



IRAQI
Academic Scientific Journals



العراقية
المجلات الأكاديمية العلمية

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Journal of historical and cultural studies
ISSN: 2023-1116 (Print) - E- ISSN: 2663-8819 (Online)
Journal Homepage: <http://jhcs.tu.edu.iq>

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KEY WORDS:

Intertextuality, Gender
Roles, The Code Of Pain,
Short Story Techniques,
Human Suffering, Zilzal,
Ansam Almaarroof

ARTICLE HISTORY:

Received:

Accepted:

Available online:

may / 2024

Journal of historical and cultural studies (JHCS)

Intertextuality and the Code of Pain in Anton Chekhov's "Sorrow (Too Late)" and Ansam Almaarroof's Zilzal

ABSTRACT

It is said that taking a humanitarian stance when you are needed is better than offering condolences when it is too late. This article presents a symbol of the pain that women suffer under the influence of patriarchy. It examines the sensitivity to subtle human suffering, the silent desperation, and the shame of individuals who were unable to communicate their loss because they lacked self-worth and confidence. The code occurs as a series of literary elements that are frequently interpreted as contradictory indications. As a short story writer, both Anton Chekhov in Sorrow (Too Late) and Ansam Almaarroof in The Earthquake represent the challenge of gender roles in the lances of intertextuality. Al-Maarroof's short story, Zilzal, utilizes intertextuality and textual interpenetration to create a unified text. This intertextual relationship involves the entry of previous texts into a relationship with another, resulting in a new text that combines features and aesthetics. Second, the feminist perspective contends that sex and gender are social constructs that are open to question, which challenges their binary nature. Some academics contend that this promotes patriarchy forces on people. The end of these stories holds a message: "Don't postpone good things; they may never happen again."

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التناص وشيفرة الألم في قصة "حزن بعد فوات الأوان" القصيرة لأنطون

تشخوف وقصة زلزال القصيرة لأنسام المعروف

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الكلمات المفتاحية:

التناص، أدوار الجنسين،
شفرة الألم، أنطون
تشخوف، تقنيات القصة
القصيرة، المعاناة الإنسانية،
زلزال، أنسام المعروف

معلومات تواريخ البحث:

- الاستلام:

- القبول:

- النشر المباشر: آيار 2024

الخلاصة:

يقال إن اتخاذ موقف إنساني عند الحاجة إليك أفضل من تقديم التعزية بعد فوات الأوان. يقدم هذا المقال رمزاً للألم الذي تعانيه المرأة تحت تأثير النظام الأبوي. إنه ي فحص الحساسية تجاه المعاناة الإنسانية الخفية، واليأس الصامت، والعار الذي يشعر به الأفراد الذين لم يتمكنوا من التعبير عن خسارتهم لأنهم يفتقرون إلى القيمة الذاتية والثقة. يحدث الكود كسلسلة من العناصر الأدبية التي يتم تفسيرها بشكل متكرر على أنها مؤشرات متناقضة. ككاتب قصة قصيرة، يمثل كل من أنطون تشخوف في "الحزن (بعد فوات الأوان)" وأنسام المعروف في "الزلزال" التحدي المتمثل في أدوار الجنسين. تستخدم القصة القصيرة للدكتور أنسام المعروف أنفال كاظم، الزلزال، التناص والتداخل النصي لتكوين نص موحّد. وتتطوي هذه العلاقة التناصية على دخول نصوص سابقة في علاقة مع أخرى، لينتج نص جديد يجمع بين السمات والجماليات. ثانياً، يؤكد المنظور النسوي على أن الجنس عبارة عن بنية اجتماعية مفتوحة للنساء، مما يتحدى طبيعتها الثنائية. يؤكد بعض الأكاديميين أن هذا يعزز النظام الأبوي ويفرض على الناس ممارسة معينة تجاه الجنس الآخر. نهاية هذه القصص تحمل رسالة: "لا توجل الخير؛ قد لا يحدث مرة أخرى أبداً."

مجلة الدراسات التاريخية والحضارية مجلة الدراسات التاريخية

Introduction

Intertextuality describes how interdependent texts are with one another and with culture as a whole. Texts can build upon, draw inspiration from, parody, reference, contrast,

influence, and even inspire one another in which contextualization results in meaning (Allen, 2011:2). Intertextuality has made it possible for writers to rebuild new discourses from a feminist perspective that simultaneously challenges patriarchal ideology by emphasizing gender roles and identity—this dialectical relationship between the original texts and the revised ones (Mahmood, 2022: 3). This research analyses the chosen works using postmodern technique like intertextuality to demonstrate how Almaarroof developed a conversational discourse with Chekov's story Sorrow through intertextuality and to highlight her feminist perspective.

