

A SPOTLIGHT ON USING EUPHEMISTIC STRATEGIES IN BEN JELLOUN'S *LAYLET EL QADR*

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ABSTRACT

Exploring the use of euphemisms and taboos in literary discourse has become a significant issue in both literary criticism and sociolinguistic studies, although these areas have been dismissed from academic scholarship especially from the Arab side. Hence, the purpose of this research work is to explore the use of euphemistic expressions and politeness strategies in relation to the socio-cultural background of the Moroccan society. To this effect, a thorough examination of Ben Jelloun's translated *Laylet el Qadr* was made. Data were extracts collected from the novel through the use of qualitative methods. As such, the findings arising from this research work demonstrate that there is a high degree of euphemistic usage although the novel is an erotic masterpiece. The results also reveal that Ben Jelloun does not give much importance to the use of polite forms except some terms of address.

KEYWORDS: Euphemisms, Politeness Strategies, Maghrebian Francophone Literature, Culture, *Laylet el Qadr*

INTRODUCTION

It is agreed that the use of euphemisms in literature has just attracted scholarship in the last few decades especially when sociolinguistics has put the analysis of literary discourse at the center of its deliberation, although investigating the use of euphemisms and taboos in either literary pieces or daily speech remains behind the backdrop and is dismissed from academic research, although these phenomena reflect what is hidden in society and culture.

In this sense, this research work is concerned with testing the use of euphemisms in *Laylet el Qadr*. It also examines the socio-cultural background of the Moroccan society in particular and Arabic communities in general, hoping that it may help us in exploring how the components of Arabic culture are perceived by Western readership. Lastly, this research work will offer a close reading of euphemistic strategies in *Lalyet el Qadr*, mainly, sexual euphemisms. As a result, the following research questions spring from the previous objectives:

- What are the different types of euphemisms used in *Lalyet el Qadr*?
- What are the different types of figurative euphemistic strategies employed in the novel?
- What are the different forms of politeness found in the novel?

These Research Questions are Hypothesized as Follows

- The novel is rich in sexual euphemism related to female sexuality, body parts, coitus and orgasm.
- Metonymic, metaphorical euphemisms have taken the lion's share in *Laylet el Qadr* in addition to the use of personifications.

- Ben Jelloun tends to employ polite forms of address either to protect the characters faces or as a face threatening act.

MAGHREBIAN FRANCOPHONE LITERATURE

More often than not, Francophone literature of the Maghreb takes an important part in Maghrebian literature in particular and Arabic fiction in general. This type of literature constitutes its own style, and narrative techniques, although Francophone writers are criticized because they have used a language, which is not their mother tongue, therefore they lose their own identity. In this respect, some critics do not consider Maghrebian Francophone literature as a part of Arabic fiction.

Doubtless, Maghrebian Francophone Literature, or what is called the literature 'd' expression Française' has taken an indelible part in Maghrebian art in general. Among the Francophone countries, there is Algeria¹, which takes the first place due to the number of its writers in addition to Morocco, Tunisia and Mauritania. During the 1950s, 1960s, and until the 1970s, this literature has been more concerned with post-colonial issues such as how Maghrebian countries should build their cultural identity, and replace French with their mother language Arabic. During the 1970s and 1980s, most of MFL has been known for its attempt to encourage reform in the political and social domains. Its main focus is to solve problems that result from colonialism, and the years after independence (Déjeux, 1994).

As indicated above, reform is the main reason behind the writings of this period. Some novelists revolt even against Islamic norms, when they call for reform such as the Moroccan author Chraïbi. According to Njoku (2006: 47), **“One of the dominant themes of Chraïbi’s novels has been the call for sociopolitical reforms in postcolonial Morocco.”** Njoku, further, asserts the point that **“Since the 1950s, Chraïbi has been calling for resistance against outdated Islamic and Christian religious ideas”**.

Beyond doubt, there is confusion between Maghrebian writers, whether to use French or Arabic in their writings, when dealing with sexuality and eroticism. It is also agreed that most novelists look after the selection of the appropriate language. To this end, this part attempts to examine why Maghrebian authors in general, and Moroccan novelists in particular tend to employ French to talk openly about sexuality.

