

Ostranenie As an Emblem of Reality in Nawal EL-Saadawi's Woman at Point Zero



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ABSTRACT: *Ostranenie* has been viewed by scholars as the concept of fluidity, distancing or *defamiliarisation* to address situation but this paper perceives it as a concept of reality that escapes character from shackles and monotony of life. The paper deploys Oever den Van Annie (2010) theory of Aesthetics which submits that aesthetic realm and function of art is to make man recover pains of/in life in the analysis of the text. Therefore, similar concepts that are synonymous to *Ostranenie* such are *Enstrangement*, *Alienation*, *Verfremdungseffekts*, *Entfremdung*, and *defamiliarisation* are used in the analysis. Therefore, confused state is explored in the *Author's Preface* which serves as trajectory for Nawal El-Saadawi's success to write this novel which serves as an antidote and a therapy to save women's world and world at large. If not sacked as a leader in the health segment of government, she would not have been known and fulfilled as she was. *Entfremdung* as a similar concept as *Ostranenie* that distancing from people encourages human to achieve his purpose. Firdaus excuses herself from her uncle who submits that all men beat their wives including himself. As a prostitute, she employs 'strangeness' and tears money offered to her by Arab Prince. This 'strangeness' reveals that she has come to her senses that prostitution is against African belief. Hence, this paper uses *Ostranenie* as a concept of reality not just as *art for art 'sake* but as a strategy to survive from the hurdles and horror in life.

KEYWORDS: *Ostranenie*, *Woman at Point Zero*, Firdaus, Shklovsky, Strangeness Word Count: 245

INTRODUCTION

The concept *Ostranenie* was coined by Viktor Shklovsky in 1917 in his essay *Art as Technique*. He explores the concept as *strangeness* to assist both readers and writers to know *strangeness* is never a taboo or inconsequential in any work of art but art in itself. He further compares art and *Ostranenie* to be similar; his position, constant and idea that are familiar give insight and meaning about object and subject. But he fails because constant and familiarity do not work in all cases because constant relating with object does not in all cases guarantee full understanding of it. Shklovsky (1917:4) posits *Ostranenie* occurs when some people say some people are theirs but far from them, it is strangeness¹. To him, *strangeness* and *Ostranenie* is when a man owns a house but does not or never lives in it and animal as a character in a novel speaks and believes that human dealings are guided by words but theirs are guided by deeds; this is *Ostranenie* for, life itself explores and throws surprise from/in all respects. Strangely, from his position it could be deduced that animals are guided by deeds means feeding and nurturing men but animals are greater and better than mere words of men that without strength in men if not fed from animals and what nature gives to man, man would not be man. Shklovsky alludes to Leo Tolstoy's concept *defamiliarisation* as a similar concept to *Ostranenie*. *Defamiliarisation* as a similar concept with *Ostranenie* is applicable to all disciplines for, strangeness or defamiliarise from self is essential in life because man acts out of 'not knowing' without remorse which depicts facts, or reality about life as it is the core discussion in this paper using Nawal El-Saadawi's *Woman at Point Zero*.

LITERATURE REVIEW

There are relevant literature reviews that are essential to this paper that are considered in this research. According to Fredric Jameson (1972) in his work titled *The Prison-House of Language*, where he lists three merits of the concept of *Ostranenie*. To him, the first advantage is to make literary theory itself comes into being such as distinguishing object, and explaining words poetically. Second merit, to him, is to create hierarchy within works and between works especially using distancing effect. The third advantage, he argues that *Ostranenie* has advantage of creating a new way to Literature especially using breaks, discontinuity instead of continuity

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in usual tradition of Literature. He further posits that Linguistics as other disciplines involves the use of creating problems and proffering solutions to any issue. He argues:

As in the other disciplines, so also in Linguistics the Romantics movement, the primacy of the middle classes, was the signal for a thoroughgoing reevaluation of all outstanding problems, as well as solutions in new and historical terms².

