

# Conceptual Metaphors Determine Women Writers' Thought from Iraq

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**Abstract:** *The recent study investigates conceptual metaphors (CMs) and raises a series of questions relevant to the study of literary texts by contemporary Arab women writers from Iraq: What do the CMs identified in such texts tell us about women's thought? Do such CMs structure Iraqi Arab woman's thought? What is there beyond thought? How do socio-cultural forces determine it? The following sections are attempts to argue these questions by empirical analysis which focused on writings by three well-known contemporary writers from Iraq. Five short stories from Iraq ("The Cat, the Maid, and the Wife," "The Future," and "The Newcomer" by Daisy al-Amir, "The Dream" by Aliya Mamdouh, and "At the Beach" by Buthayna al-Nasiri).*

**Keywords:** *Conceptual Metaphor, Arab women writers thought, CMT, social forces*

## I. INTRODUCTION

The Arab short story, however, is relatively new and the beginnings were imitations of Maupassant, Chekov, Edgar Allen Poe, and other world writers whose works translated into Arabic in the late of 19<sup>th</sup> century. The writings of women's fiction in Iraq have not yet received noticed focus and appreciation as compared with the literature of Egypt, Lebanon, and Syria. Here, it is necessary to mention even in Cohen-Mor's anthology (2005), she chose only three writers mentioned above while there were many women writers appeared in that epoch especially through the forties to eighties of last century. Boumaaza (2016) introduced her thesis with: "In the beginning of the 20th century, the Iraqi short story started with modest endeavors in the hand of Dhannoun Ayyub (1908-1988), Mahmoud Ahmad al-Syed, then Abdul Malik Noori (b.1927), and Gha'aib T'uma Farman (1927-1990)."<sup>(1)</sup> Their literary works formed preliminary stage that witnessed some mature stories in the hand of the Pioneer Generation of the 1950s. They paved the way and tamed the genre for the generations of 1960s that produced such "prominent writers like Daisy Al-Amir (b.1935), Samira Al-Mana (b.1935) Muhammad Khodayyir(b.1940) Al-Rubaie (b.1939), Lutfiya Al-Dulaimi (b.1942), names that gave the Iraqi fiction a strong presence among Arab fiction writers."<sup>(Idem, 2)</sup> It is remarkable that men dominated this arena and women writers did not pay their due attention and literary recognition in a male-dominated society. It is questionable when looking into the 1960-2003 period of the Iraqi literature; the male writers have usually been dealing with feminist issues.<sup>2</sup> Moreover, according to the literary map of Iraq, from the 1970s to the end of the 20th century, must include the achievements of Daisy al-Amir, Sohaila Salman, Samira al-Mana, al-Dulaimi, Maysaloon Hadi, Salima Salih, Ibtisam Abdulla, Alia Talib, Aliya Mamdouh, Buthayna al-Nasiri and some other female names. Their works

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<sup>2</sup> Ibid.

showed a mature knowledge and awareness of the role of literature as a social production figured out the daily life and challenges of the whole society. Women writers mostly dealt with feminist writings especially in the 1970s that form very significant contributions in the literary output of the period.<sup>3</sup> However, after this brief introduction which highlights the prominent Iraqi women writers, let us return to explain how to employ the chosen literary contexts in the core subject of this research. It is necessary to mention that the process of CMs identification is governed here by the basics of the Conceptual Metaphor Theory. The theory is useful for the conceptualization of specific domains relevant to women's thought and the description of some of the socio-cultural forces evoked or tackled by Arab women writers mentioned above.

To begin with, the present study is an entirely empirical and descriptive practice that includes specific five steps mentioned in the suggested methodology. This section is centered on the following CMs, particularly relevant to the domain of women's thought:

- Conceptual metaphors of LIFE
- Conceptual metaphors of LOVE
- Conceptual metaphors of FEMININITY
- Conceptual metaphors of MARRIAGE
- Alternatively, other non-deliberate Conceptual Metaphors that possible to be derived if the CMs mentioned above are inapplicable.

What follows is a brief explanation of these metaphors.

## II. CONCEPTUAL METAPHORS: AN OVERVIEW

### 2.1. *Conceptual Metaphors of LIFE*

The LIFE IS A JOURNEY metaphor is one of the most famous conceptual metaphors related to the domain of life. It is prevalent both in the Arab culture and in the Biblical text. It was proposed by George Lakoff and Mark Johnson (1980/2003) who characterized it as an entailment embedded in most cultures. Many linguists studied this metaphor like: Abdulmoneim Shokr (2006) argued to the existence of this concept in Qur'an. Siqueira et al (2009) who discussed the mechanism of the conceptual metaphor identification, and Jäkel (2002) who also applied basics of cognitive metaphor theory on religious texts and argued this concept.

Lakoff and Johnson (1980/2003) defined CMs in the following way: "conceptual metaphors are mappings across conceptual domains that structure our reasoning, our experience, and our everyday language." (247) As their study shows, the metaphors of life present in literary texts reflecting patterns of cross-domain mappings already existed in the thought of Arab women writers from different states. Drawing on works by Lakoff, Johnson and Turner, theorist Justin Rossow (2011) mentions in his dissertation *Preaching the Story Behind the Image* (2009) that: "In the prevalent culture, for example, people often think about, make decisions about, and experience the rather abstract concept of *life* in terms of physical travel or *journey*. This *thinking, reasoning, and experiencing* of life as a journey involves specific kinds of cross-domain mappings that are reflected in a wide range of linguistic *expressions*: 'I took a wrong turn somewhere,' 'She's come a long way,' 'We have a rough road

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<sup>3</sup> Ibid.

ahead,' and so on."<sup>4</sup> The designation LIFE IS A JOURNEY is an entailment for "a set of conceptual mappings that allow competent English speakers to understand this and a host of other related expressions naturally and immediately. Conceptual metaphors by definition have very stable mappings."<sup>5</sup> In the same excerpt, drawing on Lakoff and Johnson, researcher Justin Rossow (2011) reminds us that this particular metaphor does not exist in all cultures around the world: "in those cultures people just live their lives, and the very idea of being without direction or missing the boat, of being held back or getting bogged down in life, would make no sense"<sup>6</sup>. Closely connected with such views, LIFE IS A SEA constitutes another conceptual metaphor well-known in Arabic culture, which, for example, was tackled by writer Sakina Fuad in her short story "Pharaoh is Drowning Again".

