A Feminist Rhetorical Analysis of Anti-feminist Poetry in English and Arabic

Hatim F. Ali
Department of English
College of Languages
University of Baghdad, Baghdad, Iraq
hatim.aluqaili80@gmail.com
Prof. Mahdi I. al-Utbi, Ph.D.
Department of English
College of Languages
University of Baghdad, Baghdad, Iraq
mahdialutbi@gmail.com

Abstract

Language is the fundamental element of communication and understanding in society. It relates immediately to human thoughts and is embodied in written or spoken signs or signals. The field that scientifically studies language (its forms and structures) is called *Linguistics*. Among the linguistic studies of language is *Rhetoric* which studies the importance of speech or texts for the audience. Rhetoric is the art of persuasion; it comprises different arguments raised by the speaker/writer depending on social, religious, moral or even traditional evidence in order to prove that the raised arguments are real. In this way, the writer/speaker associates the language to similar or related realities in order to reach the purpose of her/his language. However, presenting arguments and evidence it not always accurate because there are arguments that rely on weak evidence. The purpose of argumentative techniques is still to persuade the audience about a personal view or a societal concept. From this perspective, the feminist linguists suggest that rhetoric is actually masculine; that is, rhetoric is anti-feminist. Therefore, linguists presented a great deal of evidence to prove this theory and bring the feminist ideology into rhetoric. This study aims at providing a feminist rhetorical analysis of the anti-feminist poetry to study the status of women in rhetoric and whether the arguments that demean women are true or not. For this purpose, the current study utilizes Fiorenza's (1995) model of analysis; a feminist rhetorical tool to analyze anti-feminist poems written by male poets in English and Arabic in order to study the arguments as well as the evidence the poets present against women.
Key Words: Linguistic Sexism, Feminism, Anti-feminism, Rhetoric, Language and Thought.

Introduction

Any society has sex differences, but the difference that is based on discriminating one gender and preferring the other is considered as an act of sexism. Such difference leads to inequality between women and men. Therefore, the emergence of *Feminism* was a kind of reaction to the prevalent patriarchal norms in society. Before the progress of the feminist ideology, women had suffered different kinds of oppression and unjust treatment in the domestic as well as public lives. Hence, the emergence of the feminist movements can be seen as objection to overcome sexism, patriarchy, and inequality for the purpose of creating a neutral environment in which both females and males are treated equally without prejudice (Mills, 1995: p. 2).

Since women are discriminated at various levels, feminism has tracked the way women are represented in language. The study that focuses particularly on this aspect is named *Feminist Linguistics*. Since linguistics is divided into various fields of study, feminist linguistics has sought to study the way in which women are represented in all these fields. Hence, feminist linguistics differs in forms and aims. One important field, pertaining to this study, is feminist rhetoric which seeks to create a balanced view (feminist and masculine) in the rhetorical theory. The idea stems from the fact that in rhetoric, men are introduced as superior and important. On the contrary, women are represented as negative as well as inferior to men. This notion is among the fundamental ideas that feminist linguistics concentrates on. Consequently, feminist linguistics seeks to create a neutral view about females and males in language such that women are no longer looked at differently in society.

This study analyzes the representation of women in male anti-feminist poetry from a feminist rhetorical perspective. The reason why– anti-feminist poems are particularly chosen –is because such poems can clearly show how women are looked at by males in literature and to understand both the motives as well as the reality of the sexist ideology.

1. Review of Literature

1.1. Linguistic Sexism

Language exhibits stereotypes of females and males (Nilsen, *et., al.*, 1977: p. viii). The images that are associated with both genders are often different. Clearly, this is manifested in the fact that females are usually described with negative, trivial and fragmented images. In contrast, men are often symbolized as positive, wise and central. These variations include characterizations of personality, roles in society and other matters that are related to the common beliefs that are essentially patriarchal in terms of consolidating the supremacy of men in society. Linguistic sexism is the use of certain language items

or structures that discriminate one gender for the benefit of the other. In this sense, sexism refers to gender roles in society (Matsumoto, 2001: p. 197).

Physically, strength is what refers to the essential difference between women and men. But this is a historical and rather a primitive standpoint. In this age, however, the physical strength is no longer that important since machinery plays an important role in performing any task and both women and men are able to run the machinery (Nilsen, *et., al.*, 1977: p. 29). The problem with linguistic sexism is that despite the fact that roles have changed as women today perform almost every role men perform in public, military economic, etc. fields, the male dominance is still exhibited in language. Thus, feminism is trying to develop a reformative process to the cultural (i.e., patriarchal) beliefs that are still consistent in language because there are many words and structures associated with women that still carry negative connotations.

Following these views, linguistic sexism can be characterized an ideology that emphasizes the importance of men and triviality of women. The feminist linguists suggest that it is language that is sexist rather than individuals. They provide many examples which are used on everyday basis and which are in fact sexist. For example, in her book *Man Made* Language, Spender (1980: p. 2) suggests that language was created by men long ago. Hence, it exhibits male views and androcentric perspectives that support the superiority of men over women. Basically, feminist linguistics investigates the representation of gender in language (essentially women) in order to understand how the sexist ideology is created (Barrett, 1988: p. 84–113). As mentioned already, women are represented differently and rather negatively than men in language.