Feminism defines 'woman' as a sex word based on physical and biological characteristics, to end the oppression of women (Hooks, 2000: 26). Feminists have historically distinguished between gender and sex, between being a woman or a man and just being a female or male. This divergence has sparked discussions about what it means to be gendered, how to interpret the idea that gender is influenced by social and cultural variables, and whether gender is different from sex. Indeed, the problem becomes worse when men add their duties to their women's duties without appreciation for any effort they present to keep the family and offer insight into the challenges that lie ahead .

Through relationships with other texts, earlier texts form an intertextual relationship that results in a new text that blends characteristics and aesthetics. It also reflects the feminist viewpoint that challenges the binary character of gender by emphasizing the social constructs that are subject to debate. The validity and dependability of these claims have been questioned by feminists, who have questioned what they establish or what foundations they rest on. They have contested the seeming intellectual foundations of widely held beliefs and questioned whether some of these claims are asserted, undeniable, or inherently true. (Almaarroof & Jabir, 2023: 362–371) (Num'an & Al-Maarroof, 2023: 228-243).

This study explores the code of pain in two literary works that depict women suffering under patriarchy and denial of their role as women in the lances of intertextuality . It reveals subtle yet recognizable clues conveying the characters' anguish and suffering. Anton Chekhov in "Sorrow (Too Late)" and Ansam Almaarook in "Zilzal" highlight the silent hopelessness and shame experienced by those lacking self-worth and confidence. The code elicits anxiety in unsettling circumstances and refutes the fact that, in the end, humans only recognize the worth of one another. Offering a rose when it's appropriate is preferable to offering everything you have when it's too late.

Chekhov (1860-1904), the famous Russian dramatist and short story writer, is popular for his short stories that reveal the pain and failure inherent in everyday life, along with the mystery concealed in situations that appear to be ordinary. Despite its dark reputation, Russian literature is renowned for its soothing warmth .

In "Sorrow" there are many similarities between this short story and Chekhov's other stories. The narrative simply depicts people lost in the harshness of the outside world, as well as the suffering and tragedy contained within the heart of one man. The narrative also portrays the true anguish and suffering that Matryona is going through. The protagonist of the tale is Grigory, a husband who has physically abused Matryona during their marriage. It's only when she passed away that he feels bad about abusing her. Despite his optimism that Matryona will recover, Grigory's decision to take his cart to Pavel's house (the doctor in the town) is a reflection of his fears. The horse is depicted in the text as being just as beaten as Grigory, and Pavel's loss of limbs represents his grief over Matryona's passing. Since Pavel believes Grigory is an abusive and inebriated individual, their friendship is unique and serves as a symbol of hope for Grigory. When Grigory's wife dies at the end of the story, he gains insight into karma. Even though his actions are unclear, he has a redeeming feature as he tries to bring Matryona to Pavel's house.

The story opens with a description of a snow-covered man waiting for a customer on his horse on a chilly winter's night. The sensation of exhaustion and freezing that combines with a sense of unease and panic is replaced by the fantasy of a perfect town blanketed in snow. The inner discomfort is the real problem, not the external one. We first gain insight into the horse's internal, emotional condition. After being abducted from the farm where he had lived his entire life, he was forced to live with the turmoil, noise, and dirt of the city, which made him distrustful and afraid. Chekhov wants reader to see trust, but not the worst kind. The loss of his son has saddened his wife, the owner of the horse. His anguish is tearing his psyche apart, and he has no idea how to handle it. He wanted to share his feelings with someone, but he could not locate anyone who was interested in hearing about his sad past. The description of the situation speaks louder as in :

THE turner, Grigory Petrov, who had been known for years past as a splendid craftsman, and at the same time as the most senseless peasant in the Galtchinskoy district, was taking his old woman to the hospital. [...]A cutting cold wind was blowing straight in his face. Clouds of snowflakes were whirling round and round in all directions, so that one could not tell whether the snow was falling from the sky or rising from the earth. The fields, the telegraph posts, and the forest could not be seen for the fog of snow. The turner was in a hurry. He kept restlessly hopping up and down on the front seat and lashing the horse's back (Chekhov, 78).

