-tr=f wšb r nw=f šwi m ḫ3ḫ-r3 dnś r3" (Late Period) (Kuhlmann/Schenkel 1983: 74 and Taf. 25) , for which the translation "who speaks, when it is time, who answers at the right moment, who is free from hasty mouth, with weighty speech" offers a good solution. The words are chosen to praise the qualities of the honourable tomb owner. The German expression "rhetorisches Schwergewicht" can be mentioned for comparison. The statement is probably to be explained that the man´s speech has also moral weight. The meaning "to be weighty" of "dnś" is suggested by Fischer-Elfert (1999: 196) to be changed to “to be hidden“, who interprets it as alternative for "imn" und "hrp" in comparable texts. The abstraction could, however, go a little too far, because the famous principle "varietas delectat" is neglected totally.

The primary meaning was apparently used to reproduce numerical large quantities. The same case could be found in the second paragraph about “wdn“. The example here seems to be the only case for an overlap of the transferred use of the two words. The similarities between these two words seem to be limited – beyond the semantic aspect – to this point. The relevant pattern pervades the passage "iḫ.t w3w3.t dnś.ti r šʿ n wḏb m ś.t-wr.t-n.t-ḫr-3ḫ.ti" (Graeco-Roman Time) (Baumann 2018: 284), for which the translation "The products of Wawat may be in "Great-Seat-of-Harachte" more numerous than the sand of the shore" seems to be recommendable. The content goes into the overabundance of the tributes from southern Nubia. In the Egyptian language, the sand served generally as synonym for countless lots of humans or things. The same idea is reflected in the passage "ini=i n=k … śḫ.t dnś m k3.w id.wt" (Graeco-Roman Time) (Opet I, 286 rechts; for this passage cf. Leitz 2017: 192), for which the translation "I bring you … the swamp "Bird catch", which is densely packed with bulls and cows" seems to be plausible. In these

[1] For the relationship between "ib"-heart and "ḥ3.ti"-heart cf. von Deines/Westendorf 1961: 35-44

words, the positive aspects of each region of Egypt are described. The same factor shines through in the passage "ini=f [n=k] pḥ śḫ.t hr m3w.t=f dnś m k3.w ḥnʿ id.wt" (Graeco-Roman Time) (FIFAO 3/2, Nr. 83 6; E V, 113, 11; for this passage cf. Leitz 2014a: 89, Leitz 2014b: 84, Leitz 2017: 192) for which the translation "He brings [you] the swamp area "Bird catch" with its new land, which is densely packed with bulls and cows" serves well. The explanation proves equally suitable in the passage "rdi(=i) n=k šśr.w wr.ti m nmt=k, mḫtm(.t) dnś.ti m k3.w" (Graeco-Roman Time) (Kurth 2004: 604), for which the translation" (I) give you that the animals for slaughter are numerous in your slaughter-house and the bulls are in abundance in your cowshed" is objectively most correct. The problem of the development from "to be heavy" to "to be numerous" was already tried to solve in the second part.

The primary meaning could apparently evolve to "to be enormous" The sense adheres obviously to the passage "dnś b3.w=ś r ḏw n bi3" (Assmann 1999: Anhang Nr. 2) for which the translation "More enormous is her anger than a mountain of ore" looks promising. The words are spoken to characterize the almighty and terrifying goddess Toeris. In this example, the concept of heaviness is imposed on an abstract entity.

The primary meaning could apparently be amended to "to be cumbersome". The aspect shines through in the passage "sh3 qd.wt m ś.t m3ʿ.t [….] dnś ḏr.t… ḏw … nḏḥ…iśmr" (New Kingdom) (Fischer-Elfert 1997: 57), for which the translation "The pre-painter in the place of Maat [….] with weighing hand… ḏw … nḏḥ-mineral…iśmr-mineral" serves pretty well. The small piece may perhaps be attributed to the text type of the so-called "Characteristic". According to Fischer-Elfert, the fragment has to be interpreted to the effect that it alludes to the strenuous work of the pre-painter by the registration of the afterwards named minerals. The feeling of being heavy may also be caused by a certain tiredness.

The semantic spectrum of the word could apparently be expanded to "to be high rising". The message is clearly in the mind of the author of the passage "Hʿpi im=k wśf, s3w dnś=k" (New Kingdom) (Fischer-Elfert 1986b: 59), for which the translation "Hapi, do not be to slow, but do not also be to high" can be given. The quotation is taken from a lesser known Nile hymn. According to Westendorf (1981: 80), the expression aims at the overabundant water masses on the inundated land. The pressure of the water on the square centimetre of earth certainly played the decisive role.

Conclusion

In conclusion, it can be stated that the Egyptian words for "light" and "heavy" were metaphorically very productive. The evidence is limited for "isi" on the Middle Kingdom, while it dates for "wdn" and " dnś" from the First Intermediate Period/Middle Kingdom to the Graeco-Roman time (Table 1). The new creations give a surprising diverse picture, such that no homogenous system can be found. The possibility that in some cases ad-hoc formations exist must therefore be calculated with.

Table 1. *Literal and Metaphorical Meanings*

	Literal meaning	metaphorical meaning
isi	to be light	to be superficial
wdn	to be heavy	to be numerous
		to be swollen
		to be thick
dnś	to be heavy	to be burdensome
		to be reticent
		to be loaded
		to be earnest
		to be dull
		to be restrained
		to be important
		to be annoying
		to be weighty
		to be numerous
		to be enormous
		to be cumbersome
		to be high rising

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Figurative Representation of Truth in V. Woolf's Fiction

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V. Woolf's prose is essentially metaphoric and is characterized by the unceasing creation of novel images. The focal point of the current research is figurative representations of the concept of Truth in V. Woolf's fiction. The analysis of mythological, religious and philosophical interpretations of the concept in question, as well as the study of canonical stereotypes of portraying Truth in paintings of different periods and schools let us establish a common cognitive paradigm that supplies basic guiding images. This paradigm is instantiated in V. Woolf's truth-related discourses and shapes the ways in which the author visualizes and verbalizes the concept of Truth. The in-depth research into textural peculiarities and semantic content of the discourses demonstrates that, epistemologically, truth metaphorics is based on three cognitive archetypes – Reflection, Light and the Mirror. The diversity of textual representations makes evident the dynamic character of V. Woolf's metaphoricity which is engendered by various combinations of the archetypes, masterful use of their symbolic meanings conjoint with elements from other semiotic systems, and changing trends in pictorial art.

Keywords: *truth, archetype, reflection, light, the mirror*

Tell me, pretty looking-glass,
Nothing but the truth, I ask.
(Pushkin[2])

Dou Miroir par double maniere
Puestie tu veior oevre pleinere.

[Gentle mirror in two ways
You can fully expose everything]
(Jean de Condé[3])

Introduction

"There is nothing more necessary than truth, and in comparison with it everything else has only secondary value" (Nietzsche 2015: 344). Nietzschean words resonate with Virginia Woolf's quest for Truth, especially in her later works. In the essay *A Room of One's Own* written in 1929, she ponders over the essence of truth: "For truth…Yes indeed, which was truth and which was illusion? I asked myself. And the willows and the river and the gardens that run down to the river, vague now with the mist stealing over them, but gold and red in the sunlight – which was the truth, which was the illusion about them?" (Woolf 1929a: 17). Truth is complex and elusive, so the writer's *telos* lies in the search for truth though the road to it is "rugged, more than it seems" (Woolf 1925). Woolf's professional concern is about "how can we combine the old words in new orders…so that they create beauty, so that they tell the truth?" (Woolf 1937). In her explication of Truth Woolf resorts to what is at the disposal of any writer –

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[2](Pushkin 1973: 7). The great Russian poet A.S. Pushkin (1799–1837).
[3](Condé 1866: 95). French poet of the 14th century (1275–1352).

The Metaphor. Woolf's configurations of truth explicatory models are unique, unexpected, but always telling, which make them interesting for both literary critics and linguists and are the focal point of the current study. V. Woolf's imagery has been subject to multiple studies (Thakur 1965, Bishop 1986, Young 1986, Olk 2014, Johnston 2014). Researchers were interested in such tropes as "windows," "mirrors," "veil," "sea," "landscape," etc.; however, the truth concept has remained in the shadow, which makes the inquiry into it more pressing and promising.

Theoretical Background

Figurative thought is an exclusive prerogative of human beings, and figurative language has been used to conceptualize human experience through a broad specter of nonliteral linguistic expressions, such as metaphor, metonymy, hyperbole, symbol, allegory, etc. Metaphors have been operating as cognitive tools for millenniums. An early example is an elaborate metaphor by Heraclitus[4] (535–475 BCE), who presented the Universe as a *cosmostadium* with Day and Night, Summer and Winter, etc. being race horses and the Sun the Divine Judge (Lebedev 1985). Aristotle (1961) asserted that apart from being only decorative (ornamental function) or rhetoric (persuasive function) elements, new metaphors are coined in pursuit of "truths" about objective reality. However, the 17th century philosophers such as J. Locke, T. Hobbes and some others considered metaphors artificial constructs which "insinuate wrong *Ideas* and mislead the Judgment" (Locke 1979: 508). In order to get at the "truth of things," Locke advises that one should get rid of any figures of speech, and "lay the naked *Ideas* in their due order" (Locke 1979: 676).

However, at some point it became clear that metaphors were vestiges of the mythological stage in the development of conscience on the path to logical thinking. "There is a 'metaphoric' at work at the origin of logical thought, at the root of all classification" (Ricoeur 1975: 22). Metaphors got the status of transitional elements, which vanished when a more precise, literal and unambiguous name for a concept was arrived at (Blumenberg 2010: 77–80).

The understanding of inherent language metaphoricity and the cognitive value of metaphors was substantiated and developed in the Cognitive Theory of Metaphors, which holds that the nature of the human conceptual system is fundamentally metaphorical (Lakoff and Johnson 1980). At the core of human cognition lie mental mappings between the unknown and the known, the abstract and the concrete. Epistemologically, the transfer of knowledge fulfills an explicatory function based on complex associative isomorphy. Numerosity of associations testifies to the potentiality of the human mind to integrate multifarious cognitive conceptual content. Thus, metaphors perform a function of disambiguation, bringing to the fore various facets of a complex notion – one at a time – depending on the context, respective epoch, and culture.

[4]A pre-Socratic philosopher known for his aphorism "everything flows" meaning the ever-changing Universe.

In the middle of the 20th century, two advocates of unique functions of metaphors in the development of human thought (American and German) advanced identical ideas that metaphors were "the cognitive foundation for systems of thought and world hypotheses" (Pepper 1942: 151) and that they were orienting models in the world or "ways of seeing within which concepts are formed and undergo modifications" (Blumenberg 2010: 5). Pepper called them "root" metaphors and stressed a clear "determinate effect on human inquiry." Root metaphors are cognitively similar to "absolute metaphors" of Blumenberg. Such metaphors characteristically operate at the level of the unconscious and function as "the substructure of thought" supplying images that conceptualize human experience. They are indispensable "foundational elements" because "by providing a point of orientation, the content of absolute metaphors determines a particular attitude or conduct; they give structure to a world" (Blumenberg 2010: 14).

These theories did not get a widespread practical application though they open up fertile areas for research. This approach provides cognitive tools that allow us to study the hidden patterns in the writer's imagination and see metaphorical concepts in the making. Moreover, it exposes conventions typical of a particular period or epoch, which extend beyond individual works or genres, and embrace all areas of human intellectual and artistic activity. Finally, it allows of integrating seemingly eclectic human spiritual and creative practices into one cultural code whose roots go back to cognitive archetypes of which all future metaphorizations are a natural outcome. According to Carl Jung (1969), archetypes, or primordial images, from a psychological point of view, are universal, archaic patterns that exist at the level of the collective unconscious and represent a nebulous dynamic substratum for conceptualizations, which gets specific expression in a culture in the form of archetypal events, figures/characters, themes, and motifs. They are charged with recognizable meaning due to their recurring use within mythical, religious, literary, and philosophical narrative.

Consequently, metaphors are "essentially historical objects whose testimonial value presupposes that the witnesses did not possess, and could not have possessed, a metaphorology of their own" (Blumenberg 2010: 14). The key word in this definition is "historical." That means that metaphors created in poetry or prose by productive imagination of their authors belong to and are, in different degrees, conditioned by a holistically structured background of imagery (expressive cognitive elements of an epoch) encompassing art, literature, philosophy, religion and other forms of human intellection aimed at cognizing the world and understanding one's authenticity. W. Humboldt (Humboldt 1985) insisted that language, literature and art be analyzed in their *Totalität* as an integrated whole.

The holistic approach postulated by W. Humboldt for a long time had remained ignored and thus unapplied either to linguistic or philological research: art and language had remained distinctly compartmentalized. However, the development of cognitive science in the middle of the past century which positioned itself as an explicitly interdisciplinary field and a more recent development of cognitive semiotics, a "transdisciplinary," research-oriented, theoretical enterprise which advocated a view of cultural analysis as "a generalized linguistic project" with the ultimate aim of providing new insights into the realm

of human signification and its manifestation in cultural practices (Brandt 2006, Holenstein 2008, Zlatev 2012) opened up new perspectives in studying meaning-making in general and figurative representations of logical concepts in particular based on ontological pluralism which presupposes different modes of being.

Material and Method

The interdisciplinary/transdisciplinary approach has laid down the methodological foundation for the current research. We argue that between a traditional cognitive concept and its figurative representations in literary discourse lies a multifaceted layer of aesthetic and cultural entities (generally comprehensible allegories, symbols, tropes, archetypes, etc.) elaborated and accumulated by human creative thought and rational thinking, mystic and mythic, religious and philosophic views of the world over centuries of human development. This layer constitutes a kind of cultural lens through which an artist represents an object in accordance with a concrete historical period/situation, aesthetic and ideological views, general knowledge and personal preferences. In virtue of this layer, multiple designations of the same concept become possible (the ideational function of language), so the task of a researcher who is concerned with the production and interpretation of tropes is to expose and explain of what latent structures an artist constructs models for conceptual representations, be it literary or visual.