1.2.   Feminism and Anti-feminism

Feminism is a term labelling the movements that call upon equality between women and men. There are numerous movements subsumed under the umbrella of feminism, but all can be said to have one aim; equality (Lengermann and Niebrugge, 2010: p. 223). Feminism in general refers to any movement seeks to advance women's rights. Basically, *Feminist Linguistics* is one of those movements; it seeks to root out gender bias and the androcentric beliefs from language.

Opposite to these movements, there is *Anti-feminism*. This movement outrightly promotes the supremacy of men over women. However, like feminism anti-feminism also has different ideas and goals (Ford, 2009: p. 36). But since they are all against women's movements and equality, it seems fit to assume that an anti-feminist belief is essentially misogynistic. This does not come out of nothing;

in fact, Ging and Saipera— after having finished research in the field of anti-feminism —suggest that anti-feminism and misogyny are coming close to each other in terms of meaning. In other words, they conclude that the two terms are almost compatible in the sense that misogyny is also a form of anti-feminist ideology since it expresses hate towards women (2019: p. 2).

Therefore, the male poetry in this study adopts the sense of the above-mentioned definition of anti-feminism in the sense that it is misogynistic, hateful towards women, opposing women, and so on. Furthermore, Ging and Siapera (2019: p. 2) conclude that the boundaries between misogyny and anti-feminism are 'increasingly diminishing'. From this perspective, the misogynistic poetry has been labeled 'anti-feminist' in this study.

1.3. Language and Thought

There has been much debate on the link between language and thought. One of the prominent hypotheses in this regard is the Sapir-Whorf Hypothesis. It theorizes that language is not a mere interface; rather, it plays an important role in shaping human thought. In this sense, thought is a reflection of language and vice versa. According to Whorf (1956: p. 2013), there is a link between how language operates and how it can shape thought, and that the relationship between thoughts and language is obvious through the pictures people draw for the world.

For feminist linguistics, this idea is essential in the sense that since language shapes thoughts, then it can create stereotypes about the world. This is actually stimulated by the fact that in literature, women basically play minor roles and are confined to domestic sphere. They are often described by the physical appearance or negative characters. This, as already mentioned, stands in contrast to the way men are described; often by strength, personality and status. In this way, the feminists object by suggesting that such descriptions can distort the image of women; therefore, language reform is required. The feminist position, thus, is to neutralize the androcentric beliefs in language and create an equitable view about women and men.

1.4. Feminist Rhetoric

Generally, rhetoric is the language or the art of persuasion which aims at investigating the techniques used by speakers/writers to enthuse or even convince people about something (Corbett, 2001: p. 1). Rhetoric, thus, studies the means the writers or speakers use to persuade readers or audience. Rhetoric, according to Cockcroft and Cockcroft (1992: p. 3), conforms to all disciplines.

For feminism, rhetoric is the study of feminist speech and texts; it seeks to bring the feminist ideology into the rhetorical tradition and

to generate rhetorical views from a feminist perspective. This is because rhetoric has largely been produced by men. Hart (1976: p. 70-77) suggests that the rhetorical analysis provides an analysis and criticism not only to culture but also to the aims any speech or text is trying to reach. It is important, thus, to see the connection between feminist and rhetoric as the latter is based on the former. Feminism attempts to put an end to oppression and domination not only at the female level but any other one; hence, it is a global movement.

2. Methodology

This study conducts a feminist rhetorical analysis following Fiorenza's (1999) methodology. This analysis works at steps which are named by the author as the 'dance of interpretation'. This method rhetorically analyzes the poems in question, concentrating on the argumentative techniques and their interaction pragmatically, and how these arguments are used to persuade the audience. It also utilizes rhetorical insights from the feminist ideology.

The above-mentioned dance of interpretation focuses on 'kyrarchy' which refers to the social beliefs of submission, domination and oppression. The interpretation processes adopted by Fiorenza comprises seven levels; the first level is considered as a springboard for interpretation while the last level concludes all levels. These levels are as follows:

1. Hermeneutics of Experience and Social Location

The first step of the feminist rhetorical analysis focuses on the experience of the rhetoric; in the case of this study, poetry. In this way, it studies the experience of the society the poet comes from because the social experience and social location are major factors in affecting one's thoughts about themselves and about others.

2. Analysis of Domination

The second level serves as an output for the former level because it analyzes the concept of domination from a feminist perspective (Fiorenza, 2001: p. 172-5). It is vital to investigate oppression as well as domination because these notions are imbedded in sexism, racism, etc.

3. Hermeneutics of Suspicion

Fiorenza attempts, at this level to, to provide a neutral reading; one that is free of domination. This means it provides an interpretation that is different from the dominant interpretations which are often distorted by the androcentric beliefs and ideas.