Here, Chekhov explores a variety of disappointments and unfulfilled dreams. The protagonists of stories typically experience disillusionment towards the conclusion as a result of experiences that make them reassess their personal ideas and perspectives. This particular event in hero's life is rife with feelings. The reader senses that something is wrong immediately and that horrible things will happen. This sense is initially

heightened by the coldness of the characters and culminates in Iona's depressing existence. Uncomforting increases as the story comes to a close (79). The narrative grows more tense and melancholy. In addition to feeling sympathy for the main character, the reader gets the impression that he is the major character. Though the tale has few events, the insight into the characters' psychological lives keeps the plot tight and intense to the very end. It shows an old woman after forty years of marriage holds her life to its end with no mercy just like the harsh weather surrounding them (83).

It's significant that Grigory has a history of physically abusing Matryona (his wife). It emphasizes that he has been drinking throughout the marriage . When he drinks, his only thought is of himself. But there's a feeling that Grigory regrets defeating Matryona. Nevertheless, it is apparent that Grigory doesn't feel guilty until he learns that Matryona is deceased. It's also possible that while Grigory is pushing his cart in Pavel's direction, he is overcome with self-pity. While it's true that he hopes Matryona will recover, the narrator shares Grigory's fears with the audience. When one would think he would be entirely concentrated on Matryona. Grigory refuses to take Matryona to Pavel's hospital, even after she passes away. It seems senseless to do so, and Grigory arrives at Pavel's hospital solely by virtue of his horse's intuition.

And the turner went on muttering endlessly. He prattled on mechanically to get a little relief from his depressing feelings. He had plenty of words on his tongue, but the thoughts and questions in his brain were even more numerous. Sorrow had come upon the turner unawares, unlooked-for, and unexpected, and now he could not get over it, could not recover himself. He had lived hitherto in unruffled calm, as though in drunken half-consciousness, knowing neither grief nor joy, and now he was suddenly aware of a dreadful pain in his heart. The careless idler and drunkard found himself quite suddenly in the position of a busy man, weighed down by anxieties and haste, and even struggling with nature (Chekhov, 85).

Chekhov here show his reader how the hero's life was before. Grigory felt that he had been cruel to his wife over the past years and that he must now treat her kindly and softly and give her kind words. In the way to the hospital, he tries to told her that he had wronged her; life had also wronged her because he did not find the time in his daily life to say a kind, sweet word to her, offer her a pure, gentle smile like water, or give her a moment of tenderness. The man continued to speak with sadness and sadness all the way, and the words were etched into the human soul—a stream just as water falls on rocks, etc.—deep lines. To compensate her—with words—for what she had lost over the past forty years of love, tenderness, and the warmth of married life, he began to make promises to her that he would achieve for her everything she wanted and wished for for the rest of her life. The way the narrative ends is intriguing since it's possible that Grigory has received justice. He had beaten Matryona in his forty years of marriage as a brutal act of cruelty. Since Grigory can no longer move his limbs, Pavel will either be unable to save him or will not be able to do anything for him. Grigory's wife will eventually pass away. Although Grigory has a difficult lesson ahead of him, he must learn it. Without a feeling of karma, one cannot live a life of cruelty towards others, and this is clearly the case in the narrative as the readers noticing his speech:

Don't cry, Matryona, . . ." he muttered. "Have a little patience. Please God we shall reach the hospital, and in a trice it will be the right thing for you. . . . Pavel Ivanitch will give you some little drops, or tell them to bleed you; or maybe his honor will be pleased to rub you with some sort of spirit -- it'll . . . draw it out of your side.(86).

It seemed to the reader that Grigory had received justice when his effort to reward life went with the wind. But there is one redeeming aspect to Grigory that is undeniable. At least he attempted to assist Matryona. Though his motivations may be unclear, Grigory has actually acted morally once in his life. His attempt to get Matryona to the hospital was selfless. However, it

is very evident to us as readers that Grigory's efforts are futile. When he arrived in the city, he got out of the front seat and carried her from the back seat in his arms for the first time in his life to the doctor, but he found her dead. She was a cold corpse. She died on the road. She died before she heard his sweet, compassionate talk. Finally, here stops the story of pain, to leave the readers like the old peasant who was communicating with himself, but it was too late. Words are no longer useful now. It lost its meaning!

Say good-by to your arms and legs. . . . They've been frozen off. Come, come! . . . What are you crying for ? You've lived your life, and thank God for it! I suppose you have had sixty years of it -- that's enough for you". . . !

I am grieving. . . . Graciously forgive me! If I could have another five or six years". . . !

What for"?

The horse isn't mine, I must give it back. . . . I must bury my old woman. . . . How quickly it is all ended in this world! Your honor, Pavel Ivanitch! A cigarette-case of birchwood of the best! I'll turn you croquet balls". . . .