Coming back to the question of selecting the exact language, most critics affirm that there are reasons beyond the use of French in this literature among which the attack of Muslim critics, especially towards works that raise subjects of sexuality, eroticism, and homosexuality, such as Ben Jelloun, AbdellahTaïa and Rachid O. The Algerian novelist Assia Djebar believes that **“every language has its own silence, its own decency [...] There are things that can be told in French, but could not be told in Arabic”** (Duranti, 2008: 79). Duranti adds that French is the suitable language to talk about issues related to sexuality, which most Maghrebian societies suffer from. This can be better understood from the view of the Moroccan psychologist Serhane² as follows:

Toutes les déviations sexuelles: prostitution, homosexualité, zoophilie [...] existent dans la société

¹ In his book *‘Maghreb : Littératures de Langue Française’*, Déjeux (1994) mentions that in 1989, Algerian novelists wrote around 242 novels using French language, Moroccans have written and published 75, and 58 novels by Tunisian authors.

² As quoted in Duranti (idem).

marocaine. Tout le monde le sait et le reconnaît. Mais en parler reste intolérable. Le poids du tabou sexuel est incontestablement le plus insurmontable même au niveau du discours. Ne pas en parler est la preuve que la société ne souffre d'aucune déviance. Le silence au service de l'hypocrisie sociale.

In its broad sense, one should also add that the main reason that has attracted scholars before dealing with sexuality, adultery, and homosexuality is gender issues in MS and the Middle East. This step is an attempt to understand women's issues and masculinity in Muslim, and Arabic traditions. In essence, the revolt against the tradition is a part of feminist struggle, and later on has become the focal point of most writers, especially Moroccan authors, who try to challenge the **“sociocultural and religious traditions and taboos regarding sexuality [...] Their narratives explore the desire to break away from the burden of family and tradition”**(Orlando, 2009: 107). He also maintains that writers like Rachid O, Taia, Ben Jelloun, and Nedjma try to revolt against Moroccan judgments towards sexuality, which is seen as **“a taboo subject and is so taboo that, as bizarre as it may seem, it is what permits many things”** (Orlando, idem).

As it is mentioned earlier, gender issues are the first step to open a gate for literary men to tackle subjects related to homosexuality, and female sexuality, which are seen as a threat against religion, and the society's social order. To buttress this argument further, Orlando (ibid: 110) has pointed out that novels exploring homosexuality, and adultery are called libertine novels, since they attempt to shed light on the taboos of the society as the following quotation declares:

In the libertine novel, women and homosexuals are not the secluded cowed figures of yore. They embrace feminine power that, in traditional realms, is perceived as a threat and therefore must be controlled to prevent men from being distracted from their social and religious duties.

As a concluding fact, ML has built its place in Arabic fiction in general through tackling the subjects that modern Western literature has explored like female issues and sexuality. However, Maghrebian writers have tried to throw light on the structure of their societies, and the status of these themes in their cultures.

EUPHEMISM AND POLITENESS IN ARABIC NOVELS

Notwithstanding the fact that Arabic fiction is heavy with novels dealing with taboo scenes, and issues from the dawn of Arabic literature, it is important to emphasise that they also try to deal with sexuality, indirectly, through the use of figurative language, metaphors, and euphemisms [elkinæ:jæh]. Actually, euphemism has appeared in Medieval Arabic literature to cover up issues related to sexuality, but it has not been recognized as a part of figurative language until recently. Many critics state that the English word euphemism is not the same for Arabic one [elkinæ:jæh] because the first is used to cover up taboo words to avoid face losing, whereas the second can be used to hide meaning in different topics. In other words, euphemism is connected with taboo issues, while [elkinæ:jæh] is not always related to this area (Naaman, 2013b).

A quick glance on the representation of [elkinæ:jæh] in Arabic literature reveals that it occupies an integral part of both prose and poetry. In his book [elkinæ:jæhwætæfri:d.] (Euphemism and Allusion), Aba Mansur argues that [elkinæ:jæh] takes a special place in Classical and Medieval fiction. According to many critics, the value of this book lies on how it treats [elkinæ:jæh], euphemisms, and how they are linked to the social context. On the other hand, Al-Tha'alibi has also dealt with euphemism, but what his work has missed is its difference from allusion

[tæʁri:d] although later scholars, who are inspired by the work of Al-Tha'alibi, try to develop it, in order to give an acceptable definition to [elkinæ:jæh]. However, approaching the exact meaning for [elkinæ:jæh], as Western scholars and rhetoricians do, remains insufficient and lacking for academic scholarship in modern Arabic literature. For this reason, some Arabic rhetoricians are confused whether to link [elkinæ:jæh] with periphrasis when dealing with taboo words; hence it takes the meaning of euphemism (Naaman, 2013b).