Eve Sweetser and Karen Sullivan (2012) worked on maximalist and minimalist notions of metaphors in poetry and they stated that "each have advantages that poets can exploit to good stylistic effect. The existence of metaphors that can be considered minimalist or maximalist despite both involving life is a journey, for example, indicates that there is more to metaphors than the cognitive structures they ultimately evoke. (173)

## 2.2. Conceptual Metaphors of LOVE

George Lakoff and Mark Johnson (1980/2003) pointed out the importance of the concept of LOVE and they explained its relevance to daily life experiences by identifying many possible subcategorizations of conceptual metaphors in the domain of LOVE:

Certain concepts are structured almost entirely metaphorically. The concept LOVE, for example, is structured mostly in metaphorical terms: LOVE IS A JOURNEY, LOVE IS A PATIENT, LOVE IS A PHYSICAL FORCE, LOVE IS MADNESS, LOVE IS WAR, and so forth. The concept of LOVE has a core that is minimally structured by the subcategorization LOVE IS AN EMOTION and by links to other emotions, e.g., liking, that is typical of emotional concepts, which are not delineated in our experience in any direct fashion and therefore must be comprehended primarily in-directly, via metaphor. (86)

Moreover, in *The Contemporary Theory of Metaphor*, Lakoff (1992) pointed out that the conceptual metaphor LOVE IS A JOURNEY represents a two-fold generalization: "a polysemy generalization: a generalization over related senses of linguistic expressions, e.g., dead-end street, crossroads, stuck, spinning one's wheels, not going anywhere, and so on" and "an inferential generalization: a generalization over inferences across different conceptual domains" (5). He also argued that "the existence of the mapping provides a general answer to two questions: - Why are words for travel used to describe love relationships? - Why are inference patterns used to reason about travel also used to reason about love relationship?" (6) The following statements are usual English expressions which lovers usually use when they speak about their relationship:

'We're stuck.' 'We're spinning our wheels.' 'Our relationship is off the track.' 'The marriage is on the rocks.' 'We may have to bail out of this relationship.' (4-5)

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<sup>4</sup> Rossow, Justin. (2011, [September 5](#)) "[LIFE IS A JOURNEY](#)" <<https://justinrossow.com/2011/09/05/life-is-a-journey/>> Accessed 12 February 2018.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

How are these expressions about traveling to be understood and used as being about a love relationship? For example, 'We're stuck' can be used of travel, and when it is, it evokes knowledge about travel. Situated in the context of a love relationship, it gains a subjective meaning. Lakoff concludes that: "from the perspective of the linguistic analyst, the existence of such cross-domain pairings of words and of inference patterns provides evidence for the existence of such mappings" (7).

Throughout recent empirical studies, we would also investigate whether these concepts of LOVE are applicable on the linguistic corpus written by Arab women writers or there would be various culture-specific conceptual metaphors within domain of LOVE across Arab states. Moreover, there would be a focus on the forces existing beyond these CMs of LOVE.

### **2.3. Conceptual Metaphors of FEMININITY**

Nowadays, there is a worldwide interest in women's concerns and women's studies, and how societies view women as the cornerstone of establishing a stable family. Admittedly, women play the main role in all aspects of life, especially in the stability of the family and, thus, of the whole society. WOMEN ARE VICTIMS and WOMEN ARE AGENTS OF CHANGE<sup>7</sup> are the most common conceptual metaphors evoked by the United Nations to legalize global women's role in achieving peace:

United Nations Security Council Resolution 1325 is a landmark pronouncement on the Women, Peace and Security Agenda. Not only does this resolution highlight the important role of the involvement of women in peace processes, but it also stresses the importance of their equal participation in all efforts for the maintenance and promotion of peace. (Martín de la Rosa and Miguel Lázaro, 2017)

From this perspective, the importance of this research is to reveal how the abstract concept of FEMININITY is embodied in the Arab culture, which was characterized by conflicts and post-conflicts during the second half of the twentieth century: to what extent women were victims and to what extent they contributed to social change. However, drawing on recent empirical studies, the CMs of FEMININITY will be highlighted whenever they are applicable in the literary corpus written by Arab women writers or they will be uncovered whenever other concepts across Arab cultures prove to be specific to these cultures. Moreover, the study also focuses on the forces and factors evoked these CMs of FEMININITY. The process of identification occurs from a cognitive linguistic perspective and some of the most common metaphors are WOMEN ARE VICTIMS, WOMEN ARE DEPENDENT, WOMEN ARE COMMODITIES<sup>8</sup> etc.

### **2.4. Conceptual Metaphors of MARRIAGE**

Starting from recent empirical studies, this article aims to identify a series of CMs of MARRIAGE, either by applying previous research to the corpus written by Arab women writers or by indicating certain variations of the concepts of MARRIAGE across Arab cultures. Moreover, it also explores the forces beyond them. In this context, Lakoff (2011) stated that: "There are many consequences in virtually every aspect of life. MARRIAGE, for

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<sup>7</sup>Martín de la Rosa, Victoria; Luis Miguel Lázaro. (2017) "How women are imagined through conceptual metaphors in United Nations Security Council Resolutions on women, peace and security," *Journal of Gender Studies*, <<https://www.tandfonline.com/oi/full/10.1080/09589236.2017.1331844>> Accessed 31 March 2018.

