

**THE PORTRAYAL OF ARABIC WOMEN IN  
*THE PORTER AND THE THREE LADIES OF BAGHDAD* AND  
*HIKĀYATUL HIMĀL MA'AL BANĀT*:  
A COMPARATIVE FEMINIST STYLISTICS**

**A GRADUATING PAPER**

Submitted in Partial Fulfillment of the Requirements for Gaining  
the Bachelor Degree in English Literature



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YOGYAKARTA**

**2019**

## FINAL PROJECT STATEMENT

I certify that this research is originally my own work. I am completely responsible for the content of this research. Other researchers' opinions or findings included in this research are quoted or cited in accordance with ethical standards.

Yogyakarta, 24th July 2019

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*Assalamu'alaikum wr. wb.*

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Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi sebagian syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, saya ucapkan terimakasih

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## MOTTO

والله في عون العبد ما كان العبد في عون أخيه

Surely Allah will help someone,

If he helps his brother

(Muslim: 2699)

Life is all about timing

- Kim Jisoo



## **DEDICATION**

I dedicate this graduating paper to:

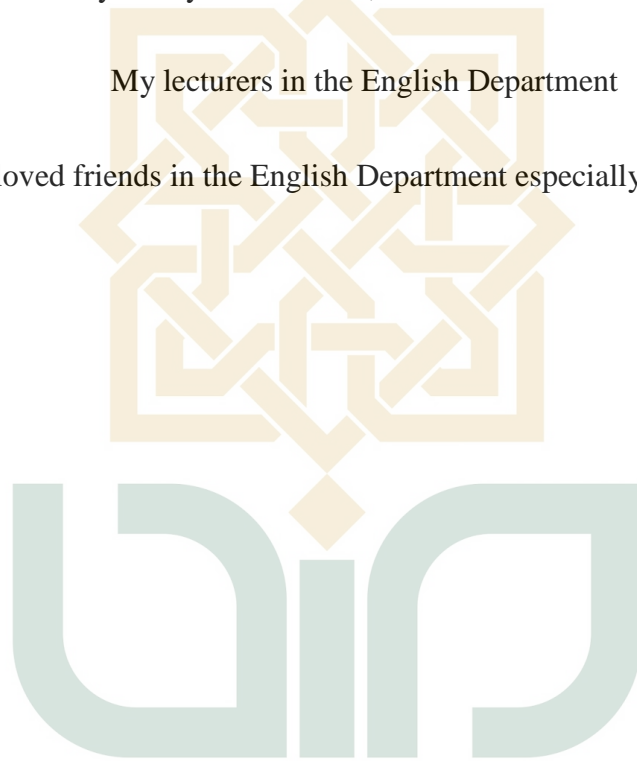
My beloved parent, Fathul Mujib and Mubarakah

My dearest sister, Zulfia Imtihana

My lovely little brother, M. Niam Prima Putra

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My beloved friends in the English Department especially chapter 2015



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Yogyakarta, 25 July 2019

The researcher

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**ABSTRACT**

*The Book of the Thousand Nights and a Night* is a collection of short stories comes from Middle East. The stories originally written in Arabic by the title *Alfa Layla Wa Layla*. Then, translated into many languages one of them is English. One of the short story talking about the Middle East women by the chapter *The Porter and the Three Ladies of Baghdad* or *Hikāyatul Himāl Ma'al Banāt* (حكاية الحمال مع البنات). The Arabic and the English text have some different aspects in portraying the women. The different aspects influenced by the cultural background from both stories. This aspects leads into the different way of women description. The women portrayals also related to the matter of men's character focalization. How men focalization makes the women's character seen as object, and they becoming powerless and inferior from men. The researcher uses a feminist stylistic theory by Sara Mills to analyze the problem. This theory identifies the feminist side in text through linguistic or language analysis. This research uses qualitative methods. From the analysis found the portrayal of the women characters in this short story bias to degrade the women.