The doctor went out of the ward with a wave of his hand. It was all over with the turner (87).

At the end of the story hopelessly speech reveal his misery and sorrow when it's too late. His wife as his house missed the appreciation when she was alive and his hours becomes useless. It is one of the most important stories that talk about remorse in the most extreme stages of pain, and it carries within its folds valuable humane and sentimental sermons that mimic the human soul. What is woven within the context of the story are philosophical reflections and deep dialogues, which are internal monologues suggested by the old farmer, the main character of the story, who was charged with the feeling of

remorse that overcame. His sad soul for his poor wife, as he felt for a moment that he had been cruel and abusive in dealing with her for forty years and that he had to treat her kindly and gently, even for once in his life, and he began to listen to her kind and warm words full of feelings of gratitude, while she was in a coma, fighting death in the back seat of the carriage in which she was being pulled by a frail horse while she was being transported to a hospital to receive treatment. He began making promises to her that he would grant her everything she wanted and wished for the rest of her life, but that was unlikely to happen, as time had passed much faster than he thought, and she had died without him realising it. Words are no longer useful because they have lost their meaning, and here lies the paradox of a dual, opposing movement. As the old man looks forward to starting a new married life full of warmth and love, death suddenly strikes his wife, and with the beginning of a glimmer of hope, hope is extinguished and disappointments continue, as she did not hear all the kind words he said. She left carrying a series of miserable arguments that she had had with him throughout her life and the neglect he had given her .

By the development of the meaning or event, its growth and clarification, to the extent that what is meant by this is the transformation of the meaning from one context to another context of contradiction, the paradox lies in the dualistic, opposing movement of the two levels when one of them sacrifices himself for the other, and this was demonstrated by contradictory dualities between death and life and hope and disappointment, cast within the framework of pain. It was on these dualities that the storyteller relied on to begin her storytelling as a type of mechanism of indirect intersexuality, which is intersexuality in content, which is the result of all the circumstances in which the text was written, whether those circumstances were social, psychological, or even political, and the non-linguistic contexts that influenced the emergence of the text. and secrete it to the reader.

Al-Maaroof (1974-...) is a modern poet and short story writer who follows Chekhov's sensitive sense of writing to show

similar human suffering in an adorable style. Her “Zilzal” is a short story that uses intertextuality to produce an integrated work and to reflect women's disapproval. The story weaves a distinctive, creative plot that touches the human spirit, conveying feelings like remorse, pain, and compassion. The creator's awareness influences the story's artistic and aesthetic structure. an amazing literary style that attracts the recipient, arouses his curiosity, and puts him before a spiritual comparison and a difficult human equation, because in short, she constructed the duality of regret and pain at the same time, following the mechanisms of sexual overlap and intertextuality to crystallize her ideas and achieve the desired goal of communicating her ideas, which are rich in implicit contexts. The author may have to start with that foundation and facilitate it with introductions that enable it to form a communicative base based on the culture of recall with the basic text (Chekhov's story), so that it can be easily accessed by the reader and pass through its new text with its new signs what it wants to pass from multiple ideological patterns at once through. The paradoxes and contradictory dualities began, especially since it left its unique mark on the text through the inclusion of a good person, who is considered the most prominent and tragic event due to the massive killing of humanity it caused and the disruption of human and inhumane scenes. The writer, with this catastrophe, is paralleled by the extent of her technique and ingenuity in using the technique of intertextuality. Just as she shared the story of Chekhov, it is a window for her to reveal the activation of the essential theme of her human story. She drew from the tragic images circulating through social media networks, video clips, and news transmitted through modern logistical television stations to derive from them her human feelings charged with empathy. (Almaarroof, 2023)

Consolation: she worked hard to link this natural-human disaster to what was mentioned in Chekhov's story, so the scenario was repeated in a new way when the man returned home, terrified to find the remains of debris accumulated on the poor wife's body after a dog guided him to it with its persistent barking and he was able to reach it with difficulty. Souls, so the stars took the upward journey of the old man's journey with the

family, a journey entitled (Regret), while she was lying on the ambulance bed and he was sitting next to her, just like the wife of the old man (in Chekhov's story) who was fighting death, in the back of the cart. The monologues began with the man from the beginning. Sometimes he recalled the wretched woman and how he dealt with her. He is cruel to her, as he was unfair to her from the beginning, and he blames himself, holds her accountable, and releases a series of promises and covenants that he commits himself to. He takes this miserable situation as a new period to start his life with her, and since then he has reached out to give her the life she deserves for his rightful injustice and neglect from him. He recalled how she had been patient with him and endured. He did a lot of it without hearing a single word of gratitude from her and began apologizing to her. She must give her the position she deserves, and as stated in the story:

Do not leave me, I will not bear life without you. You know that we are coming, and I will drown you in love with words of flirtation, and it will not be solid. The earthquakes come today to tell me that the life we seek will end at any moment, and they come to allow me to think about those around me. I will think of you and, my children. I will take you on successive trips. Don't think that I don't care about you, and know that I love you very much.(Almaarroof, 2023)(translation is mine)

Everything that was said on his lips was too late, as she died without listening to those kind words full of remorse and sadness. It is worth noting that the interaction between the topic of the earthquake disaster and the partial dialogues containing regret, which were built based on the mechanism of feminist contradiction that the narrator employed between the two stories, carries many meanings. It amazes the astute reader, who, with his skill, can accurately probe the depths of the text, decipher its codes, and reveal the ambiguity and semantic fragmentation within the story, using smooth language that is at the same time ambiguous and carries many symbols. The story goes beyond its connotations and humanitarian dimensions that appear in its

general contexts but is interspersed with implicit patterns with purely political dimensions, representing successive governments and their injustice towards their afflicted peoples, who are indifferent to the miserable living and economic situation of the people and the negatives it leaves in them and what it carries for them. One of the pressures of life, as governments, liken it to a man who began to feel sad and sad to himself, but after it was too late, he was unable to achieve what his wife wanted and wished for a simple, warm, dignified life. And a life full of hope... The spirit of the woman who represented the people was lost under the rubble of the structure, which from the beginning was unstable and unstable under her husband, who represented the government and who was indifferent to her, unjust to her, cruel with his authority, tyranny, and violence, and whose kindness, leniency, and remorse did not help him because he came late... On the other hand, the conversation that took place between the man and the road was with the driver, who was listening well to his argument. Evidence of the narrator's goals in the reader's mind is to leave him space for contemplation (the man began to speak, and he began to speak... The government continued to build dams and store water in these places, and because of these dams, it deprived the residents of neighboring countries of water and their right to agriculture and life, so Heaven's response was by causing earthquakes in these places, and perhaps this is the justice and wisdom of heaven, and this mature intellectual cross-fertilisation between the human and political dimensions is what gave the story an aesthetic, artistic, and utilitarian specificity as well. The storyteller was able to hold on to the threads of suspense that imposed their dominance on the level of reception among readers and summoned them to broader fields. And it is more beautiful in terms of reading and interacting with readers (Kazem, 2023:1).

Conclusion

Ultimately, the analysis of intertextuality and the portrayal of suffering in Anton Chekhov's "Sorrow (Too Late)" and Ansam Almaarooof's "Zilzal" uncovers an intricate network of literary references and intricate themes. Almaarooof adeptly

utilises Chekhov's tale as a basis, using intertextuality to create a sophisticated narrative that goes beyond simple copy. By incorporating Chekhov's tale, Almaarroof effectively explores a wide range of themes such as regret, suffering, and the human condition. The short story "Zilzal" employs intertextuality to depict women's displeasure and establish a connection between the earthquake, a natural-human calamity, and the political apathy of the government. Almaarroof's literary style exhibits the author's consciousness and creative skill via its capacity to captivate readers, stimulate interest, and tackle complex human dilemmas.

The protagonist's soliloquies in "Zilzal" traverse feelings of regret, anguish, and empathy, resonating with the thematic core of Chekhov's "Sorrow (Too Late)." The use of intertextuality in Almaarroof's work enhances the parallelism between the two tales, enabling her to include modern sad imagery from social media and news networks. This infusion of empathy and relevancy enriches her story. The ending of "Zilzal" reflects the tragic occurrences in Chekhov's narrative, highlighting the belated manifestation of remorse and the significant consequences of apologies that come too late. Almaarroof's narrative goes beyond personal experiences and includes hidden patterns with political aspects that criticise unfair government practises and the impact they have on affected communities. The intertextual juxtaposition of the two tales enhances the depth of meaning in both stories, resulting in a cohesive fusion of literary components and thematic examination. By using Chekhov's fundamental text, Almaarroof adeptly traverses the realms of aesthetics and politics, offering readers a stimulating and emotionally charged narrative encounter. Examining "Zilzal" via the concept of intertextuality reveals its captivating nature as it connects with timeless themes and provides a distinct viewpoint on present-day concerns.

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