

## **Studying the Impact of Reading Literature on Reconstructing the Reader's Perspective "Insights from The Writings of Ahlem Mosteghanemi and Mario Bellatin"**

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### **Abstract:**

This article is an attempt to highlight the potential impact of written literary texts in reshaping the readers' emotional rationality. The focal points of this research demonstrate the emotional mirroring that is portrayed between the readers of Ahlem Mosteghanemi and her trilogy narrators, compared to the emotional sensitivity engendered among Mario Bellatin's readers and his creative narrators. The research paper aims at exploring the influence of these parallel emotional ties upon readers' social parameters of reality. In this regard, some of the writers' most challenging writings are examined according to literary analysis, constructive psychology and some scientific evaluations of theatrical studies. The findings display that reading literary works contributes effectively in reshaping the social perspective, through empowering the readers to reverse the social monitoring from a pre-set external level to the original individual level. Additionally, the study shows that renewing the reader's perspective matters in updating the presentation of both the person and the society.

**Keywords:** reader's perspective; Mosteghanemi and Bellatin's narrators; social monitoring; update.

### **INTRODUCTION**

Readers' responses to narratives have always been the authors' target. Renowned novelists professionally design their characters to accompany and influence their readers. In the Arab speaking countries

and outside, Ahlem Mosteghanemi seizes the throne of the first and best female author and poet alive, which is a deserved title for her influential complex narrative structures. The present research sheds light upon a sample of her passionate and beautiful prose that is retrieved from her ambitious trilogy. With an equivalent influence, Mario Bellatin “a famed Mexican author” takes the Latin-American literature by storm and especially in Europe. Clearly, the international success that both authors achieved away from their motherlands puts them under the spotlight of researchers, followers and critics.

The focal points of the present article are to appreciate and predict how reading literary texts affects the readers’ perspectives. Some of the chosen narratives from Ahlem Mosteghanemi’s and Mario Bellatin’s novels are strongly daring, especially in comparison to the traditional customs mentioned in those novels. For this purpose, the research paper unveils the program objective behind the success of their revolutionary novels, which is changing people’s perspectives. In order to preview the effect of reading those novels upon the human emotions and societal feedback, many questions arise regarding the human behaviour and the targeted criteria for such objectives. So, how do their writings affect readers’ social identity? Moreover, how far do both writers succeed in meeting their long-term expectations? The following sections comprise detailed literary and scientific analysis of the narrative input along with the evolution of readers’ perspectives.

### **1. Do Their Writings Stimulate Associated Behaviour?**

The novels under study are translated versions from the original ones that are written respectively in Arabic and Spanish like Shiki Nagaoka: A Nose of Fiction (Bellatin, 2013) Although the Latin American and Arabic literatures might seem culturally dissimilar, the transcontinental pieces of literature converge through their purpose and feminist representations. Some of the Algerian accomplished novelist’s works include Chaos of the Senses and The Dust of

Promises. The three pieces contain allegorical narratives and visualize robustly passionate protagonists who defy their worlds for their dreams. Even though they might be considered as rebels to their societies, the existence of such characters in fictitious setting calls every reader to investigate the purpose of existence itself.

Both authors usually employ details of collective memory in order to create spaces that are more realistic for their audiences. A fact which added more success to Bellatin's and Mosteghanemi's Translated Novels. When exploring a translated version of any of Bellatin's or Mosteghanemi's works, certain aesthetic values are automatically noted. The artistic elements in their writings exceed the fact of being linguistic properties; they magnify the readers' imagination and trigger their sensations. Respectively, once they feel committed to the writer's concepts, they start to question, refute and validate their own thoughts. That is why, in most cases, any subsequent individual and social change depends on the volition of the authors and upon their writing style.