Keywords: *short story, feminist stylistic, woman portrayal.*

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**ABSTRAK**

*The Book of the Thousand Nights and a Night* adalah kumpulan cerpen yang berasal dari Timur Tengah. Cerpen ini awalnya ditulis menggunakan Bahasa Arab dengan judul *Alfa Layla Wa Layla*. Kemudian cerita ini diterjemahkan ke berbagai bahasa salah satunya Bahasa Inggris. Salah satu cerpennya mengisahkan tentang para wanita dari Timur Tengah yang berjudul *The Porter and The Three Ladies of Baghdad* atau *Hikāyatul Himāl Ma'al Banāt* (حكاية الحمال مع البنات). Antara teks Arab dan Inggris memiliki perbedaan cara dalam penggambaran wanita. Aspek yang berbeda ini dipengaruhi oleh perbedaan latar belakang budaya dari kedua cerita tersebut. Aspek ini mengarahkan ke perbedaan cara penggambaran wanita. Penggambaran wanita juga terkait dengan fokusasi pada karakter pria. Bagaimana fokusasi pada laki-laki menjadikan karakter perempuan dipandang sebagai objek, dan menjadikan mereka lemah serta rendah dari laki-laki. Peneliti menggunakan teori feminis stilistik dari Sara Mills untuk menganalisis masalah. Teori ini mengidentifikasi sisi feminis dalam teks melalui linguistik atau bahasa. Penelitian ini menggunakan metode kualitatif. Dari analisis ditemukan bahwa penggambaran karakter wanita dalam cerpen ini cenderung merendahkan wanita.

Kata kunci: Cerpen, feminis stilistika, penggambaran wanita.

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# **BAB I**

## **INTRODUCTION**

### **1.1 Background of Study**

Abrams states that literature is a universal art, a beautiful writing, imaginative, poetic and fictitious, and learns more deeply as the interpretation of the meaning of a literary work (2009: 177-178). The literary work facilitates human beings to express all kinds of emotions, feelings and fantasies and the fictional world of the author of the story itself. It also can be said that literature is an art in writing about how the author express what is on their minds. Literature has many types, including novels, poems, short stories, dramas, and films.

Prose is one of the popular literary works to date. Prose is an inclusive term of all discourse, spoken or written, which is not patterned into the lines either of metric verse or of free verse (Abrams, 2009: 288). On the other hand, short story is a brief work of prose fiction. Most of the terms relation to the analysis of the component elements, the types and the narrative techniques of the novel are applicable to the short story as well. In the tale or story of incident the focus of interest is primarily on the course and the outcome of the events (Abrams, 2009: 331). According to Nurgiantoro, novels and short stories as fiction have the same basic elements, they are intrinsic and extrinsic (2015: 12-13). Novels and short stories have the same elements of event, plot, theme, character, setting, and point of view. By the elements, novels and short stories can be analyzed with similar approach. Prose, one of the literary works, is also called popular literature.

Prose is a popular fiction. Because of its general nature, popular fiction also can be categorized as mass culture, more extrinsically studied even though there are differences in extrinsic practice of literary research. Two areas of popular fiction study: first, popular fiction is considered a literary work. Therefore, it must be approached with literary theories and intrinsic studies or extrinsic studies. Second, popular fiction is included in the study of publicly consumed media, thus, the approach is like social and cultural products in the social sciences and the humanities (Nurgiantoro, 2015).

Everyone has different way of thinking that affects how they react to everything that happens around them, including conflicts that they have with themselves or other people from different races, cultures, countries, or religions. The way people think depends on their own characteristics. Thus, it can be said that one's characteristics play a role in the relationship between one and others in society.

Characters or characterization are important elements in fiction. Abrams says characters are person displayed in a work of narrative or a drama, which the reader or the viewer has interpreted as having a certain moral quality and tendency as expressed in speech and done in action (1999: 32-33). Baldick explains that the character is the person who is the actor in fiction or a drama, whereas the characteristic is the presence of characters in fiction or drama stories directly or indirectly that invites the reader to interpret their qualities through words and actions (2001:37). Female characters, for instance, can be described in many ways, especially in what they are look like on which body parts are based.



In this research, the researcher took the story from *The Book of the Thousand Nights and A Night* and originally written in Arabic as *Alfa Layla Wa Layla* (الف ليل و ليلة) as the object of the research. The story takes place at the kingdom of Baghdad under the power of Sultan or King of Baghdad. *The Book of the Thousand Nights and A Night* contains a collection of stories told for one thousand and one night. The researcher focused on *The Porter and The Three Ladies of Baghdad* and *Hikāyatul Himāl Ma'al Banāt* (حكاية الحمال مع البنات) as the short story analyzed in the current research.

