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Articles

Yehudit Dror

165–189

Grammatical Parallelism in the Qur'ān

Parallelism – or, as it is called in Arabic, *al-muqābala* occupies a central position in the rhetorical discipline of *'ilm al-badī'*. Parallelism is used as a means of textual ornamentation or embellishment and can be divided into several types that are based on the semantics of parallelism and its formative structure. Parallelism in Arabic has received a considerable amount of attention from Arabic rhetoricians, and this has facilitated an understanding of the essence of parallelism in Arabic – its types, structures and meaning. However, there are some lacunae in their descriptions concerning the function and thematic restrictions of parallelism in the Qur'ān. The current article, which focuses on grammatical parallelism where the two *stichos* of parallelism are the same with respect to syntax and morphology, shows that parallelism has some important roles to play in textual arrangement. It may, for example, conclude a thematic section, indicate a turning point in the text or clarify what has been said previously. In addition, it is shown that parallelism is not used at random in the Qur'ān but rather is restricted to repeated themes which carry the most important messages of the Qur'ān, such as God's Might or the behavioral patterns of believers and non-believers; or it can be used as a stylistic device.

KEYWORDS

Grammatical parallelism | half-line | symmetry

Katarína Bešková

191–218

The *Thousand and One Nights* as a Source for Sa'dallāh Wannūs's Play *The King is the King*

This article aims to explore the intertextual relationship between one of Sa'dallāh Wannūs's best known plays, *The King is the King*, and the collection of popular stories known as the *Thousand and One Nights*, especially "The Story of the Sleeper and the Waker," on which the play was based. The dramatic work was written as a part of Wannūs's theatre of politicization project (*masraḥ at-tasyīs*), in which he managed to merge the elements of Arabic popular narrative tradition and European modernist theatrical techniques. The paper examines how the concept of Brecht's epic theatre and his alienation devices affected Wannūs's work. The article seeks to analyse the play with respect to Wannūs's socio-political, artistic and aesthetic views and, at the same time, it attempts to trace the scope of the influence of the *Thousand and One Nights* on the work. The article argues

that while the play was most certainly inspired by the popular tale, the political message of the original story has been subverted.

KEYWORDS

Sa'dallāh Wannūs | the *Thousand and One Nights* | Arabic literature | popular literature | *The King is the King* | theatre of politicization | epic theatre

Soumya Mohan Ghosh and Rajni Singh

219–252

Violated Bodies and the Reclamation of Female Subjectivity in Usha Ganguly's *Ham Mukhtārā* and Maya Krishna Rao's *Walk*

The article sets out to analyze the victimization and objectification of women and the assertion of female subjectivity in the agitprop theatres of Usha Ganguly and Maya Krishna Rao. The article focuses on Ganguly's *Ham Mukhtārā*, an adaptation of Mukhtār Māī's autobiography, *In the Name of Honor: A Memoir*, which registers protest against a patriarchal society that subjugates women, as well as Rao's *Walk*, which challenges the dynamics of power and the societal ostracization of women. The article argues that in the wake of the Nirbhayā case and the ripples created in society by the protests, candlelit marches, and public performances, these recent feminist-propagandist plays are conceived as part of an ongoing pursuit on the part of both artists to resist the phallogocentric objectification and reductive categorization of the female body and to reclaim the agency and subjectivity of women.

KEYWORDS

Feminist representation of rape | female body | female subjectivity | patriarchy

Baorong Wang

253–281

George Kin Leung's English Translation of Lu Xun's *A Q Zhengzhuān*

Republican China (1912–49) saw the rise and fall of a sub-field of source culture-initiated foreign language translations of Chinese literature targeted at both expatriate and domestic audiences in China. This unique translation phenomenon, which challenges Gideon Toury's generally held assumption that "translations are facts of target cultures," has hitherto been under-researched in and outside of China. This paper presents the findings of a case study of George Kin Leung's English translation of Lu Xun's fictional masterpiece *A Q Zhengzhuān* (The True Story of Ah Q). Four socio-cultural factors which engendered the emergence of this sub-field in the early Republican years are analyzed. Inspired by French sociologist Pierre Bourdieu's theory of the field of cultural production, this putative sub-field of restricted production is interpreted as functioning primarily on the basis of the accumulation of symbolic capital. Leung's participation in the dynamics of this historical field is examined by tracing his professional trajectory, followed by an analysis of his motivation for translating *A Q Zhengzhuān* – to make a name for himself

or to accumulate symbolic capital in the field. It is then found through text analysis that Leung's version shows a combination of overall literalness and occasional license. A tentative explanation is sought by drawing on André Lefevere's theory of rewriting. The primary conclusion is that Leung's literalistic approach to translation was dictated by the intended readership and the translation norm (i.e., literal translation) that prevailed in 1920s' China, while the liberties Leung took with the original text reveal the influence of his ideology, poetics and aesthetics.

KEYWORDS

Source culture-initiated translations | sub-field of restricted production | accumulation of symbolic capital | George Kin Leung | Lu Xun | *A Q Zhengzhuān*

Pierantonio Zanotti

283–303

Beyond Naturalism: Sōma Gyofū, Italian Futurism, and the Search for a New "Art of Force"

Sōma Gyofū (1883–1950), one of the most influential literary critics in Taishō Japan (1912–26), published a short essay called "Gendai geijutsu no chūshin seimei" (The central life in contemporary art) in the March 1913 issue of *Waseda bungaku* (Waseda literature). In it, after illustrating the shortcomings of a number of outlooks on modern life provided by European writers and philosophers, he praised Italian Futurism as the sole movement that came closest to his own ideal of an "art of force" able to cope with the anguished condition of man in a modern technological society.

By combining historical research and a textual overview on publications that shaped Gyofū's knowledge of Futurism, I show how Gyofū's reception of Futurism was mediated by his philosophical background, which was characterized by an attempt at going beyond Japanese naturalism (*shizenshugi*).

In that, "Gendai geijutsu no chūshin seimei" can be seen as representative of a transition in the Japanese literary scene, which, in the shift from the Meiji to the Taishō era, was experiencing a crisis of naturalism and the rise of discourses centred on "life," the "self," and their creative potential.

KEYWORDS

Sōma Gyofū | futurism in Japan | Japanese literature of the 1910s | Taishō literature | *shizenshugi* | *miraiha* | history of Japanese literary criticism | *Waseda bungaku* | vitalism | *seimeishugi*