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

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Abstract

Language plays a major role in all aspects of life. Communication is regarded as the most important of these aspects, as language is used on a daily basis by humanity either in written or spoken forms. Language is also regarded as the main factor of exchanging peoples' cultures and traditions and in handing down these attributes from generation to generation. Thus, language is a fundamental element in identifying peoples' ideologies and traditions in the past and the present. Despite these facts, the feminist linguists have objections to some of the language structures, demonstrating that language is gender biased to men. That is, language promotes patriarchal values. This pushed towards developing extensive studies to substantiate sexism in language. The main question is: is language really sexist? This study employs a feminist stylistic analysis to investigate these theories, and takes the anti-feminist poetry as a springboard for that, for it addresses

multiple issues objected to by feminism. The model adopted in this study is Sara Mills's (1995)*Feminist Stylistics* which analyzes different structures of language that oppose feminism; English and Arab modern anti-feminist poetry is the genrethat is investigated in this study. Besides, this study aims at revealing the societies' inherent views about women along with investigating the feminist essential claim; that language is sexist. This is done by conducting both qualitative and quantitative analyses on the data. The current study has concluded that language in its pure form is not sexist; rather sexism is a personal and well as a societal attitude. Furthermore, there are certain items, especially in English, that can be regarded since English does not have a feminine form on its own; still, such items can always be avoided and other neutral items can be used instead. Finally, this study recommends that a feminist practical approach is required to track and omit gender bias in language from school books as it has a major effect on the ideology of society. It also recommends to developing a feminist method to raise the awareness against the indirect forms of sexism that plague literature.

Key Words: Feminism, Masculinism, Anti-feminist Poetry, Stylistics, Sexism, Gender.

Introduction

There have been many movements under the concept of feminism, whichdid not emerge out of nothing; but because of the oppression of women, the secondary roles women occupied in public and domestic lives, disparity between men and women's rights, and so on. However, all the movement movements can be subsumed under a single objective; the equality of women and men. Feminism aims at changing the social perspectives because society plays a major role in rooting the discrimination of women (Mills, 1995, p. 2). Among the feminist movements is *feministlinguistics* which sees that gender bias is manifested in language. In other words,language promotes masculine beliefs and demeans feminist standards. Gender bias in language is a form of sexism, which, according to Schaefer (2009, pp. 274–5), can be defined as the language that promotes one gender (men) to the detriment of the other (women). Sexism is largely exercised to discriminate women.

There are of course many aspects of language that downrightly reflect sexism and undermine women. For example, the word *mankind*is sexist because it is generic in nature; that is, it specifically denotes men by meaning, but it is also used to denote both women and men. Feminist linguistics, therefore, observes that such expressions can be comprehended as natural stereotypes; men represent the identity of humanity. Hence, many alternative expressions have been proposed as a reform process to language in order to limit the use of sexist language.

The problem that feminist linguistics has always been referring to is that language is sexist; it reflects male preference.

The objectives of the present study are two; first; analyzing anti-feminist language performed by males in the English and Arabic poetry; second, showing how sexism is employed to demean women and trivialize their actions.

Since this study analyzes language at very precise levels, is hoped that it will help rationalize the feminist views and substantiate the patriarchal standards that are embedded in language.

1. Review of Literature
1.1. Feminism

Throughout history, women have been subject to oppression, discrimination, unjust treatment, and the like. This sparked the organization of female movements that seek to change the way women are treated. These movements are generally known as *Feminism.* The roots of feminism can be traced back to the mid-19th century and many influential writers have been advocating it. Such as Lakoff, Woolf, Spender, Mills, etc. In societies, men have occupied public positions and key roles, which leaves women to be inferior and in most cases, marginalized. Ever since the feminist movements started, they have always been focusing on the issue that society discriminates women as a social group or as a gender. Consequently, this caused the emergence of feminism to change women's role in society as well as the perspective of society towards gender. In this way, as Mills (1995, p. 2) observes, the feminists believe that women are not treated as men; hence, society is essentially patriarchal. Feminism, therefore, opposes the acts of

women marginalization, oppression and discrimination in both public and domestic lives. As Delmar (1986, p. 13) indicates, "*Feminism is usually defined as an active desire to change women's position in society*".

The feminist movements are divided chronologically into waves; first, second, third and fourth. The first wave started at the mid-19th century and early 20th century. It is known as the Suffrage movement which called for women's right to vote in elections. The second wave took place during 1960s-1970s; it called for more equal right rights and opportunities for women. Third wave feminism, which appeared in the 1990s, called upon greater opportunities for women as well as empowering women by calling for professional and economic positions for women. The fourth (started in 2012) sought greater participation of women in politics and greater self-determination. Each wave can be seen as a continuation of the other early feminist waves.