Arabic is spoken in Arab world where the majority of the people are Muslim. Arabic is the center of the Islamic culture. One of the practices in Islamic culture is the patriarchal structure that has affected almost all woman in Middle East. Fatima Mernissi states in *The Regulation of Sexuality in the Social Order* that the patriarchal family controls women's sexuality (1975: 29-47). She adds that after Islamic era women gains new inheritance right that gave them an access to property, but not to equally with men. The patriarchal family confines women's power and reduces the potential for disruption (Badran, 1985: 15).

Margot Badran in *Trend in History* notes that for men, moral are outlined in general terms, whereas for women they have specific terms and keys to submission to male authority (1985: 15). Both men and women believe that women cannot live up to the moral code, hence should conform to male authority. Friedl in Margot Badran *Trend in History* concerns about the general norm in the Middle East. The village women assert that religion as practiced and preached is not made by God, but by men to suppress the women (1985: 15). This has become

the evidence that patriarchy culture plays a role in social control of women in the Middle East.

The short stories are originally derived from the Arabic world that is known for the patriarchy culture where women are subordinated to men in some aspects of life. However, these short stories talk about the superiority of the three ladies in Baghdad, the Middle East. They gain wealth, and they have a good mansion in the city. They show their beauty by wearing glamour things. They hire a porter to complete their necessities. In addition, they live without a man in their house to show how independent they are. They act inversely with the culture of patriarchy that puts man to have the sole of authority.

The reason why the researcher choose the aforementioned stories was because of some different aspects of the women portrayal in both the Arabic and English text. The study across culture is not complete without discussing about gender. This stories are found to be fascinating because of some modifications used in describing about the gender issue. Besides, the different perspective between the original story and the English also bring up about the different ideology between west and east.

The story begins with the ladies who live together and somehow they invite the porter to help them carry their stuff from the market. They invite him into their house. However, there is a place that is prohibited there, but the porter wants to enter and join the ladies. Soon the ladies agree him and give him a condition for entering there. The ladies prohibit the porter to speak what is not his

concern and he will hear what is not please for him if he does it. There are words that written on the entrance “ Whose speaketh of what concerneth him not, shall hear what pleaseth him not”. The porter agrees and joins the ladies.

Not only the porter but also the three calandars join him. The three calandars come to the ladies house and are offered the same condition and also agreed to. After entering the house the ladies begin the weird acts and continue until the Caliph comes with his bodyguard and disguises himself as a common man and joins them. That night coincides with the Caliph’s schedule for walking around the city. When he hears the loud noise of musical instruments, people’s singing and merriment. They decide to watch and evaluate the villagers secretly. They are also offered the same condition to be able to join the house and see the weird acts and try to speak what is not their concern.

The Caliph follows the rules made by the ladies and watch them in the saloon. After a few moments the Caliph lost his patience watching what the ladies are doing and their disguise is revealed. The ladies become angry and try to kill the guests. They are terrified and the ladies say that they will set the guests free if they tell the ladies interesting stories.

After reading the story, the researcher discovered a few important points. The ladies in the story are vividly described in how beautiful and powerful they are. They also wear stuff that ordinary girls in the Middle East cannot barely use it. For example, there are described to have beautiful faces, as well as to wear stuff made of gold and clothes and accessories made of silk. In fact, gold and silk

are luxurious material that not everyone can afford. They also have a big mansion to live in showing how rich they are. On the other hand, the text is unconsciously bias of the opposite from how they are described.

The researcher found in the story that the porter's words and action are unconsciously bias to humiliate the women. This signifies that patriarchy can come from unexpected ways. Somehow in this story the patriarchy is indicated in the way men have the power over the women. Besides the discovery of the language indicating a bias to humiliate the women, the story is also interesting to be analyzed because many words are found to be used in describe the woman. Women's beauty is described in incredible ways according to men's point of view.

It was a lady of tall figure, some five feet high; a model of beauty and loveliness, brilliance and symmetry and perfect grace. Her forehead was **flower-white**; her cheeks like **the anemone ruddy bright**; her eyes were those of **the wild heifer or the gazelle**, with eyebrows like the **crescent-moon which ends Sha'abán and begins Ramazán**; her mouth was **the ring of Sulayman**, her lips coral-red, and her teeth like **a line of strung pearls or of camomile petals**. Her throat recalled the **antelope's**, and her breasts, **like two pomegranates of even size**, stood at bay as it were, her body rose and fell in waves below her dress like **the rolls of a piece of brocade**, and her navel **would hold an ounce of benzoin ointment** (Burton, 1888: 127).