Though the interdiscplinry approach is explicitly advocated in modern theories, the studies carried out within this framework are few and rare. Among impactful researches, in the first place, we can name Hans Blumenberg's ground-breaking work devoted to the philosophy of the Enlightenment whose central image and metaphor – "light" as "illuminative underpinnings of the truth that is accessible to man" (Blumenberg 1993: 43) – gets an in-depth scrutiny from different perspectves: philosophical, theological, semantic, hermeneutic which cross and overlap each other. The work is a brilliant example of a historical approach to metaphoric language and reveals subtle historically conditioned changes in the metaphoric semantics of "light" brought about by a new epoch in contrast to antiquity and the Middle Ages. Another interesting work that influenced our methodology is *Arts of Wonder* by J. Kosky (2012), a book that explores the intersection of religion and the visual arts, showing that religion is still significant to secular culture, that knowledge of "theological conceptuality" deepens our understanding and interpretation of the pictorial art.

Two works which directly concern V. Woolf's literary methods should be mentioned here. One is by D. Young (1986) who analyzed the mythological element in *The Waves*; the other is an article by E. Clements, an illuminating study of connections between the sonorous art and the novel *The Waves.* The critic shows how Beethoven's *Grosse Fuge* (Opus 133) provided a model for a new novelistic form (Clements 2005: 161), which, like its musical counterpart, is characterized by polyphonic and contrapuntal structure. She establishes similarity between the six movements of the fugue and soliloquies of the six characters in the

novel (Clements 2005: 165). Each character has his/her own theme that is associated with a specific kind of music: the waltz tune for Jinny, the stamping beat for Louis, the heartrending Cavatina for Rhoda. "Musicalized" language is used in describing nature and emotions. Thus, the author concludes that there are two conventionally distinct media (the word and music) integrated in the texture of the novel.

Building on recent advances in the field of interdisciplinary and intermedial studies we had to work out our own analytical procedure with special emphasis on models of cognitive processes in various areas of human intellectual history. The focal point of our research is the concept of Truth and its multiple representations in the works by V. Woolf. In order to give a plausible explanation to such evident versatility and dynamics of V. Woolf's techniques of creating the trope, we had to expose and delineate a paradigm of constituent cognitive attributes of the truth concept across a broad field of knowledge and art. We set the following objectives: for our procedure 1) to analyze the religious meanings of truth; 2) to study the philosophical concept of truth; 3) to examine visual representations of Truth by painters of different schools and epochs. Drawing on these findings, we propose 4) to review discourses on truth in V. Woolf's fiction with the aim to elicit its configurations and bring out its affinity with what Blumenberg calls "background metaphorics," and, finally, 5) to attempt to give a plausible explanation to its dynamics. To achieve the above mentioned objectives, the interdisciplinary approach is complemented with the cognitive-historical method, critical analysis, and linguistic methods such as close reading, etymological, semantic and discourse analysis.

The material of research is novels, short stories, and essays written at different periods, in which V. Woolf addresses the problem of truth (see the list of references). For studying religious reflections on the truth, we analyzed spiritual insights in the text of the Bible and other devotional writings; in our analysis of philosophical discourse we paid special attention to early philosophers who suggested the founding ideas for the concept later developed in the works of modern philosophers; the set of artworks was chosen on the thematic content depicting various representations of Truth.

The Concept of Truth

Etymology

The English word *truth* (Anglo-Saxon *tríewþ*, *tréowþ*, *trýwþ*) meaning "faith, faithfulness, fidelity, loyalty; veracity, quality of being true" had cognates in Germanic languages, e.g., Old North *tryggð*, Old Saxon *(gi)trûui*, Old High German *triuwida*, derived from Germanic abstract noun *treuwitho, from Proto-Germanic treuwaz "having good faith." The adjective *true* (Old English *triewe treowe*) meant "faithful, trustworthy, honest, steady in adhering to promises," had cognates in many Germanic languages, e.g., Old Frisian *triuwi*, Dutch *getrouw*, Old High German *gatriuwu*, German *treu*, Old Norse *tryggr*, Danish *tryg*, Gothic

triggws all meaning "faithful, trusty." Both words may be traced to PIE *drew-o-, with the root *dru- (tree) "be firm, solid, steadfast." In Sanskrit *taru* (tree) meant "steadfast as an oak." The meaning "consistent with fact" was first recorded around 1200; that of "real, genuine, not counterfeit" is from late 14th century (EDO). In Anglo-Saxon there was a special word for these senses – *sóþ* meaning "genuine, real, not false." For example, *Đæt hí oncnáwon ðæt ðú eart án sóþ God* [that they should know that you are a real God] (BT). Thus, the concept of truth involves both the quality of "true faith and loyalty" and that of "agreement with facts and reality."

Religious Interpretation of Truth

The concept of truth has been discussed and debated in religion, philosophy, art, and literature since antiquity. Christian religion views the truth as revealed to us from heaven by God, who is the guide to truth and truth itself (Lactantius 1885: 10). In Scripture, Pilate asks Jesus "What is Truth?" The answer is given in St. John's Gospel who says that Christ told his disciples, "I am the way, and the truth, and the life" (NIV 1984: John 14:6). Faith-based interpretations of truth postulate that Truth is the secret of the Most High God, who created all things, hence it cannot be attained by our own ability and perceptions, but is given to us as a heavenly gift; and the potency of truth is so strong that true believers cannot fail to see it. However, in the 13th century, Thomas Aquinas incorporated intellect in the conception of truth. According to Christian tradition, he assigns truth in the fullest and most perfect sense to God, the Creator. But he also assigns truth to things themselves and endows them with the capacity to produce truth in the intellect. Finally, he assigns truth to the intellect insofar as it can grasp the essence of things. Only in the intellect does truth reach its fullness and completion (Wippel 1989: 295–299). It is not by accident that approximately at this time the word "truth" acquires the meanings of factuality.

Philosophical Interpretation of Truth

Seneca said that "truth is nothing without reason" (Seneca Lucius Annaeus 2007: letter 76: 36). This idea was amplified in the 16th and 17th centuries which were the turning point in our intellectual history, when knowledge was exalted by the best minds of the epoch. Bacon's "knowledge is power" was transmitted to the new understanding of "truth as knowledge" the result of which is cognition. Bacon, Descartes, Montesquieu, Montaigne emphasize the difficulties and errors that must be overcome in search of the knowledge of truth (Descartes 2005: 6). Locke stressed that reason must be the final judge of truth "If any proposition… which we take for inspired, be conformable to the principles of reason…we may safely receive it for true," If we do not use reason, then "inspirations and delusions, truth and falsehood, will have the same measure, and will not be possible to be distinguished" (Locke 1979: 438–439). Truth is no longer a matter of divine revelation but a result of a person's inquiry, much effort and "honest labor." "Truth, which only doth judge itself, teacheth that the inquiry of truth, the

knowledge of truth, and the belief of truth, which is the enjoying of it, is the sovereign good of human nature" (Bacon 1909: 7).

Philosophers of different times and schools related truth to language. In the 17th century, Hobbes insisted that truth is a property of propositions. For him, "true and false are attributes of speech, not of things. And where speech is not, there is neither truth nor falsehood. Error there may be, as when we expect that which shall not be, or suspect what has not been: but in neither case can a man be charged with untruth" (Hobbes 1994: 14–15). Almost three centuries later in 1873, Nietzsche emphasized the role of figurative language. "What then is truth? A mobile army of metaphors, metonyms, and anthropomorphisms – in short, a sum of human relations, which have been enhanced, transferred and adorned poetically and rhetorically and after a long use seem solid, canonical, and binding to a nation" (Nietzsche 1989: 250).

V. Woolf distinguishes at least three kinds of truth: God's or gospel truth; literary truth; and home truth (generally unflattering). For her, the only bearers of truth are words. Besides the surface meaning, words contain many sunken meanings which "rouse the imagination, the memory, the eye and the ear" (Woolf 1937). Sunken meanings are suggestive of many things and a writer can use their suggestive power in fostering relations between imagination, representation and truth.

Truth: Cognitive Constituents

From the writings of theologians and philosophers we can construe the composite schema of the truth concept and single out its constitutive elements that have lasted throughout millenniums. First, Truth is hidden from human eyes. It lies "hidden veiled in obscurity" and in search of truth people have to "wander through inextricable darkness" (Lactantius 1885: 9). According to Democritus, "truth lies at the bottom of a well, the water of which serves as a mirror in which objects may be reflected" or is "submerged in an abyss[5] and everything in turn is wrapped in darkness" (Long and Sedley 1987: 483).

Linked with Truth is the concept of Light, a significant metaphor in Scripture. The separation of light and darkness in Genesis emphasizes God's dominance over chaos, darkness, and death. In the Bible, light and truth are basically synonyms. "Oh, send out Your light and Your truth!" (NIV 1984: Psalm 43:3), hence expressions *shed/cast light, bring to light* (English); *faire/jeter la lumière sur* (French); *ein Schlaglicht auf etwas werfen* (German); *arrojar algo de luz/sacar a la luz* (Spanish); *belichten* (Dutch); *gettare luce su* (Italian) in many languages. Light's function is to bring forth the truth. "All things are made manifest by the light; for everything that makes manifest is light" (NIV 1984: Ephesians 5:13). Light is also described as wisdom and knowledge. Ancient philosophers call truth "the light of wisdom." So the search of true knowledge is often described as wisdom-seeking or light-seeking. Truth itself emanates light: "The force of the

[5]In prehistoric times the word for abyss denoted something that was unfathomable and mysterious (Cirlot 1978: 365).

truth itself is so great, that no one can be so blind as not to see the divine brightness presenting itself to his eyes" (Lactantius 1885: 13).

The next attribute of truth is its nakedness. Truth is "a naked and open day-light" (Bacon 1909: 7). An old fable explains the origin of the ancient concept of "*nuda veritas*." While Truth was bathing in a river, Falsehood stole her/his?[6] clothes. Truth refused to wear the rags Falsehood had left behind and has been going about naked ever since. Truth does not need any adornments, it is only corrupted by embellishments. "Simple and undisguised truth should be more clear, but falsehood should please by means of a splendor not its own. Falsehood is set off and polished with decoration sought from another source" (Lactantius 1885: 69). The metaphor of the naked truth is present in many languages *die nackte Wahrheit* (German); *verdad pura* (Spanish); *vérité toute nue* (French); *veritas nuda* (Italian).

Finally, a most important role in acquiring the truth is ascribed to the Mirror. The symbolism associated with the Mirror has its roots in Scripture. A very short phrase uttered by Paul calls for interpretation: "For now we see in a mirror dimly, but then face to face. Now I know in part; then I shall know fully" (NIV 1984: 1 Corinthians 13:12). Theologists interpret it as a reference to James's parable of Two Mirrors. A man who looks intently at his natural face in a mirror and then goes away, at once forgets what he was like. But the one who looks into the perfect law, and perseveres,…will be blessed in his doing. (NIV 1984: James 1:22–25). So according to Paul, there are two mirrors – a dim one and a clear mirror. If we look at ourselves in a dim mirror, we see our reflection, but don't get at the essence; we see only a part of a whole. Only a perfect mirror gives us full self-knowledge: if we look properly, we see who we really are (Orr 1915). The flawless mirror (speculum sine macula) was an attribute of the Virgin Mary. The metaphor is found in the Old Testament, "She is a reflection of eternal light, a spotless mirror of the working of God, and an image of his goodness" (NIV 1984: Book of Wisdom 7:26). Thus, the mirror performs a moral function by setting an example of perfection to which all people should aspire.

Philosophers also enlarged on the concept of the mirror. Socrates considered the mirror a tool to "Know Thyself" – the Delphic maxim. The mirror reflects the inner world of a person, with the help of it one could triumph over one's vices and weaknesses. It is given to man so that he might know his soul. Seneca took up Socrates' ideas and cogitated over a question "What did nature mean by giving us real bodies and then ordaining that phantoms [reflections – N. D.] of them also should be visible?" His answer is: "The mirrors were discovered in order that man might know himself. Many benefits have ensued; first, the knowledge of self, after that, devices to secure specific results. The comely man was taught to shun conduct that would degrade him" (Seneca Lucius Annaeus 2007: letter XVII: Liii). It is believed that Socrates gave mirrors to drunkards and Seneca placed mirrors in the hands of angry men to show how unworthy behavior defiled their souls. Nature gave man "A clear fountain or a smooth stone which gives each back his image" (Seneca Lucius Annaeus 2014) and the capacity of seeing his own visage in order

[6]In some literary sources Truth is described as a man, hence "he" in many translations. But in painting Truth is always a young maiden.

to guide him through life (Melchior-Bonnet 2002: 106–107). There are many myths, legends and superstitions associated with the mirror, and in all cultures they are associated with the truth.