Among the issues of the feminist waves in the 1970s was the concept of language and gender (Wodak, 1997, p. 7). The second and third feminist waves are known to have caused the emergence of *FeministLinguistics*; a theory that studies language and its role in gender discrimination; i.e., women discrimination. In other words, it focuses on the way women are represented in texts and how these texts provide stereotypical views about women.

1.2.   Gender and Language

The idea of merging the concept of gender with language is based on the close connection between language and the ideas people form about gender. As a concept, gender should not be confused with sex; the former indicates the attributes of a person socially, while the latter, biologically. In fact, according to Goddard and Patterson (2000, p. 1) gender is the assumption that underlies the socially different beha1vior of each sex. In this sense, there are many descriptions that are specific to each gender.

But what are the attributes that constitute gender? Is it what people see and mentally analyze? Or is it a common understanding constituted by language? The relation between gender and language can be seen in some contexts as an outcome of what people look at, understand, and say. Gender

is aconstruct of cultures and individuals (Goodman, 1996, p. viii). This study will answer these questions in the conclusion.

Language is the means that has been used to preserve literature. The language of literature aims to be creative; it comes in different genres, including poetry, fiction, prose, etc. Poetry– being the theme that this study investigates –is one genre that while having aesthetic qualities, it conveys people's feelings and ideologies. It is vital to note that ideologies can either be negative or positive and that they should be objective; still, they aresometimes conveyed by subjective attitudes (Fairclough, 1995).

One of the key themes that can be drawnfrom poetry is gender which is a social percept and a cultural basis on which the differences between females andmales are understood. The images that any reader of poetry constructs about genders are different and often suggest the hierarchy in society. For example, men are usually described with power, toughness, personality, while women are fragmented to elements and perceived as soft, beautiful, silly and so on.

Therefore, language creates stereotypes; it can shape the ideas about gender. The objection of the feminists to such notions stems from the idea that language describes genders differently and often prefers men over women. But it is a matter of analysis that can prove whether it is language that promotes one gender anddenigrates the other, or it is language users who are sexist.

1.3.   Sexism

Sexism is the discrimination of one gender and the promotion of the other based on sex differences. In language, sexism is the process in which the speaker/writer foregrounds gender though it is not the important feature of the theme in question (Mills, 2008, p.1). Sexism is largely practiced against women since it promotes the male dominance over women. This can be touched by the fact that the representation of women is different from that of men (Wareing, 1994, p. 59).In fact, negative descriptions of characters and activities are often associated with women but not so with men. Therefore, the feminists attempt to reform language by unveiling sexism in language and investigating the way in which sex differences are

linguistically formed, especially against women,because sexism is predominant in language (Herman, 1995, p. 247). Language being sexist, the feminists suggest, can actually influence its users as well as learners to take sexism as reality. Therefore, the aim of feminist linguistics is to show how certain structures are sexist (i.e., demean women) and how these expressions should be avoided.

According to Mills (2008, p. 124), there are two types of sexism in language; overt and indirect. Overt sexism is a direct form that can easily be foundindifferent aspects of language. For example, in the use of generics (items that denote women, but also refer to both genders) such as the pronoun '*he*'; in publications, female writers are not mentioned by their own names, but by their husbands; feminine nouns that are marked as in '*mistress*' or diminutive like the suffix *'ette'*; female titles are distinguished by women's sexual availability as in *'Miss', 'Mrs'*, and so on (Herman, 1995, p. 247-8).Indirect sexism, however, is more challenging and harder to detect. For instance, humor, presuppositions, metaphors, etc.

1.4.   Anti-feminist Poetry

Feminism, in its general sense, refers to the promotion of women's rights. However, there are other movements that not only promote the androcentric beliefs but also oppose feminism in general (Bunnin and Yu, 2004, p 411). These are generally termed *Masculinism* which is described by scholars as *Antifeminism* since they promote man superiority rather than equality. Anti-feminists suggest that women and men are not equal due to their biological differences; therefore, their rights should not be equal either. In this way, anti-feminism blatantly promotes the patriarchal standards and undermines women's identity.

Besides, anti-feminism is misogyny by definition because it opposes women by attitude and conduct (Ging and Siapera, 2019, p. 2). Based on this, the poetry that opposes women is labeled anti-feminist and misogynistic in this study. It can also be seen as sexist since it promotes the male gender while undermines the female gender.