فوجدها صببية رشيقة القاعد النهذ ذات حسن و جمال و قد إعتدال و جبين كغرة  
الهلال و عيون كعيون الغزلان و حواجب كهلال رمضان و خدود مثل شقائق النعمان

وفم كخاتم سليمان ووجه كالبدر في الاشراف ونهدين كرمانيتين باتفاق وبطن  
مطوى تحت الثياب كطي السجل للكتاب (27)

## 1.2 Research Question

- How are the portrayals of women in *The Porter and the Three Ladies of Baghdad* and *Hikāyatul Himāl Ma'al Banāt* (حكاية الحمال مع البنات)?
- How can the portrayals of women in *The Porter and the Three Ladies of Baghdad* and *Hikāyatul Himāl Ma'al Banāt* (حكاية الحمال مع البنات) be explained ideologically?

## 1.3 Objective of study

- To understand the portrayals of women in *The Porter and the Three Ladies of Baghdad* and *Hikāyatul Himāl Ma'al Banāt* (حكاية الحمال مع البنات).
- To understand the the portrayals of women in *The Porter and the Three Ladies of Baghdad* and *Hikāyatul Himāl Ma'al Banāt* (حكاية الحمال مع البنات) ideologically.

## 1.4 Significance of study

This research is expected to have significance in understanding the difference portrayal of the characters in *The Porter and the Three Ladies of Baghdad* and *Hikāyatul Himāl Ma'al Banāt* (حكاية الحمال مع البنات) short stories, that has the issue about the cultural structure effect to the literary text.

## 1.5 Literature Review

The researcher was not able to find any graduating papers or theses about *The Porter and the Three Ladies of Baghdad* and *Hikāyatul Himāl Ma'al Banāt*

(حكاية الحمل مع البنات) short stories. However, the researcher was able to find studies employing the same theory. The first study is a graduating paper entitled “Pembentukan Femme Fatale dalam Drama Serial Game of Thrones pada Tokoh Cersei Lannister” written by Elisabeth Natasia and published by Communication Science Department of Diponegoro University in 2018. The study investigated the woman domination by the character Cersei Lannister as the villain. Natasia examined how the villain character is compared with the evil woman in the serial drama and examined the femme fatale character. She used the theory of feminist stylistic by Sara Mills that identifies the character elements, fragmentation, focalization and schemata to show that the woman character femme fatale has the potential for the power or authority.

The second study is a journal article entitled “Model Sara Mills dalam Analisis Wacana Peran dan Relasi Gender” written by Teti Sobari and Lilis Faridah, and published by STKIP Siliwangi in 2017. This study investigated the gender relation between men and women in the text. Specifically about how woman are portrayed in the text in regards to the moral value and social behavior. Sobari and Faridah examined the news text under the title “Punya Anak Hambatan Karir Perempuan Indonesia?” in Republika Newspaper on March 9, 2012.

The third study is a graduating paper entitled “Konstruksi Wacana Kesetaraan Gender dan Ketimpangan Budaya Perempuan Bercadar dalam Novel Akulah Istri Teroris Karya Abidah El-Khalieqy” written by Rahmawati and published by the Faculty of Dakwah and Communication, State Islamic

University Sunan Kalijaga in 2016. This study is explored the discrimination and negative labeling on women. It examined injustice and imbalance culture on character Ayu that lead to gender inequality through the family member.

The last is an undergraduate thesis entitled “Patriarchy, Woman Suffering, and the Ideas of Feminism Reflected through the Characters in Maria Irene Fornes’ *The Conduct of Life*” conducted by Amanda Rindu Dyah Perdana and published by English Letter Department of Sanata Dharma University in 2008. This study focused on stereotypes of the women known to be weak, passive, dependent, and receptive and of men known to be strong, independent and active. The study also examined how feminisms helps the character Maria to free herself from the oppression of the patriarchal system.

In the current research, the researcher analyzes the aspects of the characters portray in *The Porter and the Three Ladies of Baghdad* and *Hikāyatul Himāl Ma’al Banāt* (حكاية الحمال مع البنات) short stories using feminist stylistics by Sara Mill. Whereas, from the different ways of the portrayal in the analysis found the implication of the cultural aspect that affect to the literary text. This research was the original research because there is no other research that analyzing the same problem.