<sup>8</sup> My emphasis

example, is conceived in many ways, as, a PARTNERSHIP, a JOINING TOGETHER, a MEANS FOR GROWN, a REFUGE, a RESCUE SHELTER, a BOND, a JOURNEY, and so on. Spouses confront difficulties in the marriage according to their views of it. Since it is rare for spouses to have the same metaphors for their marriage, and since the metaphors are fixed in the brain but unconscious, it is not surprising that so many marriages encounter difficulties.”<sup>9</sup>

A quick review of the works by the Arab writers mentioned above shows that there is a gap between two generations, the past and the present, and a significant intellectual change witnessed by the younger generation of writers. This gap is a recurrent theme that appears in the contextualization of the various social roles the female characters may have as a beloved, a wife, a daughter, a sister, a mother, a grandmother, or a granddaughter.

In the introduction to her anthology, Cohen-Mor (2005) argued that Arab women writers expressed their perspectives in male-dominated arenas, from the audience to publishers, to critics and to literary tradition. She also cited the Egyptian critic and writer, Salwa Bakr, who acknowledged the formidable task that Arab woman writers face, claiming that it is a hard task on many levels, especially in a society in which most individuals are illiterate, a society which is conservative by nature, governed by static values that place women on an inferior level. Many limits make writing seem “like the task of Sisyphus, particularly if the writer stops to think for whom she is writing” (Cohen-Mor, 2005: 6).

Considering that the conceptualization of the womanhood in the chosen literary texts occurred in such a turbulent environment (the Arab societies and Egypt in particular), one could notice that women writers took over the burden of responsibility, trying to unveil many social unjust restrictions existing inside their communities. As a result, many of them prepared their inspiration and self-consciousness to focus on the tribal heritage as a distinctive social force that determined their stressful life.

The social and political climate of the 1950s and most of the 1960s encouraged the dominance of women’s concerns in the consciousness of Arab women writers. However, the tragedy of the 1967 defeat<sup>10</sup>, which created a new Arab reality and left deep fissures in the Arab intellect and psyche, prompted Arab women novelists, writers, and essayists to change the course. Writings of this period are no longer focused on specific women’s concerns, but they begin to combine women’s issues with various political topics of general concern. Women writers began to realize to varying degrees that the centering only on gender issues was not enough.<sup>11</sup>

Over the last century, Arab women in general and Egyptian women in particular lived in difficult conditions, suffering from poverty, illiteracy, persecution and vulnerability for many decades, especially in rural areas. Women were dominated by hard rules in a way that deprived them of the simplest legal rights and privileges. In general, people expected any woman to be just and obedient. A woman was offered security and shown respect only as long as she got married. Thus, the marriage was and is still seen as a social relationship that makes a woman

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<sup>9</sup>Lakoff, George. (2011) “Conceptual Metaphor” *Edge*. <<https://www.edge.org/response-detail/10093>> Accessed 31 March 2018.

<sup>10</sup>Alarabyia Channal (30 January 2012) *Huzairan Defeat (1967)*, part 1. Documentary film and animation, <[https://www.youtube.com/watch?v=x1GgWmNm7\\_A](https://www.youtube.com/watch?v=x1GgWmNm7_A)> Accessed 19 January 2018 (My adaptation).

<sup>11</sup> Ibid

socially respected, and it is the only available option as a means of security. As a result, MARRIAGE IS A SECURE SHELTER for all women without exception.<sup>12</sup>

To sum up, this research section contributes to the identification of a series of conceptual metaphors existing in literary texts by Egyptian women writers meant to unveil some of the social and political forces that structure them. There are various conceptual images that depict and reflect the hardships of life, struggles and challenges, which Arab women from Egypt often had to cope with. What follows is a close reading of short stories by ten women writers, each of them represented by one or two pieces. They are in chronological order, according to their birth date, from the eldest to the youngest.

### III. Daisy al-Amir (b.1935) “The Cat, the Maid, and the Wife”; “The Future”; “The Newcomer”

Daisy al-Amir is a contemporary poetess and novelist from Iraq.<sup>13</sup> She was born in Basrah, southern Iraq in 1935 to an Iraqi father, a well-known physician Dr. Mirza al-Amir, and a Lebanese mother Wadad Tabshrani from Dahr al-Shweir. She received her primary education at al-Bataween School in Baghdad, preparatory and secondary education at the Central School for Girls, and then graduating with B.A in Education from the Baghdad Teachers Training College in 1955, Daisy traveled to Cambridge University to study and write her thesis on Arabic literature. Her father refused to pay tuition fees and returned home after one year.<sup>14</sup>

According to her qualification in Education, she worked for ten years in one of the preparatory schools for girls and then in the Teachers’ House in Basra. Then, she moved to Beirut, where she got a job as a secretary at the Iraqi Embassy that eventually promoted to the post of assistant cultural attaché and in 1975 when Lebanon's civil war broke out, she was appointed as a director of the Iraqi Cultural Center. She returned to Iraq in 1982 after the Israeli invasion of Lebanon.<sup>15</sup>

Her innovated writings reflected the experiences of women during the difficult times in the Middle East, including during the Lebanese civil war and Saddam Hussein's rule in Iraq. Daisy al-Amir produced six published works, including *The Distant Country You Loved* in 1964, *And The Wave Back* in 1969 and *The Cycle of Love and Hate* in 1979, and *Promises for Sale in the Lebanese Civil War* in 1981, and the last creative works *On The Waiting List* in 1988 (available in the English language) and *Surgery to Beautify Time* in 1996.

Daisy al-Amir influenced in her writing of prose in Iraqi poetry styles.<sup>16</sup> She is a pioneering figure in women’s fiction all over the Arab world.<sup>17</sup> Despite her father’s strict conservatism, he encouraged her to dive into their home library, where she developed a taste for literature helping her shape her philosophy about the life earlier.