1.5.   Feminist Stylistics

There are feminisms rather than feminism due to the different objectives of the feminist waves; hence, no single definition is suitable but they all seek equality. Similarly, stylistics does not have a single satisfactory definition because there are different stylistic studies; hence, the variation in definitions. Two examples are worth mentioning; first, linguistic stylistics is the study of deriving models of analysis from language and style (Carter and Simpson (1998, p. 4); second, literary stylistics, which provides basis to understand and interpret literary texts (ibid, p. 6). Although, there are different stylistic studies; yet, stylistics can generally be defined as the scientific study of analyzing texts.

As clearly observed, with the above-mentioned two exemplary studies, feminist stylistics also differs from them in objectives. In this sense, feminist stylistics, according to Mills (1995, p. 4), does not focus on the aesthetic function of language; rather, it is concerned with the way in which writers present themselves and the effects of language on readers. Due to such objectives of feminist stylistics, it has been used by the feminists as an approach to unveil the oppression of women embedded in language. Besides, the main concern of feminist stylistics is to investigate gender in language and study its influence on text interpretation (ibid, p. 16).Mills provides other objectives that feminist stylistics aim at. First, it investigates the reasons why certain language is written, as well as its interpretation; second, it seeks to advance stylistics; third, it discloses the way in which gender is foregrounded in texts; and fourth, it focuses more on how women are represented in texts rather than the artistic function of language (ibid, p. 13).

In a similar study, Wulandari (2018) performs a feminist stylistic analysis on Laurie Halse Anderson's novel, *Speak*. He studies the representation of women and men linguistically. He concludes that there is nothing so special in the language that represents men, but that language that refers to women almost always contains a description of bodily elements, which is regarded by feminist stylistics as a fragmentation of a female body into different parts rather than a whole entity.

This study has concluded that sexism is higher at the word level than it is at the phrase and discourse levels. It has also provided that the anti-feminist views vary in expression; sexism is not necessarily fixed at a certain level.

2. Methodology

This study adopts Mills's (1995) model of 'feminist stylistics'. This is a bottom-up analysis; it works at three levels; each with its own characteristics and categories, starting from word and ending with discourse.

First, Mills (1995, p.62) indicates that sexism can be found at the lexical level; that is, individual words can be sexist by meaning:

1. The use of generic nouns and generic pronouns which refer to the use of masculine words that are used to denote both genders;
2. The marked form, which are associated with women in language like the diminutive forms;
3. Single words (verbs, nouns, adjectives) that derogate women;
4. Naming, in which women are subject to different naming practices that have a derogatory sense;
5. The semantic derogation; nouns that refer to women carry new meanings that are demeaning as in *'mistress'* which is supposed to be the equivalent of *'master'* but it has recently carrieda derogatory connotation; that is, a woman who attends to men's needs;
6. Endearment in which women are objectified by being resembled to plants, animals or objects.

Second, sexism can also be found at the phrase and sentence levels. In this way, words that are not sexist can be so depending on their context. According to Mills (1995, p. 98), five categories comprise this level:

1. Ready-made phrases, such as proverbs;
2. Presuppositions/Inferences;
3. Metaphors;
4. Humor and jokes;
5. Transitivity, which examines the internal and external processes in texts to unveil who acts and who is acted upon. In this regard, it is

important to refer to the thematic roles which can be defined as follows according to Saeed (2016, p. 150-1):

Agent: The entity that initiates an action, one who acts with volition;

Patient: The entity that undergoes the action and that experiences change of state by that action;

Theme: The entity that undergoes the action but does not experience change of state by that action;

Goal: The entity towards which someone or something moves.

Third, sexism can occur at the discourse level as well. Here, the analysis examines the whole discourse to provide a better view about sexism. There are four categories that this level investigates:

1. Characters: The discourse can provide many aspects of women's characters based on the societal view of the writer.
2. Roles: This level examines the roles that are given to women; whether superior or inferior (Mills, 1995, p. 129);
3. Fragmentation: Here women can be dismembered and are addressed as a combination of bodily elements;
4. Focalization: In this category, the analysis explores if the narration is fixed (told from one perspective), variable (two perspectives) or multiple (three or more perspective).

2.1.   Analytic Procedures and Data Selection

The present study performs two types of analysis: qualitative and quantitative. The data collected for analysis are four anti-feminist poems, picked out equally from English and Arabic literatures. Allof the selected poems are written by male poets of the modern time. Noteworthy to mention that some of the poems are rhymedand others are written in free verse. The qualitative procedure analyzes samples of sexism in the poems following the above-mentioned feminist stylistic method of analysis. After the qualitative analysis of the above-mentioned model is done, the researcher performs a quantitative analysis to show the statistical usages of each category in both languages. This can provide a distinction between the Arabic and English usages at which sexism is expressed.

3. Data Analysis

In this section, the selected English and Arabic poems are put to the testqualitatively.