## **1.6 Theoretical Approach**

The researcher found that feminism is one of the good topic for the woman story. Additionally, feminist is the field of political theory and deals with a variety of competing perspectives in order to perform the action. Generally feminists



argue that sex is fundamental and cannot be reduced to the axis of social organizations (Barker, 2000: 26). Barker adds that feminists put attention on sex as the principle regulator of social life where gender relations are completely influenced by power relations.

Abrams states in his book *A Glossary of Literary Terms* that feminist criticism is the struggle of the women's recognition in cultural roles and achievement and also for women's social and political rights (Abrams, 2009:110). He adds that in America modern feminist criticism was also discussed and written by men, Mary Ellmann in his book "*Thinking about Women*" (1968). The book tells about the derogatory stereotype of women in literature and subversive representation that occur in some writings by women. In the book under the title *Literary Criticism Theory* by Endraswara (2013:154), he state that feminists try to parse the gender similarities and differences. Human are created different, therefore generated literary works are often different. In other words, gender affects the work of literature.

The researcher employed feminist stylistics by Sara Mills to compare the short stories *Hikāyatul Himāl Ma'al Banāt* (حكاية الحمال مع البنات) and *The Porter and the Three Ladies of Baghdad*. Feminist stylistics uses linguistic or language analysis to examine texts (Mills, 1995: 1). According to Mills, feminist stylistics deals with not only how to describe sexism in a text, but also how to analyze the way that point of view, agency, metaphor or transitivity are unexpectedly closely related to the matter of gender, and discover whether women's writing practices can be described (1995: 1).

Mills states that feminist theorists is examine the way that text is produced to make sense. It is only comprehensible or coherent with reference to a larger social construction of a male sexual obsession with women's breasts and to the way sight of breast is here positioned as being linked in some way to the gulf as a form of support for the soldier (Mills, 1995: 30).

She adds that feminist stylistician, drawing on the model of text, would also look outside the text to the context in which this text is consumed. It would examine the way that the text is used as a form of male bonding amongst certain sectors of the male population, so that the representation is not generally read by isolated individuals, but often forms part of male leisure talk, being the focus of comments about the merits of this particular model in relation to the other page of girls (Mills, 1995: 30).

In her book, Mills divides the analysis into three parts, the analysis at the level of the word, the analysis at the level of the phrase/sentence and the analysis at the level of discourse. In the current research the analysis at the level of word includes generic pronouns, generic nouns and woman as the marked form (Mills, 1995: 62). The second analysis at the level of the phrase or sentence includes ready-made phrase, presupposition and inference, metaphor, and transitivity choice (Mills, 1995: 98). Finally, the last analysis of discourse includes characters/role, fragmentation, focalization and schemata (Mills, 1995: 123).

#### **1.6.1.1 Analysis at the Level of the Word**

At this level the researcher dealt with the question of gender bias at the level of the individual words. This analysis focuses on the general and theoretical

aspects of sexism and gives the generic usage then examines the specific types of sexist in language use (Mills, 1995: 62).

#### **1.6.1.2 Analysis at the Level of the Phrase/Sentence**

At this level the analysis is concerned with the language usage beyond the level of the word. The researcher concentrated on isolated words that sometimes can appear the particular view of meaning, which is located within that word. The analysis at this level also tried to show that some words have the history of usage which is leads to the interpretation in some particular ways. However words make sense only in relation to their context (Mills, 1995: 98).

#### **1.6.1.3 Analysis at the Level of the Discourse**

The level of discourse analysis examines the way that feminists can undertake a gendered analysis focusing on the large-scale structures at the level of discourse. At this level discuss about the construction of the character in the text. The focus on the analysis of language at the level of discourse is often not considered in stylistic analysis, because it does not feel if it is truly linguistic analysis, since it is not concerned only with individual lexical item (Mills, 1995: 123).

### **1.7 Method of Research**

#### **1.7.1 Type of Research**

This research used the qualitative method to collect the data. Qualitative method puts emphasis on the quality of entities and process and meanings that are not experimentally examined or measured (USC Libraries). Qualitative research

stresses the socially constructed nature of reality. The researcher collected data for analysis by doing library research. The researcher gathered the data from some literary books, website and some referential books to support the analysis.

### 1.7.2 Data Sources

The data sources of the research from two books, *The Book of the Thousand Nights and a Night* and *Alfa Layla Wa Layla* (الف ليل و ليلة) under the chapter *The Porter and the Three Ladies of Baghdad* and *Hikāyatul Himāl Ma'al Banāt* (حكاية الحمال مع البنات).