### **1.1.Integrating Readers' Emotions with the Flow of Narratives**

The relationship between reader and author is not at all easy to qualify. While some put the burden of orientation and mentoring onto the writer, others add some reciprocity amongst reader and writer alike. Since readers tend to select what they read and writers feel rather pushed by their audience to follow a special literary genre, readers and writers have a mutual agreement on what they read or write. They develop to become the product of their choice, whether it raises their intellectual, provides entertainment or an experience-led transformation. Although writing as a cognitive skill is related to the author's experiences and knowledge, novelists usually claim to reveal too little to nothing about themselves through their writings; they rather focus on linking their readers emotionally to their hero(ine)'s experience. The connectedness is then built bit by bit on a fictitious platform whose events are fully untouchable. As the plot of the novel discloses and the characters' emotions unfold, the readers' affective responses awaken what is innate and trigger what is biased.

The internal struggle inside the readers' brains increase between approval-disapproval-losing perspectives. These conflicts help them identify and construct a new range of feelings each time the characters go through the narratives. Actually, the narrative approaches of Mosteghanemi and Bellatin do not fall in the same category. While Mosteghanemi opens the field for a protagonist and an antagonist to fight for the reader's interest, Bellatin's quintessential spectator and only protagonist dominates his narratives and confines the readers to seeing one flaneur to present the flow of events. Not much of a choice is left then to the readers to speculate over other characters' thoughts since that observer incarcerates his audience to witness all the events happen at his presence. Henceforward, the understanding of other characters' experiences must go through the lenses of that viewer. No other equivalent witness is created to regulate the solo viewpoints. In the absence of a wider scope for readers to grasp or analyse, less emotional connectedness is established between the readers and the surrounding characters, while most of the review will be constructed through that spectator's testimonies and actions "in control of a world of his own definition" (Tester, 2015, p. 4)

As for Mosteghanemi's protagonist, there is no specific flaneur to lead the audience and show them the way. Instead, every reader is metaphorically kidnapped to exist side by side with the protagonist and relive his/her trauma. The language is so captivating, profound and the protagonist is often that strong-willed, knightly hero; the sophisticated artist and author who is always coveted and irresistible to follow. Arab readers find themselves historically enmeshed with the narratives due to the degree of exactness the writer evokes. The shared memories, the monotonous daily details and the people's suffocation draw an immaculate picture of a lifestyle the new generation can no longer comply with. Although her writings are revolutionary, one cannot claim that she entirely writes for the younger generations. On the contrary, the level of national loyalty within the protagonist's identity is so high that readers acknowledge their pride to have his/her persona within themselves, their relatives whether old or young.

Contrarily to Bellatin's limited theatrical narration that shows the events to the audience by stage or memory retrieval, the narrating voice in Mosteghanemi's novel bursts outside the stage and multiplies until it holds a fictional world where every reader has a place inside. The narration is embraced with admiration (at least until the climax), where the readers as witnesses wake up from the trance to regulate their path and decide whether to carry on with the protagonist or watch him/her finish the journey alone. Since the emotional connectedness is established, that would keep them moving with the hero, while analysing the supporting characters and weighing their testimonies. That is what characterises Mosteghanemi's narrator; although there is this unique solo narrator, he/she presents all the surrounding voices for review. The narrator does not relinquish the others; this is probably why some paradoxical feedbacks would emerge for Mosteghanemi's novels. There is simply too much to value and a lot more to examine (each memory, viewpoint, law, wish, laughter and more...). Overall, such complex narrator does not simplify the task for the readers; whereas a solo watcher would minimise the volume of the reader's inner conflicts.

A flaneur always facilitates the understanding of narratives for readers, it is an only way into the psyche and one perspective to battle with or against. And to some extent, the omniscient voice in a novel resembles to the inner voice every real person has inside. The voice states what is moral or immoral as it is similar in authority to the personal feelings. The psychological contract between the teller and the audience resembles that real commitment between people's daily behaviours and their inner voice "moralities". Unless something changes the urban surroundings, nothing can affect the serenity of the teller. Likewise, as long as there is little exposure to new surroundings in the real life, people's moralities and feelings will not change. The distinctive trait between viewing people's behaviours in reality and viewing the characters of a novel in action starts to fade gradually from the psyche of readers. In view of that particular element, incorporating the reader with the protagonist builds a bridge to merge the reader with the writer, who is professionally able to steer the readers' opinions and actions.