It is obvious in the submission of Jameson that Linguistics or the use of language cuts across all other disciplines especially in the use of signals or symbols and gestures that are the core principles to the use of *Ostranenie*. The submission could suggest that *Ostranenie* raises issues, and proffers solutions to any problem, or issue raised or issue at hand.

Jameson (1972) argues further that environment contributes to language and utterance made by any speaker. He presents:

The law thus represents, we may say, a leap from the terms of one series (language patterns) to the terms of another (geographical law) or population movements³.

The position of Fredrick in the excerpt goes with the idea that 'language pattern' determines the meaning of the utterance. If the pattern is harsh, it may point to the fact that the speaker is harsh, or angry. The meaning is relative because harshness may not mean angry but pretence, or mockery. The law of population movement or geographical law could be in line with *Ostranenie* pointing to the reaction of nature to man. In other words, nature could create problem for man as *strangeness* and proffer solutions. Example, drought may be for a season, and falling of rain brings calmness. This is a typical example of *Ostranenie*, *alienation*, *Verfremdungseffekt*, *V-effekt*, *Entfremdung*, and *Defamiliarisation*.

Karl Marx, and Friedrich Engels (1969) expound the concept *Entfremdung* as an example of alienation which they list four dimensions for any character to estrange himself or herself from familiar environment—estrangement from the process of labour, estrangement from the product of labour, estrangement from others, and estrangement from self. From their submission, it is deduced that all these dimensions are peculiar to real life situation because everyone is new in environment he or she has not been to. Such is an alien to labour, product, others, and even to himself or herself when encounter situations that are beyond or below his or her capacity. Therefore, estrangement from self and other could hinder one's success and at the same time attract success if seriously determined and worked on. Distancing from bad and wicked people allows someone to make success as well as having opportunities to benefit others and society at large.

Melvin Seeman (1959), in his work, *On the Meaning of Alienation* gives five elements of alienation that are similar to others but a bit different to others⁴. To him, the elements are meaninglessness, normlessness, isolation, powerlessness, and self-estrangement. No doubt from the elements that Seeman's views are similar to *Ostranenie* because it has similar aim with others which is 'making familiar with unfamiliar'.

Oever den Van Annie (2010) references Viktor Shklovsky's, *Art as Technique* that Shklovsky's major technique *Ostranenie* has been exclusive in Russian Literature and Literature in English. den Over posits that *Ostranenie* is truly 'making strange' which makes Shklovsky relevant as a theorist in both Literature and the early avant-garde movement in cinema. He argues that the technique *Ostranenie* has variants such as defamiliarization, deautomatisation, alienation, and estrangement without losing the meaning of making strange or making familiar events seem new.

den Oever (2010:12) argues that *Ostranenie* with two 'nn' etymologically is the correct version but Shklovsky makes spelling mistake but the mistake does not cause the concept to lose its meaning but also to estrange the audience and readers of what *Ostranenie* and *Ostranenie* about. He suggests that Shklovsky would have written *shannyi* to mean strange but would have been strange to readers and audience the more. He quotes Christie who argues that in the 1960s and 1970s, the Shklovsky *Ostranenie* and Bertolt Brecht's *Verfremdungseffekt's* forms create new vocabulary and are provable among the intellectuals such as writers, historians and even in the political arena. He further quotes Jullier who expounds *Ostranenie* in films in three dimensions which are recognition of visual forms, defamiliarise daily routines and environment by the whole body; the last dimension is defamiliarising the opinions and belief with 'the high level cognitive process'.

den Oever (2010:17) relates *Ostranenie* to some other concepts that are similar in terms of application. He expounds:

Other aspects of defamiliarization discussed Kovacs and Jullier in this conversation pertain to the 'knowledge' acquired through defamiliarization as an alternative to theories by Derrida(difference) and Deleuze(repetition) and some concluding thoughts on the interdisciplinary nature of 'ostranenie' and the most productive ways to approach the concept.