3.1. Poem I: 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.

3.1.1. A Feminist Stylistic Analysis

In this poem, Rossetti is expressing his outright hate to women who behave like Adam's first wife, Lilith, who is mentioned in some of the folklore tales of ancient times. She wanted to be equal to Adam; hence, she was disobedient(Kvam*et. al.*, 1999, pp 220–1). The poet simply suggests that women are not equal to men. If they think so, then they will be like the devilish creature, Lilith.

Following the methodology of Sara Mills (1995), three levels of analysis are required. They are applied in the following:

A. Analysis at the Word Level

- **Naming**:

    (Verse) 1, 10 'Lilith'; 2 'witch'; 3 'snake'.

- **Verbs:**

    (Verse) 3 'deceive'; 7 'Draws, 'weaves'; 11 'snare'; 13 'bent'.

- **Adjectives**:

    (Verse) 3 'sweet': Despite the fact that women's tongue is sweet, it deceives men;

    4 'enchanted': The hair of women is also used to deceive men:

    6 'contemplative': Men watch what men do waiting for a chance to trap them;

    7 'bright': Women's actions look nice but they are meant to trap men.

B. Analysis at the Phrase/Sentence Level

The first two categories at this level are inferences and presuppositions. Kreidler (1998, p. 302) indicates that presupposition is "*the information that must be assumed in order for a sentence to be meaningful. Inference, on the other side, is related to the way a given message perceived on the part of listener/reader, it is, therefore, a matter of decoding*." Based on this, the analysis may go as follows:

- **Inferences:**

(Verses) 1-2: Adam had a first wife who was a witch because she felt equivalent to him; 3-8: Lilith, though beautiful, is hated because of her negative thoughts and deception; 9-14: Women use beauty and sexual appeal to draw men to commit sins.

- **Presuppositions:**

(Verses) 1-3: Women who seek equality are witches; 4-8: These women are cunning by nature; 5-8: They are only concerned about their appearances; 9-14: They use their beauty to deceive men.

- **Metaphors**

(Verse) 2 '*witch*': Women who are independent;

3 '*her sweet tongue could deceive*': Women's words;

4 '*first gold*': Women's beauty;

7 '*the bright web she can weave*': Women are like spiders;

11 '*snare*': They are deceptive;

12 '*youth's eyes*': Beautiful eyes;

13 '*straight neck bent*': To control men; and,

14 '*round his heart*': Same as 13.

- **Transitivity:**

Though women are made Agents in this poem, they perform this role negatively.This arrangement is meant by the poet to show that women cannot lead because the only advantage they have over men is their beauty. Men are made sometimes Theme and other times Patient.

C. **Analysis at the Discourse Level**
- **Characters:**Six characters of women can be found in this poem. In verses 1-8, women are described as witches, snakes, spiders, and are characterized with deception. From verse nine forward, women are described as snaring and controlling men.
- **Roles:**The poet exhibits women's weakness rather than toughness if they become in control of men. Since, Lilith is Adam's wife; she should be inferior and never think of equality. From these perspectives, women are made inferior to the superior men.
- **Focalization**: The narration, obviously, is told from only the perspective of the poet, rendering fixed.
- **Fragmentation**: According to the poet, women beauty is the only thing they have in comparison to men; hence, they are dismembered as follows:

(Verse) 3: 'sweet tongue';

4: 'enchanted hair';

14: 'golden hair'

This poem also marks a pornographic description, in which women use their earthly desires to draw men and control them.

3.2.   **Poem II**:**All the Women**

Charles Bukowski
(1920-1994)
1 all the women
2 all their kisses the
3 different ways they love and
4 talk and need.
5 their ears, they all have
6 ears and
7 throats and dresses
8 and shoes and
9 automobiles and ex
10 husbands.
11 mostly
12 the women are very
13 warm they remind me of
14 buttered toast with the butter
15 melted
16 in.
17 there is a look in the
18 eye: they have been
19 taken they have been
20 fooled. I don't quite know what to
21 do for
22 them.
23 I am
24 a fair cook a good
25 listener
26 but I never learned to
27 dance – I was busy
28 then with larger things.
29 but I've enjoyed their different
30 beds
31 smoking cigarettes
32 staring at the
33 ceilings. I was neither vicious nor

34 unfair. only

35 a student.

36 I know they all have these

37 feet and barefoot they go across the floor as

38 I watch their bashful buttocks in the

39 dark. I know that they like me, some even

40 love me

41 but I love very

42 few.