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<sup>12</sup> My emphasis

<sup>13</sup> (Cohen-Mor, 2005: 297)

<sup>14</sup> Wikimedia Foundation Inc. (ed.) 26 March 2017 <[https://ar.wikipedia.org/wiki/ديزي\\_الأمير](https://ar.wikipedia.org/wiki/ديزي_الأمير)> Accessed 28 March 2018 (My adaptation).

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

<sup>17</sup> Boumaaza, Amal. (2016) *War in Iraqi Feminist Write*. Duke University (2016) Duke Asian and Middle Eastern Studies. *Electronic Theses and Dissertations Center* :< <https://dukespace.lib.duke.edu/dspace/bitstream/>

### *Daisy al-Amir "The Newcomer"*

Daisy al-Amir in her prose "The Newcomer" introduced the story with the silent psychological conflict between two women with different social roles in the same family. A mother felt with shame to announce her tenth pregnancy in front of her protested eldest daughter. Apparently, this family is a prototypical rural rooted family. The number of kids is an apparent sign distinguished families in rural areas.<sup>18</sup>

What were her mother's eyes concealing? Was it what she had always feared? Their eyes had not met the entire day. Which one was ashamed of the other? When the ninth child was born, and the joyful shrieks of the female neighbors announced to the father that he had another son, she had decided not to congratulate her mother and had avoided seeing the new baby. Seven days later, she had warned her mother, yes, warned her, that she should stop bearing children, or else she would no longer shoulder the responsibility for the costs. She would travel away, emigrate, commit suicide. But her mother could not muster enough courage to tell the father, and in the next five years, three more children had arrived. (al-Amir, 2005: 189)

It is remarkable that the writer depicted women's struggles and their roles inside Iraqi rural community. She insisted on wife's marginalized role in the family, where the husband converted her to be mainly as the machine of giving birth to newcomers. WOMAN IS A MACHINE FOR BIRTH CHILDREN.; WOMAN IS A HATCHERY "The mother could not muster enough courage to tell the father, and in the next five years, three more children had arrived."<sup>19</sup> It means that there is no way of managing dialogue with the father: FATHER IS A MASTER, in a macho family; behaving in a way traditionally considered typical of a man; strong enough and frequently willing to fight.<sup>20</sup> While the WOMAN IS A SLAVE. Her main duty is to satisfy her husband in any way. He is the master, and she always has to be blindly obedient to his orders!

The writer conceived WIFE AS A MACHINE; she gave birth to thirteen kids inside a poor rural family wherein husband treated her as a senseless creature that has to obey orders and fulfill her home tasks without any objection or interception. It means that WOMAN IS A VICTIM dominated by the family the father, MASTER.<sup>21</sup> On the contrary, the eldest girl of the same family is another victim. Her father decided her destiny. He obliged her to leave the school and bear the burden with him to earn their living. Then, the ELDEST GIRL IS A VICTIM: How proud she had felt while she was attending school, and how disappointed when she had to leave school and go to work. The family had grown and needed more income. She was the eldest daughter, and her father's salary was not sufficient to provide for everyone the number of siblings whom the sister had to support had increased. (al-Amir, 2005: 189)

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<http://www.ijprjournal.com/10161/11975/War%20in%20Iraqi%20Feminist%20Writings.pdf?sequence=1&disAllowed=y> Accessed 28 March 2018

<sup>18</sup> My emphasis.

<sup>19</sup> Ibid.

<sup>20</sup> Macmillan Electronic Dictionary, <<http://www.macmillandictionary.com/dictionary/american/macho#macho3>> Accessed 29 March 2018.

<sup>21</sup> My emphasis.

As if the father; MASTER is living in a grand illusion. He made a big family with insufficient limited income. He wants to get newcomers without assuring their education, health, needs. A miserable situation of thirteen kids naturally and easily led them to be projects of immigrants or beggars or dependents on others.

As mentioned above, this family is not an exceptional case; it is a cultural model existed as a social phenomenon in the rural communities in the 1950s to 1980s.<sup>22</sup> That macho family model is criticized and studied intensely by the Ali al-Wardi he stated that Iraqi men suffered entirely from duality; a psychological defect. They are lost between illusions and facts.<sup>23</sup> The prose represented “the vicious circle between poverty and large families. It highlights the perennial problem of overpopulation and lack of family planning in Arab society.”(Cohen-Mor, 2005: 14) Another conceptual metaphor that the writer used unconsciously in the prose is FEMALE IS DISGRACE<sup>24</sup>:

If she (the eldest girl) left the house, wouldn't her father go after her and kill her, spilling her blood in front of spectators, proud that he washed off his daughter's disgrace? The girls often awoke with his death threats ringing in their ears, and slept dreaming about the knight who would rescue them. (Idem, 190)

At the last but not least, another secret was an unexpected thing and a big shock on her burden, she was indeed collapsed. She was afraid of the newcomer and realized that her mother concealed something; saying to her mother angrily:

Look at me. Look me in the eye. Tell me the truth. What are you concealing? I'm the first person who deserves to know the truth, because I'm the one who has to bear the consequences. Come on, admit it! You've been a coward long enough!” The mother raised her eyes submissively, and looked her daughter in the face.

“It wasn't me who accepted the offer of marriage for your sister. It was your father,” she said fearfully. (Idem, 191)

Then, her father decided her young sister's marriage instead of her. It was another emotional breakdown that she confronted in her life because of her father's aggressiveness and injustice. The ELDEST GIRL had to be a SERVANT to her family. She had to sacrifice more and more for her siblings. Her mother sorely had no chance to decide or interfere or stop such decisions, she was entirely silent and felt ashamed of her eldest daughter. Apparently, the size of suffering, poverty, ignorance, and oppression prevailed and revealed the duality as a common defect in the rural communities.<sup>25</sup>

### ***“The Cat, the Maid, and the Wife”***

In her story, Daisy al-Amir depicted the contradiction in a luxury wife's behaviors with her husband due to the pressures and social restrictions imposed on her forcibly. The protagonist is a cowardly woman rejected and were against all around her even her children! She reflected a negative psychological state of rejection her life, suffering emotional and psychological distress. She is the typical case of the dissatisfaction woman who urged about emotion satisfaction but extremely failed to get self-satisfaction.