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For instance, *difference* by Derrida, he submits that meaning sometimes escapes man and unable to grasp its origin. From the excerpt, it is obvious that knowledge passed by *Ostranenie* is important as well as benefit to all disciplines. de Oever fails by not including its impacts on society, individuals, and state as well unlike concepts that end on paper without imparting on man's *living*. He references Leo Tolstoy's submission that all gestures are not similar in terms of meaning they convey. He posits that there are two gestures---fundamental gestures, and animal gestures. He educates and warns readers not to begin action with speed and motion or with triumph of object over spiritual movement, but with the primal gesture, a human gesture. He further proposes that primal gesture paves way for new cinema and new literature. This, according to him points to recurring motif in the work of art and cinema. den Oever (2010:192) argues that Sigmund Freud's description of *Ostranenie* or *enstrangement* on Acropolis seems as double consciousness which denies obvious from reality. He further posits that at the point of denial the break with ego comes in that is beyond argument and finally stumbles into 'excess of reality'. But the point of den here is vague. Can we have excess of reality? Though probably *Ostranenie* comes in at the point like this. He references Freud who submits, enstrangement has two perspectives; first deals with mechanism and the other has its origin in memories or painful experience. But he fails for his inability to explain kinds of painful experiences and the kind of mechanism. He compares physicalists with *Ostranenie* as a concept in Literature. According to him: 'Some hardline cognitivists think that at the end of the day all our mental products are reducible to material, physical chemical process. Those are called physicalists.' His contribution is undeniable and fascinating contributing to *Ostranenie* as a concept but Oever does centre everything on physical but could not explain their 'physicalities.' Although *Ostranenie* requires cognition as he submits in the first line and at the same time human action with the assistance of *strangeness* makes many things around 'reducible' to material, physical (action) or chemical processes (results of all actions carry out by 'man's strange act'. It is essential to note that *Ostranenie* makes life interesting, meaningful, taxing, and worth living.

den Oever (2010:178) views that defamiliarisation is temporal and does not last. Although he argues that it involves certain rules:

Defamiliarisation is only a temporary effect that just vanishes after a certain time in relation to a certain time in relation to a specific artistic solution. Incoherence is obviously one way of initiating defamiliarization, but if no new associative rules are proposed by the work of art, it simply becomes interesting.

To him, defamiliarisation and incoherence are twins but in spite of that, defamiliarisation is argued to be bound with rules that would make it logicity, validity, and reliability in any work of art. He submits that structuralism and other theories require in the *Ostranenie*. In other words, according to him, *Ostranenie* or *enstrangement* cuts across all the theories. It is invaluable and sacrosanct to submit that almost all the theories in Literature are *Ostranenie*. Newness and critique in theorisation are *Ostranenie* and *enstrangement*.

Oever (2010) argues that *Ostranenie* gives birth and comes to play in every art movement. He defines defamiliarisation:

Defamiliarisation or Ostranenie is the artistic technique Or forcing the audience to see common things in an unfamiliar or strange way, in order to enhance perception of the familiar. It is a didactic tool in the history of twentieth century art, including Dada, constructivism, postmodernism, Brechtian epic theater or even science fiction.

It is conspicuous that all movements or theories in Art and Literature are rooted in the *Ostranenie* even embarking on research work is 'strangeness'. Therefore, film, and all genres and sub-genres and sub-genres of Literature could be termed *defamiliarization* or *Ostranenie*.

Oever (2010:140) gives distinction between audiovisual *defamiliarisation* and *defamiliarisation* in fiction or art that he has been discussing. He defines audiovisual *defamiliarisation* that:

Audiovisual defamiliarisation is the type of issue which had better be approached in an interdisciplinary way as it includes bodily, mental, cultural and social dimensions. To know when defamiliarisation operates, one first has to know what is familiar, what is familiar for oneself only, or for a whole body of persons, or for the whole of humanity.