Truth in Pictorial Art

The same metaphorical paradigm serves as the guiding substratum in Pictorial Art, which becomes manifest in paintings by different artists of different epochs. A random choice of pictures whose titles contain the word "Truth" allowed us to define repeated motifs and recurrent symbolic elements and images. Roman mythology holds that *Veritas* was the daughter of Time (Aulus Gellius 2016), that is why the winged figure of Time, sometimes as a gerontic man with sandglass (Annibale Caracci 1584), sometimes as an able-bodied scythe-holding middle-aged man (Jean-François Detroy 1733) is present in the pictures; the favorite *topos* of painters is Father Time saving his daughter and vanquishing Falsehood and Hypocrisy. Truth is depicted as a young maiden, either unclad (Botticelli's re-creation of Apelles' *Calumny*,[7] 1494–95) or wearing white robes (Francisco Goya 1812–1814) to emphasize her virginity, sincerity and simplicity. Her brilliantly white body emanates light, sometimes there is a sunny halo around her head. In Art, Truth's opponents are personifications of vices such as Ignorance, Suspicion, Slander, Envy, Fraud, but the main adversary is Falsehood who, unlike Truth, is always beautifully attired, wearing a disguise to deceive the naïve and the gullible. Time and Truth, however, triumph over Falsehood who is often portrayed tossed to the ground or trampled under Truth's feet. The picture by the 18th century painter François Lemoyne *Time Saving Truth from Falsehood and Envy* (1737), completed on the day before his suicide, contains all these symbolic elements, plus an additional one – the deceptive mask in the left hand of Falsehood (Picture 1).

[7]Appelles – the famous painter who lived in the 4th century BCE. None of his works has survived, but some were described by Pliny, Lucian, and others.

Picture 1. *F. Lemoyne. Time Saving Truth from Falsehood and Envy*

Source: ArtUK

Truth is elusive, and likes to "to hide at the bottom of a holy well" (Caracci 1584, Joy 1892) or in a dark cave (Theodor van Thulden 1657), or in the depth of the forest like in the painting by Jules Joseph Lefebvre (1870), where Truth is emerging from the profound gloom of a forest – in the background dark-brown tree trunks are discernible. The legend of "Truth in the well" is interpreted in various ways by painters. In Caracci's picture, Time has revealed his daughter to the daylight. In the painting by the Irish artist G. W Joy of 1892–93, Truth is inside an old dried up well standing on a small ledge strewn with white lilies, with her hand raised high above her head holding a mirror. Over the edge of the well a little child is peeping. It is to this child that Truth is showing her face in the mirror. In 1895, Jean Gérôme produced a picture portraying wrathful Truth getting out of the well with a whip in her hand to chastise mankind. In 1898, Debat-Ponsan exhibited his allegorical painting (*She will not go back*) with the same plot of Truth getting out of the well and two figures clad in black attempting to pull her back into it. In many paintings Truth is propertied with a mirror which presents a true image of the world. By the mid-nineteenth century the accepted posture of Truth was a figure holding the mirror high above her head turned to the beholder,[8] which symbolizes a commitment to reveal the truth to those who really crave for it.

Truth in Impressionism: Fantin-Latour

When critics discuss V. Woolf's style and manner of writing, they ought not to ignore the influence exercised on her by Impressionism in Art. The 1860s saw a passage to a new style in painting inchoate by the first generation of impressionists among whom are Manet, Monet, Renoir, Legros, and other leading figures. This

[8]It is interesting to note that the first small scale model of the Statue of Liberty by Frédéric Bartholdi, Lefebvre's contemporary, has a similar pose, though she is fully clothed and is holding a torch.

generation rejected old stereotypes and pursued a new way of expressing reality: endeavoring to grasp changing qualities of light, trying to depict movement, suggesting unusual compositions, and employing visible brush touches. Among this group of painters the works by Fantin-Latour are of special interest for the current research for several reasons: he used mirror images in his work, grappled hard with a new allegorical style, and introduced a novel personification of Truth.

In the late 1850s, the artist painted his self-portrait as a reflection in the mirror without even reversing the left and right.[9] This portrait was interpreted and appreciated by critics as the perception of reality "as reflected," an attempt by the young artist to search for his own ego (Miura 2011: 85). Later, he placed this mirror-image in the famous group portrait *Homage to Delacroix* among other personalities whose portraits were made in the usual way. In this *tableau*, real images and a mirror image are brought together; perception and introspection are intermingled.

In 1865, Fantin presented for the Salon the painting *The Toast: Homage to the Truth*, which was so bitterly and probably unjustly criticized that the artist destroyed it after the exhibition. Several fragments of the picture and many preparatory sketches remain, which we can go by to grasp the artist's vision of Truth in the light of new "realist allegory" (Fried 1992: 43), which the artist characterized as "C'est de la phantaisie pure mêlée de réalité" [It is pure fantasy mixed with reality] (Arnoux et al. 2011: 63).

The sketches and drawings detail the elaborate development of the theme: the artist tried giving different turns to his allegorical interpretation of Truth. First, he experimented with the setting. The interior is undoubtedly an artist's studio, but in the initial drawings it opens onto the blue sky and warm light in the upper background, staging a phantasmagoric interplay between interior and exterior realms (Alsdorf 2012) – a device later used by V. Woolf in the short story *The Lady in the Looking Glass: A Reflection*. A long glass hung in the hall of a country house reflected part of the drawing-room and "a stretch of the garden beyond. One could see a long grass path leading between banks of tall flowers until, slicing off an angle, the gold rim cut it off" (Woolf 1929b: 71). Later, the painter restricted the setting to a closed interior of a studio. The nude female figure holding a mirror high above her head is standing on a platform elevated a little above a group of artists, sculptors, musicians, and writers, who are formally dressed, buttoned up, wearing black suits and top hats. The setting is completely down to earth: a studio and a nude model posing for a portrait – that is how Fantin envisioned allegorical Truth.

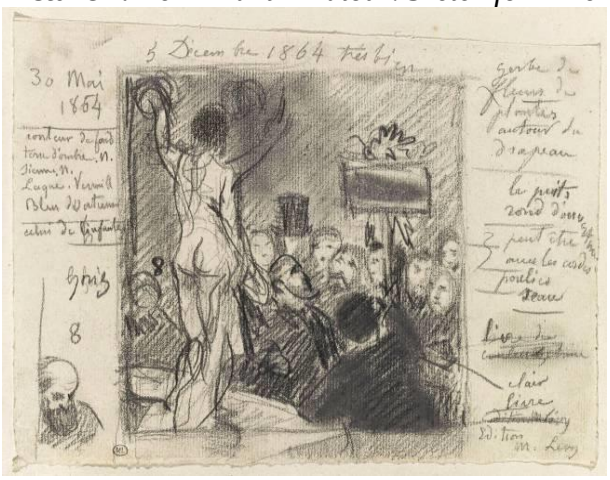
The posture of the deity also underwent several transformations with focus selection completely changing the meaning of the picture. In the majority of drawings Truth is standing with her back to the audience facing a group of particular personalities who are toasting her: "A la Vérité, notre idéal!"[10] ["To Truth, our ideal!"]. The purport of this composition suggests (and the inscription in

[9]This is an old tradition dating to the fifteenth century. Painters adopted the mirror as an indispensable tool for their self-portraits. Among them are: A. Dürer (1484); F. Parmigiano (1524) and others.

[10]A note made by the artist in the margin.

the margin supports it) that the absolute priority of Art is to reveal the truth no matter how frightening it can be. In his letter of February 15, 1865, Fantin wrote, "Banquo[11] ne fit pas tant peur à Macbeth, que la Vérité pour moi." [Banquo did not frighten Macbeth so much as Truth frightens me.] (Arnoux et al. 2011: 68). Several interpretations may be offered to the composition. It may be a reminder to creative minds to depict truly, impartially and open-mindedly the real world; it might be an instance of moral enlightenment or revelation of a particular "truth"; or it could be a moment of introspection – an artist should know the truth about himself. In later sketches, however, Fantin changed the posture of Truth and drew her facing the viewers thus reversing the message and involving the public at large into the quest for the truth (Picture 2).

Picture 2. *Henri Fantin-Latour. Sketch for "The Toast! Homage to Truth"*



Source: Paris, Département des Arts Graphiques, Musée du Louvre (rf12486)

V. Woolf's interpretation of Truth in *Orlando*, a phantasmagorical fantasy published in 1928, is, however, closer to that of Gustave Courbet. In his picture *The Painter's Studio: A Real Allegory Summing Up a Phase of Seven Years of My Moral and Artistic Life* (1855), the artist depicted himself in his studio at his easel with a nude female figure (Truth) standing behind and watching the artist's work over his shoulder. The relationship between the artist and the objective reality seems more personal and selective and is consonant with V. Woolf's philosophical and literary concerns. Woolf portrays in an allegorical way claims on the writer to speak the truth. In her case Truth stands by the inkpot. When obscurity descends and nothing can be seen through its opacity, and the writer is ready to take the pen and write *Finis* to his work,

> "here, alas, Truth, Candour, and Honesty, the austere Gods who keep watch and ward by the inkpot of the biographer, cry No! Putting their silver trumpets to their lips they demand in one blast, Truth! And again they cry Truth! and sounding yet a third time in concert they peal forth, The Truth and nothing but the Truth!" (Woolf 1928: 65).

[11]Banquo was a general in King Duncan's army, once a friend of Macbeth but later the adversary Macbeth feared.

The Unwelcome Truth

Truth is not always welcome. In the picture by Jean-François Detroy *Time Unveiling Truth* (1733), Father Time unveils his daughter's face, who in her turn tears off the masks of Deceit who is depicted as a frightened-looking woman dressed in dark robes. Aesop's fable is still more illustrative: Truth dwells alone in the wilderness because lies have spread throughout all of human society (Aesop 1957: fable 531), and people do not want to know the truth any longer.

In the old tradition Truth's adversaries were Falsehood, Deceit, Slander, and the like. V. Woolf's choice of antagonists is quite stunning – they are the allegorical Ladies of Purity, Chastity, and Modesty. Their verbalized portrayals make them look as if they had stepped down from canvasses of old Masters.

> "First, comes our Lady of Purity; whose brows are bound with fillets of the whitest lamb's wool; whose hair is as an avalanche of the driven snow; and in whose hand reposes the white quill of a virgin goose. Following her, but with a statelier step, comes our Lady of Chastity; on whose brow is set like a turret of burning but unwasting fire a diadem of icicles; her eyes are pure stars, and her fingers, if they touch you, freeze you to the bone. Close behind her, sheltering indeed in the shadow of her more stately sisters, comes our Lady of Modesty, frailest and fairest of the three; whose face is only shown as the young moon shows when it is thin and sickle shaped and half hidden among clouds" (Woolf 1928: 66).

These are a new type of contenders: they do not spread calumny, or defame the innocent, or hide under many disguises, they simply shun the truth, they hide from real life in the highest Alps or in "a cosy nook where there are ivy and curtains in plenty." They cover vice and poverty with their white veils, all things that are frail or dark or doubtful, and repeat their mantra:

> "Truth come not out from your horrid den. Hide deeper, fearful Truth. For you flaunt in the brutal gaze of the sun things that were better unknown and undone; you unveil the shameful; the dark you make clear, Hide! Hide! Hide!" (Woolf 1928: 66).

The allegorical figures are a mouthpiece of a "very numerous tribe of the respectable; who prefer to see not; desire to know not; love the darkness" (Woolf 1928: 67), those who worship Wealth, Prosperity, Comfort, and Ease, and knowledge of the truth may introduce dissonance into their otherwise well-designed and orderly lives.

In the novel *To the Lighthouse*, the main character, Mr. Ramsay, always spoke the truth no matter how disillusioning it sounded to other people. "What he said was true. It was always true. He was incapable of untruth; never tampered with a fact; never altered a disagreeable word to suit the pleasure or convenience of any mortal being" (Woolf 1927: 5). It exasperated his children and annoyed his wife, who tried to smooth things down. His six-year-old son hated him because the uttered word of truth destroyed "the wonder to which he had looked forward," and deprived him of future joyous prospects. "Had there been an axe handy, a poker,

or any weapon that would have gashed a hole in his father's breast and killed him, there and then, James would have seized it" (Woolf 1927: 4).

Archetypes as Cognitive Foundations for Truth Metaphorics

The cultural content analyzed above forms the cognitive base of V. Woolf's metaphorical world. In this part, we address the ways in which the constituent elements are actualized in the writer's works to provide for various representations of truth.

Reflection

Reflection is an essential archetype intrinsically related with the mythological consciousness whose conceptualizations can be traced back to their roots reified in the myths of Narcissus and Gorgon Medusa. The two myths are different in their semiotic content: the former symbolizes self-adoration and vanity, the latter audacity, valor, and resourcefulness.

Of special interest for the current research is the focal point of these myths – Reflection. Etymologically, the word goes back to Old French *Réflection* from late Latin *reflexionem* literally meaning "a bending back," derived from the stem of Latin verb *reflectere* "to bend back, bend backwards, turn away." The word appeared in the English language in late 14th century in reference to surfaces throwing back light or heat; as exemplified in the myth about Narcissus, the original surface was water, and in the myth about Perseus the polished surface of his shield.

In the course of human history, *Water* has acquired a remarkable symbolic import. The transparency and depth of water were associated with knowledge and wisdom. The very word "eidos" (idea) used by Plato literally means "*an image reflected in water or mirror*." The reflecting pool was considered to be the mirror of the world (Cirlot 1978: 335–336). Watery surface acquires the significance of the mirror – self-contemplation and revelation. Seneca cites a poet who saw his reflection in the sea water "Lately I saw myself on the shore, When the sea stood calm without a breath of wind" (Seneca Lucius Annaeus 2007: letter XVII: Liii). V. Woolf uses the same image of water reflection, but emphasizes its impartiality and evanescence:

> "The river reflected whatever it chose of sky and bridge and burning tree, and when the undergraduate had oared his boat through the reflections they closed again, completely, as if he had never been" (Woolf 1929a: 5).