4. Hermeneutics of Ethical and Theological Evaluations

The fourth level assesses the texts acccording to the feminist ideology. This means that the text is compared to the feminist ideology such that it either contributes or opposes the feminist standards. It follows that the text is assessed religiously; the

arguments in any text (poetry in this study) are build up in a persuading way that should be logically acceptable. Any religious allusion is then compared with the Holy Books. If it is compatible then it is acceptable; otherwise, it is just a personal rather than a theological view.

5. Hermeneutics of Remembrance and Reconstruction

At this level, the analysis seeks to reveal the voices that are marginalized. It is important to find out if the arguments are fixed or varied; in the former it is told from only one perspective while in the latter the arguments are told from different perspectives. In this way, the analysis can show many of the reasons that have contributed to the production of the poem in question.

6. Hermeneutics of Imagination

This level can be regarded as a continuation to the previous one because unveiling the voices that are made absent needs imagination. This includes former and new interpretations. The dominant interpretations are basically loaded with androcentric beliefs but the new one should maintain the feminist beliefs; hence, the interpretation should be neutral and more importantly non-dominant.

7. Hermeneutics of Transformation

At this final level, the objective of the feminist rhetorical analysis reaches its peak by complementing all the aforementioned levels and transforming the dominant attitudes of the ordinary interpretations.

2.1. Analytic Procedure

This study employs two analyses. In the first phase, it conducts a qualitative analysis based on the analytic methodology above. The type of the poems picked out for analysis is anti-feminist. The number of these poems is four equally selected from English and Arabic. All these poems are metered and rhymed. The era from which these poems are selected is from the late 19th to early 20th century as this period witnessed the emergence of early feminism. Hence, it is vital to look into the beliefs and attitudes of men about women. Following, the qualitative analysis, a quantitative analysis is conducted in order to look into the frequencies of certain types of arguments used by the poets to demean and trivialize women. Finally, a comparison is made between the two languages to reveal the general beliefs of each society about women.

3. Data Analysis

In this section the anti-feminist poems, written by male poets, are put to the test rhetorically from a feminist rhetorical perspective. Initially, the analysis is applied to the English poems followed by the Arabic ones.

3.1. Body's Beauty
Dante Gabriel Rossetti
(1881)

```
1  Of    Adam's   first    wife,   Lilith,   it   is   told
2  (The   witch   he   loved   before   the   gift   of   Eve,)
3  That,   ere   the   snake's,   her   sweet   tongue   could   deceive,
4   And   her   enchanted   hair   was   the   first   gold.
5   And   still   she   sits,   young   while   the   earth   is   old,
6    And,   subtly   of   herself   contemplative,
7  Draws   men   to   watch   the   bright   web   she   can   weave,
8   Till   heart   and   body   and   life   are   in   its   hold.

9   The   rose   and   poppy   are   her   flowers;   for   where
10  Is   he   not   found,   O   Lilith,   whom   shed   scent
11  And   soft-shed   kisses   and   soft   sleep   shall   snare?
12  Lo!   as   that   youth's   eyes   burned   at   thine,   so   went
13  Thy   spell   through   him,   and   left   his   straight   neck   bent
14 And round his heart one strangling golden hair.
```

A. Hermeneutics of Experience and Social Location

The English society at the time when this poem was written witnessed endeavors by the advocates of feminism, calling upon equal rights for women with men. The dominant image in the poem is that of an evil woman who seeks to break through the chains of oppression. If not for anything, then it is because of the male hegemony. The poet is trying to tell women to be careful in their calls for equality as the first lady who did so was condemned by God; hence, dismissed from heaven.

B. Analysis of Domination

The patriarchal values are indirectly embedded in this poem. They are molded in a way that reminds women of the male superiority on earth and in heaven. Therefore, this poem signals a blatant misinterpretation of realities because there is no evidence to the patriarchal claims. There is one case that is worth mentioning, however; the argument of creation. In this regard, he emphasizes that females and males are not equal because they are created this way. Thus, he is attributing this superiority to nature; a belief that plagues most societies.

C. Hermeneutics of Suspicion

Women are a basic component of society as much as men are. The call for women's obedience by the poet makes men oppressors rather than equal partners. What women do for equality is a mere result of the unjust treatment exerted by men. Women, hence, are trying to obtain what is rightfully theirs rather than demeaning men. The subservience the poet is calling upon is in fact a call for slavery

rather than emancipation. Therefore, the feminist calls for liberty are made to revolt against such hegemonic ideas.

D. Hermeneutics of Ethical and Theological Evaluations

The ethical element in this part of the analysis is in fact negative because this poem does not contribute to the feminist case by any means. Hence, rather than being compatible with the feminist ethics, this poem is trying to root the patriarchal standards in society. As for theological element, the story of Lilith is mentioned in the Babylonian Talmud as being the first wife of Adam who was sent out of heaven because she refused to be subservient to Adam; therefore, God created Eve to obey him (*Shabbat*, 151b). The problem with such a tale is that it is not mentioned in the Holy Bible. It is just an ancient folklore tale that has nothing to do whatsoever with religion. Perhaps, it was made up at the time to keep women subservient. Consequently, it would seem that the poet is using an ancient perspective for his argument; an excuse that is no longer justified.