## **1.2.Triggering Societal Change through the Dichotomy Observer/Observed**

Professor Dušan Stojnov, a constructivist psychologist and teacher of narrative psychology, explains in his research (Stojnov, 2016, p. 187) how the daily behaviour of people is habitually subject to change due to the opinions of others. Primarily, people tend to watch other people as if they are actors in a play. In this regard, reading a novel or watching a play is not different from watching other people's lives. Furthermore, inspecting others' lives (whether through reading or observing) is often performed to criticise or assert social control. Most works of Bellatin and Mosteghanemi treat the issue of social and cultural authority, where they highlight the devastating effect of society's gaze upon individuals. The novels under study deeply illustrate the conflicting opposition between the will to decrease archaic societal power and the will to preserve the sociocultural tradition and power over the fragile slice of individuals.

Shiki Nagaoka: *A Nose for Fiction* is a fictitious story of a very skilled author and artist whose surrounding would repudiate him due to an abnormal nose size he was born with, giving many people a vantage point to ridicule his very existence. The novel implicitly mocks the volume of ignorance some people display when confronting unique body features; unable to notice that they are naturally offered and that the abused person has to live with a condition he would not even choose to have! Bellatin excels in representing the unusual (mystic, supernatural, mutated), as he can draw the aches of nonconformist persons and the difficulties of living differently without labelling people as outcast or disabled. In the light of the present research, his novel immensely covers the dichotomy observer/observed and how characters affect the protagonist Shiki Nagaoka because of his big nose. Nagaoka, the protagonist. Hence, observers possess a tool of social monitoring and manipulation, especially that the parameter of social acceptance is highly linked to the expectations of the authoritative slice of community (the privileged ones who review). For that reason, the observer effect is regarded by scholars as a powerful technique to make the observed

react to meet the observers' expectations as if they were under an experiment (Salkind, 2010, p. 562)

In reality, having such a technique utilised to regulate delinquent behaviours can be a good social approach; however, the authority of observer (displayed in Bellatin's novel) is unfortunately devastating to the observed. Shiki Nagaoka "the protagonist" could not eventually evade the pressure and decides to renounce life bounties and live in a Buddhist monastery away from social oppression. Actually, the fact that the hero would alienate himself from society signifies that he could/would not aspire to meet social expectations anymore. Usually, when the observed fails to meet his/her society's expectations, he/she ends up a cast away for producing a nonconforming version of themselves, which is similar to what happens in Bellatin's novel. Additionally, the novel indirectly makes readers inquire on whose authority that certain natural body features such being bold or having a big nose are considered nonconforming. Conforming to the social norms neither should be a minority's right to select nor should be limited to modify unwanted body features. Either ways, the protagonist's pain that is documented in Bellatin's novel reflects a few facets of real people's suffering.

The negative patriarchal experience that a Ahlem Mosteghanemi's female protagonist goes through in *Chaos of the Senses* illustrates the damaging effect of others looking upon the overpowered by social norms. It also highlights the role of the Algerian woman and how she is perceived in the Algerian society. The protagonist and narrator of the story "Hayat", a passionate writer and a wife to a patriarchal military man who stands in the way of her passion, as he miserably confines her existence to serve his instincts (a traditional role of an oppressed housewife: chores, procreation...). Adding to her family's antiquated beliefs about gender roles, Hayat finds herself trapped to nurture an unwanted version of herself, just to behave as she is expected and not to lose social approval of the observers such as her husband, brother, mother and other people too "There one learned from others' looks how to renounce one's own body, suppress one's desires, and deny one's femininity." (Mosteghanemi, Fawda El-Hawas, 2015, p. 136)

The amount of social pressure exhibited through the protagonist's narration is huge, which builds up a silent grenade of feelings inside of her. Once the grenade explodes, Hayat discreetly breaks of moral taboos allowing herself to enjoy a moment of fake happiness. Her emotional catharsis is released through an extramarital affair with Khaled, a stalking shadow of her own creation. Unlike Shiki Nagaoka's inevitable resort to isolate himself away from social intolerance, Hayat manages to avoid being exposed to social repudiation by keeping her love affair hidden from the public sight. Despite their chaotic styles in managing their situations, both protagonists' actions prove that even the public gaze, social status and other people's expectations can be restored to one's favour, which means that these novels display to the readers that the power of the observer's "sacred" opinion over one's identity can be manipulated and reconstructed "As a concept. like Europe or America, the Middle East is a human construct. It is always subject to the challenge of outer limits and internal divisions..." (Mallat, 2007, p. 131) It can be challenged and it is subject to change just as other static beliefs are, like gender roles, beauty standards...