Reflection in the still water surface is an indispensable element of all paintings featuring "The myth of Narcissus" starting with the miniature in *Le Roman de la Rose* (c. 1230–1275) and getting its continuation in the famous works by Caravaggio (1597), Poussin (1628), Roubens (1636), Turner (1804) and many others. The myth comprises two themes: self-adoration and self-knowledge that

brought about Narcissus' early death predicted by Teiresias.[12] It is not accidental that the two main meanings encoded in the semantic structure of the word "reflection" are: 1) "the image of something as reflected by a mirror or other reflective material"; 2) "thought or opinion after attentive consideration or contemplation; especially, thoughts suggested by truth" (WUD).

Artists also experimented with their own reflections inserting them in pictorial scenes with entirely different subject matter. Jan van Eyck[13] incorporated his reflection in the mirror on the back wall of the room in his famous *The Arnolfini Marriage* (1434). Clara Peeters[14] (1594 – 1657) frequently included miniature self-portraits in the reflection of polished surfaces of goblets, pewter dishes, gilt-cups, and other vessels she painted. Reflection creates a "duplicate world" (Goscilo 2010: 10) different from the active world of reality.

This facet of reflection is revealed in the Gorgon myth: Perseus avoids petrification by not looking at Medusa directly in the face (her gaze turned any living being into stone), but at her reflection in his shield. The gaze reflected in the shield had no power Medusa possessed in real life, it was a kind of *nature morte*. The same contrast between real life and its reflection in the mirror is used by V. Woolf in the story *The Lady in the Looking-Glass: A Reflection*.

> "The room that afternoon was full of lights and shadows, curtains blowing, petals falling…And there were obscure flushes and darkenings too…and the room had its passions and rages and envies and sorrows coming over it and touting it, like a human being. Nothing stayed the same for two seconds together" (Woolf 1929a: 75).

But in the looking-glass, there was another kind of reality: "things had ceased to breathe and lay still in the trance of immortality." V. Woolf stresses that "It was a strange contrast – all changing here, all stillness there. One could not help looking from one to the other" (Woolf 1929a: 76).

The device of multiple self-representations, so common in Art, when employed by V. Woolf emphasizes versatility of her characters. The juxtaposition of looking-glass reflection and the real world, is used in the novel *Between the Acts*, where Isa, a heroine of the novel, is standing "in front of the three-folded mirror, so that she could see three separate versions of her rather heavy, yet handsome, face; and also, outside the glass, a slip of terrace, lawn and tree tops" (Woolf 1941: 7). This scene is cardinally metaphorical. She is both real and unreal, inside the looking glass and outside. She is split in two, so are her feelings.

> "Inside the glass, in her eyes, she saw what she had felt overnight for the ravaged, the silent, the romantic gentleman farmer. "In love," was in her eyes. But outside, on the washstand, on the dressing-table, among the silver boxes and tooth-brushes, was the

[12]Blind oracle well known in Greek mythology, who prophesized that the boy would live a long life if he "never knows himself."

[13]One of the founders of Early Netherlandish painting (1390?–1441) and one of the most significant representatives of Northern Renaissance.

[14]The earliest significant woman painter of the Dutch Golden Age, one of the earliest group of painters of still lifes and flowers; she also pioneered paintings of fish and game.

> other love; love for her husband, the stockbroker. Inner love was in the eyes; outer love on the dressing-table" (Woolf 1941: 7–8).

Light

Reflection is rarely used as a metaphor in its own right, but rather as a concomitant of other symbols – Light and the Mirror. Light is one of the most universal and fundamental archetypes in human history. It is probably the oldest, too. It goes back to prehistoric times when the circle of light cast by the fire in the darkness of the cave was for primeval men space of safety and survival. In the allegory of the Cave,[15] Plato (428–348 BCE) ascribes to the Sunlight the capacity to illuminate things both physically and mentally. Light helps eyes to see things as they are, and the mind to see the truth: "As the Sun illuminates the visible with light so the idea of goodness illuminates the intelligible with truth, which in turn makes it possible for people to have knowledge" (Plato 2000: 260). Later, light became a symbol of holy image, of the spiritual and the divine, of purity and perfection, of knowledge and wisdom.

Light is used by V. Woolf either as a distinct and independent metaphor with a variety of meanings or in conjunction with Reflection as a truth-revealing expedient. In *To the Lighthouse*, Light wards off evil spirits and child fears. It is a token of hope. Standing in front of the looking glass, Mrs. McNab, a cleaning woman who comes to sweep up the empty decaying house, tries to discern "some cleavage of the dark, some channel in the depths of obscurity through which light enough issued" to promise her "twined about her dirge some incorrigible hope" (Woolf 1927: 108). Light is capable of reviving visions far removed in time. "Once more, Mrs. McNab, in a ring of light, saw the old gentleman, lean as a rake, wagging his head, as she came up with the washing" (Woolf 1927: 117). For a decade, "some random light from some uncovered star, or wandering ship, or the Lighthouse even" (Woolf 1927: 102) was the only thing that moved inside the deserted and crumbling house, a tiny thread that connected the effervescence of the past with a possible return of life to the old house in the future (Woolf 1927: 92).

In *Orlando*, V. Woolf modifies the conventional metaphor "Light at the end of the tunnel" meaning "a sign of improvement in a bad situation or that a long and difficult undertaking is coming to its finish" (WUD). V. Woolf applied this metaphor to Orlando's travel in time. Here "the tunnel" means the passing of time and a succession of events and actions, personality metamorphosis and changing epochs, while the light is a torch illuminating the final destination – the present time.

> "…as she was thinking this, the immensely long tunnel in which she seemed to have been travelling for hundreds of years widened; the light poured in…And so for some seconds the light went on becoming brighter and brighter, and she saw everything more and more clearly and the clock ticked louder and louder…In fact it was ten

[15]The allegory of the Cave describes prisoners chained to the wall in the cave with no light, whose only realty was shadows; when they got outside and got accustomed to the Sunlight, they saw an entirely different world.

> o'clock in the morning. It was the eleventh of October. It was 1928. It was the present moment" (Woolf 1928: 147).

In this novel, V. Woolf takes a humorous view of the truth-revealing capacity of light. Orlando (now a woman) is returning to her house in a carriage in company of Mr. Pope.[16] It is late at night, but streets are already lit with oil-lamps, so periods of pitch darkness are interspersed with short moments of light. "As the light faded, she (Orlando – N.D.) began to feel steal over her the most delicious balm" of illusions (Woolf 1928: 118). V. Woolf satirizes the trite rhetoric and banal conventions unthinkingly repeated by Orlando: "Future ages will think of us with curiosity and envy me" for riding with "the greatest wit in Her Majesty's dominions." However, in the light of a street lamp she thinks, "What a foolish wretch I am! There is no such thing as fame and glory. Ages to come will never cast a thought on me or on Mr. Pope either" (Woolf 1928: 118). In the darkness, she mistakes a hump on a cushion for Mr. Pope's grand forehead. Again comes a torrent of beaten eulogy: "How noble his brow is. What a weight of genius lives in it! What wit, wisdom, and truth…Yours is the only light that burns forever. But for you the human pilgrimage would be performed in utter darkness, without genius we should be upset and undone." (Woolf 1928: 118) In the ring of light beneath one of the street lamps, Orlando realized her mistake. Mr. Pope's forehead is no bigger than another man's. "Wretched man," she thought, "how you have deceived me! When one sees you plain, how ignoble, how despicable you are! Deformed and weakly, there is nothing to venerate in you, much to pity, most to despise" (Woolf 1928: 119). Once they were in complete obscurity again, Orlando's train of thought entered the customary channel of supremacy of men whose images are "set in the sky" and whom women must "serve, honor, and obey." Looking Mr. Pope full in the face in the blazing light, she understands "It is equally vain for you to think you can protect me, or for me to think I can worship you. The light of truth beats upon us without shadow, and the light of truth is damnably unbecoming to us both" (Woolf 1928: 119).

In the above mentioned story *The Lady in the Looking-Glass*, the intrusion of light, on the contrary, takes a tragic turn. At the beginning of the story, the author writes that very little was known about Isabella, "one could not say what the truth about Isabella was" (Woolf 1929a: 77). She was rich, distinguished, exquisitely dressed, had a faded but fine face and seemed quite satisfied with her comfortable life in a new house stuffed with rarities from exotic countries, taking care of her garden richly planted with flowers; she was a spinster; but there is a subtle implication of past affections, jealousy, passions, and partings. She was reticent. As the narration unravels, there is a recurrent motif that Isabella "did not wish to be known – but she should no longer escape." There must be truth somewhere – "either in her house, or in her hidden letters (graven with eternal truth), or in the expression of her eyes." At one moment the truth was nearly brought forth. "The sun would beat down on her face, into her eyes; but no, at the critical moment a

[16]Alexander Pope (1688–1744), an 18th-century English poet, is best known for his satirical verse and translation of Homer.

veil of cloud[17] covered the sun, making the expression of her eyes doubtful" (Woolf 1929a: 78); Isabella escaped the exposure when "the lacy clouds veiled her face." In the end, Isabella gets her denouement with the merciless light exposing her real self and her real life. "At once the looking-glass began to pour over her a light that seemed to fix her; that seemed like some acid to bite off the unessential and superficial and to leave only the truth" (Woolf 1929a: 80). V. Woolf resorts to the trite metaphor of nakedness of truth, but replenishes it with a synthesis of imaginary physical nakedness and spiritual emptiness.

> "She stood naked in that pitiless light. And there was nothing. Isabella was perfectly empty. She had no thoughts. She had no friends. She cared for nobody. As for her letters, they were all bills. Look, as she stood there, old and angular, veined and lined, with her high nose and her wrinkled neck" (Woolf 1929a: 80).

The unwelcome truth which Isabella refused to recognize was that she was a lonely middle aged woman, devoid of any affections with an empty life which meant to her "futility and evanescence of things."

Mirror

Before mirrors were invented, other substances had the capacity to reflect objects: polished stones and metals. Rubbing and polishing stones is a well-known, exceedingly ancient activity of man. In Europe, "holy" stones, wrapped in bark and hidden in caves, have been found in many places; as containers of divine powers they were probably kept there by men of the Stone Age (Franz 1969: 205).

V. Woolf's metaphorical interpretation of the Truth, is to a great extent based on the Mirror archetype. The looking glass is a recurrent motif in many of Woolf's novels and stories and plays an important role in her rhetorical strategies. The symbolism of the mirror is explicitly complex and displays a diversity of meaningful associations.

In art of the late Middle Ages and the Renaissance, mirrors symbolized diametrically opposite qualities: the vices of pride, vanity, and lust (*vanitas*) and the virtues of truth, justice, and prudence (*veritas*). Besides being an aesthetic object, mirrors are associated with moral education, sorcery, mystical capacity of exposing hidden realities and predicting the future, showing the real face of the world and the true personality of a character (Goscilo 2010). In the picture *Saint Eligius in his Shop*[18] by Peter Christus[19] (1449), the mirror on the table of the jeweler reflects the outside world and conveys a moral message exposing its vices. It reflects two dandies standing by the window one of whom carries a falcon, a symbol of pride and vanity, a Deadly Sin.

[17]Clouds are believed to obscure the immutable quality of higher truth (Cirlot 1978: 50).

[18]The patron Saint of goldsmiths and metal workers; Eligius (588–660) was also a talented goldsmith, chief counselor to the king of France, and a faithful believer who worked for twenty years to convert the population of Flanders to Christianity.

[19]An early Netherlandish painter (1410/1420–1475/1476), noted for his innovations with linear perspective and a meticulous technique.

The theme "Venus at the mirror" is common in paintings by many great artists of the late Middle Ages and Renaissance. Gossaert[20] (1521), Titian (1555), Rubens (1608) Velazquez (1649) painted the naked goddess admiring herself in the mirror held by Cupid. Such seductive beauty and sexuality was considered sinful by Christian morality and was condemned as *vanity* (NIV 1984: Ecclesiastes 1: 2). Later the theme got a more secular interpretation. Women of different walks of life and different ages were portrayed in front of the mirror. The artists displayed a variety of attitudes from a mild moralizing character by Paulus Moreelse's[21] *Woman at the mirror* (1627) to *memento-mori* warning by Bernardo Strozzi's[22] *Vanitas* or *The old Coquette* (1615) to biting satire by Goya's[23] capriccio *Till Death* (1799).

In V. Woolf's fiction there is only one case of the *vanitas* use of the mirror. Mrs. Manresa, the wild child of Nature, not much interested in the play, several times takes out her mirror to inspect her cosmetics, attend to her face, her lips and nose. In the other cases the function of the mirror is far more important and related to *veritas*.

In *Orlando*, the aging Queen sees in the mirror, "which she kept for fear of spies always by her (an allusion to Virgil's Tale of Mirror[24] – N.D.), through the open door, a boy – could it be Orlando? – kissing a girl – who in the Devil's name was the brazen hussy? Snatching at her golden-hilted sword she struck violently at the mirror. The glass crashed" (Woolf 1928: 13). The shattered mirror is an omen of calamity. The Queen's days were numbered.

In *The Waves*, Virginia Woolf's "play poem" (1931), the author contrasts two different characters – Jinny and Rhoda – describing the girls' perception of their own reflections in a looking-glass. "I hate the small looking-glass on the stairs," said Jinny. "It shows our heads only; it cuts off our heads. So I skip up the stairs past them, to the next landing, where the long glass hangs and I see myself entire" (Woolf 1931: 24). Jinny wants integrity and identity. Whereas Rhoda is terrified that she has to assert her stable identity. "That is my face," said Rhoda, "in the looking-glass behind Susan's shoulder – that face is my face. But I will duck behind her to hide it, for I am not here. I have no face" (Woolf 1931: 25); "I hate looking glasses which show me my real face" (Woolf 1931: 26). She cannot cope with the maintenance of identity, and she prefers to have multiple selves and multiple consciousnesses.