In his part, Ibn al-Athir affirms that euphemism exists in fiction, and even in Arabic literary criticism from the beginning of Arabic literature. It is also found in Arabic translated texts from Persian. However, critics have come to the point that euphemism for taboos is universal, whether it is in Arabic, or Western literatures. In his book [kitæ:bəlkinæ:jæh], al-Tha'alibi states that the use of [elkinæ:jæh] in Medieval and Classical literature touches female sexuality such as sex organs, sexual intercourse, defloration, menstruation, pregnancy, and male homosexuality. In fact, critics have related the study of [elkinæ:jæh], or euphemism with rhetoric (Naaman, 2013b).

On the other hand, politeness as a strategy has appeared more in modern fiction due to the influence of theories of politeness by Brown and Levinson, in addition to cooperative framework. A good example can be taken from the Egyptian literature, and its famous novelist Mahfouz, and his piece of work "*Cairo Trilogy*" (1960s), which gives an overview on politeness in the Arab family through the relation between two married couples. The female 'Aminah' who are always careful in choosing terms of address with her husband 'Saaid'³. According to Bassiouney (2009), Brown and Levinson's theory (1987) can be applied to study this novel because it gives a view on how Amina is powerless, and tends to save her face from her husband's tyranny as much as possible and since Saaid dominates power, he flouts from one maxim to another without threatening his face for **"His face is already protected because he is a man. It is the wife who has to try to use more polite forms to protect her face"** (Bassiouney, *ibid*: 143).

It is also worthwhile to say that terms of address have occupied an integral part in Arabic modern novels. Besides, expressions of apology and pardoning are also regarded as essential ingredients in Arabic culture; hence they occupy a very important place in its literature. According to Morrison et al (2013: 344), Arabic novels show that politeness is an integral part of Arabic culture through the behaviors of the heroes, and how they stand in front of the weak to protect them. They (*ibid*: 345), further, highlight that the concepts of honor, dignity, and pride constitute a square in Arabic tradition. This square cannot be divided because each norm completes the other. This is apparent in Classical, Medieval and Modern fiction.

DATA ANALYSIS AND INTERPRETATION

The data collected from *Laylet el Qadr* represent rich materials of euphemisms, used by some characters in their conversations, and dialogues with each other. The analysis will concentrate on the characters whom the novelist depend on to expose euphemistic strategies. Hence, a great deal of euphemistic usage is found in the speech of Zahra, the Consul, and his sister. As a matter of fact, the analysis will concentrate on the linguistic features used by these characters. In here, most of the features are employed by Zahra, whereas there is a remarkable use from the Consul's sister, and Zahra's sisters. In other words, a great deal of data will be collected from Zahra's speech without ignoring other characters. Thereby, the analysis will take into consideration the linguistic forms of the aforementioned characters for they reflect the attitudes of

³Saaid is a name meaning a master and is employed to show respect. Amina uses the term 'si' (mister) with 'Syyid'.

their novelist. Subsequently, these characters are considered as the informants who will represent the sample of the population.

Euphemistic Strategies in *Laylet el Qadr*

Arguably, Arabic euphemism has undergone many formations starting its evolution in Classical Arabic, and its change because of the influence of Western writings in the Modern era. Henceforth, Modern Arab linguists try to build some bases for Arabic euphemism that can be understood by Western scholars. As far as *Laylet el Qadr* is concerned, euphemistic strategies are influenced by the translation of the novel. In what follows, some euphemistic substitutions, which focus on sexual euphemism, are cited.

Sexual Euphemism and its Main Forms

Ben Jelloun gives much importance to the use of taboo words, since the novel is an erotic masterpiece. He also introduces sexual euphemisms to cover up the overuse of sexual scenes. Actually, euphemistic expressions belong to figurative language that Modern cognitive Arab linguists try to provide scholarship with the fields of pragmatics, and sociolinguistics. In this context, the main forms of sexual euphemism in *Laylet el Qadr* are classified into two essential themes; body parts (male/female genitals), and sexual intercourse.

Words Related to Genitals

Doubtless, Arabic language is rich in euphemistic terms that describe human body parts. Actually, these terms have gained much attention because body parts are seen as the most tabooed topic to be discussed. Thus, people, or writers tend to euphemise them especially female organs, which take an essential lexis in both standard and dialectal Arabic such as [ɛlfæræj] (vulvar).