3.2.1. A Feminist Stylistic Analysis
A. Analysis at the Word Level

Based on Mills's (1995) methodology, the first step of the analysis starts with individual words:

- Verbs: In verses 19 'taken'; 20 'fooled';

B. Analysis at the Phrase/Sentence Level
- **Inferences**:

(Verses) 1-10: Women are demanding; they give love in return for earthly desires;

11-20: Women are fools; they do not know what's good for them;

21-30: Women are small in comparison to other things;

31-42: Women are mere objects; most of them do not deserve love.

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- **Presuppositions**:

(Verses) 1-10: Women's concern is their outer appearance and listening to others;

11-20: Women are soft and obedient;

21-30: Women are sex objects;

30-42: Women are stupid; they give love even to those who don't like them.

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- **Transitivity:**

As it is clear to the reader, the poet is projecting his manipulations with women; he places himself as the actor, and women are being acted upon. There is an implicit comparison that is unjust between the Agent (men) and the Theme (women).

C. Analysis at the Discourse Level

- **Characters**: There are six descriptions in this poem that refer to the characters of women. These characters are either expressed directly in single words, in sentences or at the discourse level. For instance, in the first ten verses women are described as silly and divorced. In the next ten verses, they are described as obedient to men as well as fools. From verse twenty forward, the poet describes women as sex objects and as stupid.
- **Roles**: The poet describes himself as superior because he manipulates with divorced women's emotions. As for women, they are the inferior objects who are lost as they do not know who really loves them.
- **Focalization**: Obviously, the poet is describing characters and events from his own perspective; hence, the focalization in this poem is fixed.
- **Fragmentation**: There are basically seven items in the poem that defragment women's bodies. The descriptions seem to be limited only to women. These are as follows:

(Verse) 5-7 'ears' two times, 'throats'; 18 'eye'; 37 'feet', 'barefoot'; 38 'buttocks'.

All these fragmented descriptions suggest a pornographic description of women.

3.3.   Poem III: Blame Her Not

عباس محمود العقاد

(1889-1964م)

1 خَلِّ الملام فليس يثنيها	حب الخداع طبيعة فيها
2 هو سرها وطلاء زينتها	وطبيعة في النفس تحييها
3 وسلاحها فيما تكيد بـه	من يصطفيها أو يعاديها
4 وهو انتقام الضعف يُنقذها	من طول ذلٍّ بات يشقيها
5 أنت الملوم أذا أردت لها	ما لم يرده قضاء باريهـا
6 خُنها ولا تُخلص لها ابدا	تخلص إلى أغلى غواليها

3.3.1.   A Feminist Stylistic Analysis
A. Analysis at the Word Level

At the lexical level, sexism can be found in the poem as follows:

- **Verbs**:
  (Verse) 3: تكيد /təki:d/ *v.* Machinate.
- **Nouns**:
  (Verse) 1: الخداع /əl-xida:ʕ/: *n.* Deception (of women);
  2: طلاء /tʕila:ʔ/: *n.* Paint (pertaining women's deception);
  3: سلاحها /sila:ħʊha:/: *n.* plus feminine suffix: Her Weapon;
  4: الضعف /dʕəʕf/: *n.*: Weaknesss; /ðʊlِّ/: *n.* Humiliation.

B. Analysis at the Phrase/Sentence Level
- **Ready Made Phrases:** Verse 3: Machinating nature of women;
- **Inferences:** (Verses) 1-2: Women's nature is deception; 3: Friends and enemies are alike for women, they are all machinated; 4: Women are weak and humiliated; 5: Men should not be sincere with women.
- **Presuppositions:** (Verse) 1-4: Women are weak and fake; 5-6: Women are stupid.
- **Metaphors:**
  (Verse) 2: 'طِلاءُ زينتِها' /tʕila:ʔʊzi:nətiha:/: The beauty of women is meant to deceive;

3: 'سِلاحُها' /sila:ħʊha:/: Women's weapon is deception;

4: 'إنتِقامُ الضَّعْفِ' /inɪqamʊədˤɤˤfi/: Revenge of the weak;

- **Transitivity:** Semantically, all the verses are connected to the first verse, in which the poet is warning men of women's deception. Still, women's deception is made Agent in verses (2, 3, and 4). But that is only to explain women's nature.

C. **Analysis at the Discourse Level**

- **Characters:** Generally, this poem marks a blatant anti-feminist attitude against women and their actions. The characters of women in the poem are five: deceptive, lost, humiliated, weak, and worthless.

- **Roles:** While the poet is directly explaining these characters to men, he is indirectly suggesting that men are honest, strong, worthy, and so on. Therefore, the role of women in this poem is yet inferior to men.

- Focalization: As the reader observes, the narration is fixed; the poet places himself as omniscient to all women and their actions.