E. Hermeneutics of Remembrance and Reconstruction

It is basically essential to try to extract women's voice, which is marginalized, from this utterly patriarchal poem. Women had suffered from the male oppression and domination for a long time. They are simply trying to be equal to men after they had realized that if they remained in that state, no equality would take place and they would remain enslaved by society. Hence, they started calling upon an equal treatment and an end to discrimination in both the domestic and public arenas. They cannot be regarded as evil just because they are peacefully demanding their rights. Therefore, women's actions at the time were purely purposeful and free of any conniving plots.

F. Hermeneutics of Imagination

As an ordinary reading of this poem, one can clearly look into a woman who is made the devil incarnate simply because she is condemned by God. However, the poem refers to a different perspective; that is represented in the demand to keep women under men's control. Looking at this poem differently, one can find a male perspective that has realized its hegemonic actions against women and now since women have realized this fact, the male voice wants to return to its original state of control by invoking a religious notion to keep things as they are.

G. Hermeneutics of Transformation

Women's rights are not ideas; rather, they are perspectives. Therefore, portraying men as targets and women as evil cannot conceal this obvious fact. The English society has realized this fact; thus, a movement was underway and that what actually happened at the time. Besides, resorting to some ancient tale cannot deter an essential change that seeks equality.

The poet seems to oppose the influence of other male figures who realized the truth of the male hegemony. To mention one example, Sir Henry Maine, a British historian in the field of law, heavily denounced the patriarchal standards in (1861), describing them as the old law.

3.2. Love Sonnet XI
Pablo Neruda
(1904)

1 I   crave   your   mouth,   your   voice,   your   hair.
2 Silent   and   starving,   I   prowl   through   the   streets.
3 Bread   does   not   nourish   me,   dawn   disrupts   me,   all   day
4 I   hunt   for   the   liquid   measure   of   your   steps.

5   I   hunger   for   your   sleek   laugh,
6 your   hands   the   color   of   a   savage   harvest,
7 hunger   for   the   pale   stones   of   your   fingernails,
8 I   want   to   eat   your   skin   like   a   whole   almond.

9 I want to eat the sunbeam flaring in your lovely body,
10   the   sovereign   nose   of   your   arrogant   face,
11 I want to eat the fleeting shade of your lashes,

12   and   I   pace   around   hungry,   sniffing   the   twilight,
13   hunting   for   you,   for   your   hot   heart,
14 like a puma in the barrens of Quitratue.

A. Hermeneutics of Experience and Social Location

Although, this poem reflects love and admiration of a man for a lady; yet, it is regarded as demeaning in the feminist ideology. This is because of a simple fact; the poet is defragmenting a woman's body so that she is no longer perceived as a one piece. So, even when the poet is describing a lady from a positive perspective, he should observe the fact that she is a human being, not a collection of objects.

B. Analysis of Domination

Obviously, the poet resembles his lady to a prey, while he is the hunter. No matter what the lady's reaction is, she can only run or surrender. Thus, she is being dominated by only two choices provided by the poet. Notwithstanding the fact that the poet is expressing love, his arguments are circular in the sense that he only provides his feelings with no evidence to support these feelings. Moreover, the feelings are not actually for the lady as whole, but to her bodily elements.

C. Hermeneutics of Suspicion

The lady has the prerogative to express herself before these descriptions. However, the poet is not trying to be rude with her, but his attitude towards her is dominating. He is detailing every inch of her body as if she is a property of his own. All in all, however, this poem is an example of love that exemplifies male dominance.

D. Hermeneutics of Ethical and Theological Evaluations

This poem neither helps the feminist ideology nor does it contain religious allusions.

E. Hermeneutics of Remembrance and Reconstruction

In this poem, the lady is helpless; she can do nothing to object to the poet's desires. But her reaction to such an attitude is unknown, especially when he suggests that her face is arrogant. Further, can such a pornographic as well as objectifying description be liked by a lady? Perhaps, the poet's imagination has gone too far in describing the lady with both negative and positive attributes.

F. Hermeneutics of Imagination

A current reading of this poem suggest that there is a man missing his lady so much that he wants to hunt and eat her. A feminist reading can provide that the man is so interested in his lady that he is missing every detail of her body. In both cases, however, this poem cannot be of interest for the feminist thought.

G. Hermeneutics of Transformation

In the concept of equality, both men and women should be treated evenly. As for emotions, women and men have emotions alike. Yet, if a woman was to say this poem she would have been accused of obscene thinking. Since equality is profound, the notion that women and men should seek equal understanding of each other is a necessity. Thus, equality must work both ways because it is unjustifiable that men can be resembled to hunters while women to prey; this is just a personal perspective. As human beings, hence, it is important that genders think of each other as a whole entity to miss rather than a bunch of elements.