The translator succeeds in keeping Ben Jelloun's euphemistic expressions related to genitals, and replaces them by terms taken from Standard Arabic to describe both male, and female sexual organs, although the novel focuses on female sexuality. The characters in the novel, mainly, Zahra resorts to use [ʔæʔdæ:ʔi:] (my organs), or [ʔudwuhu] (his organ) to describe her genitals, or the Consul's sexual organ. Words like [mihbæli:], or [færæʒi:] (my vagina) are mostly employed in erotic literary works to describe women's genitals; while to describe males' sexual organ, the only used word in the novel is [qædi:bi:] (my penis) as the following table demonstrates:

Table 1: Sexual Euphemisms Related to Genitals and Body Parts in Laylet El Qadr

Words	Times	Page Number	Meaning in English
[ʔæʔdæ:ʔi:] or [ʔæʔdæ:ʔuhu] or [ʔudwuhu]	5	49-67-98-106	My sexual organs or his sexual organs
[ɛlʔudwu lʒinsiju lʔunθæwi:]	1	58	Female genital
[ɛlχisjætæ:ni]	1	58	Testicles
[qædi:bi:]	1	58	My penis
[mihbæli:]	1	125	My vagina
[færæʒi:]	1	125	My vagina
[ɛlʔudwu]	2	98-125	The sexual organ
[ʔædræ:ʔ]	1	9	A virgin

Words Related to Copulation

Sexual matters are also treated with care in daily speech, and literary works because they are classified as the second tabooed theme after female genital, and body parts in Arabic culture. In *Laylet el Qadr*, Ben Jelloun has employed euphemistic terms related to acts denoting copulation and orgasm. Moreover, rape, adultery, and prostitution are also among the forbidden acts that are dismissed from public discussion, although they are seen as turning points in the formation of Zahra's identity. However, words related to them are few in the novel.

As far as rape is concerned, there are many substitutions in Arabic language like [jæʔχudu wæzhæhæ:] (take her face), or [jæfuðu el bikæ:ræ] (deflower), but the only word employed in *LEQ* is [ʔiʔtiʃæ:bæ:t] (rapes). Besides, the topic of prostitution has taken a considerable discussion, but most of the descriptions of the prostitutes are restricted to their body parts. Indeed, the writer mentions two terms [edæ:ru ʃæhi:ræ] and [elmæwæ:χi:r] (the house of prostitution). Moreover, copulation has received an essential part in the novel and the translator resorts to euphemisms from Classical Arabic, such as [nætædʒæ:ʒæfu], or [juʒæ:miʃu] (having sexual intercourse) as the following table reveals:

Table 2: Sexual Euphemisms Related to Copulation in Laylet el Qadr

Terms	Times	Page Number	Meaning in English
[ʔiʔtiʃæ:bæ:t]	2	47-106	Rapes
[edæ:ru ʃæhi:rætu]	1	97	The house of prostitution
[elmæwæ:χi:r]	1	98	The house of prostitution
[tædʒæ:ʒæ:fnæ:] or [nætædʒæ:ʒæfu]	3	101-131	Having sexual intercourse
[næslu lkilæ:bi]	1	109	The race of dogs
[enæʃæ:tu lʒinsiju]	1	113	Sexual activity
[θuqbunʒ] or [θuqu:buʒ]	6	125	A whole or wholes 'Female genital'
[qæ:mu: bibæʃdi lfæwæ:hiʃi]	1	9	They had some indecencies
[juʒæ:miʃu]	1	52	He has intercourse
[elʔiθæ:rætu lʒæsædijætu]	1	68	Sexual stimulation
[ʔæhsæstu bihæ:ræ:rætiʒ ʃædi:dætiʒ]	1	47	Sexual desire

Semantic Innovation

Semantic innovation in Arabic literature takes a long tradition, and differs largely from English. It has gone under many modifications, where Arabic language focuses on euphemistic substitutions to cover up the power of taboo words, and topics. Again, figurative language is an important ingredient for the semantic innovation, and involves the use of

metaphoric euphemism, metonymy and ellipsis...etc. however, this study will take into account only metonymy, and metaphor in analysing euphemistic strategies in *Laylet el Qadr*.