### 1.7.3 Data Collection Technique

Data were collected by performing close reading the short stories *The Porter and the Three Ladies of Baghdad* and *Hikāyatul Himāl Ma'al Banāt* (حكاية الحمال مع البنات). Classifying the object into the level of words, sentence and discourse and taking notes for every levels. At the level of word the researcher collects the criteria of the word analysis using feminist stylistics theory by Sara Mills that contains the issues about the portrayal of the women character. The issues are as follows: the first about the women that seen as inanimate object, the second about the women unstable personalities, then, the women seen as visual object, and the last, the women seen as practical object.

Then, continued by collecting the sentence/phrase analysis including the presuppositions and metaphorical aspects. Presuppositions about the women that have the unstable personalities and about showing the women inferiority. Then, the metaphorical aspects that used to describe the women physically. At the level

of discourse, the researcher collects the criteria of the discourse by using the focalization, character/role analysis, schemata and fragmentation aspects in the short stories.

The focalization that contains description about the women's expression at the certain moments by male gaze. Then, the character/role for women that described in their sexual attractiveness and concern to their sexual characteristics, while for men in the term of their overall appearance. Schemata that contains the portrayals of the female characters as object. Lastly, the fragmentation that contains the women description and focus on some parts of their bodies as seen from male gaze.

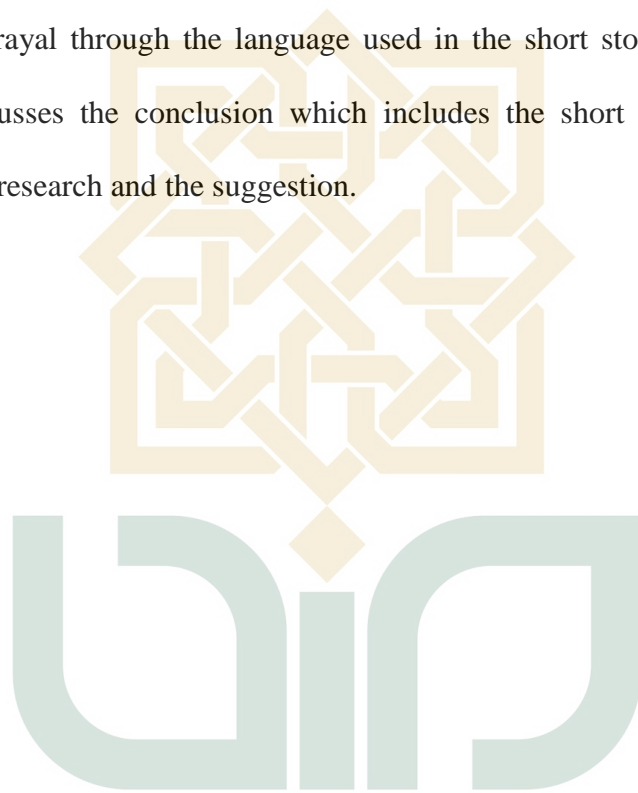
#### **1.7.4 Data Analysis Technique**

The researcher took a few steps of analysis using feminist stylistics by Sara Mills. The first is close reading *The Porter and the Three Ladies of Baghdad* and *Hikāyatul Himāl Ma'al Banāt* (حكاية الحمال مع البنات). Second, taking the collection of data that contains some criterion from feminist stylistics theory at every level. Third, taking notes from the comparison at the level of word, sentence/phrase and discourse and linking up with some themes.

Fourth, making the subthemes from all the themes that contains every level of the analysis. In every subtheme, comparing one up to two examples from both the Arabic and English texts and analyzing them. Finally, after analyzing all subthemes the researcher drew the conclusion from the research.

### **1.8 Paper Organization**

This paper is divided into four chapters. The first chapter is an introduction that consists of background of study, research question, objective of study, significance of study, literature review, theoretical approach, the method of research and paper organization. The second chapter covers intrinsic and extrinsic elements consisting of themes, characters, characteristics, plot and setting and extrinsic element. The third chapter is the presentation of the analysis of the women portrayal through the language used in the short story. Finally, the last chapter discusses the conclusion which includes the short presentation of the result of the research and the suggestion.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1. Conclusion

The conclusion that can be drawn from this research is that *The Porter and the Three Ladies of Baghdad* and *Hikāyatul Himāl Ma'al Banāt* (حكاية الحمال مع البنات) describes the typical beautiful Arabian women that have beautiful faces, pretty outfits, and great wealth that they can afford a mansion. Here also found some different aspect about the women portrayal in both the English and Arabic text. The different way in describing the character influenced by the cultural background from the original story to the translated story.