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<sup>22</sup> My emphasis.

<sup>23</sup> al-Simawi, Dijlah “The Woman in Ali al Wardi's Thought”. *al-Noor*. 21 May 2008.<[www.alnoor.se /article .asp?id=24670](http://www.alnoor.se /article .asp?id=24670)> Accessed on 29 March2018 (My translation)

<sup>24</sup> My emphasis.

<sup>25</sup> My emphasis.

A woman sent pleases requesting her friend to visit her. The visitor herself criticised her emptiness. She does not care about the value of time nor feel about the value of work, and for her, it means nothing that somebody has a commitment to earn a living. “How could her friend understand that what prevented her coming was the fact that she had so much work? How could a woman who didn’t know how to pass her time understand that someone else’s time was completely taken up?”(al-Amir, 2005: 129) She is once very jealous and another rebellious on the stereotypes around her. She lived in a high-level house served by a maid and even her children frequently sent to her mother-in-law instead of bearing the responsibility to bring them up properly. She failed even in educating them although she is a psychologist.:

“A rest from them? But they’re your children!” said the visitor.“I’m tired of everything,” the friend said.“You’ve got a diploma in psychology. Why don’t you bring them up properly, so they don’t tire you or upset anyone?”(Ibid)

She is a daughter of a cabinet minister, declares that she is hugely hated her father and his corruption, A minister who is obsessed with the public money. She compared him to a thief and aggressive unjust man. She lived in an internal conflict with a strong desire to tell the people the truth and wants to publish her story to press, but she scared from her surroundings’ reactions because removing the deceivable mask and looking up the truth. She wished to spread the truth of her father to all people and tell them that he is a great criminal wearing an unreal mask. She announced to her friend her eagerly desire to practice LOVE with someone else who could satisfy her sensation as a female needed to fulfill her self. She hated her husband and scared from him because of his frequent excessive nervousness and frequently disrespected her.“I hate my husband. I despise him,” the friend continued with a total lack of inhibition.”<sup>26</sup> The writer conceptualized the MARRIAGE AS A COMMERCIAL DEAL<sup>27</sup>, this time the husband seeks for getting benefit from this contract, wherein the protagonist emphasized that her husband respect her for her father social and financial status. She hated him because then there is no real sensation between both but clear benefits and inconvenient goals:

My husband respects me because I’m the daughter of a cabinet minister. He hopes he’ll be appointed director general. I myself don’t actually respect my father. I have a very low opinion of all the people who praise him, because I know as well as they do that he’s a thief! (Idem, 130)

She bitterly complained the intervention of her husband family who has their opinion in raising her children because they live in the same house. She wished if she could smoke, she envied her friend on practicing smoking publically and freely. “I once saw you in a public place take a pack of cigarettes out of your purse, light one, and smoke it at your ease. I envied you. Aren’t you afraid of what people might say?” (Ibid) At last, it is remarkable how woman even in high social status was deprived, inhibited and mostly bound by severe social restrictions led her to be a negative personality fulfilling nothing but a desire for committing suicide.:”“What can I do? Commit suicide? I wish I could write a letter and say everything in it, everything. A letter that would be published in the newspapers, so that people would know. However, who would publish such a letter? (Idem, 131)

### ***“The Future”***

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<sup>26</sup> Ibid.

<sup>27</sup> My emphasis

Cohen-Mor (2005) stated that Daisy al-Amir's prose, "The Future," "is set in the Lebanese Civil War of 1975–1990. The narration depicts a woman's daily confrontation with the panic of explosions, shootings, killings, looting, and arbitrary death in a senseless, and seemingly endless, a war fought by men. To transcend the devastation around her, the protagonist buys a new spring dress. The dress symbolizes the future and her yearning for peace and normality."<sup>16</sup> A new dress the protagonist has bought represented her future; represented her honestly earned money that she could hardly earn it from the sweat of her brow. The writer used third person pronoun to narrate the shortest event full of dramatic sorrowful scenes about the Civil war destroys the fabric of society.

The Iraqi writer reflected the painful situation where Lebanese suffered because of the civil war around two decades "plunging it into chaos and anarchy, with the tragic loss of innocent lives and great human suffering."<sup>28</sup> The writer conceptualized WAR AS DEATH, WAR AS DARKNESS, and WAR AS MASS DESTRUCTION where she repeated various metaphorical images throughout repetition of many metaphorical linguistic expressions outlined these CMs:

Lebanon was dying. Newspapers and news broadcasts the world over began with reports about the fighting in Lebanon. Everybody tried to diagnose the disease, and everybody knew what it was, but there was no remedy for the chronic ailment. (al-Amir, 2005: 249)

There is another metaphor conceptualized The CIVIL WAR as a CHRONIC AILMENT<sup>29</sup> attacked the body of the state that there was no proper treatment to appeal it unless the parties or sectarians themselves consciously declared their faults and willingly adopted serious dialogues instead of nerves arguments. It is evident that the political forces in this prose evoked such distressful images. It is remarkable how the writer affected by the real bitter situation of Lebanon, the country of love and beauty, through that period where she was resident after leaving her origin country Iraq due to the severe situation because of the dictatorship of Ba'ath party. She was willingly waiting spring or autumn hoping the end of hard summer, the end of this dilemma full of blood, bombs, explosives, cries, screams and thousands of fighters spread on the streets. Some are fighting for home purity and being martyrs and others for looting, stealing people's smiles, securities, properties and ultimately promising generation future. At last, the most painful situation where the protagonist confronted while the fighter frightened her by shooting in the air making her go down to the shelter because of the rockets and bombs sounds outside, he wondered aggressively why she was standing without a panic, what she was clutching tightly with her hand, she sorely replied:

Terrified screams rang out again, and he yelled again and shot into the air. He looked at her furiously and advanced toward her. But then she shouted, "This is my future, my autumn, my spring. I'm hanging on to it, and what I'm most afraid of is that you'll take it away from me! (al-Amir, 2005: 253)

She was tightly holding her bag hiding her new dress. Does she compare this dress to her coming future which she highly wondered whether she could dress it or not? The writer used a writing technique full of questions, wonders, and doubts. As if there was nothing to be confident in the war. She was wondered about everything around her. She doubted everything because of darkness, sounds of rockets and bombs, death and looting. Meanwhile, she still alive with a hope made her buy new dress:

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<sup>28</sup> Ibid.