Metaphorical Euphemism

According to Grady (1997b: 228), metaphors, as a part of linguistic features, “**arise directly from experience- and in many cases, from the bodily experience of the world shared by all humans**”. In this sense, metaphorical euphemisms are universal because they hide, directly, taboo meaning related to different tabooed subjects including adultery, prostitution, heterosexuality, and copulation. At this stage, Grady distinguishes two types of metaphorical euphemism, namely, complex and simple.

A closer reading of the translated form of *Laylet el Qadr* reveals that the novel is rich in metaphorical euphemisms. Indeed, they form an essential part, although Ben Jelloun encourages the use of taboo words, since he deals with female sexuality as the most tabooed topic. Another important point that should be emphasized in this context is that translating metaphors from French into Arabic results in losing the power of words, although the translator keeps their real meanings, and gives them the value of Arabic metaphorical euphemisms, such as [ʔædæwæ: tuhu mudhi ʃætun] (his tools are amazing) as it is shown in the following table:

Table 3: Metaphorical Euphemisms in *Laylet el Qadr*

Metaphors	Times	Page Number	Meaning in English
[ʒæsədæjnæ: lmutæʔæt̪iiʃæjn]	1	47	Our hungry bodies
[kæ:net kulu ʔæʔdæ:ʔi hitæhtæzu]	1	48	All his organs were vibrating
[litæxæloʃi min buzæ:qi rizæ:li]	1	58	To get rid of men's semen.
[elhubu huwæ θuʔbæ:nun wæhuwæ jænzæliqu bæjnæ lfæχidæjni]	1	58	Love is a snake lying between the thighs.
[elχiʃjætæ:ni tufæ:hætæ:ni tærijætæ:ni]	1	58	Testicles are mushy apples
[eʃædrunæ:hidu]	1	97	A raised breast
[ʔædæwæ: tuhu mudhi ʃætun]	1	101	His tools are amazing
[eʃæbæ:tu næ:ʃitæ:tu]	1	123	Active young females
[læsti siwæ: θuqbiŋ]	1	125	You are just a hole
[eʃæjʔu ʃæxi:ru]	1	125	The little thing

Roughly put, metaphors in *Laylet el Qadr* revolves around words related to sexual desire, and sexual intercourse. These themes are also distinguished by the use of complex euphemistic metaphors because the novel is full of negative cultural connotations against female sexuality, adultery in particular, and sexuality in general.

Metonymy

Metonymy has been given a special place in Modern Arabic fiction, and has also a long history from the dawn of

this literature. In fact, Metonymy has focused on the use of personifications to describe female genital in particular because the latter provides a detailed description of women's body parts, and sexual organs. In this place, the use of personification is remarkable in *Laylet el Qadr* because Ben Jelloun concentrates on describing Zahra's body parts and genital more than other male characters because his major focus is heterosexuality, femininity and sexual intercourse as a source of freedom.

Throughout the analysis of the novel, the findings reveal that the translator of the novel does not only concentrate on metonymies from standard Arabic, but he shifts to the use of dialectal terms to euphemise Zahra's genital. In this sense, the translator succeeds in overcoming translating problems by introducing lexis from Standard Arabic related to female genitals like [elbæ:b] (the door) or [θuqb] (a hole). Thereby, metonymy plays a crucial depth role as a part of euphemistic formation mechanism in *Laylet el Qadr*. Indeed, the novel also provides fining characteristics of metonymic euphemistic expressions, not only linked to body parts, but also to copulation, and coitus as [kæ:næ zæsæduhu jæʃtæbiku mæfæ zæsædi:] (his body was clashing with my body). This metonymy is employed to denote sexual intercourse as the following example reveal:

Table 4: Metonymy for Female Genitals *Laylet el Qadr*

Metonymies in Arabic	Times	Page Number	Meaning in English
[elbæ:bu]	1	58	The door
[elbærækæ]	1	58	The blessing
[eʃæqu]	1	58	Split
[eræhmæ]	1	58	Mercy
[eʃæhæ:d]	1	58	The poor
[elmænzil]	1	58	The house
[eʃæ:ʃifæ]	1	58	The storm
[eljænbu:f]	1	58	The source
[efurn]	1	58	The oven
[eʃæfb]	1	58	The difficult
[eχæjmæ]	1	58	The tent
[esæ:χin]	1	58	The hot
[elqubæ]	1	58	The dome
[lɜunu:n]	1	58	Madness
[elædi:d]	1	58	The delicious
[elwæ:di:]	1	58	The value
[θuqbuŋ]	1	125	A hole