The significance of the truth-revealing role of mirrors reaches its apogee in the last novel by V. Woolf *Between the Acts*. So far, we have been discussing the exposure of private, personal "truths," sought or unsought. On a larger scale, V. Woolf seeks the truth about a community, society and nation as a whole.

[20]French-speaking Dutch and Flemish painter (1478–1532), who brought elements of Italian Renaissance to northern Europe.
[21]A Dutch painter of portraits (1571–1638).
[22]A canvas and fresco Italian artist (1581–1644), founder of the Venetian Baroque style.
[23]The most important Spanish artist of the late 18th and early 19th centuries (1746–1828).
[24]Virgil describes a mirror put on a marble tower which protected Rome from enemies spotting them for thirty miles around and was destroyed by Crassus, a dull-witted, greedy emperor. The tale is narrated by Gower, Chaucer, and Dante. Crassus was killed by being made to drink the molten gold.

The action of the novel takes place in June, 1939; the setting is the English countryside: a house (Pointz Hall), home of the Oliver family, and the nearby village. This is a day of the pageant – a social event attended by the local community and the gentry from the neighboring villages. This year, Miss La Trobe, an amateur playwright, chose a historical theatrical focusing on some landmarks in the English history. The final part of the pageant is called "The present time. Ourselves." "But what could she know about ourselves? She wanted to expose them, as it were, to douche them, with present-time reality" (Woolf 1941: 111) to get at the very spirit of the time.

The climactic scene is essentially impressionistic. Out came the actors "Children? Imps – elves – demons. carrying anything that's bright enough to reflect, presumably, ourselves?" (Woolf 1941: 113). This cavalcade reminds motley fools or court jesters who could speak the truth to the mighty Kings. They stood facing the audience holding "hand glasses, tin cans, scraps of scullery glass, harness room glass, and heavily embossed silver mirrors" to show the spectators their real face. The reflection was fragmented: "Now old Bart…he was caught. Now Manresa. Here a nose…There a skirt…Then trousers only…Now perhaps a face…Ourselves?" (Woolf 1941: 114). The description of mirrors or mirror-like surfaces is repeated several times forming a chain of reflecting gadgets.

And the audience – a wide assortment of people – saw themselves and were shocked at this fractured verisimilitude. "But that's cruel. To snap us as we are, before we've had time to assume…And only, too, in parts…That's what's so distorting and upsetting and utterly unfair" (Woolf 1941: 114). Unfair was it not. It was a moment of epiphany: a disunited society. The audience were indignant to be taken unawares with no time allotted to assume a fitting posture. "People in the back rows stood up to see the fun. Down they sat, caught themselves. What an awful show-up!" The truth was not comforting, but rather unnerving. "All evaded or shaded themselves" (Woolf 1941: 115).

The feeling of disunity and social isolation becomes reinforced by means of the particular structure of the scene and certain narrative devices. The scene is texturally threefold combining body movements, the word, and the sound. First, the message gets a bodily expression through carnivalesque movements of the actors: "Out they leapt, jerked, skipped. Flashing, dazzling, dancing, jumping. Mopping, mowing, whisking, frisking, the looking glasses darted, flashed, exposed" (Woolf 1941: 114). Then the message is put into words and a dictum is pronounced by "a megaphontic, anonymous, loud-speaking" voice:

> "Look at ourselves, ladies and gentlemen! Then at the wall; and ask how's this wall, the great wall, which we call, perhaps miscall, civilization, to be built by (here the mirrors flicked and flashed) orts, scraps and fragments like ourselves?" (Woolf 1941: 116).

Superimposed on it is music. The descriptions of music appear again and again in these pages and create a pot-pourri of tunes, motifs, and melodies. "Music began – A.B.C.– A.B.C. The tune was as simple as could be"; "Suddenly the tune stopped. The tune changed. A waltz, was it? Something half known, half not"; "The tune changed; snapped; broke; jagged. Fox-trot was it? Jazz? Anyhow the rhythm

kicked, reared, snapped short. What a jangle and a jingle! What a cackle, a cacophony!" (Woolf 1941: 112). The author mixes dance tunes and popular songs with the anthem; the names of composers look like a haphazard choice: "Fox trot, Sweet lavender, Home Sweet Home, Rule Britannia; Bach, Handel, Beethoven, Mozart or nobody famous, but merely a traditional tune" (Woolf 1941: 116). The cacophonous melodies, scraps of music are in tune with the general atmosphere of fragmentary and kaleidoscopic reality.

Two sounds are at odds with the otherwise bucolic scene – the scenic old house, the cows, the meadows and the view. The first discord is the mechanical, metallic sound of the gramophone. "The machine chuffed in the bushes" (Woolf 1941: 107) repeating "Tick, tick, tick." The audience were unnerved by the monotonous, rhythmic sound and were trying to give a meaning to the empty stage and the non-ending ticking. "The tick of the machine was maddening. There they sat, facing the empty stage while the machine ticked in the bushes. All their nerves were on edge. They sat exposed. The machine ticked. There was no music. Tick, tick, tick went the machine" (Woolf 1941: 108). The metaphoric meaning of the sound produced by the gramophone is quite clear: time was running out for a disunited society.

The other disruptive sound is the ominous roar of fighter bombers. "Twelve aeroplanes in perfect formation like a flight of wild duck came overhead. *That* was the music. The audience gaped; the audience gazed. Then zoom became drone. The planes had passed" (Woolf 1941: 116). That was a different kind of music, the music of war, the flight of bombers over a peaceful countryside being an omen of the imminent disaster. The unsavory truth is a disunited society on the brink of war.

The elaborate choice of stylistic devices among which the most important are repetitions and string-like arrangement of words denoting meaningful notions (movements, sounds, etc.) bring forth the general ambiance of the pageant. They highlight the clues to what the author (V. Woolf alias Miss La Trobe) wanted to convey. "Ourselves" is repeated more than fifteen times within a short space of a few pages. The next meaningful word is "expose" and its derivatives. "All their nerves were on edge. They sat *exposed*" (Woolf 1941: 111). "The mirror bearers squatted; malicious; observant; expectant; *expository*" (Woolf 1941: 115). Another phrase that is repeated several times is "*Scraps, orts, and fragments.*" At first, the audience experiences a shock at being reduced to such unsavory description of themselves. Gradually, an understanding comes: "Scraps, orts and fragments! Surely, we should unite?" (Woolf 1941: 119).

The key phrase is "*Dispersed are we.*" There are two episodes in the novel in which the phrase is the focal point of the narrative. First, it appears as a song during the intermission when the spectators were leaving for the barn to have tea. "As they raised themselves and turned about, the music modulated. The music chanted: *Dispersed are we.* It moaned. It lamented: *Dispersed are we*, as they streamed, spotting the grass with colour, across the lawns, and down the paths" (Woolf 1941: 60–61). The chain of verbs introducing the melody reminds of a music scale rising to a crescendo: the music *modulated – chanted – moaned – lamented – wailed.* The same scene is repeated at the end of the performance

bringing the pageant to its climax and close. Now it is not a song, but the spoken word. "Dispersed are we, the gramophone *informed* them" (Woolf 1941: 177). The verbs used to introduce the speech are: *affirmed – asserted – repeated – informed – triumphed,* yet *lamented – gurgled* and *ceased.*

This is the only truth-revealing scene in the material analyzed which does not mark the end but suggests a continuation. Surfacing from the depth of historical memory a new understanding emerges: "O let us, the audience echoed (stooping, peering, fumbling), keep together…For there is joy, sweet joy, in company" (Woolf 1941: 122). The end of the pageant offers a newly-found hope of a possibility of unification.

There is one metaphoric concept of exquisite beauty in *Between the Acts*, which is related to truth but only indirectly – the "Lily pool" (inspired by Claude Monet?). "There had always been lilies there, self-sown from wind-dropped seed, floating red and white on the green plates of their leaves" (Woolf 1941: 26). It is a place of epiphany, a place where one cannot tell or even think a lie. From the contemplative depth of the lily pool, "its black heart," phantoms of the unconscious arise to become realities, their numinous significance becomes externalized, and intuitive reasoning finally acquires the form of logical propositions. Lucy, an elderly lady, a true believer, the widowed sister of the owner of Pointz Hall, stops by the lily pool. She is perturbed by the pageant's harsh message and seeks reassurance from the deep waters of the pond. "Ourselves," she murmured. And retrieving some glint of faith from the grey waters, hopefully, without much help from reason,…seeing in that vision beauty, power, and glory in ourselves…she returned to her private vision of beauty which is goodness" (Woolf 1941: 127). And then illumination comes: "we act different parts but are the same" (Woolf 1941: 135).

Conclusion

W. Humboldt claimed that "all arts are enlaced by one band." All arts have one aim – to elevate fantasy to the maximum height of its vigor and originality (Humboldt 1985: 185). V. Woolf's prose is a dramatic incarnation of this postulate.

For V. Woolf, figurative imagery is the media in which she can communicate her vision of an abstract concept to the reader drawing on cultural archetypes worked out by human consciousness in the course of evolution – Reflection, Light, and Mirror – all having a long individual history of themes, motifs, and mythos, which evoke a multiplicity of "echoes, memories, and associations." The synthesis of these components complemented in some cases by elements from other semiotic systems creates unique metaphoric visualizations, never repeated in her works but "hand-made" for specific rhetoric occasions. We can single out (1) a composite way of their organization when the archetypes are combined to create a new synergic image (*A Lady in the Looking Glass*); and (2) a drama-like way when different groups of semiotic elements interact to create a scenic image by adding music or sound symbolism (e.g., onomatopoeic repetition of the ticking in *Between the Acts*).

Her figurative representations are novel intellectual insights, on the part of the author, into the essence of the phenomena of Truth integrating additional attributes, nuances or overtones into a concept; they are cognitively significant vehicles of paving venues for unconventional literary conceptualizations.

Close affinity of V. Woolfs prose with pictorial art of which she was a subtle connoisseur becomes evident when we analyze her aesthetics rooted in the cultural conventions of different epochs. Truth in the 18th century (*Orlando*) is represented by three allegorical figures (Truth, Candor, and Honesty), which was the overwhelming tradition in Art of that and preceding periods; whereas when the setting is the 20th century (*Between the Acts*) truth-revealing scenes take a clear-cut impressionistic turn. In her prose, verbalization and visualization are fused into one. This implies flexibility of language, too. V. Woolf is in command of both: a conventional narrative form and almost Victorian style with its elaborate, picturesque portrayals, elongated, stringent sentences, lyrical digressions, and a new modernist style with disjoint scenes, broken, half finished sentences, fragmentary, blurred descriptions – all suggestive of visible brush strokes typical of Impressionist painters.

The reconstruction of mythological, philosophical, and religious paradigm of Truth constituents gives insight into the underlying cognitive foundation, which opens up the multitude of representational perspectives for the Artist and reveals striking congruence with Woolf's metaphorics. The diversity of Truth interpretations, their breadth and profundity let us say that V. Woolf mastered the art of thinking in images to perfection and her metaphorical descriptions still remain unsurpassed.

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Examining the Re-Translation Hypothesis: The Case of Three Short Stories in the Saudi Literary System

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Translation has an ultimate purpose of serving as a cross-cultural bilingual communication vehicle among peoples. As a result of their animated interaction with other cultures, Saudi readers became more interested in reading translated books that allow them to explore other cultures. Books vary in their characteristics and the strategies implemented in their translation. However, fiction has always been a mirror that reflects cultures. Therefore, it needs to be sensibly translated in accordance to the translation norms of the target audience. Nonetheless, cultures vary in the degree they perceive foreign cultures. Some audience might prefer target-oriented translations while others favour source-oriented translations. Reflecting on a comparative text analysis of a selection of three short stories written by prominent English writers, their translations as well as their retranslations, this paper attempts to identify the most prevalent strategies adapted in the rendering of cultural references driven by the social factors contributing to the translator's decision-making process in the Saudi context. The paper discuses in particular the Retranslation Hypothesis developed by Berman, Gambier and Bensimon in the 1990s in relation to Venuti 1998 Domestication and Foreignization approach. The findings, which refute the hypotheses within the Saudi literary system, are used to explore the close relevance of the strategic variation to social impacts, being variables that affect the translation outcome. The paper highlights the occurrence of cultural references within the short stories and frequency of the used procedures in the rendering to determine the prevalent ones with the highest potential for conveying the intended meaning. A cross tabulation of the two important variables; classification of culture and translation strategy, assists in determining the position of the Saudi literary system on the Domestication/ Foreignization scale. Results are investigated and an understanding of the phenomena being studied is presented and discussed. Finally, a conclusion on the Retranslation Hypothesis, in the Saudi context, is offered.

Keywords: *Literature, short stories, retranslation, culture, domestication/foreignization*

Introduction

The main objective of this paper is to elaborate on translating culture within the Saudi literary system through retranslation. With regard to the change in the norms that govern the translation process, re-translation is considered an important feature, a pervasive aspect that has been profoundly debated in the field of translation studies. What can be found in the analysis of re-translations is overall a more complex, multifaceted representation. Furthermore, there is a demand for further testing of re-translations to distinguish the motives and objectives of this phenomenon and accordingly evaluate the core of the controversial Re-translation Hypothesis. Another matter of importance is the fact that the study of re-translations has not previously been conducted in the domain

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of the Saudi literary system, so this study will notably add to the literature on the matter in a wider scope.

This study aims to review the theoretical conventions of re-translation and investigate some of these conventions based on the data collected from three case studies in the form of short stories and their two translations.

Generally speaking, the word re-translation can refer to three things. Conventionally, it denotes an "indirect", "intermediate", "relay" or "second-hand" translation (Shuttleworth and Cowie 1997: 76). This is attributed to the procedure of translating through a mediating language whereby a text is translated into a language and then re-translated from the previous translation into another language. An example of this from the Saudi literary system is the translation of *Around the World in Eighty Days* by the French author Jules Verne in 1873.