<sup>29</sup> My emphasis.

She was still alive, in spite of all the dead, wounded, and mutilated people whom she saw and heard about, or whom she didn't see and hear about. But did she have the right to buy a new dress on the pretext that she was still alive? And would she be able to keep it? Would her house remain safe from looting? (Idem, 251)

The repetition of the statement in one paragraph "she still alive" reflects the inside light of hope made her stronger and consistent to confront the sounds of rockets and bombs without a panic!

### 3. *Aliya Mamdouh (b.1944) "The Dream"*

Aliya Mamdouh<sup>30</sup> (also spelled Aliyah Mamduh or Alia Mamdouh<sup>31</sup>) was born in 1944 in Baghdad, Iraq. She graduated with her B.A. in Psychology from the Mustansariya University in Baghdad in 1971. Between 1972 and 1982, the year that she left Iraq, she was an active journalist and held editorial positions in various publications in Baghdad, Beirut, and Tunis. Between 1983 and 1990, she ran the cultural section of the daily Saudi newspaper *al-Riyadh* in Rabat, Morocco.<sup>32</sup> Aliya Mamdouh has written essays and articles for numerous daily and weekly Arab journals, as well as for monthly and periodically Arab intellectual and ideological magazines. She received various invitations to hold lectures and to participate in colloquiums and symposiums in Germany, France, Italy, Morocco, UK, the United States, and Tunisia through the 1970s.<sup>33</sup> Her first volume of short stories published in 1973, and she has since written another volume, three novels, and a book of essays, including her celebrated *Habbat al-Naftaleen* "Mothballs".

This celebrated novel translated into English, French, Italian, German, Spanish, and Catalan; the Dutch translation was under the auspices of the EU Commission's Mediterranean Memory Project. This novel was twice re-published in the United States in revised versions by Feminist Press at the City University of New York under the title *Naphthalene* in 2005. The British Broadcasting Corporation (BBC) has broadcasted excerpts from *Naphthalene* in various languages, and "the novel is part of the curriculum in many leading universities, including Columbia University, the Sorbonne, and the University of Arizona; it has been the topic of many thesis and comparative studies."<sup>34</sup> *Al-Mahbubat* ("The Loved Ones") published in 2003 by Dar al-Saqi and awarded the 2004 Nagib Mahfouz Medal.<sup>35</sup> "Aliya Mamdouh currently lives in exile in Paris where she works for the Arabic press. Her literary activity conducted alongside her duty as a wife, mother and working woman." (Cohen-Mor, 2005: 4, 301)

Cohen-Mor (2005) pointed out that Aliya Mamdouh in her prose "The Dream" used the technique of "an omniscient third-person narrator and a male protagonist." (22) The prose recounts about a man who "was unaccustomed to visiting nightclubs and ignored what happened inside them. That night he was enough dare and curious to visit it. It was a world that he could not afford to explore, a world that he feared, even hated. He walked

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<sup>30</sup> There are three forms or spellings of this author name in English, I will follow the form used by Cohen-Mor (2005).

<sup>31</sup> John, F. Kennedy Center for Performing Arts (n. d.) "Alia Mamdouh" <<http://www.kennedy-center.org/Artist/A21244>>

<sup>32</sup> Ibid.

<sup>33</sup> Idem.

<sup>34</sup> Idem.

<sup>35</sup> Idem.

farther away from the nightclub, entering dark streets and alleys that smelled of mud and dirt.”(Mamdouh, 2005: 159)

He drank many cups of arak. He looked at the lewd dancer with luxuriously till feeling thirsty and urgent sexual desire. He lost his vision everything swaying like her naked body. He left the place due to the feeling of fear, thirsty and affection warmth; inner conflicts and non-deliberate comparisons between the body of the naked dancer seductive and his fear of being drawn to the vice. His visit was like a dream that might not be repeated again. “He did not stumble as he made his way home. He wanted to walk with closed eyes so that he could conjure up the image of the lewd attractive dancer’s body, shoulders, and lips. He knew for certain that he would never see her again. He was thinking about the fervour of his virility.” (Ibid)

He reached home; it was dark. He wondered whether he would find relief from his inner turmoil. He entered his room. He was sad and confused. His wife put on her veil. He stood in the middle of a small room, bare earth, a small bed, and he remembered dancer’s mouth, naked body, lips, and teeth. He started to give orders to satisfy himself, he was unstable and did not know what he wanted. He asked her to put all her clothes: “all the clothes that you’ve got from the day we were married until now. I want to watch as you put them on, one by one, until you get warm.”(Idem, 160) Here, the writer conceptualized the feeling of FEAR as COLDNESS:

“She looked into his eyes, trembling. “No, no. God forbid! But you’re tired.”“Her limbs and knees were trembling with fear.” “She appeared before him in her underclothes, a woman at once trembling, angry, lonely, and diant.”“I want to watch as you put them on, one by one, until you get warm”“but I’m afraid of you. What do you want? I’m sleepy, and you’re tired.”“She shivered a little” (Mamdouh, 2005: 160-161)