Politeness in *Laylet el Qadr*

Politeness does not take an amount of focus from Ben Jelloun, except for some terms of address that are utilised in polite situations or to humiliate the listener. Among the terms that are mostly used in *Laylet el Qadr* by Ben Jelloun, and denote politeness are [ʔæjuhæ: lʔæχjæ:r], and [ʔæjuhæ:lʔæʃdiqæ:ʔ] (dear friends). These expressions are mostly found in written forms, when the author is addressing his readers directly. In this context, Ben Jelloun resorts to the

use of these words to attract the readers' attention towards the fact that the narrator is the heroine herself. In fact, through terms of address that denote politeness, in Ben Jelloun's point of view, Zahra can stimulate her readers to listen to her story, and develop positive attitudes towards the position of Muslim females in almost all Muslim societies in general. Another term of address, which appears in the novel, is [jæ: ʔuxti:] (O my sister). This expression is employed by Zahra's rapper as a form of impoliteness strategy, in order to humiliate her because she is an alone unprotected female in the forest, where she can be raped easily. He also uses the term as a polite strategy towards Zahra, and encourages her for sexual intercourse. Thus far, the use of terms of address depends in a great extent in the speaker's intention and attitudes.

Another instance of politeness strategies is [jæ: sɛdi: qæti:] (my girlfriend) is used by the Consul to denote that she is his favourite sexual partner, although he experiences many sexual encounters with many prostitutes. He promises her that he will wait her until she will be released and gained her freedom.

Contrary wise, other terms, which are used by some characters, especially the Consul's sister and Zahra's sisters, are parts of Face Threatening Acts, since they have negative attitudes against Zahra. These expressions are, mainly, insults that mark impolite act against the listener, such as [jæ: næslæ lkilæ: bi] (dogs' descendent), or [jæ: qæhbæ] (a prostitute).

It is apparent that Ben Jelloun's major focus lies on exposing female sexuality, i.e., taboo topics rather than taboo lexis. Although there are many sexual scenes in the novel, the usage of polite forms to protect the characters' faces are few because this literary work is an erotic piece as the following table reveals:

Table 5: Politeness Strategies in *Laylet el Qadr*

Polite forms	Times	Page Number	Meaning in English
[ʔæjuhæ: lʔæxjæ: ru]	2	5-6	O good guys
[ʔæjuhæ: lʔæɟdi: qæ: ʔu]	1	25	Dear friends
[jæ: ʔuxti:]	6	46-47	Dear sister
[jæ: mæʒhu: læti:]	1	47	O my nameless
[jæ: næslæ l kilæ: bi]	1	109	The race of dogs
[ʔæjuhæ: sɛdi: qu]	2	120-121	Dear friend
[ʔæjætuhæ: lkæ: ɟibætu, lisæt u]	1	124	You are a liar, and a thief
[ʔæjætuhæ: dæniʔætu]	1	124	You are scurvy
[sæjidi:]	1	137	Sir

CONCLUSIONS

To wrap it up, this research work was about the use of euphemisms in *Laylet el Qadr* in relation to certain parameters, mainly, gender and the socio-cultural background of characters towards different types of euphemisms. Hence, Ben Jelloun tackles the use of female sexuality in Moroccan society through the use of taboos and different forms of euphemisms related to body parts and sexual intercourse. However, he does not show much importance to polite forms

except some terms of address.

More importantly, Ben Jelloun opens a gate for Western readers to acknowledge what is hidden in Muslim societies through transgressing what is sacred in Islam. Besides, he tackles the subject of female sexuality in purpose. Firstly, he wants to show how much he undermines Islamic norms because he misses his real identity trying to link two distinct cultures. Secondly, he hopes to show how the religious norms are misinterpreted for the sake of honoring males' domination over females. Lastly, he attempts to expose the deep and long effects of colonialism on the structure of the colonized Muslim societies, and resulting in rather a revolt against the religious norms.

Last but not least, it may be helpful to state that the area euphemisms and politeness remain behind the backdrop, although many researchers try to open the gateway for scholarship, in order to understand human psyche, and analyze the linguistic features used by some societies. Thus far, this work intends to build a communicative bridge between sociolinguistics and literature that might be helpful to understand the impact of using euphemisms and taboos in literary works on the societies under investigation and readership.

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