- **Focalization**: All the negative descriptions of women are made up by the poet, no other opinion is observed throughout the poem. Therefore, the focalization is fixed.

3.4. Poem IV: Gravedigger

بدر شاكر السيّاب

(1926-1964م)

1 تلك الجلودُ الشاحباتُ وذلك اللحمُ النثير
2 حتى الشفاهُ يمصُّ من دمها الثرى ──حتى النهودُ
3 تذوي وتقطرُ في ارتخاءٍ من مراصِفها المغير
4 واهاً لهاتيكِ النواهدِ والمآقي والشفاهِ
5 واهاً لأجسادِ الحِسانِ أيأكلُ الليلُ الرهيبُ
6 والدودُ منها ما تمنّاه الهوى؟ واخيبتاه
7 هل كان عدلاً أنْ أحنّ إلى السرابِ ولا أنالُ
8 إلا الحنين وألفُ أنثى تحت أقدامي تنامُ
9 أفكلّما اتقدتْ رِغابٌ في الجوانحِ شحّ مالٌ؟

3.4.1. A Feminist Stylistic Analysis
A. Analysis at the Word Level
- **Nouns**:
   (Verse) 1: جلود /ʤʊlu:d/: *n.* Skins (of women); اللحمُ /allaħmʊ/: Flesh (of women);
- **Adjectives:**
   (Verse) 1: الشاحباتُ /əʃ-ʃa:ħiba:t/ *adj.*Pale; النثير /ənnəθi:r/: Lumpy;

B. Analysis at the Phrase/Sentence Level
- **Inferences:**

(Verses) 1-2: Women's fate is death; 3-6: Women's bodies will decay; 7-9: Women are cheap;

- **Presuppositions:**

(Verse) 1-2: Women should enjoy their bodies while still alive; 3-6: Because women's bodily elements are lost after death; 7-9: Women are inferior to men.

- **Metaphors**
   (Verse) 1: 'اللحمُ النثير' /allaħmʊənnəθi:r/: women's Lumpy flesh;
   2: 'يمصُّ من دمها الثرى' /jəmʊsʊməndəmihaθ-θara:/: Dirt takes women's bodies;
   5: 'أيأكلُ الليلُ الرهيبُ' /ajəʔkʊlʊ-əl-leilʊərəhi:bʊ/: Women's bodies decay in dreadful night;
   8: 'ألفُ أنثى تحت أقدامي تنامُ' /alfʊʊnθa: təħtəaqda:mitana:mʊ/: A thousand women sleep under my feet. The poet demonstrates here the inferiority of women.
- **Transitivity:** Women are acted upon throughout the poem by dead, night, worms, and the poet.

C. Analysis at theDiscourse Level
- **Characters:** According to Assayyab, women are dismantled into elements, and the number of negative charactersdescribing women is

four; these are represented by: first, the image of death in which women are encouraged to enjoy earthly desires; second, the description of women as a collection of pieces; third, the contempt againstfemalessince they are lying under his feet; and fourth, the image of cheapness of women provoked by the poet towards the end.

- **Roles:** The poet's perception of women is negative; he, in each of the verses above, refers to them as trivial and inferior. Therefore, this poem does refer to the subordinate role women have against the superior role of men.
- **Focalization:** The narration is obviously fixed. The events are told from only one perspective; that of the poet. No other voice can be found.
- **Fragmentation:** Though the images of fragmentation are depressing, they are still negative and pornographic. In other words, the notion of describing women and death in this way is so immoral. The lady's bodily parts that are scattered in this poem are four; skins, flesh, lips and breasts.

4. Quantitative Analysis of English and Arabic Anti-Feminist Poems

The different levels of the feminist stylistic model show various facets and frequencies of sexism. The data of the English poems are collected just below:

4.1.   Analysis at the Word Level

The analysis of sexist lexical items in Table (1) below shows that *verbs* have the highest frequency (50%), followed by *adjectives* (28.57), and *naming* (21.42%). Noteworthy to highlight the fact that the rest of the categories (generics, marked forms, nouns, semantic derogation, and endearment) are unused.

Table (1): Analysis of English Words

Lexical Items	English Poems	Percent
Generic Nouns	/	/
Generic Pronouns	/	/
Marked Forms	/	/
Naming	3	21.42
Adjectives	4	28.57
Nouns	/	/
Verbs	7	50
Semantic Derogation of Women	/	/
Endearment	/	/
Total	14	99.99%

However, a quantitative analysis of the Arabic poems shows different statistics; the *nouns* category comes first (66.66%), followed by *adjectives* (22.22%), and *verbs* (11.11). This shows that the other categories (generics, marked forms, naming, semantic derogation, and endearment) are not used in Arabic. Table (2) shows these numbers. The percentage of the sexism in the Arabic poems at the lexical level is only 39% of that of the total usage.