The researcher used the feminist stylistics theory by Sara Mills to analyze the portrayal of the ladies in the short stories *The Porter and the Three Ladies of Baghdad* and *Hikāyatul Himāl Ma'al Banāt* (حكاية الحمال مع البنات). The results of analysis indicate that the three ladies are powerless. The word choices are found to degrade women from the gender specific that has the negative connotations for women. The sentences are found to contain many metaphorical expressions that make women seen as inanimate objects and sexual objects. From the discourse analysis, it is found that the social construction made by men reveals negative side of women.

The women are seen as inanimate objects by the way the women in the story have no names and are called by their nickname from their job and not their real name. They also described as women that have unstable personalities. They are also seen as sexual objects by the way the women are easily persuaded by the



porter and become women for men sexual practice. Therefore, the text bias against women which can bring the different perceptions of how women should behave or how women should be represented.

#### **4.2. Suggestion**

This research is expected to give benefits for the society in general and also for people who are interested in the topic. The researcher hopes that this research can facilitate the other researchers who put an interest in analyzing the same object material or using the same theoretical approach. Moreover, using the feminist stylistic theory can improve readers' understanding about the feminist side in the part of the literary work and especially in the short stories. In addition, the feminist stylistic theory is quite helpful to understand any topics related to literary works about women.



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APPENDIX

No	Level	English	Page (E)	Arabic	Page (A)	Inanimate Object	Unstable Personality	Visual Object	Practical Object
1	Word (s) (women as marked form)	When <b>the</b> Porter looked upon her his wits were waylaid, and his senses were stormed so that his crate went nigh to fall from his head, and he said to himself, "Never have I in my life <u>seen a day more blessed than this day!</u> " Then quoth <b>the</b> lady-portress to the <u>lady-cateress</u> , "Come in from the gate and relieve this poor men of his load	128	فلما نظر الحمال إليه سلبت عقله وكاد القفص أن يقع من فوق رأسه ثم قال ما رأيت عمري أبرك من هذا النهار فقال الصبية البوابة للدلالة والحمال مرحابا وهي من داخل الباب	27	Called by job/ occupation			
2	Word (s) (women as marked form)	<b>The third</b> lady rising from the couch stepped forward with graceful swaying gait till she reached the middle of the saloon	129	ففضت الصبية الثالثة من فوق السريس وخطرت قليلا إلى أن صارت في وسط القاعة	27	Called by numbering form			
3	Word (s) (women as marked form)	an <b>honourable</b> women in a <u>mantilla of Mosul silk</u> , <u>broidered with gold</u> and bordered with brocade; her walking-shoes were also purfled with gold and her hair floated in long plaits	125	امرأة ملتفة بزارموثولي من حرير مزركش بالذهب وحاشيتها من قصب	26			Physical appearance	
4	Sentence(s) /	Then the lady of the	142-	فقامت صاحبة	30		Sadistic		

	phrase(s) (presupposition)	house arose and tucked up her sleeves above her wrists and, seizing a scourge, said to the Porter, "Bring forward one of the bitches." He brought her forward, <u>dragging her by the chain, while the bitch wept</u> , and shook her head at the lady who, however, came down upon her with blows on the sconce; and <u>the bitch howled and the lady ceased not beating her till her forearm failed her</u> . Then, casting the scourge from her hand, she pressed the bitch to her bosom and, wiping away her tears with her hands, kissed her head. Then she said to the Porter, "Take her away and bring the second;" and, when he brought her, <u>she did with her as she had done with the first</u>	143	المنزل وشمرت عن معصمها أخذت سوطا وقالت للحمال قوم كلبة منهما فجرها في الجنزير وقدمتا والكلبة تبكي وتحرك رأسها إلى الصحبية فنزلت السوط من يدها ثم ضمت الكلبة إلى صدرها ومسحت دموعها وقبلت رأسها ثم قالت للحمال ردها وهات الثانية فجاء بها وفعلت بها مثل ما فعلت بالأولى					
5	Sentence(s) / phrase(s) (presupposition)	When the damsel heard this elegy in quatrains <u>she cried out "Alas!</u>	144				Hysterical		