The second indication is "back translation", meaning the translation of an already existing translation back into the source language. This can occur for several reasons, one of which would be the loss of the source text while there is still demand for the text in the source language. Back translation can also be carried out to compare and analyse translated texts (Almberg 1995: 925).

The third meaning of re-translation is the most common, referring to an additional translation of a source text in the same target language. This is also called by some scholars "new translation" or "multiple translations" (Almberg 1995: 927). In the present study, the focus is on this implication of the word re-translation.

Re-translation of literary texts may take place to help update the original texts, raise their popularity or elevate their sales. Re-translation is usually carried out by a different translator than that of the previous translation and the time span may vary from a few years to decades. This point is confirmed in the re-translation analysed in this study, which demonstrates the time gap between the first and second translations. Regarding the first pair, only a year separates them, but the second pair were published eleven years apart. The third pair have a nine-year duration between them.

Although the material for analysis was chosen carefully, short stories are generally considered relatively simpler for analysis due to their short length. However, the length of the text to be re-translated is not to be viewed as the heart of the matter. In fact, most literary re-translations are short texts on the grounds that short texts take less time and effort. For this reason, poems are one of the most common forms of literature to be re-translated, as they are relatively short and are almost never the length of a novel. Additionally, the length of the text under analysis would be an issue if the researcher were to depend on the analysis of one short story and subsequently convey results and generalize conclusions based on this analysis solely. However, in this research the deliverables differ.

The study in hand attempts to answer three main questions:

1. To what extent is the Re-translation Hypothesis valid: is the presence of re-translations in the Saudi literary system down to increased acquaintance with the source culture? (Koskinen and Paloposki 2004). To what extent does it reflect the translation norms?

2. How often are the identified translation strategies applied by each of the translators?
3. What is the percentage of tendency towards domestication/target-oriented strategies and foreignization/source–oriented strategies as reflected in the parallel analysis of the texts?

Re-translations are performed and made accountable in the literary systems they belong to, yet analysis of re-translations is infrequent. As Susam-Sarajeva (2003: 2) notes, "although the practice itself is common, theoretical discussions on the subject are rather rare [...] currently, there is no detailed or systematic study on re-translations per se" (2003: 2). This research gap is true in general and not only in the Saudi context where translation, overall, is characterised as evolving at a slower pace. It should be noted that several studies have examined re-translations of English literary work into Arabic, but to the best of the researcher's knowledge, there is no study that examines the Re-translation Hypothesis within the Saudi literary system. Therefore, as there is a clear gap in this specific area, the present study aims to respond to this gap by undertaking a comprehensive case study into three short stories and their re-translations, the findings of which will look into the Re-translation Hypothesis and uncover the socio-cultural effect on the production of target texts, in particular the norms governing translating cultural references for a Saudi audience.

The value of this study additionally lies in pointing out the norms and determining the appropriateness of different translation strategies as a prerequisite for translators within a specific culture (Toury 1995: 53). In this regard, Toury also maintains that re-translation is an act of planning, as it "always entails some change on behalf of the receiving culture." In addition, Brownlie (2006: 150) surmises that examining re-translations can "reveal changing norms and ideologies in society". This study also aims to propose a repeatable methodology for the exploration of re-translations for future research.

An important domain of investigation within Translation Studies is Descriptive Translation Studies. This aims to study real-life examples of translated texts, comparing them against their source texts to define the shifts detected in them and then using them to explain the possible impacts, including the norms, that might have led to the target text. Looking into re-translations of texts offers an even more in-depth view of the phenomena and allows exploration of the changing norms that may result from the passage of time. Toury (1995), Venuti (2003), and Pederson (2005) acknowledge the two poles of source culture or target culture inclination. Toury refers to it as the initial norms whereby the translator is directed to abide by the norms of the target culture to make an "acceptable translation" or to the norms of the source culture to make an "adequate translation". Venuti refers to as domestication and foreignization in a similar vein, and Pederson refers to the source-oriented and the target-oriented approaches.

This section identifies translation shifts and norms that can be pointed out when examining the Re-translation Hypothesis as a means of valuing the scale of

closeness or divergence, and recording the behaviour of re-translation through time.

This paper starts with an introduction that states an overview of the hypothesis and the purpose of this paper. It also states the research questions. The second section is the theoretical deliberations of the retranslation hypothesis within the field of translation studies. After that, a section is allocated for the literature review where a discussion of several studies is presented. Then the methodology of the paper is offered which is divided into subcategories: scope, material, and method. Moreover, the three case studies are presented including the result and discussion of each one. Finally, at the end of the paper is the conclusion, which ties the three case studies and proposes the results.

Re-translation in Translation Studies

The phenomenon of re-translation in Translation Studies has been discussed along to two distinct lines. The first is the Re-translation Hypothesis, developed by French translation scholars Antoine Berman, Yves Gambier and Paul Bensimon in the 1990s. Their consensus view is that the re-translation of literature is introduced primarily due to the aging of the existing translation and the target culture's predisposition to amend the target text by presenting any foreignness that may have been restricted in the previous translation. Based on this hypothesis, re-translations are observed on a scale that shows a progressive degree of foreignization, while the first translation is viewed as more domesticated. Berman's focus was mainly on the re-translation of literature, and he strongly argued that the success of a translation is not obtained at the first attempt. For a translation to succeed it should be delivered several times in the form of re-translations, each time gaining partial further completion (as cited in Dastjerdi and Mohammadi 2013).

Another view is that elucidated by Bensimon (1990) where he argues that previous translations tend to be target-oriented while re-translations are source-oriented because a culture is often hesitant to accept a text that is distinguished as foreign, so for the foreign text to be welcomed into the target culture, it should be modified to the target culture. After that, since the text has already been presented to the target culture, some of its foreignness is uncovered, and the source text can be translated again with a more source-oriented tendency (as cited in Brownlie 2006: 96).

The other track in the re-translation phenomena states that re-translations do not necessarily eschew domestication. Although this track has shown that the motive of re-translation can be the target culture's changing ideological and social context, adherents of this view believe that re-translations aim to deliver additional interpretations of the source text. They promote the existence of various translations for the same text, as each can have different intentions. Venuti (2003: 25), however, proposes another reason for re-translations, arguing that they intentionally challenge previous translations for the sake of deliberately competing with them and to "establish the difference". This view rationalises the differences

between previous translations and re-translations as being guided more by social or ideological grounds. The perception he draws on is that any new re-translation, no matter the time span that separates them, has the chance to challenge previous translations. This opposes the view that aging is the main cause for re-translations. Venuti's main conception of the translator's visibility is evident in his views on the phenomena of re-translations.

Another significant opinion is that of Chesterman (2000, 2004) where he argues that re-translation is a means of illuminating causal models and potential universal features of translation. At first, Chesterman believed that the Re-translation Hypothesis is a "descriptive hypothesis that can be formulated as follows: later translations (same ST, same TL) tend to be closer to the original than later ones" (Chesterman 2000: 23). He later formulated this more succinctly as late translations tend to be closer to the ST. Nevertheless, there is still no definite answer to this matter.

A noteworthy argument is that of Pym (1998) where he distinguishes between two states of retranslation. He argues that the act of re-translation may occur under two situations: passive and active re-translation. Passive re-translation is when a re-translation is published with ignorance of the existence of a previous translation, while active re-translation is when there is a disagreement with the previous translation on any grounds.

Moreover, a re-translation can exist due to external elements, such as commercial or political reasons, or it could exist due to interest or change in the social or historical elements in a target culture (Cadera and Marthn-Matas 2017: 109).

Literature Review

Several studies have been undertaken to explore re-translations on different levels. However, since the focus in this research is on the translation of culture, the review of the studies conducted will include comparable studies.

De Letter (2015) conducted a study on four Dutch re-translations of W. M. Thackeray's *The Rose and the Ring* to estimate the amount of foreignization in order to test the Re-translation Hypothesis. The study examined seven categories: Fictional Names, Cultural Geography, Natural Geography, Ethnography, History, Society and Culture and the employment of twenty one translation strategies: Addition, Calque, Copying, Copying plus additional explanation, Deletion, Equivalence, Exonym, Explicitation, Generalization, Literal translation, Loanword, Loan-based neologism, Normal dictionary translation, Paraphrase, Phonetic or morphological adaptation, Replacement by another name from the target language, Replacement by a name with another or additional connotation, Replacement by a more widely known name from the source culture or an internationally known name, Replacement of a personal name by a common noun, and Substitution and Translation of names with a particular connotation. The results of this study showed that the re-translations were inconsistent throughout. The main finding was that the second re-translation is generally more foreignized

than the third re-translation. This steered the researcher to conclude that the Re-translation Hypotheses, based on the study's findings in accordance to the categorization and translation strategies applied, is refuted. Another notable study was conducted by Koskinen and Paloposki (2004), who used a case study of re-translations of *Alice's Adventures in Wonderland* and *The Vicar of Wakefield* into Finnish to examine the Re-translation Hypothesis. The outcome of their study suggests that the hypothesis is not relevant to all re-translations, although they assume the Re-translation Hypothesis is only proved during the initial stages of the development of literature.

Furthermore, Feng (2014) examined the Re-translation Hypothesis by analysing two English translations of the Chinese novel *Sanguo Yanyi*, first published in 1994 and again in 2002. The research focused on cultural references, applying the Lambert and van Gorp Synthetic Scheme for Translation Description, which includes Preliminary data, Macro level structure, Micro level structure and Systemic context. The findings suggest that the first translation tends to be domesticated and the second more foreignized. The results, therefore, seem to be in line with the general assumption of the hypothesis and hence support its gist.

Methodology

Scope

This paper is located within the frame work of Descriptive Translation Studies suggested by Gideon Toury (1995). DTS mainly examines translations on three levels. First, the translation product. Second, The Function of the translation in the target system. Finally, the translation process. Although the three levels unavoidably overlap in occasions which makes it impossible to avoid the amplification of the two other levels, the examination and exploring of Product is the primary scope of the ST-TT analysis in this paper since the aim is a comparison of strategies employed.

When considering material to examine the hypothesis, a strong orientation leads to the genre of literature rather than other fields. Brownlie (2006: 146) and Aaltonen (2003) imply that the most frequently re-translated works are sacred texts and literary works. The deliberate choice of analysing three source texts along with their translations and re-translations rather than just one is designed to allow conclusions to be drawn based on sufficient results.

Considerations of space and time have led to certain limitations in the present study. Ultimately, the case study will involve three source texts and their translations and re-translations, and only versions published by Saudi publishers are considered in order to maintain the boundaries of the research. This necessarily means the exclusion of other Arabic translations and re-translations from different literary systems, which is limiting because Arabic is the official language of 25 countries that share a number of aspects but differ dramatically in others, especially in relation to culture and norms. However, to adhere to the scope of the research, the texts within the Saudi literary system were the heart of the study,

with the main aim being to examine the factors and norms within this particular target. Therefore, limiting the data in this way ensures definite results.

A further point is the consideration of short stories as the material of analysis. Limiting the analysis to this specific type of literature is necessary as despite thorough research into re-translations in the particular context, only these three texts were located. This might be a limitation of the current research, so other translations and re-translations might yet emerge and expand the limits for future research.

To avoid the pitfalls detailed by other researchers, I limited the research subject to cover the testing of the Re-translation Hypothesis in relation to the domestication and foreignization of cultural references within the Saudi literary system. Paloposki and Koskinen (2010) state that they had to refocus their study from testing the Re-translation Hypothesis in general to a narrower focus and context because the complexity of the re-translation phenomena and the laboriousness of research made it necessary to limit the corpus and area of study (Cadera 2016: 8). The number of source texts and their re-translations is also a matter of importance related to the limitations in this study. Since the study examines the norms of translating culture for a Saudi audience, the texts that would undergo analysis had to be the product of this specific culture, but unfortunately the Saudi translation industry is not very active. As a matter of fact, searching for translations, let alone re-translations, within the intended specifications was a daunting task. A point in my favour is the chance to expand the scope of analysis and discussion of the material obtained into three studies.

Material

The data is distributed in three case studies which are analysed separately. Each case study contains an English source text and two Arabic target texts published in Saudi Arabia. Given that the translations and re-translations are all sections in published collections, a point worth mentioning is the means by which they were located.

The first case study consists of the English source text *The Tell Tale Heart* written by Edgar Allan Poe, and its two Arabic translations by Khalid Alawadh and Khalaf Alqurashi. The translation of Khalid Alawadh is part of a collection of translated short stories published in 1992 by Jeddah Literary Club. In a similar manner, the translation of Khalaf Alqurashi is also part of a collection of translated short stories yet published in 1993 by Taif Literary Club.

The second case study consists of the English source text *While the Auto Waits* written by O. Henry, and its two translations by Khalid Alawadh and Hessa Alammar. Khalid Alawadh's translation is part of his collection of translated short stories mentioned above. Likewise, Hessa Alammar's translation is part of a collection of translated short stories nevertheless published in 2003 by Alobaikan publishing company.

The third case study consists of the English source text *Hearts and Hands* written by O. Henry and its two translations by Hessa Alammar and Khalaf Alqurashi. Hessa Alammar's translation is part of the collection of translated short

stories published in 2003 mentioned earlier, and Khalaf Alqurashi's translation is part of a collection of translated short stories published in 2012 by Mecca Literary Club.

Method

For the purposes of the present research, it was crucial to recognize that there are different means of conducting translation research which influence the limits and ambitions of a stylistic study as well as the methods used in stylistic analysis.