Table (2): Analysis of Arabic Words

Lexical Items	English Poems	Percent
Generic Nouns	/	/
Generic Pronouns	/	/
Marked Forms	/	/
Naming	/	/
Adjectives	2	22.22
Nouns	6	66.66
Verbs	1	11.11
Semantic Derogation of Women	/	/
Endearment	/	/
Total	9	99.99%

4.2. Analysis at the Phrase/Sentence Level

The analysis of sentences and phrases shows different frequencies as in Table (3) below. *Presuppositions* and *metaphors* come first (32%). Second, *inferences* come with (28%), followed by transitivity (8%), which not only reflects the number of poem but also the time in which women are being acted upon by men. It is important to observe that the other categories, namely *ready-made phrases*, and *humor and jokes* are left without usage.

Table (3): Analysis of English Phrases/Sentences

Phrase/Sentence	English Poems	Percent
Ready-made Phrases	/	/
Inferences	7	28
Presuppositions	8	32
Metaphors	8	32
Humor and Jokes	/	/
Transitivity (women being acted upon)	2	8
Total	25	100%

As for the Arabic poems, Table (4) shows that their frequencies are close to the English ones. Both of the categories of *inferences* and *metaphors* occupy the highest usage with similar frequency (31.8%). The *Presuppositions* category comes next (22.7%), followed by *transitivity* (9%) and the *ready-made phrases* (4.54%). This leaves only the *humor and jokes* category unemployed. However, the Arabic percentage of sexism is 46.8% of the total usage.

Table (4): Analysis of Arabic Phrases/Sentences

Phrase/Sentence	English Poems	Percent
Ready-made Phrases	1	4.54
Inferences	7	31.8

Presuppositions	**5**	**22.7**
Metaphors	**7**	**31.8**
Humor and Jokes	**/**	**/**
Transitivity (women being acted upon)	**2**	**9**
Total	**22**	**99.84%**

4.3.   Analysis at the Discourse Level

The analysis of sexism at the discourse level provides a deeper insight to the use of sexism. Initially, all categories are used; these categories are used more than the above-mentioned categories. The negative *characters* of women come first (46.15%); followed by *fragmentation* (38.46%); both roles and focalization come third with 7.69%. The last two categories reflect a general representation of women in the poems. That is, while they symbolize the poets' attitudes towards women, they also reflect the number of the poems in question. Table (5) below shows these statistics.

Table (5): Analysis of English Discourse

Discourse	English Poems	Percent
Characters (Negative Attributes)	**12**	**46.15**
Roles (Inferior)	**2**	**7.69**
Fragmentation	**10**	**38.46**
Focalization (Fixed)	**2**	**7.69**

Total	**26**	**99.99%**

Similarly, the Arabic usage at the Discourse level is less than it is in English. As in Table (6), the Arabic usage is only 39.5% of the total usage.

Table (6): Analysis of Arabic Discourse

Discourse	English Poems	Percent
Characters (Negative Attributes)	**9**	**52.9**
Roles (Inferior)	**2**	**11.7**
Fragmentation	**4**	**23.5**
Focalization (Fixed)	**2**	**11.7**
Total	**17**	**99.8%**

The quantitative analysis of the Arabic poems at the discourse level indicates that the negative characters of women come with the highest frequency (52.9), followed by fragmentation (23.5), and the inferior *roles* and fixed focalizations come with last with similar frequencies (11.7).

5. Results and Discussions

Sexism varies following the discourse. It is important to look quantitatively (Arabic and English Poems) at each level.

First, sexism at the lexical levelis less than it is at the other two levels; that is, the percentage of sexist usages at this level is 20.35%. Consequently, sexism is less expressed by words than by sentences and discourse.

Second, the phrase/sentence level marks the highest usage of sexist attitudes with 41.59%. In this way, both the English and Arabic poems employ sexist views by the use of sentences and phrases.

Third, although the sexist usage at the discourse level has the highest frequency in comparison to all other levels, the collective usage (English and Arabic) places sexism at the discourse level in the middle of the other two levels. In this sense, the frequency of sexist usages here is 38%.

There are still other categories that are left unemployed by the poems of both languages. This indicates that sexism is intended rather than it is simply profound in language. Moreover, though the marked forms in the Arabic and English poems show no use of sexism, it is important to highlight the fact that the feminine marked form is limited only to English as in most cases there are no single feminine equivalents for masculine items. For example, teacher denotes both a female and male teacher; the co-text or the context can uncover this ambiguity. As for Arabic, there is a feminine form on its own, which denotes females without a need for the context or the co-text.