The repetition of using the linguistic expression “trembling; shivered” proved the conventional conceptual metaphor. AFFECTION IS WARMTH and the LACK OF DESIRE IS both conceptualized AS COLDNESS:<sup>36</sup> “The blood flowed hot through his veins” “I want to watch as you put them on, one by one, until you get warm” (Idem, 159-160) The abstract concept of DESIRE in this text is also apparent. DESIRE conceptualized and understood by many bodily physical sensations: DESIRE IS THIRSTY and it is a bodily need:

He was slightly thirsty. He had gulped down so many glasses of arak that he had lost count. The thirstier he felt, the more unsteadily he walked. He began to hum softly. (Ibid)Then, he said that he was hungry but at the same moment he refused to eat, means he was hungry for sex. His sexual desire dominated his motors of need DESIRE IS HANGER

I’m still hungry, Come over here. I don’t want to eat now. Listen. I want to see all the clothes that you’ve got from the day we were married until now. I want to watch as you put them on, one by one, until you get warm. (Idem, 160)

That is what he was hungry for, he was confused, and the photo of the lewd dancer still dominated his mind. He tried to quit his wife from her conservativeness. The writer conceived WOMAN here as a slave implemented her husband’s orders blindly; he was ordering her: come on, put on, take off, wrap shawl, sing, etc.: WIFE IS A SLAVE; HUSBAND IS MASTER.<sup>37</sup>

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<sup>36</sup> My emphasis.

<sup>37</sup> My emphasis

The woman couldn't bring herself to obey his last order. She brushed back the hair from her face, and awaited new instructions from him. "Now take off the first dress." "And the second one as well." He stood staring at her, as if seeing her for the first time. "Now take off your nightgown. (Idem, 161)

#### IV. BUTHAYNA AL-NASIRI (B.1947) "AT THE BEACH"

Buthayna al-Nasiri (or Buthaina al-Nasiri) was born in Baghdad in 1947. She obtained her B.A. English literature at Baghdad University in 1967. She began her writing career in the mid of 1960s by contributing short stories to local newspapers and magazines. She published the first volume of short stories in 1974, and six more volumes have appeared since then. She moved to Cairo, Egypt in 1979. Where she currently runs a publishing house. A selection of her short stories, *Final Night*, is available in English translation. (Cohen-Mor, 2005: 301) She received the cultural Arts Prize at the first Arab Women's Book Fair, held in Cairo in 1995, for her collection *Watan akhar* (Another Homeland). Her stories have been translated into English, German, Spanish, and Norwegian.<sup>38</sup> In his introduction to *Final Night*, translator Denys Johnson-Davies notes that "Although al-Nasiri has lived in Egypt for the past twenty years and was a frequent traveler to Europe in her youth, [al-Nasiri](#) is very much an Iraqi writer...."<sup>39</sup> Also this translator Johnson-Davies introduced her story saying: "As is to be expected, it is her earliest stories that are most local and whose background is specifically Iraqi, stories in which she often uses words and phrases taken from Iraq's local dialect."<sup>40</sup>

Buthayna al-Nasiri in "At the Beach" highlighted the negative social phenomenon of the child labor. She depicted the oppression of a woman by other woman and how it is dramatized to enslave young girl for their poverty and need to earn a living.<sup>41</sup> Cohen-Mor (2005) confirmed this social defect by introducing other stories written by Radwa Ashour in "In the Moonlight" and Najiya Thamir in "The Slave", wherein an orphan young girl adopted by an aggressive harsh woman who deliberately "enslaved and deprived her from living her own life, eventually breaking down her spirit." (8) These stories share a common attribute that is showing "a woman can be a worse tyrant than a man, especially in a relationship with another female who is subordinate to her and over whom she retains some power."<sup>42</sup> al-Nasiri in her prose "At the Beach", she unconsciously used one conceptual metaphor like SERVANT IS DOG: Many metaphorical linguistic expressions used by the writer proved this metaphor as in:

Threw clothes into Fatima's hands      Pull up a chair and sit here She had to remain chained to the chair like a watchdog Watching the movements of the children Don't you dare take your eyes off them Fatima stood behind tm She looked like a wet dog. (al-Nasiri, 2005: 44-7)

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<sup>38</sup> Ashour, Radwa. , Ghazoul, Ferial and Reda-Mekdashy, Hasna (Eds.)(2008) *Arab Women Writers: A Critical Reference Guide 1873–1999* Translated by Mandy McClure. Cairo, New York: The American University in Cairo Press.

<sup>39</sup> Mylnxqualey. "Exile and Sense of Place in Buthaina al-Nasiri's *Final Night*" *Arabic Literature (in English)*, 7 March 2011. <https://arablit.org/2011/03/07/exile-and-sense-of-place-in-buthaina-al-nasiris-final-night/> Accessed 8 April 2018.

<sup>40</sup> Ibid.

<sup>41</sup> My emphasis.

<sup>42</sup> Ibid.

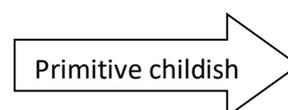
SERVANT IS DOG is evident for the narrator used several linguistic expressions unconsciously or sometimes literally indicating that metaphor. This CM is sub minor from Kovecses' (2004) where he indexed the conceptual "PEOPLE ARE ANIMALS." (369-375). According to the prose, there are three corners to be considered in the linguistic analysis; Fatima's reaction, the protagonist (or the servant), the mistress' action, and the writer's conceptualization reflected by women characters. Both women performed two contrastive roles or positions, the MISTRESS, and the SERVANT. The servant was a young girl who was eagerly waiting that summer day for a long time to enjoy playing on the beach as like as other her mistress' kids. Unfortunately, when they reached the beach, the mistress ordered her to be chained to a chair observing like a watchdog "Fatima gazed unblinkingly at the three children playing in the water" (Ibid) Fatima was upset for her mistress ordered her to watch kids cautiously.