### **1.3.The Power of Fictional Stories in Behavioural Decision Making**

In comparison with the reactive effect of the observer on the observed, many modernist scholars support an opposite view, that the observed can and should influence the observer. Since novels can reshape people's understanding and affect the way they interact with others, then the social interaction amongst people is also subject to change

*"Most fiction is created for entertainment but, when vividly presented, it exposes people to experiences they can learn from and ideas they can use to expand their own behavioural options" (Cocks, 2013, p. 350)*

The Australian ecologist and author of the book Future Makers Future Takers, Doug Cocks supports the role of visionary writings in shaping people's future "A scenario is nothing more than a preview of possible future events or conditions." (Cocks, 1999, p. xii) Accordingly, when



authors would design their visionary writings decades ago, they would technically trace a possible scenario of the current life.

When authors would portray their protagonists breaking from their social ties and transcending the limitations then, they would actually conceptualize how real people could behave in similar circumstances in the present time. Thus, as an alternative of characters/individuals nurturing unwanted versions of themselves, they learn and update their approaches. Instead of burying their uniqueness and worshipping social validation, they seek new spontaneous parameters that are achievable through tolerable social means (i.e., they keep the goal and change the way). Hayat, Mosteghanemi's character, gives the best example for such an approach when she receives an invitation from Khaled for a date-night. Knowing that she cannot take the risk of exposing her true colours in front of her family members, she fakes an alibi with the help of her parental trusted cousin:

*“It’s a simple idea and, like all convincing lies, it’s based on a bit of the truth...As a married woman, I can’t go with her to a strange man’s house...So I’ve suggested that I spend the night with Bahiya [my cousin] and we’ve agreed to say that I’ll be going to visit her. She’s been my accomplice in mischief ever since we lived together ten years ago.”* (Mosteghanemi, *The Dust of Promises*, 2016, p. 182)

Apparently, not only Bahiya shares Hayat's liberal views, Khaled acknowledges doing similar things to get his ends met as well. To the readers' surprise, he does not blame Hayat neither for double-dealing tactics, nor for engaging her cousin to lie 'with her' to her entire family. He unexpectedly shows a great deal of understanding for her will to live her life the way she deems fit; thus he indirectly renounces the effect of society's hypocrisy. Since he is himself a married man who is pursuing another woman, but has the freedom to circulate during the day and night and spend his time with whomever he wants without being subject to social repudiation:

*“We get used to the wonderful things in our lives being accompanied by a feeling of fear or guilt. Love for her was an exercise in danger, and it would have to remain thus. Simple though she was, she couldn’t afford to take risks. In this respect, she was like all other women.”* (Mosteghanemi, 2016, p. 183)

However, approaching one’s goal differently is not the only way available to win over a prejudiced society, especially if that prejudice is no longer secured by legislative regulations. Feminism is counter prejudice and stereotypical behaviours, which is what feminist postcolonial novels exhibit; they highlight the change of people’s views after attaining their independence. Social parameters that would be previously used to rule (in the absence of a state) are no longer endorsed by the new emerging government. Therefore, people observe what is being punished by law and what is not. They forcefully form a new habit of complying to the state orders and not with the old social rules. In other words, the power of society’s gaze is automatically replaced by the modern eye of law (government), “but there is one, unfortunate, Middle Eastern trait in modern history: the persistent violence that characterizes the region, exacerbating the tension of appellations and vocabulary.” (Mallat, 2007, p. 131) The novels portray the violence that all protagonists would fear and avoid facing. Therefore, their first resort would be to hide from that watchful eye, then to re-educate themselves to guarantee their peaceful emancipation.