		<u>Alas!</u> ” and rent her raiment, and fell to the ground fainting						
6	Sentence(s) / phrase(s) (presupposition)	Now when the portress heard her second ode she shrieked aloud and said, “By Allah! ’tis right good!”; and <u>laying hands on her garments</u> tore them, as she did <u>the first time, and fell to the ground fainting.</u>	146	فلما سمعت الصبية ذلك قالت طيبك الله ثم شقت ثيابها ووقعت علي الأرض مغشيا عليه	31		Hysterical	
7	Sentence(s) / phrase(s) (presupposition)	When the portress heard the third song she cried aloud; and, <u>laying hands on her garments, rent them down to the very skirt and fell to the ground fainting a third time,</u> again showing the scars of the scourge.	147				Hysterical	
8	Discourse (Character/role) (Focalization) (Metaphor)	It was a lady of <u>tall figure,</u> some five feet high; a model of beauty and loveliness, brilliance and symmetry and perfect grace. <u>Her forehead</u> was flower-white; <u>her cheeks</u> like	127	فوجدتها صبية رشيقة القاعد النهدي ذات حسن وجمال وقد إعتدال وجبين كغرة الهلال وعيون	30			Physical appearance + sexual attractiveness + fragmentation

		<p>the anemone ruddy bright; <u>her eyes</u> were those of the wild heifer or the gazelle, with <u>eyebrows</u> like the crescent-moon which ends Sha'abán and begins Ramazán; <u>her mouth</u> was the ring of Sulaymen, <u>her lips</u> coral-red, and <u>her teeth</u> like a line of strung pearls or of camomile petals. <u>Her throat</u> recalled the antelope's, and <u>her breasts</u>, like two pomegranates of even size, stood at bay as it were, <u>her body</u> rose and fell in waves below her dress like the rolls of a piece of brocade, and <u>her navel</u> would hold an ounce of benzoin ointment.</p>	<p>كعيون الغزلان وحواجب كهلال رمضان و خدود مثل شقائق النعمان وفم كخاتم سليمان ووجه كالبدر في الاشراق ونهدين كرمانيتين باتفاق وبطن مطوى تحت الثياب كطي السجل للكتاب</p>				
9	Sentence(s) / phrase(s) (presupposition)	<p>The Porter answered, “By Allah, my lady, it is <u>not for the wage; my hire is never more than two dirhams; but in very sooth my heart and my soul are taken up with you and your condition. I wonder to see you single with ne'er a men about</u></p>	<p>129 فقال الحمال والله يا سيدتي أن أجرتي نصفان وما استقلت الأجرة وإنما إشتغل وسري بكن وكيف حالكن و أنتن وحدكن</p>	27			Seductive object + women inferiority



		you and not a soul to bear you company; and well you wot that the minaret toppleth o'er unless it stand upon four, and you want this same fourth; and <u>women's pleasure without men is short of measure</u>		وما عندكن رجالا أحد يؤانسكن وأنتن تعرفن أن المنارة لا تثبت إلا على أربعة وليس لكن وما يكمل خط النساء إلا بالرجال				
10	Sentence(s) / phrase(s) (presupposition)	Then the lady took the cup, and drank it off to her sisters' health, and they ceased not drinking (the Porter being in the midst of them), and dancing and laughing and reciting verses and singing ballads and ritornellos. <u>All this time the Porter was carrying on with them, kissing, toying, biting, handling, groping, fingering;</u> whilst one thrust a dainty morsel in his mouth, and another slapped him; and this cuffed his cheeks, and that threw sweet flowers at him; and he was in the <u>very paradise of pleasure, as though he were sitting in the seventh sphere among the Houris of Heaven</u>	133- 134					Sexual practice object

11	Sentence(s) / phrase(s) (presupposition)	women's _____ pleasure without men is short of <u>measure</u>	129	وما يكمل خط النساء إلا بالرجال	27				Women inferiority
12	Sentence(s) / phrase(s) (presupposition)	Now the warmth of wine having mounted to their heads they called for musical instruments; and the portress brought them <u>a tambourine</u> <u>of Mosul, and a lute of</u> <u>Irak, and a Persian harp;</u> and each mendicant took one and tuned it; this the tambourine and those the lute and the harp, and struck up a merry tune while the ladies sang so lustily that there was a great noise	140	فدبت فيهم الحرارة وطلبوا آلات اللهو فاحضرت لهم البوابة دفا موصوليا وعودا عراقيا وحنكا أعجميا	29				Entertainment object

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