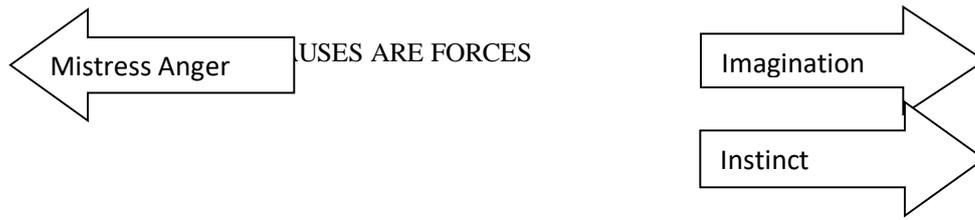
On the contrary, Fatima's childish, primitive sensation motivated her unconsciously to go towards the beach to play with kids in the water! Means she broke her mistress's order. It was the summer day she waited for a long time and would be her talk when meeting her siblings or relatives in the village. Suddenly, on the fifth day of the journey, Fatima listened to her primitive sensation. She went unconsciously towards the water and starting to walk towards sea armed by her instinctively childish. That is a sign for her SELF. She is still a little CHILD enjoyed playing with kids anywhere. Then, Fatima justified her behavior. She suddenly screamed, shouted and misled when felt scared of her mistress, saying: "Ahmed pushed me into the water, Fatima screamed" (Idem, 46)

Another conceptual metaphor evident in this prose is that CAUSES ARE FORCES. Fatima's imagination rounds her visit to the village in the summer. Her siblings, friends, and relatives would surely ask her about her journey to the beach. She deeply thought when she was chained to a chair like a watchdog. In the fifth day of the journey, something unknown forced her to go with hesitation and fear towards the water. She preferred to bear mistress anger and shouts better than returning from the beach without playing in the water. Her primitive childish overcomes her fear of her mistress anger. Her smile from ear to ear as the writer described her; it means that she pretends to be happy.

At the last minute before departure, the servant overcame her fear and achieved her dream to enter the sea. She lost five days thinking and implementing her mistress orders to keep watching the kids. However, her imagination, primitive childish, and the internal conflict overcame mistress anger. The writer focused on the crime of child deprivation from enjoying his/her age. To represent the forces controlled the servant thought, we notice that there are two types of forces according to their directions. The mistress anger is on one side and primitive, childish, instinct and imagination on the contrary direction. So, the three forces are ultimately larger than one force that motivated her to go forward into the sea.

In fiction, internal conflict outlines a character's internal struggle. It is a struggle with an emotional problem such as fear of intimacy or abandonment. Internal conflict is important for characterization. Internal struggles make characters more lifelike and mostly sympathetic. On the contrary, the external conflict refers to the conflicts between a character and external forces. It might be a conflict between one character and another or a group (or between groups of characters. It can also be between a character and more abstract forces. In this text, the mistress anger is an external force. As represented below:





**Figure (1) Internal and External Forces Conflicts**

Then, Causes, here, are abstract feelings interpreted metaphorically as real forces motivated Fatima, the protagonist, to invest the last minute before departure to go inside the water. CAUSES here is the target domain that conceptually interpreted into source domain FORCES. ACTION IS MOTION was another conceptual metaphor evident when Fatima was overcome by multi forces that caused her to across her fear and going into action towards the sea. This action, as if she transferred her abstract action into physical motion. SAD IS DOWN is an Orientational conceptual metaphor<sup>43</sup> evident when “Fatima sinks into the chair opposite the sea. She smoothed down. She gazed unblinkingly at the three children playing in the water” (Ibid) Fatima said “Mistress will kill me” This statement comes spontaneously when Layla; mistress’s daughter, asked her to put off her dress before going into the sea. Her reply figured out Fatima’s belief that she was not free; she was a slave, not a worker.<sup>44</sup>

Regarding space and as Lakoff and Johnson (1980/2003) suggested in their book *Metaphor We Live By* that SAD is always conceptually DOWN, and HAPPINESS is UP. Along with her watch upon the kids, Fatima imagined and thought about her travel to her village. She was not happy all the trip. She was treated as a watchdog, while she frequently dreamt with this trip and how she could enjoy it.

Then, what would al-Nasiri try to message the audience through these Conventional and Orientational conceptual metaphors: SERVANT IS DOG, CAUSES ARE FORCES, ACTION IS MOTION, and SAD IS DOWN. She criticized the shortage of child rights in her community! Beyond the prose, it is remarkable that there is no national law protected young children from working whatever. There is a shortage of assuring respected and protected life for adults under eighteen.<sup>45</sup>

## V. CONCLUSION

The modern cultural and literary movements started with transmitting publication technology to Arab states and first with the issuance of the first daily newspaper *al-Iraq* at Baghdad in 1816 it is the first periodical emerged all over Arab world. Cohen-Mor demonstrated that most of the texts retrieved from daily and weekly periodicals, one question that frequently raised why the anthology contained only three women writers from Iraq while that period, especially after the 2<sup>nd</sup> World War, witnessed a wide emergence of famous Iraqi women writers, like: Safira Jamil, Samira al-Mani’, Suhayla al-Husayni, Mayy Muzaffar, Lutfiya al-Dulaymi,, Bilqis Ni’mat al-‘Aziz, Salima Salih, Ibtisam Abdallah, and the martyr Amina Haydar al-Sadr’s (Bint al-Huda). Besides, many women poets like

<sup>43</sup> (for more details see Chapter Three: Orientational Metaphor)

<sup>44</sup> My emphasis.

<sup>45</sup> My emphasis.

Nazik al-Mala'eka. (see Ashour, et al, 2008) Admittedly, most of women proeses revealed women's struggle and challenges against backwardness and injustice that depicted clearly in the various social roles of Stories' protagonists.

Also, it is necessary to mention that the chosen writers in this anthology contributed and shared to transfer a cultural message conceptualized into their' minds which literally appeared in specific inferred metaphors.

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