Knowing that an initiated social update cannot be the fruit of an individual self-discovery, a refined education for all fragments of society has to precede, especially to regulate social parameters. One of them is the social value, whether it is cultural or economical. “The notion of value is central to social observations” (Klamer, 1996, p. 128) Regarding the cultural value that Bellatin and Mosteghanemi’s works provide, it is manifested through the extraction of tabooed topics to the light, where readers can watch characters in action as

they start to defy their own fears and limits. In this case, the observed can affect the observer as well, as they can similarly learn from real people's experiences, especially if their newly introduced behaviours skip punishment "People imitate even inappropriate behaviours when they observe such behaviour in other people getting social approval" (Jena, 2008, p. 77)

Regardless of how important the social validation of the observer is, subtracting the elements that built it up would ultimately shift the centre of approval from society to where the elements of power reside. In every postcolonial pre-set, many factors affect the organization of worth, and wherever the individual or social value goes, the social validation follows. Capitalism and the rising conflict for building a new identity leave very little space for the old societal traditions to intervene. "...modern sectarian identity is a product of colonial production relations as opposed to pre-capitalist relations" (Kadri, 2016, p. 161) Hence, regulating the social role (or religious beliefs) of every individual becomes subject to modern dominators instead of being subject to societal approval. Mosteghanemi widely shows this mindset through the extravagant self-emancipating acts her characters perform in the narratives of *The Dust of Promises*. Both main characters Khaled and Hayat go for what they want without considering any foggiest clue of what their partners might feel or think of them entirely.

Not only being pictured as inconsiderate to their societies, what is more bizarre to notice about Khaled and Hayat is that both find other people to help them achieve their liberal desire. It seems as if Mosteghanemi is pointing out the notion of 'Better late than ever' to her readers. Although the actions and thoughts of both characters appear a bit wild, they are already done by other characters long before them. Spending nights outside the marital home and cheating on a dull partner does not look that new (Hayat's cousin covered up for her alibi, Khaled used the French woman for lust and shelter while pursuing Hayat, who managed to date two men while married with a patriarchal military man). Bellatin's protagonist of *Beauty Salon* as well finds help and support when he flees with his homosexual drive

to a hotel in the North (Bellatin, 2009, p. 33) Apparently, the nameless narrator protagonist later expresses his gratitude to that hotel manager's advice regarding the sex-work he was introduced to there! Hayat and Khaled could benefit from modern travel "flying abroad" and do what they wish, while Bellatin's hero would forcefully leave to work and earn money and then he could do as exactly as he would wish.

Concisely, these are two model examples, which show how the dominance of social approval is replaced with individuality thanks to modernity and capitalism. Capitalism grants a more liberal access to labour, thus to different financial resources, away from the parental control. Another aspect that contributes to the understating of social validation is financial dependency. The elders and family men would be previously the financial leaders (patriarchs and matriarchs) who guarantee the income stability, thus they would have the privilege to observe and judge others behaviours. The more youth getting their financial independence, the less controlled they would feel. In the midst of all of that, readers "as observers of such scenarios" receive encrypted messages from the authors through their novel characters. They start to see themselves entitled for change, not because they want to replicate what these protagonists would engage in, but to go for their dreams and goals even without the social consent.

Such view is supported by Herbert Blau, a modernist theatre theorist and a professor of comparative literature; he offers another approach regarding the construction of the observers' perception. He considers that many spectators' (observers') views start to exist when the performers' (observed ones') actions are introduced in front of them. Then, viewers develop a new constructed consciousness

*"Additionally, Herbert Blau's audience is no less authentic for its elusiveness...It does not exist before the play but is initiated or precipitated by it... a consciousness constructed" (Pearce, 1997, p. 254)*

With that being said, the plot of novels resembles to a theatre stage, where readers (being observers) construct a new perspective based on the actions displayed by the characters and more importantly the protagonists. Again, another literary and scientific analysis that leaves a very small platform for social validation to monitor people's choices, not because it is outdated, but because it needs an update as it is not the only thing that matters anymore; self-worth and reality checking do matter as well.