The first step was to compile a corpus of all the cultural references. The classification of culture proposed by Newmark (1988) is an extensive one and therefore ideal for this study, comprising five main categories: ecology; material culture; social culture; organizations, customs and ideas; gesture and habits. These items were sought in the corpus and the cultural references were extracted from the source texts and aligned to their corresponding word or phrase in the target texts. The third phase was to determine the translation strategy applied in the rendering by each translator. This study utilises Pederson's (2005) proposed strategy that includes six strategies: Retention, Specification, Direct Translation, Generalization, Substitution and Omission. The first three strategies are source-oriented and the three later are target oriented. This aligns with Venutie's domestication and foreignization theory. Based on these case studies, generalizations and conclusions can be drawn.

For ease of reference, Newmark's categories and Pederson's strategies are numbered in Table 1 and 2.

Table 1. *Newmark's Categories*

Ecology	Material Culture	Social Culture	Organizations, customs and ideas	Gesture and habits
1	2	3	4	5

Table 2. *Pederson's Strategies*

Retention	Specification	Direct Translation	Generalization	Substitution	Omission
1	2	3	4	5	6

First Case Study: Analysis of *The Tell Tale Heart*

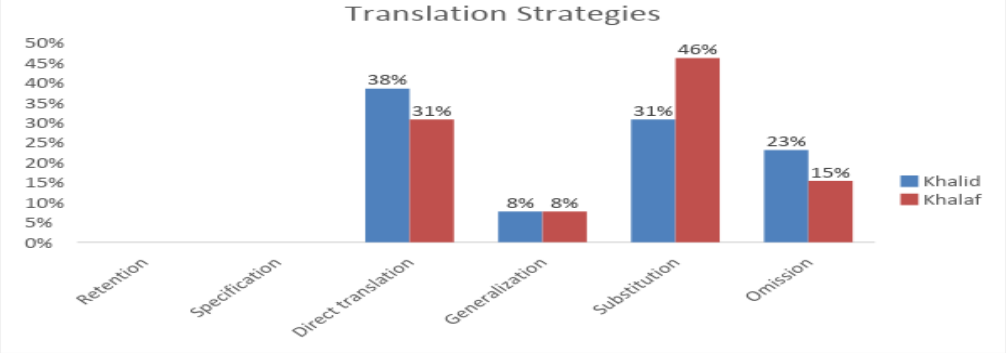
The Tell Tale Heart is a short story by American writer Edgar Allan Poe in 1843. The first translation was published in a collection of short stories translated into Arabic by Khalid Awadh and published by the Jeddah Literary Club in 1992. The re-translation was published a year later in a collection of short stories translated by Khalaf Alqurashi and published by the Taif Literary Club. By Using Newmark's compiled classification of culture, a total of 13 cultural items were extracted from the source text (the full list is provided as Appendix, Table 18). In committing to the affiliated numbers for culture and strategies, each cultural reference was designated two numbers: one in the 'type of cultural reference'

column and the other in the 'translation strategy' column. The table below shows the total number of cultural references and strategies applied in the two translations. Analysis and calculation of the frequency and percentage of the strategies employed by each translator are shown in the graph lower:

Table 3. *Frequency and Percentage of the Strategies in First Case Study*

Strategies	**Awadh**		**Alqurashi**	
	Freq.	Per.	Freq.	Per.
Retention	0	0%	0	0%
Specification	0	0%	0	0%
Direct translation	5	38%	4	31%
Generalization	1	8%	1	8%
Substitution	4	31%	6	46%
Omission	3	23%	2	15%

Figure 1. *Percentage of the Strategies Implemented by Each Translator in the First Case Study*



The quantitative results of the primary analysis of cultural references as illustrated in the table above demonstrate the distribution of the 13 cultural references located in this short story: 1 ecology, 3 material culture and 9 organizations, customs and ideas.

With regard to translation strategies Tables 4 and 5), both translators applied four of the six designated strategies: Awadh applied 5 Direct translation (38%), 1 Generalization (8%), 4 Substitution (31%) and 3 Omission (23%), while Alqurashi applied 4 Direct translation (4%), 1 Generalization (8%), 6 Substitution (46%) and 2 Omission (15%).

Table 4. *Cross Tabulation of Culture Category and Translation Strategy in Awadh's Translation*

Count of Translation Strategy (Awadh)	**Column Labels**				
Row Labels	**3**	**4**	**5**	**6**	**Grand Total**
1	1				1
2	2	1			3
4	2		4	3	9
Grand Total	**5**	**1**	**4**	**3**	**13**

Table 5. *Cross Tabulation of Culture Category and Translation Strategy in Alqurashi's 1993 Translation*

Count of Translation Strategy (Alqurashi)	**Column Labels**				
Row Labels	**3**	**4**	**5**	**6**	**Grand Total**
1	1				1
2	1		2		3
4	2	1	4	2	9
Grand Total	**4**	**1**	**6**	**2**	**13**

Cross-tabulation of the variables, the cultural references and the translation strategies, resulted in the following frequencies: in the domain of Newmark's first categorization, ecology, there is only 1 item, with both translators opting for the same strategy: Direct translation.

The second cultural category found in the short story is material culture. Awadh applied Direct translation to 2 items and Generalization to 1 item, while Alqurashi applied Direct translation to 1 item and Substitution to 2 items.

The third and final category is Organizations, customs and ideas. For this, Awadh applied Direct translation to 2 items, Substitution to 4 and Omission to 3, whereas Alqurashi applied Direct translation to 2, Generalization to 1, Substitution to 4 and Omission to 2.

The translations share similar patterns. For example, both present similar translations for *in the heaven and in the earth, in hell, midnight, in the chimney*, applying Direct translation. They also both apply Substitution to *villains* أيها لأشرار. and both omit *gentleman* and *almighty God.*

Yet, they differ slightly in other approaches: Awadh omits *oh God* while Alqurashi applies Generalization by rendering it as يا إلهي. B.T *My lord*. Another similar example of their difference is the strategy applied when translating *dark lantern.* Awadh applies Direct translation فانوساً اسوداً B.T *black lantern* while Alqurashi applies Substitution المصباح. B.T *the lamp.*

In translating this short story, the translators used various strategies. In terms of identifying weather the translations are source- or target–oriented, a calculation of the source-oriented strategies (Retention, Specification and Direct Translation) and the target-oriented strategies (Generalization, Substitution and Omission) was carried out. Tables 6 and 7 illustrate the findings of these calculations.

Table 6. *Source-oriented vs. Target-oriented Strategies in First Case Study (Awadh)*

	Awadh	
	Source-oriented	**Target-oriented**
	0	1
	0	4
	5	3
Sum	5	8
Percentage	38%	62%

Table 7. *Source-Oriented vs. Target-Oriented Strategies in First Case Study (Alqurashi)*

	Alqurashi	
	Source-oriented	**Target-oriented**
	0	1
	0	6
	4	2
Sum	4	9
Percentage	31%	69%

It is clear that there is no significant difference between the two translations in terms of their orientation toward a specific culture. When translating cultural terms, 62% of Awadh's strategies are target-oriented and 38% are source-oriented and Alqurashi tends slightly more target-oriented strategies (69%), with only 31% source-oriented strategies.

Both translators lean towards domesticating their translations. The time of publication could be the major reason for this, as according to the hypothesis of this study it is clear that on the timescale of the translation industry in Saudi Arabia, older translations are impacted more by the social and cultural factors of the target system. Therefore, the products of that era lean towards domesticating cultural items to meet the approval of all the parties involved, whether that be the target audience and how much foreignization they tolerate or the ideology of the publisher or translator.

Religion is a central element in the features of a culture. In spite of the quantitative conclusions, rational observation leads us to note that both translations are conservative when dealing with religious references. This might be due to the highly religious atmosphere of the time (the 1990's), where openness to the concepts of religions other than Islam, the only religion of the Saudi population, was considered deceptive to the Islamic identity. The majority of people were therefore not open to other religions and subsequently any of their symbols, which may have been what led to the omission of *Almighty God* by both translators.

To arrive at a conclusion about the occurrences of source- or target-oriented strategies in the literary text under analysis, a close study was conducted. A short story and its translations were compared, and the results show that of the 5 different categories proposed by Newmark, the text contains cultural terms related only to ecology, material culture and organization, customs and ideas. Furthermore, analysis of the extracted cultural terms suggests that of the six strategies proposed by Pederson, the general tendency of the translations is toward those adhering to the target culture (Generalization, Substitution and Omission).

In conclusion, both translations of *The Tell Tale Heart* support domesticating cultural references more often, so in relation to examining the Re-translation Hypothesis within this specific content, and with the implemented procedures in conducting the analysis (including the categorising of culture and the strategies of translating these references), it could be stated that the assumptions of the hypothesis are not applicable in this particular study. That is, the first and second translations deal with cultural references.

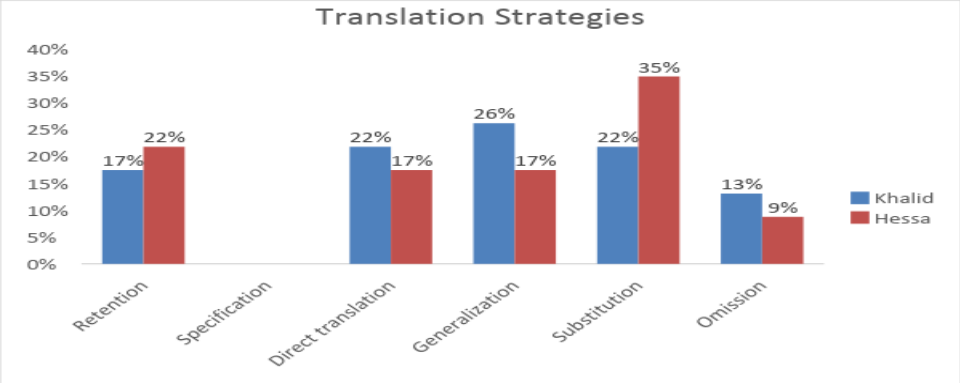
Second Case Study: Analysis of *While the Auto Waits*

While the Auto Waits is a short story by the American writer O. Henry, first translated in Saudi Arabia by Khalid Alawadh in 1992 and published by the Jeddah Literary Club as part of a collection of translated short stories. Over a decade later, in 2003, Hessah Alammar re-translated the short story and it was published by Alobaikan also as part of a collection of short stories. According to the Re-translation hypothesis under examination, it is important to emphasis the 11-year gap between the two translations. A total of 23 cultural items were located in the source text (full list provided in Appendix, Table 19). After locating cultural references in the ST and tracing their corresponding words or phrases in the two translations, the next step was to distinguish the strategy implemented in rendering each item. The table below shows the total number of cultural references and the strategies applied in the two translations. An analysis and calculation of the frequency and percentage of the strategies employed by each translator are shown in Figure 2.

Table 8. *Frequency and Percentage of the Strategies in Second Case Study*

Strategies	**Khalid Alawadh**		**Hessa Alammar**	
	Freq.	Per.	Freq.	Per.
Retention	4	17%	5	22%
Specification	0	0%	0	0%
Direct translation	5	22%	4	17%
Generalization	6	26%	4	17%
Substitution	5	22%	8	35%
Omission	3	13%	2	9%

Figure 2. *Percentage of the Strategies Implemented by Each Translator in the Second Case Study*



The quantitative results from the primary analysis of cultural references as illustrated in the table above demonstrate the 23 cultural references that were located within this short story. The distribution of cultural references was as follows: 10 material culture, 5 social culture, 7 organizations, customs and ideas and 1 gesture and habits.

As for the translation strategies employed, both translators applied the same five of the six strategies, although a bit differently. Alwadh applied 4 Retention

(17%), 5 Direct translation (22%), 6 Generalization (26%), 5 Substitution (22%) and 3 Omission (13%). Alammar implemented the same strategies but in the following proportions: 5 Retention (22%), 4 Direct translation (17%), 4 Generalization (17%), 8 Substitution (35%) and 2 Omission (9%).

Table 9. *Cross Tabulation of Culture Category and Translation Strategy in Alawadh's Translation*

Count of Translation Strategy (Awadh)	**Column Labels**					
Row Labels	**1**	**3**	**4**	**5**	**6**	**Grand Total**
2	1	1	4	3	1	10
3		3	2			5
4	3	1		2	1	7
5					1	1
Grand Total	**4**	**5**	**6**	**5**	**3**	**23**

Table 10. *Cross Tabulation of Culture Category and Translation Strategy in Alammar Translation*

Count of Translation Strategy (Alammar)	**Column Labels**					
Row Labels	**1**	**3**	**4**	**5**	**6**	**Grand Total**
2	1	2	2	3	2	10
3		1	1	3		5
4	4	1		2		7
5			1			1
Grand Total	**5**	**4**	**4**	**8**	**2**	**23**

Cross-tabulation of the cultural references and the translation strategies resulted in the following frequencies: in the realm of material culture, Awadh applied Retention to 1 item, Direct translation to 1 item, Generalization to 4 items, Substitution to 3 items and Omission to 1 item, resulting in a tendency of utilising Generalization the most. In the same domain, Alammar applied Retention to 1 item, Direct translation to 2 items, Generalization to 2 items, Substitution to 3 items and Omission to 2 items, with his most common strategy being Substitution. One example to illustrate the difference is: *the men who surrounded me dancing like little marionettes* was translated by Awadh using Generalization, as الرجال المحيطين بي يرقصون كالدمى B.T *the men surrounding me dancing like dolls*, while Alammar simply omitted it.

The second realm for analysis is social culture. Awadh applied two strategies, 3 Direct translation and 2 Generalization, while Alammar applied 3 strategies, 1 Direct translation, 1 Generalization and 3 Substitution. This indicates that Alammar tends to use Substitution when translating social cultural elements. For instance, Awadh Generalizes *balls* to حفلات B.T *parties* whereas Alammar substitutes it to ولائم الغذاء و العشاء B.T *lunch and dinner banquets*.