The above position centres on audiovisual defamiliarisation suggests how it works in other disciplines with the involvement of physique, and culture that reflect and show in the social environment the work takes place. Defamiliarisation involves the whole body, according to Oever but he fails to mention the kinds of body may be imbecility, deaf and dumb, albino, and able bodied.

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THEORETICAL FRAMEWORK

The work benefits from aesthetics as a theory in Literature. The aesthetic theory of Annie Van den Oever (2010) is explored in this paper. His perspectives considered are aesthetic pleasure, aesthetic realm, aesthetic feeling, aesthetic function, aesthetic principle and aesthetic distance.

The origin of aesthetics as a theory may be traced to the work of Alexander Gottlieb Baumgarten titled *Reflections on Poetry* in (1735). The Cambridge University Press argues that the term *aesthetica* by Baumgarten has nothing to do with beauty but perception or sensitivity. The Press argues further that Baumgarten does not even mention beauty in his work *Reflections on Poetry*. The Press concludes that Baumgarten's definition of aesthetics is poetic and connotes in any discourse especially the perception of any kind (all kinds). But the Press fails to expound any kind or all kinds of perception by Baumgarten. Though Baumgarten might not mention aesthetics to be beauty but perception has attributes of beauty for, to perceive things requires beauty which *persona* encourages the inner self to perceive which could be termed to be aesthetics.

Walter Benjamin (1969) submits that arts were developed by men of power and action that despite that Benjamin encourages his colleagues to increase in their technique of arts and bring new ideas to their art. To Benjamin, aesthetics is bringing innovations to the existing work of art. This goes with the Yoruba saying that says 'ogbon odun yi, were eemin ti eniyan koba wa imo kun imo lodoodun', meaning wisdom of this year becomes foolishness in the next year if one refuses to search for wisdom every year'. Aesthetics can be concluded to be continuous search every day, every moment, and every hour. This African position of aesthetics can be termed to be African literary theory of progression or continuity.

Douglas C. Youman (2023) references Shklovsky's concept that *Ostranenie* should be a concept that make man break free from everyday boredom. His point suggests that the beauty of life is to live life devoid of boredom and moody but celebrating life and nature as it is. Bu the question is, is nature always provide beauty?

San Rose (2017:239) argues that aesthetics is a theory in literary criticism that includes 'sensitive discussion' of literary works of various kinds 'without the need to homogenise the art'. He concludes that aesthetics has nothing to do with individual work or restricted to a specific work but cuts across all the work of art. It could be concluded that aesthetics means seeing and appreciating the beauty and abstraction in any work of art.

Euron (2019) in the introduction of his book, *Aesthetics, Theory and Interpretations of the Literary Work* that the aim of the book is to project to readers who wish to have knowledge about 'western cultural background' and aspire to enjoy real experience of art and literary understanding. Euron is bias and Eurocentric in his writing because he does not consider other continents and people. Possibly he believes literary works and aesthetics are meant and owned only by the West. He posits that the meaning of aesthetics in poetry could be seen as reflection on poetics, its functions and the possibilities of poetry are all aesthetics. He seems not to consider or explicit in his functions, and possibilities that he centres on the West alone.

Euron (2019:1) defines aesthetics as *techne* and ability and strategy to create things cleverly. He overtly expresses that 'the attempt to define a term such as beauty perception or 'truth' as related to different works of art, is a modern endeavour. From the point of his, aesthetics is modern. It could be deduced from his position that classical and early African art are considered vague, blur and lack imagination and beauty of/in Literature.

Oever (2010:152) quotes Tarnay and Polya (2005) that there are four levels of aesthetic pleasures in *Ostranenie*. He lists them; *categorical*, *aspect change*, *specificity recognition*, and *modulation*. Although he lacks explanation to the levels listed which he would have said *categorical* means being blunt or specific on issues, and *aspect change* could be termed *strangeness* itself, and *specificity recognition* is being serious about the point making. And *modulation* could be said to change to pitch, volume and sound of voice to show seriousness during *strangeness* which Oever does not explain. But high volume or change in voice may be seriousness, calm or mild. It is crystal clear that all the four levels discussed contribute pleasure and enjoyment in what he called aesthetic pleasure.