3.3.   Women's Machination is Great

Adeeb Is-haaq
 (1856-1885 A.D)

١ إنَّ كيدَ النساءِ كان عظيماً   كم سليمٍ غدا بهنَّ سقيما

٢ إن أرينَ المحبّ لين كلامٍ   فبهذا الكلامِ يغدو كليما

٣ هنَّ أهلُ الوفاءِ بالعهد مادمتَ جليلاً قبلَ المشيب كريما

٤ وإذا ما رأينَ طالبِ حسنٍ   صرتَ بعد الجديد غمراً ذميما

٥ كلّ يومٍ يطلبنَ عهداً جديداً   ويصيرُ الجديدُ يوماً قديما

٦ قد تحكمنَ بالقلوب فلا تخضع إذا كنتَ باسلاً وحكيما

٧ ومداراتهنَّ داءٌ عضالٌ   يلتقي المرءُ منهُ ضرّاً أليما

٨ كيدهنَّ العياذُ باللهِ منهُ   إنهُ كان بالعبادِ رحيما

A. Hermeneutics of Experience and Social Location

A negative personal experience along with misogyny represents an outright anti-feminist attitude in this poem. This, in fact, is a societal view that is reflected in words towards women. Describing women with machination and demands cannot be true just because the poet says so. The dominant image which the poet is trying to project to the audience (men) is negative as women are symbolized as devilish creatures that cannot be satisfied.

B. Analysis of Domination

Any reader of this poem cannot help observing that the poet is warning men of women and telling them to be attentive to the fact that women are trying to control them. This notion seems to have a resemblance with Rossetti's poem above. Even the eras, in which these two poems, are close to each other. This similarity is significant for the feminist ideology since both of these poems were written at a time when women were more educated about their status and when they began to arrange movements that call upon their rights. It is also important to notice that the poet is suggesting that women are deceptive and machinating by nature. This argument is similar to Rossetti's too despite the fact that they are from different societies.

C. Hermeneutics of Suspicion

A non-dominant reading for this poem can be drawn from the ideas the poet is shaping women with; these ideas reflect personal as well as societal perceptions. Essentially, this can be taken for granted since the poem, from the very start, describes women as machinating; the fact that this idea is widely used against women in the Arab society is noteworthy. But an important question can be raised in this regard: what can women do in a society that is patriarchal and depriving them of every right? Even women's changeable demands and attitudes as the poet suggests are in fact reactions to patriarchy.

D. Hermeneutics of Ethical and Theological Evaluations

From a feminist perspective, this poem is negative. Still, it is vital to religiously investigate the theological allusions made by the poet. In this regard, there are two allusions of the same sense; women's machination. Both are mentioned in first and final verses of the poem above, in which the poet refers to a verse from the Holy Quran:

So when her husband saw his shirt torn from the back, he said, "Indeed, it is of the women's machination. Indeed, Your (women's) machination is great." (Yousuf: 28).

Clearly, the evidence that supports the poet's arguments is not actually a rule that is taken for granted because this verse is a mere reported speech of the Egyptian Governor to his wife, which is a weak reference to support an argument.

E. Hermeneutics of Remembrance and Reconstruction

The voice that is deliberately made absent in this poem is that of women. It is a listing of presumably natural attitudes that have no answer from women. However, rebuilding women's voice in this poem suggests that they are sincere in the poet's words. But this positive nature is present only when they receive a just treatment (also in the poet's words). In the case that this changes, all the negative attitudes will replace sincerity. This is the fact the poet is actually suggesting; therefore, this is evidence to the fact that it fair to treat women sincerely and generously in order to receive the same generosity and sincerity. Is this hard? If so (which the poet refers to), then all his arguments fall short of ground.

F. Hermeneutics of Imagination

The ordinary reading of this poem suggests that women are cunning, changeable, insincere and machinating. From a feminist perspective, however, women can be seen as merely seeking to be equal to men. In other words, women simply will act similarly to men in case of any negative conduct. The poet is thus opposing equality because he wants women to accept any negative behavior made by men, while he is encouraging men to act wrongly.

G. Hermeneutics of Transformation

Life has roles for both women and men. Each role should be handled carefully in order for success to take place. Any misconduct, however, would result in failure between gender and within each gender as well. The poet is calling for men to be careful; thus, insinuating his favor of men and the superior roles they should occupy. But this is just a personal and cultural understanding of the roles which life gives to both genders and which must be occupied. Of course, there are some roles that are gender-specific; but these are few in comparison to the larger roles that can be mutually occupied. It is, therefore, a narrow view to look into smaller things while collectively neglecting the larger things just to consolidate male superiority.