## **2. How far Do Bellatin and Mosteghanemi Excel in Involving their Readers?**

Reversing the influence from observer-monitor into observed-monitor, the social acceptance starts to be updated. Such an update is introduced thanks to modernist and post-modernist writings such as the ones under study. These novels succeed on a daily basis in activating the readers' position and their actual life responses "Thus, the dichotomy subject/object is substituted by observer/observed where neither is passive and both affect each other." (López, 2013, p. 214) Feminist authors, and especially post-colonial writers, are fully aware that their readers as observers can be monitored by the observed "their characters" and precisely, the protagonists. This is why both writers insist on charging their protagonists with the responsibility of narrating. In addition to the sympathy and support that the protagonist receives from the audience, making him/her an auto-diegetic narrator allows that protagonist to take over the readers' inner voice gradually. The repeated monologues about the hero's insecurities lead the readers into mapping their insecurities as well.

### **2.1.1. When the Readers Find Themselves inside the Novel**

Henceforward, the borders between the readers' distressing memories and the memories of that narrator start to fade away, which clears the way for him/her to manipulate the shared space "With the novel *El libro uruguayo de los muertos*, Mexican Mario Bellatin intended to take the reader out of the real world and into a parallel reality." (Encyclopaedia-Britannica, 2013, p. 287) The audience feel naturally

transposed from their actual reality, where they feel incapable of update, inside the newly formulated space of literature, where the protagonist is able to make a change. Mosteghanemi as well documents people's journey to retrieve what has been unfortunately lost, expressing feelings and affection. Her novels *Memory in the Flesh* and *Chaos of the Senses* reveal the complexity of being an Arab affectionate human being with a new common sense. She could professionally open up a window upon the very closed spaces of traumatic memories, where she would take every reader for a ride showing them what they could not articulate in words about themselves.

The level of synaesthesia displayed through Mosteghanemi's writings demonstrates how deep the Arab people's emotions are hidden and how strong they actually are. For Arabs are not merely a mass of national pride and stubbornness, their feelings are too cherished to be let out for anyone to witness. Bellatin's writings on the other hand divulge how complex emotions can be beautiful and that not all enigmatic personas are bad. A mysterious and fearful way can also lead to good encounters and better results, in spite of the awaiting sudden end that gives life a greater meaning. Though authors approach their readers differently, both succeed in making them aspire to finish their first reading on the same day. It is quite a challenge for an Arab reader to put down a novel that blasts his/her feelings and talks about his desires, fears (nationalism, lust, identity conflicts, women's intimate details...) in Arabic and for the first time in ages, written by a woman! Whether this reader's perceptions align with what is narrated or go against, he/she cannot stop being hungry for more reading.

Actually, evoking the readers' emotions is what prompts them to test their beliefs and moderate their actions. However, it is an arduous task for a novelist to re-establish a new belief for his or her readers. The author's style has to be opinionated, discreetly defamatory before paving the way for re-constructing afresh. For that regard, the written piece(s) of literature ought to have a consistent tangible and sharable life aspects of the targeted audience. This is what makes it hard for

certain readers to relinquish the biographical presence of the novelist in his/her narratives. According to Roland Barthes's theory "the death of the author", the value of the artistic work is no longer a product of the writer's intent, but it is also the result of the readers' interpretations. So even though the nearest interpretation may lead to the author's life, the readers (critics and audience) are advised, "not to interpret a book by referring to the author's biography." (Seymour, 2017, p. 10)

### **2142 Successful Authors Invite their Readers as their own Critics**

Both Bellatin and Mosteghanemi confirm the unrelatedness of their heroes' stories to their autobiographies albeit acknowledging some shared aspects of the mutual history that led to their creation "Writing is an impulse that precedes consciousness." (Bellatin, 2022) Without a proper guidance, their individual interpretation could create a cognitive bias that impedes the development of their intellect. Leaving their readers in a haze not knowing to whom they should connect their interpretations of the protagonists or to what ground they assess their emotional responses. All what both writer urge their readers to do is to dislocate their cognition from the one they were taught to have. Mosteghanemi adds