According to Oever (2010:150) describes aesthetic pleasure that Victor Shklovsky's 'stoning of the stone' that he does it to decentre scholars who believe images speak more than other arts. He concludes that to avoid too much questions the artfulness of things be put in place and art needs not to create image but find a way to expand process and to prolong its obscurity. He makes reference to the function of art again as to enhance perception, and objects referenced must be quite 'complex'---He subjects to the fact that the aesthetic pleasure to reading *Ostranenie* work is to make 'stone stoning and going against knowing things'.

Oever (2010:62) argues that *Ostranenie* by Victor Shklovsky is a theory that it is synonymous to psychology or psychological theory. He submits:

Shklovsky's theory move from a psychological realm-
the fact that we do not really 'see' what we become
used to and thus have taken for granted--- to an aesthetic
one.

His submission reveals that Shklovsky's stance of *Ostranenie* or *defamiliarization* is beyond psychological realm but aesthetics is considered to be the enjoyment and function of *Ostranenie* as a theory.

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Oever (2010:146) enlightens aesthetic feeling to be aesthetic truth (and reality). He references John Keats' dictum that 'Beauty is truth, truth beauty' to describe literariness and details of Keats' works. He concludes that others may perceive *Ostranenie* as 'half-truth' but to him, it is original to keep distance. Keeping distance or depersonalisation is Literature in terms of feelings (positive, negative, neutral, or nostalgic) depending on the feelings but it is *sine qua non* to say aesthetic feeling is 'half truth' or temporarily temporal or ideas that are temporarily disappear (at the time of performance or action).

Oever (2010:14) discusses aesthetic principle as a strand to *Ostranenie* that notion of form replaces the nation or art of technique together with its key terms such as art, *Ostranenie*, technique and its implications for the study of arts and history. But he fails to define aesthetic principle and its key terms from his own angle apart from other principles in Literature. Despite his failure to define the terms, (t)his work serves as trajectory for other disciplines aside from humanities.

Oever (2010) expounds aesthetic realm as the technique of art and making objects 'unfamiliar' and the function of art makes man to recover from the harshness and pains of/in life. He further argues that the function of art is to make forms difficult because of the 'unfamiliarity' employed as a concept. To him, aesthetic realm in defamiliarisation makes perception habitual and familiar. He discusses aesthetic distance. Oever does not take into cognizance that aesthetic distance has varieties or multi-layered; it could be viewing nature and sea from distance which could contribute to inner or visual beauty or beauty from afar that he termed to be aesthetic distance.

ANALYSIS OF FINDINGS: OSTRANENIE AS AN EMBLEM OF REALITY IN NAWAL EL-SAADAWI'S WOMAN AT POINT ZERO

Nawal El-Saadawi's *Woman at Point Zero* is treated as novel of *Ostranenie* from different angles ranging from the plot of the work to the idiosyncrasies of the characters that are likely considered unusual but they are the symbols of reality to everyday life as well as depicting realism from all ramifications.

Ostranenie, or alienation in the novel *Woman at Point Zero* by Nawal El-Saadawi is first projected in the *Author's Preface* of the novel that she was removed by the Egyptian Government from her position as Director of Health Education, and Editor-in-Chief of the Magazine Health. As a novel that explores strangeness or unfamiliar to the realm of knowing or reality is seen here. She reveals:

However, this situation gave me more time to think, to write, to research, and to deal with the consultation which I conducted with woman who came to see. The year 1973 saw a new stage of my life; it also witnessed the birth of my novel *Firdaus*, or *Woman at Point Zero* (p. ix).