The third realm is organizations, customs and ideas. Awadh applied four strategies: 3 Retention, 1 Direct translation, 2 Substitution and 1 Omission, and

Alammar applied three: 4 Retention, 1 Direct translation and 2 Substitution. For both translations, the general tendency of translating cultural references that fall under this category is Retention. An example is clear in the translation of *dining at the Waldorf*. While Awadh omits the cultural reference altogether, Alammar applies the Retention strategy and renders it as تناوله طعام العشاء في (الوالدورف).

The final domain in the analysis is gesture and habits, and only 1 reference was located: *champagne is cooled in the bottle and not by placing ice in the glass*. For this, Awadh omits the cultural element while Alammar applies the Generalization strategy, making it الموضة الآن وضع الثلج في أقداح "الشراب B.T *the trend now is to put the ice in the drinking glasses*.

As previously explained, the translators used various strategies when translating the short story, but in terms of identifying whether the translations are source- or target–oriented, a calculation of the source-oriented strategies (Retention, Specification and Direct Translation) and the target-oriented strategies (Generalization, Substitution and Omission) was performed as well. According to the data, both translators of *While the Auto Waits* used five of the six strategies presented in the framework. The strategy of Specification was not employed in the translations. The Tables 11 and 12 illustrate the findings of these calculations.

Table 11. *Source-Oriented vs. Target-Oriented Strategies in Second Case Study (Awadh)*

	Awadh	
	Source oriented	**Target oriented**
	4	6
	0	5
	5	3
Sum	9	14
Percentage	39%	61%

Table 12. *Source-Oriented vs. Target-Oriented Strategies in Second Case Study (Alammar)*

	Alammar	
	Source oriented	**Target oriented**
	5	4
	0	8
	4	2
Sum	9	14
Percentage	39%	61%

In conclusion, to determine the bias of the two translations, whether towards source or target culture, a close study of the way each translator dealt with cultural reference was conducted. The two translations of the short story were compared and contrasted, and it was found that both translators dealt with the terms similarly, with the general tendency in both translations being to adhere to the norms of the Saudi literary system. Revisiting the Re-translation Hypothesis, it can be stated that re-translations are not necessarily more foreignized. Although there is a time span of 11 years between the two translations, it might still not have been permissible to cross the dominating translation norms in the target system.

Translation norms in 1992 and 2003 may have been similar, as reflected in the analysis of this case study. Despite some differences in the ways the translators dealt with culture in their translations, the calculated general tendency suggests adherence to the same norms.

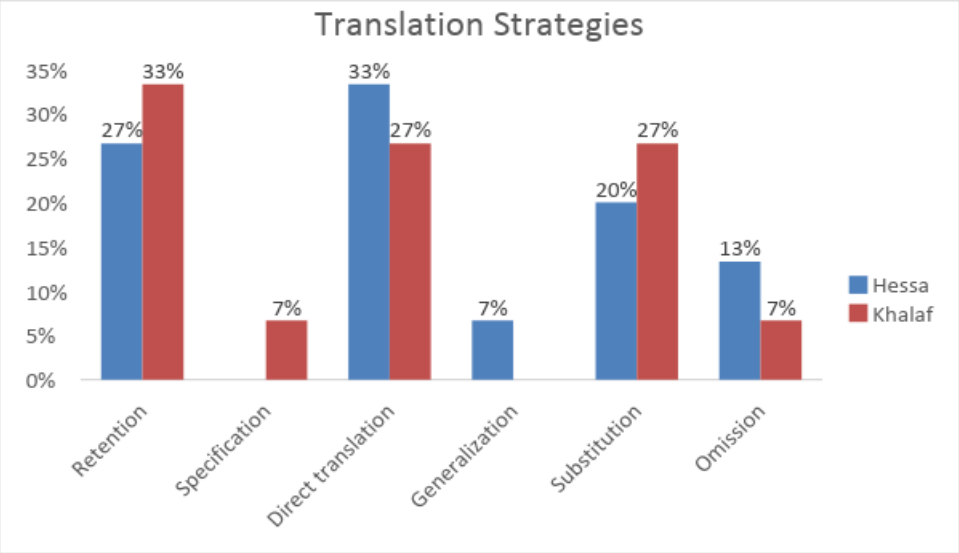
Third Case Study: Analysis of *Hearts and Hands*

Hearts and Hands is a short story by the American writer O. Henry, first published by Alobaikan in Saudi Arabia in 2003 within a collection of short stories translated by Hessa Alammar. Khalaf Alqurashi re-translated it 9 years later in 2012 and it was published by Mecca Literary Club within a collection of short stories. A total of 15 cultural items were found in the source text (a full list is provided as Appendix, Table 20). First of all, cultural references were found in the ST and their corresponding words or phrases in the two translations were located. The next step was to distinguish the strategy executed in rendering each item in the two translations. Table 13 shows the number and percentage of cultural references and Figure 3 shows the strategies applied in the two translations.

Table 13. *Frequency and Percentage of the Strategies in Third Case Study*

Strategies	**Alammar**		**Alqurashi**	
	Freq.	Per.	Freq.	Per.
Retention	4	27%	5	33%
Specification	0	0%	1	7%
Direct translation	5	33%	4	27%
Generalization	1	7%	0	0%
Substitution	3	20%	4	27%
Omission	2	13%	1	7%

Figure 3. *Percentage of the Strategies Implemented by each Translator in the Third Case Study*



The results demonstrate the presence of 15 items from three categories in the following distribution: 8 material culture (53%), 4 social culture (27%), 3 organizations, customs and ideas (20%). No examples of ecology or gesture and habits were found.

Alammar and Alqurashi applied five of the six translation strategies, but not the same. While Alammar applied Retention 4 times (27%), Direct translation 5 times (33%), Generalization once (7%), Substitution 3 times (20%) and Omission twice (13%), Alqurashi applied Retention 5 times (33%), Specification once (7%), Direct translation 4 times (27%), Substitution 4 times (27%), and Omission once (7%). The variation in the two translations is that Alammar did not employ the Specification strategy while Alqurashi did not employ Generalization.

Table 14. *Cross Tabulation of Culture Category and Translation Strategy in Alammar's Translation*

Count of Translation Strategy (Alammar)	**Column Labels**					
Row Labels	**1**	**3**	**4**	**5**	**6**	**Grand Total**
2	3	1	1	1	2	8
3		2		2		4
4	1	2				3
Grand Total	**4**	**5**	**1**	**3**	**2**	**15**

Cross-tabulation of the variables (Tables 14 and 15) resulted in the following frequencies: for material culture, Alammar applied Retention to 3 items, Direct translation to 1 item, Generalization to 1 item, Substitution to one item and omission to 2 items, whereas Alqurashi applied Retention to 3 items, Direct translation to 1 item and Substitution to 4 items. Both translators applied Retention in the translation of *Leavenworth prison* (ليفندورث سجن) and Direct translation to *take me in the smoker now*, with Alammar rendering it as خذني إلى غرفة التدخين B.T Take me to the smoking room and Alqurashi rendering it as خذني الى مقصورة التدخين B.T Take me to the smoking cabinet, so both applied the same strategy but with different expressions.

Table 15. *Cross Tabulation of Culture Category and Translation Strategy in Alqurashi's 2012 Translation*

Count of Translation Strategy (Alqurashi)	**Column Labels**					
Row Labels	**1**	**2**	**3**	**5**	**6**	**Grand Total**
2	3		1	4		8
3	1	1	1		1	4
4	1		2			3
Grand Total	**5**	**1**	**4**	**4**	**1**	**15**

In the domain of social culture, Alammar applied Direct translation and Substitution twice each, whereas Alqurashi applied Retention, Specification,

Direct translation and Omission once each. The most obvious example here could be the rendering of *the marshall.* Alammar substitutes the reference with something the target audience are familiar with مدير الشرطة B.T *Police chief*, but Alqurashi applies Retention (المارشال).

For organizations, customs and ideas, Alammar applied Retention once and Direct translation twice, and similarly Alqurashi applied Retention once and Generalization twice. For example, both translated *for counterfeiting* similarly, with Alammar opting for Direct translation as في قضية تزوير.

As previously described, the translators used several strategies when translating the short story. However, in terms of identifying whether the translations are source- or target–oriented, a calculation of the source-oriented strategies (Retention, Specification and Direct Translation) and the target-oriented strategies (Generalization, Substitution and Omission) must be carried out. Tables 16 and 17 illustrate the results.

Table 16. *Source-Oriented vs. Target-Oriented Strategies in Third Case Study (Alammar)*

	Alammar	
	Source-oriented	**Target-oriented**
	4	1
	0	3
	5	2
Sum	9	6
Percentage	60%	40%

Table 17. *Source-oriented vs. Target-Oriented Strategies in Third Case Study (Alqurashi)*

	Alqurashi	
	Source-oriented	**Target-oriented**
	5	0
	1	4
	4	1
Sum	10	5
Percentage	67%	33%

To conclude, using the compiled classification, a total of 15 cultural references were extracted from the corpus. The cultural references were categorised based on Newmark's categorization, as stated earlier, and then the strategies applied by each translator were determined. The researcher calculated and analysed the frequency and percentage of the strategies employed in an attempt to compare and contrast the findings. This case study demonstrates a tendency towards the source culture in both translations: 60% to 40% in the translation strategies applied by Alammar and 67% to 33% in the strategies applied by Alqurashi. The results demonstrate a clear tendency to foreignize in both translations.

Conclusion

The first part of this study aimed to establish a framework for the actual case studies, particularly one that could be set forth as a model to evaluate culture within re-translations with regard to determining translation tendency towards the source or target culture. The case studies carried out in this section through the comparison of translation strategies in relation to publication dates of translations and re-translations seem to suggest that translation in the Saudi literary system changes through time, not necessarily due to it being a re-translation but rather due to the receiving culture's dominating norms and degree of acceptance of the source culture. Ideological changes in the target culture might potentially lead to re-translations, but this is not the only reason.

Alongside this theoretical background, I believe the analysis of the three case studies offers an additional perspective on the subject and reflect some interesting findings that could be challenged in future research. As well as revisiting the Re-translation Hypothesis, I hope this study has made a methodological point by demonstrating how bringing together theories can be fruitful in conceptualizing and highlighting a phenomenon within translation studies. The results of these three case studies can be considered a contribution to re-translation theory as they highlight the grounds of this phenomenon, which can develop an understanding of it as a whole, and of specific target texts, and can help predict the publication of new versions.

The offset of this research began with gathering data in the form of three source texts along with two translations for each source text, distinguishing its cultural references and analysing the strategies employed in the translation process, it was important to identify patterns of behaviour and verify whether they correspond to the retranslation hypothesis. That having been laid out, it is fair to say that the retranslation hypothesis is not a fixed approach in the Saudi literary system. The evidence obtained from the analysis in this paper declare the absence of noticeable differences in the orientation towards the source or target culture between the earlier and the later translations of the same source text. Differences appear between the case studies in general but not as much within them.

It is crucial to bear in mind that the methodology implemented while conducting the study can only extract preliminary results. Thus, the hypothesis is still not absolutely proven or refuted. In addition, the testing of different parts of the material can generate different results (De Letter 2015). Further research in Descriptive Translation Studies is always desired and worth exploring.

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Appendix

Table 18. *Cultural References and Translation Strategy in First Case Study*

Source Text	Cultural Reference	Translation Strategy (Alawadh)	Translation Strategy (Alqurashi)
in the heaven and in the earth	1	3	3
in hell	4	3	3
midnight	4	3	3
a dark lantern	2	3	5
the shutters	2	4	5
in the chimney	2	3	3
police	4	5	5
police office	4	5	5
The officers	4	5	5
gentlemen	4	6	6
Oh God	4	6	4
Almighty God	4	6	6
Villains!	4	5	5

Table 19. *Cultural References and Translation Strategy in Second Case Study*

Source Text	Cultural Reference	Translation Strategy (Alawadh)	Translation Strategy (Alammar)
She sat upon a bench	2	5	5
A large-meshed veil imprisoned her turban hat	2	4	4
a full yard away	2	1	1
park chairmen	4	5	5
you must remember that I am a **lady**	4	3	3
it is the wonderful drama of life	4	1	1
furnish me with an incog	2	5	5
there are five or six names that belong in the holy of holies	4	5	5
the men who surrounded me dancing like little marionettes	2	4	6
balls	3	4	5
ice in my champagne	2	6	6
champagne is cooled in the bottle and not by placing ice in the glass	5	6	4
dining at the Waldorf	4	6	1
a dinner party	3	3	3
Madison Avenue	2	4	3
I am besieged by two	3	4	5
a Grand Duke of a German principality	4	1	1
an English Marquis	4	1	1
glittering reticule	2	5	5
There is a dinner, and a box at the play	3	3	4
the stool	2	4	4
New Arabian Nights (book title)	3	3	5
club	2	3	3

Table 20. *Cultural References and Translation Strategy in Third Case Study*

Source Text	Cultural Reference	Translation Strategy (Alammar)	Translation Strategy (Alqurashi)
At Denver	2	1	1
the coaches on the B. & M. express	2	4	5
in the west	4	3	3
the marshall	3	5	1
the pen	2	6	5
Leavenworth prison	4	1	1
for counterfeiting	4	3	3
our crowed	3	5	6
Washington	2	1	1
marshalship	3	3	2
ambassador	3	3	3
in Denver	2	1	1
take me in the smoker now	2	3	3
I'm half dead for a pipe	2	5	5
I can't deny a petition for tobacco	2	6	5