*"I achieved this spread in the Arab world, not because I am liberated, but because I freed myself from the restrictions [...] I have betted on my readers' intelligence, to complete freely the blank I left for them. Today, I have more than six million followers on social media, which transformed me from a writer to a leader of the legions of readers..." (Ramadane, 2014)*

People who advocate liberal writings frequently question the roots of their derealisation as they appreciate literature that unifies their disintegrated emotions and delineates what would marginalise them from the decision-making process. Whereas the ones who stigmatize feminist writings are rather entrapped within an inflated self-esteem

that is often biased and granted for free at the expense of another slice of the community. That being the case, some people would strive to maintain the inherited social fragmentation and oppose social change, which is being gradually initiated through the efforts of scholars, authors and readers. Unfortunately, there is a retrogressive educational input (also misinterpreted as conservative), which impedes or at least disrupts the change. Conservatives do not oppose social change as much as they oppose the loss of the societal privileges that conservatism guarantees (social image, authority and power).

Even though the literary texts document the quest of social update within open spaces, its incentives are usually initialised behind closed doors at the nucleus of every social institution “family”. For this particular reason, all feminist authors open a secret window upon the family’s dysfunctions of each protagonist. Mosteghanemi for instance outlines her protagonist’s familial ties from his early childhood until his middle age crisis back to his rebel against archaic thinking. In each novel of her trilogy, she creates a logical flow of thoughts for her readers and endorses the scenery with literary historicism. Bellatin as well blends gender and Japanese historiography within his Latin American literature. Most of his works carry the readers to witness the hero transforming incessantly. Although there is little upbringing background available to assess, one-sided expectations are widely undertaken to enable his readers review the gender-roles and the facets of intolerance presented in his works. Such representations enacted by the writer, usually permit the readers to identify the stations where it all goes rogue.

A skilful reader would then trace the irregular educational input and construct a link between the protagonist’s rebel and the societal norms. Conversely, a biased reader would opt to project his/her fears onto the novel hero(ine) loaded with allegedly prejudicial evidence against the writer’s fiction, as if it were real storytelling. The question still resides of whether both authors were able to untie the gender knot in their writings or not. However, for their readers, there is an initiated update that has begun as the fruit of previous collaborative efforts. The leaders of this update are always present through their immortal



prints ‘books’. Meanwhile, thinkers and people are thirsty for a better understanding, for a better life. Yet, are literary readings on rise on the expense of the decline of nationalism? Technically, the spread and success of the translated versions of any novel makes the opposers change their attitude and the rest of the people who may have heard about the works earlier read and appreciate them more. So, Is reshaping a whole generation mentality an identity wipe?

## CONCLUSION

By asserting that novels penetrate the centre of beliefs and generate a moral shift to the reader, one says that the writer’s characters do regenerate emotional intelligence for the readers. Through their actions, they introduce new applicable reality parameters, which enables them to win despite the scrutiny, in the face of the archaic beliefs. That is to say, the literary writings possess the power to reconstruct the reader’s perspective and load it to reverse the mechanism of social monitoring. Most of readers of novels are double-crossed by their societies just like the protagonists they read about/observe. Watching these characters thrive despite the societal challenges is a form of healing. Also, witnessing them deliver their story through the authors’ narratives makes them feel satisfied to see their repressed emotions voiced the best way possible. The therapeutic power of novels can positively influence one’s identity for good.

Oftentimes, some readers forget that the writer is not the only one to blame for the divergent personal interpretations of his/her writings. Contrasted with the uplifting feedback both authors would receive from multilingual readers and critics, their international success expresses the existence of beauty within their translated writings as well. Something that can build bridges between the feelings of multilingual human races despite their differences. Understanding the other and tolerating their freedom of expression will definitely strengthen bonds of friendship and mutual understanding and naturally lessen the bondage of slavery to stereotypes. The art of reading literature is discovering the other and rediscovering one’s true self; it is worth all the effort and all the time “Knowing yourself is the beginning of all wisdom.” **Aristotle.**

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