Based on the above, sexism is inconsistent; it is rather an attitude that is either directly or indirectly employed by the anti-feminists. Also, gender equality is utterly rejected by the above anti-feminist poets. This is expressed by the poets in terms of negative characters they provide about women. Besides, women's cultural identity is clearly portrayed by the poets; the descriptions of women identity being negative, secondary, and weak is in fact the perspective of society about women, which is outrightly conveyed by the poets to the readers.

6. Conclusions

Sexism is a belief held by the anti-feminists against women. Anti-feminism seeks to consolidate the patriarchal values in society by opposing the liberality of women. One of the prominent conclusions that the analysis shows is that language by itself cannot be accused of being sexist; sexism is rather a reflection of the beliefs and attitudes expressed by the anti-feminists against females. The first two levels of analysis substantiate the feminist claim; the fact that there are structures in language that are anti-feminist or sexist in nature. The third level (the analysis of discourse) shows that men

are superior, which gives women only a subordinate role. In all cases, men do represent the human identity but that is only limited to certain usages and contexts.

The anti-feminist poems in question provide a wide array of attitudes of how the anti-feminists see women. There are two dominant images that are worth mentioning in these poems. First, the anti-feminists concentrate on the female characters as being generally silly, negative, worthless, and humiliated. Second, the focus is shifted towards women's physical appearance; which in most cases is described with weakness and pornography. Basically, what can oppose these negative images is the argumentation techniques used by the poets since they attribute their claims to nature. Finally, these poems reflect the way society is structured they reflect the way society sees women.

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تحليل أسلوبي نسوي للشعر المناهض للنساء في اللغتين الإنجليزية والعربية

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المستخلص

تدخل اللغة في شتى المجالات، ويعد التواصل من أهم تلك المجالات، حيث تدخل اللغة في الحياة اليومية للبشرية وتتمثل أما بشكل منطوق أو مكتوب. كذلك وإنها تعد العامل الرئيسي في تبادل ثقافات وعادات الشعوب فيما بينها أو حتى تناقل تلك السمات من جيل إلى آخر. وهكذا تمثل اللغة عنصراً اساساً في التعرف على عادات وأيديولوجيات البشرية في الماضي والحاضر. إلا أن ذلك لا يمنع علماء اللغة المناصرون للمرأة من الوقوف على تراكيب معينة في اللغة والاعتراض عليها، حيث يعتقدون أن اللغة منحازة للرجال على أساس الجنس، أي إنها تعزز القيم الذكورية. الأمر الذي دفع إلى وضع دراسات مستفيضة لإثبات تلك السمة التمييزية في اللغة، ولا يقتصر ذلك على لغة معينة بل يشمل لغات العالم المختلفة. تُقدم هذه الدراسة تحليلاً أسلوبياً نسائياً للتحقق في هذه النظريات، وتتخذ من الشعر المناهض للنساء منطلقاً لذلك بوصفه متناولاً لشتى القضايا التي تعترض عليها الحركات النسوية. إن الأنموذج التحليلي في هذه الدراسة هو مقياس سارة ميلز (1995) لتحليل التراكيب اللغوية المناهضة للحريات النسوية في المجتمعين العربي والإنجليزي من خلال تحليل الشعر المناهض للنساء في العصر الحديث.كذلك وتهدف هذه الدراسة الى كشف النظرة السائدة تجاه النساء في المجتمع واستقصاء فيما اذا كانت اللغة فعلاً منحازة إلى الرجال. خلصت هذه الدراسة إلى أن اللغة بصيغتها الطبيبيعة ليست منحازة لجنس معين وانما الانحياز الجنسي يعد وجهة نظر شخصية أو مجتمعية. كذلك وأن هناك مصطلحات معينة في اللغة، لا سيما في اللغة الإنجليزية، التي يمكن وصفها منحازة جنسياً لأن الانجليزية ليس فيها صيغة مؤنثة قائمة بحد ذاتها. مع ذلك، يمكن تفادي استعمال مثل هكذا مصطلحات دائماً واستعمال مصطلحات حيادية بدلا من ذلك. في الختام، توصي هذه الدراسة بوضع منهاج نسوي لاستقصاء وحذف كل ما يشير إلى الانحياز الجنسي في اللغة من المناهج المدرسية لما له من تأثير كبير على ايديولوجيات المجتمع، وكذلك توصي بوضع منهجية نسوية لزيادة الوعي تجاه الانحياز الجنسي غير المباشر والسائد في الأدب.

الكلمات المفتاحية: الحركة النسوية، الذكورية، الشعر المناهض للنساء، الأسلوبية ، التمييز القائم على أساس الجنس، النوع الجنسي.