The aim of *Ostranenie* as a work of reality makes man discover himself or herself. Although the 'common man' would see the removal of the author, Nawal El-Saadawi as an act of wickedness from the side of the Egyptian Government of the time but the removal turns blessings for her, to every woman and everyone around the globe. It is 'unfamiliar' to people or readers, but it is familiar (discovery) to critics because the 'removal' makes El-Saadawi to think, to write and to research this biting satirical work titled, *Woman at Point Zero*. Therefore, strangeness or unusual strengthens man and makes man discover his or her true identity and destiny.

One of the dimensions of *Entfremdung* by Karl Marx and Friedrich Engels in their concept that is synonymous to *Ostranenie* is distancing or enstrangement from 'others'---from people in order to better self and achieve one's purpose. This is obvious in the behaviour and determination of *Firdaus*, who does not want to see and speak with anybody in the prison even the Head of State in Egypt---she believes they feel less concerned about her poor state and bad treatment from men but after the frustration led her to kill Pimp also called Marzouk which makes everyone loves to speak to her but adamant to keep distance. Her experience:

A question kept turning round and round in my mind increasingly: what sort of woman was she? Since she had rejected me, did that mean she was a better person than me? But then, she had also refused to send an appeal to the president asking him to protect her from the gallows. Could that signify that she was better than the Head of State? (p.4).

Stubbornness (strangeness) as a key to fight injustice and insouciance of Egyptian Government of the period is evident here. *Firdaus* feels she has to distant herself from wicked government who has not asked about her plight before incarceration. Distancing from insincerity and wickedness in some instances is the rule of living a better life. The question is, where was the government even Nawal El-Saadawi when *Firdaus* was suffering abuse from men? Therefore, distancing from people sometimes brings honour. Although it depends as Yoruba say, 'Eniyan l'aso mi'---people are my covering in time of trouble--- 'Eniyan soro'---people are wicked or difficult to relate with. From this submission, we cannot run away from human being and we would continue to bear with one another till eternity if there is. *Firdaus* does run away from Sheikh Mahmoud who always beats her as a supposed husband.

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Sheikh Mahmoud treats her like animal and a *thing* in the house (pp.44-47). After beating her, instead of her to run to his uncle who always supports the beating of women, she runs away and looks for a better place.

Nawal El-Saadawi's *Woman at Point Zero*, as the title is *enstrangement* because it is few that would understand the title. Examples of those that would understand are---those that are in Literature, those that can reason outside the box, those that are able to finish the novel would know the plight and turning Firdaus to 'sex machine'; this serves as emblem that she is a woman at point zero(nothing/state of hopelessness). The above position is *Ostranenie*---making familiar unfamiliar to readers in the first instance but later unfamiliar familiar in this paper.

The 'unfamiliar' is crystal clear in the plot of the text. Suspense is employed by El-Saadawi while she forwards the exposition to page 104 and denouement in the page 1. The plot is *enstrangement* as *Ostranenie* suggests. In other words, the killing that leads to the incarceration of Firdaus is read in page 104 which few readers may not grasp unless they read to page 104. However, this depicts reality about/of life because success in life may not be chronological but out of usual convention as the plot in Literature can be *ab ovo*, *in media res*, and *ul times res*. It is oxymoronic to view this as *open deceit* or *sweet destruction*---reading part/segment of any story is termed open deceit because the 'deceit' is obvious or easy to observe but disastrous because main information won't be got. Also, it is *sweet destruction* for, it makes any unserious or lazy reader happy hoping he or she has got real information of a text but only got minute of it which may be considered to be sweet destruction. It is sweet to such reader but contributes to failure (destruction) for inability to persevere and get the factual fact of the story. All this projects reality though may be 'unfamiliar' in the first read or instance. Alienation in the plot exposes readers to *enplotment* of El-Saadawi that life may be in haphazard form as seen in the novel arrangement---it hides fact or exposition from readers. This teaches readers that fact and secret are twins as it has always been expounded in *Ostranenie* that 'unfamiliar' must be taken familiar and even familiar could be first treated as 'unfamiliar' but the end shall prove reality of/about life.