3.4. Blame Her Not

Abbas Mahmoud al-Aqqad

(1889-1964 A.D)

١	خـلِّ الملام فليس يثنيها	حب الخداع طبيعة فيها
٢	هو سرها وطلاء زينتها	وطبيعة في النفس تحييها
٣	وسلاحها فيما تكيد بـه	من يصطفيها أو يعاديها
٤	وهو انتقام الضعف يُنقذها	من طول ذلٍّ بات يشقيها
٥	أنت الملوم أذا أردت لها	ما لم يرده قضاء باريها
٦	خُنها ولا نُخلص لها ابدا	تخلص إلى أغلى غواليها

A. Hermeneutics of Experience and Social Location

The Egyptian poet seems to be downrightly misogynistic as he attributes deception to women. In the early Nineteenth century, women in Egypt were more aware of their status. It seems that despite this, the poet is reflecting a single experience which he generalizes on all females. In any case, there should not have been any need for generalization. Therefore, as it is the issue with the other anti-feminist poems, the hate towards women is merely personal and uses the sense of machination to arouse the feelings of misogyny.

B. Analysis of Domination

In a sense similar to the above poems, this poem provides advice to men, warning them of women's deception and machination. The poet depends on a single religious verse (taken individually) without referring to the context in which this verse is said the Holy Quran. Besides, the argument the poet is using to justify his hate is that of nature. That is, women are created like this (deceptive and machinating) and it impossible for them to change. This generalization, as will be explained later, falls short of ground. The advice, the poet provides makes him as a wise person who wants men to keep their control over women and to treat them disloyally. This represents a blatant patriarchal view in society.

C. Hermeneutics of Suspicion

A different reading can be portrayed in the fact that this poem is a reflection of one lady whom the poet hates so much; hence, the bad descriptions. Yet, it is important to note that since the lady's voice is absent in the poem, then the poet is merely exaggerating a situation just to say how sad he feels. In any situation, these feelings should not take the form of generalization that condemns a whole gender.

D. Hermeneutics of Ethical and Theological Evaluations

From a feminist ethical standpoint, this poem does not help liberate women; rather, it exemplifies itself as an epitome of patriarchy. However, the theological allusion the poet relies on to show the lowliness of women is in fact similar to the one used in the previous poem (see page 21 above).

E. Hermeneutics of Remembrance and Reconstruction

Although no voice can be observed in the poem; yet, it can be reconstructed from the descriptions the poet provides. According to the poet, women are weak and easy to satisfy. The deception of women is actually a reflection to what men do with them. In a society that treats women unfairly, the weak has no option but to do whatever possible to gain their rights. But this image is far from women; it is just to show the effect of the patriarchal values on society.

F. Hermeneutics of Imagination

The normal reading suggests that women are cunning, weak and humiliated. But from a feminist perspective, when women live in a harsh society that looks at them in a way that is different from men, then they have to prove their identity, which is obvious in this poem; clever, easy to satisfy, humiliated by men, and so on. Thus, men play the major roles in society and women play minor ones. The principle of equality requires similar roles for both genders. This indicates that one the one hand, women are actually trying very hard to be equal to men, and men are trying to keep women in an inferior status on the other.

G. Hermeneutics of Transformation

Deception is not an inherent behavior; it is rather built as a reaction to external factors. Any negative case cannot be generalized on an entire gender with its multiple classes, ages, social categories, etc. The idea of generalization must rely on facts or multiple cases rather than a single case. The poet calls men to cheat on women in order to obtain their trust. That is a mere call for corruption. Thus, the poet's arguments are not constructive; they are rather corruptive.

4. Quantitative Analysis

Both of the English and Arabic anti-feminist poems reflect the poets' viewpoints about women. There are certainly many aspects that can be calculated from the data above; however, this study analyzes two aspects quantitatively; first, the images the poets trying to construct about women; second, the logic of the argumentative techniques used by the poets to demean women.

4.1.   Quantitative Analysis of Negative Images

In all the above anti-feminist poems, the reader can easily draw images for women based on the poets' descriptions. These images are based on arguments; for instance, any attribute women are described with relies on a belief on which the poet builds his argument for the purpose of persuasion. In this analysis, the researcher observes women's negative images while disregarding the positive images since these poems are anti-feminist in nature. Consequently, the first poem (Dante Gabriel Rossetti's poem) suggests that women who believe in equality are witches, snakes, egoists, spiders, and controlling by nature. Neruda treats his lady as a set of elements rather than a whole entity, and then he goes to describe her as weak, arrogant, and hunted down by the poet as a prey.

Moving on to the Arabic poems, Isaac's poem indicates that women are machinating, deceptive, impatient, controlling, and sickening. Finally, al-Aqqad thinks that women are naturally machinating, deceptive, weak, humiliated, and worthless. The

frequencies of women's negative images suggested by the English and Arabic poets can be illustrated in Table (1) below:

Table (1): Quantitative Analysis of Negative Images of Women

Origin	Negative Images	Percentage
English Poems	9	47.36%
Arabic Poems	10	52.63%
Total	19	100%

4.2. Quantitative Analysis of Logical Fallacies

The logic of rhetoric as a tool of persuasion is vital. Hence, it is important to look into the logic of the argumentative techniques the poets are employing to demean women. For example, three of the analyzed poems (namely, first, third and fourth) employ religious allusions in order to convince the audience on women negative attributes; yet, they relate women's actions to their nature. In this sense, Rossetti suggests that women are simply created like this; therefore, it is their nature that drives these bad actions; Neruda, though he is expressing love, his arguments are circular for he provides no evidence for his claimed love. In the second part of analysis (the Arabic poems), both of Isaac and al-Aqqad also relate women's bad actions to their nature.