Defamiliarisation is evident in the experience of Firdaus coming from poverty (her father's house after her father's demise) to her uncle's abode where the abode is well furnished. She narrates:

I sometimes wonder a person can be born twice.

When I entered my uncle's dwelling, I put my hand on a switch and light flooded the room. I shut my eyes against the glare and screamed. When I opened my lids again I had the feeling of looking out through them for the first time, as though I had just come to the world, or was being born some years before. I glimpsed myself in the mirror. This also had never happened to me before. At first, I did not know that it was a mirror. I was frightened when I found myself looking at a girl wearing a dress that reached down no further than her knees, and a pair of shoes that hid her feet. I looked round the room. There was no one else in it apart from me. I could not understand where this girl had sprung from, nor realise that she could be me (p.19).

Ostranenie as reality is explored in the extract above because the 'familiar unfamiliar' house of Firdaus' father becomes strange to her unlike her uncle's new house which makes her to discover reality about her existence. The 'unfamiliar' of the new place seems beautifully strange to her because she has been living in abject poverty. Her experience depicts truthfulness of life as Karl Marx and Friedrich Engels call it *Entfremdung* 'seeing new place as unfamiliar'. Firdaus, in the extract sees herself as 'two persons'---her father's abode as oblivion, and being born into a new place (uncle's house) which she finally thinks perhaps she is in the world of unknown. *Strangeness*, *alienation*, and *V-effekts* of the new place makes Firdaus not to know what a mirror can be and how she first sees mirror she thinks her image in mirror is another person entirely. Although the creative skill of El-Saadawi fails here because seeing mirror the first time, Firdaus possibly needs to give it another name but El-Saadawi uses her foreknowledge to call it mirror. Hence, the point above negates reality seeing something not seen or known before makes someone ask what it may likely be called but Firdaus immediately calls it mirror. The concluding part of the extract reveals 'unfamiliar' as familiar--- that is, from ignorance to knowledge which is one of the stages in Bildungsroman novel. Hence, Bildungsroman as novel of education and transformation is suggested to be a sub-genre of *Ostranenie* or perhaps is an atom in *Ostranenie*, *Alienation*, *V-effekts*, *Enstrangement*, *Entfremdung*, etc.

The 'strangeness' is explored in the character of Firdaus---as a killer of Marzouk, she feels nobody could recognise and see it in her that she kills some time ago and dresses like a wife of a government official but finally utters that 'I was nobody's wife' (p.105). It uncritical and unfamiliar to people on the street but familiar to herself that she kills before and the conscience judges as she walks around. Another *enstrangement* is seen in (p.107) as Firdaus tears money given to her by Arab Prince who sleeps with her:

Every time I said 'yes' he beamed at me, more heavily than before. I could stand no more, and just when he was on the point of repeating the same stupid question again, 'No!' when he held out his hand with money, I was still wildly angry with him. I snatched the notes from his hand and tore them up into pieces with a pent-up angry.

The extract reveals strangeness as reality in the novel especially Firdaus behaviour like an idiot before Arab Prince but strangely changes to a 'lioness' collecting money angrily from Arab Prince and tears it. It is strange to tear money she works for as a prostitute. It is critically critical to explore that tearing the money is not just unusual but revealing to everyone that she has torn all her past relationships with men. It is unusual, strange, unfamiliar but familiar and real that the novel, *Woman at Point Zero*, serves as an emblem of reality pointing to this world as worse and unending discussion of trauma of African women in the families, and societies.

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CONCLUSION

Ostranenie as a concept is explored in the text, *Woman at Point Zero*. Most of the points discussed are uncritical critically critical because some familiar instances are made unfamiliar and later familiar. Firdaus as the heroine is an *enstranged* character from the beginning of the novel to the close. Her enstrangement reveals reality in man's life and nature that strangeness is unavoidable in the life of both sane and insane personality. Therefore, this paper explores life from an enstranged angle but at the end sees the enstranged events, situations, and characters as beings that project reality as well as reshaping the dented or spoiled things and events in any society.

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