In this way, the attribution of women's behavior to their nature is regarded a genetic fallacy which, according to Adler (1976: p. 88-9), takes place when the speaker/writer substitutes psychology for logic. Besides, the circular arguments end with what they start with. A circular logic or argument is regarded as a pragmatic error where the conclusion is in need of evidence as much as the premises (Nolt, *et. al.*, 1998: p. 205). The distribution of the logical fallacies in the English and Arabic poems can be counted in Table (2) below:

Table (2): Logical Fallacies

Logical Fallacy	Genetic Fallacy	Circular Fallacy	Percentage
English Poems	1	1	50%
Arabic Poems	2	/	50%
Total	3	1	100%

5. Results and Discussions

Due to the differences between the English and Arabic cultures, sexism varies based on the attitudes of the poets. However, any of the descriptions the poets are trying to persuade the audience about is based on both personal and cultural beliefs. In each of the seven steps of analysis there is a different notion that supports the androcentric claims. As already observed by the analysis, however, these claims beg the question and attempt in a baseless manner to consolidate patriarchy that is no longer superior.

In all of the already conducted analyses, one can immediately see how the poets are trying to support claims rather than realities. Even in the presumably positive attitudes towards women, patriarchy is clear; whereby the poet is still contemplating the weakness of women against his superior identity. This weakens rather than strengthens the feminist ideology. Furthermore, feminism is merely attempting to root out such ideas that try to disrupt social harmony and create variations between genders.

As a distinction, both the English and Arabic poems suggest different ideas about women that are worth mentioning. First, the English poets depict women as weak, cunning, inferior, and conceited, while the Arabic poets portray women as weak, humiliated, machinating and worthless. This distinction, though close, provides that the Arabic poets have a much negative attitude towards women. Moreover, the frequency of the negative images in the English poems is 47.36%, while it is slightly higher in Arabic as its frequency is 52.63%.

Second, logical fallacies plague the whole augmentative techniques the poets employ to demean women. Although, the frequencies of the Arabic and English poems are similar; yet, the English poems employ circular fallacies along with the genetic ones, while the Arabic poets rely heavily on the genetic fallacy.

6. Conclusions

Sexism is a form of anti-feminist beliefs that men hold against women. Therefore, anti-feminism is a form of patriarchy that still adheres to ancient values that are no longer applicable to society. In this way, patriarchy wants to root its control in society and seeks to keep social disharmony. Moreover, sexism is not an attribute of language; instead, it is a belief that is motivated by hate. Based on this perspective, language is used as means to express this hate rather than the claim that hate towards women is imbedded in language. Further, although the poems in question are of different cultures, they exhibit male beliefs; thus, anti-feminism is not limited to one society; rather it is prevalent.

More importantly, the anti-feminists employ fallacious (personal, societal, cultural, or religious) arguments to support their presumed superiority. The fallacies stand against any belief of disharmony; hence, the arguments fall short of ground. The larger portion of sexism against women is actually fueled by religious fallacies that are theologically rejected. The poets cut a religious text out of its context only to support their personal views.

Finally, nature has nothing to do with women's behavior. It is rather an opposition to male hegemonic beliefs. Consequently, the reader can clearly see that the poets are doing their best only to deny

women their rights. This is apparent even in the poems that presumably have positive descriptions of women.

7. References:

Adler, Mortimer J. (1976). *Philosopher at Large: An Intellectual Autobiography*. New York: Macmillan.

Barrett, Michele (1988). Ideology and the Cultural Production of Gender. In *Women's Oppression Today: The Marxist/Feminist Encounter* (Revised Edition). London, Verso.

Cockcroft, Robert; Cockcroft, Suzan, M. (1992). *Persuading People: An Introduction to Rhetoric*. The Macmillan Press LTD.

Corbett, E. P. J. (1990). *Classical rhetoric for the modern student*. New York: Oxford University Press.

Fiorenza, Elizabeth (1999). Rhetoric and Ethic: The Politics of Biblical Studies. Fortress Press.

Fiorenza, Elizabeth (2001). *Wisdom Ways: Introducing Feminist Biblical Interpretation*. Orbis Books.

Ford, Lynne E. (2009). *Encyclopedia of Women and American Politics*. InfoBase Publishing.

Ging, Debbi; Siapera, Eugenia (2019). *Gender Hate Online: Understanding the New Anti-Feminism*. Palgrave Macmillan.

Hart, Roderick P. (1976). "Forum: Theory-Building and Rhetorical Criticism: An Informal Statement of Opinion," *Central States Speech Journal 27*.

Lengermann, Patricia; Niebrugge, Gillian (2010). "Feminism". In Ritzer, G.; Ryan, J.M. (eds.). The Concise Encyclopedia of Sociology. John Wiley & Sons.

Matsumoto, David (2001). *The Handbook of Culture and Psychology*. Oxford University Press.

Mills, Sara (1995). *Feminist Stylistics*. 1st Ed. London: Routledge.

Nilsen, Alleen; Bosmajian, Haig; Gershuny, H. Lee; Stanley, Julia P. (1977). *Sexism and Language*. Library of Congress Cataloging in Publication Data

Nolt, John E.; Rohatyn, Dennis; Varzi, Achille (1998). Schaum's outline of theory and problems of logic. McGraw-Hill Professional.

Spender, Dale (1980). *Man made language* (2nd ed.). London: Routledge & Kegan Paul Ltd.

Whorf, Lee (1956). "Science and Linguistics". In Carroll, J.B. *Language, Thought, and Reality: Selected Writings of Benjamin Lee Whorf*. Cambridge, Massachusetts: MIT Press.

About the Author:

Hatim Farhan Ali was born in Baghdad 1980, got his BA in English Language and Literature from the Dept. of English, College of Languages, University of Baghdad in 2004. This study is submitted to the same department as a partial fulfillment to obtain the M.A. degree in English. He currently works as a translator at the Commission of Integrity/ Iraq.
Email: hatim.aluqaili80@gmail.com

About the Supervisor:

Dr. Mahdi I. Kareem al-Utbi was born in Baghdad 1975, got his BA in English Language and Literature from the Dept. of English, College

of Arts, University of Baghdad in 1998. From the same Department, he got his M.A. in 2001 and Ph.D. in 2008. He has a number of published and accepted-for-publication papers nationally and internationally. He is a co-author of "**The Guide: A Dictionary of Linguistic Terms, English-Arabic**". His areas of research are mainly Discourse Analysis, Syntax, Morphology, Lexicography, and Translation.
Email: mik_alutbi@colang.uobaghdad.edu.iq

تحليل بلاغي نسوي للشعر المناهض للنساء في اللغتين الإنجليزية والعربية

حاتم فرحان علي
hatim.aluqaili80@gmail.com
ا.د مهدي عناية كريم العتبي
mahdialutbi@gmail.com
جامعة بغداد/كلية اللغات

المستخلص

تعد اللغة العنصر الأساسي لوسائل التفاهم والتواصل في مجالات الحياة المختلفة للمجتمع، حيث إنها ترتبط بأفكار الإنسان بشكل مباشر، وتتجسد في نسق من الرموز والاشارات المنطوقة أو المكتوبة. تسمى الدراسة العملية المهتمة باللغة بعلم اللغويات الذي يدرس كافة أشكال اللغة وتركيباتها وآثارها. من العلوم المهمة في دراسة اللغة هو علم البلاغة الذي يدرس أهمية الكلام أو النص بالنسبة للمخاطبين ومدى تأثيره بهم. فالبلاغة هي فن الإقناع، وتتألف من مجموعة من الحجج التي يطرحها الكاتب أو المتحدث مستنداً إلى أدلة اجتماعية أو دينية أو أخلاقية أو عرفية لغرض اثبات حقيقة تلك الحجج. وفي هذا السياق يقوم الكاتب أو المتحدث بربط الكلام بوقائع مشابهة أو ذات صلة للوصول إلى الغرض المنشود من اللغة. إلا أن تقديم الحجج والبراهين لا يكون دائماً دقيقاً، فهناك حجج تستند إلى براهين ضعيفة، الغرض منها إقناع المُخاطب بنظرة شخصية أو بمفهوم مجتمعي. من هذا المنطلق، يعترض علماء اللغة المناصرون للحركات النسوية على حقيقة أن علم البلاغة هو ذكوري جوهرياً/ أي إنه مناصر للرجال ومناهض للنساء. قدم علماء اللغة الكثير من الأدلة لإثبات تلك النظرية وإدخال الأيديولوجية النسوية في علم البلاغة. تهدف هذه الدراسة إلى تقديم تحليل بلاغي نسوي للشعر المناهض للنساء للوقوف على مكانة المرأة في البلاغة، وحقيقة ما إذا كانت الحجج التي تهدف إلى الحط من شأن المراة دقيقة ام واهية. ولهذا الغرض، تستخدم الدراسة الحالية أنموذج فيورينزا (١٩٩٩)، وهو أداة بلاغية نسوية لتحليل قصائد ذكورية مناهضة للنساء من اللغتين العربية والإنجليزية لدراسة الحجج والأدلة التي يقدمها الشعراء ضد المرأة.

الكلمات المفتاحية: المفاضلة على أساس الجنس في اللغة، الحركات النسوية، الحركات المناهضة للنساء، البلاغة، اللغة والفكر.