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**Retranslation of Arabic Novels into English:
The Case of Ahlam Mosteghanemi's
*'Thākiratul-Jasad'***

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إهداء

الطفلة التي كُنْتُهَا، وفاءً للوعد. إلى رانيا الوليد 2000/9/26،

إلى رفيقة الدرب الطَّويل، إيناس العباسي، لأنها جُبِلَتْ بكثيرٍ من الحكمة وكثيرٍ من الجنون.

إلى أخواتي الغاليات: لينا وروان، لأنهما جعلتا الحياة أقلَّ وحشةً والغد أكثرَ إشراقاً.
إلى طَيْفَ زياد، وكُلَّ زياد، فوق كلِّ أرضٍ وتحت أيِّ سماء.

إلى سَنَدِي ودِعامتي، زوجي عامر، لأنه وضع النُّجوم بين كفيّ، وأطَّلَعَ من عَتَمَتِي قمرًا.
إلى طِفْلِيَّ مجد وزينة، لأنهما جعلتا المستحيلَ ممكناً، ولهما تتحقق الأحلام.

إلى روح أبو زياد الطَّيبة، الأسطورة الرّابضة على كتفي الأيمن، لأنِّي سأظلُّ أتوكأُ عليها وأطرُدُ بها حُزني ولي بها مآربُ أخرى.

وأولاً وأخيراً، وما بَيْنَ بَيْنٍ، إلى حاميتي الطَّاهرة، أُمِّي الحانية، أم زياد، التي ناضلتُ عن أُمّةٍ بأكملها، ومنحتنا ما لم تقدّمه قبيلةٌ من الرجال.

Declaration

I hereby certify that this thesis, titled *Retranslation of Arabic Novels into English: The Case of Ahlam Mosteghanemi's 'Thākiratul-Jasad'*, has been composed solely by me and that it has not been submitted, in whole or in part, in any previous application for a degree. Except where states otherwise by reference or acknowledgement, the work presented is entirely my own.

Signed:

Rania al-Waleed Mustafa Tamimi

Date: July 21, 2020

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"لو عرفت رجالاً مثل زياد... لما أحببت بعد اليوم 'زوربا' ولما كنت في حاجة إلى خلق أبطال وهميين. هنالك في هذه الأمة أبطال جاهزون يفوقون خيال الكتّاب.."

(ذاكرة الجسد، ص 154)

"If you had known men like Ziad, you wouldn't love Zorba anymore, and you wouldn't need to create heroes. Among Arabs there are already heroes who go beyond the imagination of writers"

(Memory in the Flesh, p. 101)

'If you knew a man like Ziyad, you would no longer love Zorba or need to create fictional heroes. This nation already has heroes beyond the imagination of writers'

(The Bridges of Constantine, p. 111)

Abstract

‘The phenomenon of retranslation’ (Chesterman, 2000; Brownlie, 2006) is perceived as an old phenomenon, probably as old as the translation itself (CHOUIT, 2017, p. 181). Yet, the motives behind it remain quite unknown (Deane, 2011, p. i). One of the major hypotheses formulated to justify the act of retranslation is suggested by Antoine Berman (1990) proposing that "later translations tend to be closer to the source text" than the first translation (Chesterman, 2000, p. 23; 2004, p. 8). This move (on different levels) from flawed first translation toward an improved retranslation is referred to as the ‘RH’. This thesis investigates the validity of RH by presenting a case study of two English translations of Ahlam Mosteghanemi’s Arabic novel *‘Thākiratul-Jasad’*.

The novel *‘Thākiratul-Jasad’*, which was originally published in Arabic in 1993 in Beirut, was first translated into English in 1999 by the American University in Cairo Press under the title *‘Memory in the Flesh’*. It was retranslated later in 2013 by Bloomsbury Publishing in Great Britain under the title *‘The Bridges of Constantine’*. The main body of the analysis, applying methods of Product-Oriented (DTS) and concepts of Venuti’s domestication and foreignization, first examines the validity of RH at the macro-structural level (e.g. titles, covers, and prefaces, etc.) and the micro-structural level (e.g. cultural expressions, social expressions, and political expressions, etc.). The analysis then moves on to identify the nature of both translations (domesticated or foreignized) based on their closeness to the source text and link them to Algerian national identity. These findings reveal that the RH is valid to a large extent when applied to the retranslation of *‘Thākiratul-Jasad’*. Additionally, they reveal that the retranslation process plays a significant role in restoring the national identity of the original that was missing or distorted in the first translation.

Keywords: Retranslation, RH, national identity, domestication, foreignization.

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Arabic Transliteration Alphabet

Arabic Transliteration System ¹			
Romanization	Arabic Character	Romanization	Arabic Character
’	همزة ء	GH	غ
Ā	ا	F	ف
B	ب	Q	ق
T	ت	K	ك
TH	ث	L	ل
J	ج	M	م
<u>H</u>	ح	N	ن
KH	خ	H	ه والتاء المربوطة في نهاية الكلمة
D	د	W, Ū	و
DH	ذ	Y, Ī	ي
R	ر	A	Short Opener
Z	ز	ā	Long Opener
S	س	ā	Maddah
SH	ش	á	Alif Maqsūrah
<u>S</u>	ص	U	Short Closer
<u>D</u>	ض	ū	Long Closer
<u>T</u>	ط	I	Short Breaker
<u>DH</u>	ظ	ī	Long Breaker
‘	ع	Doubling the Letter	شدة *

¹This Arabic Transliteration Alphabet table is based on the Eleventh United Nations Conference on the Standardization of Geographical Names. Retrieved from:
https://unstats.un.org/unsd/geoinfo/UNGEGN/docs/11th-uncsgn-docs/E_Conf.105_137_CRP.137_14_Romanization%20System%20from%20Arabic%20%20letters%20to%20Latinized%20%20%20letters%202007%20-%20ENGLISH.pdf

List of Abbreviations

Descriptive Translation Studies	DTS
Translation Studies	TS
Source Text	ST
Target Text	TT
Source Language	SL
Target Language	TL
The Retranslation Hypothesis	RH
<i>'Memory in the Flesh'</i>	TT1
<i>'The Bridges of Constantine'</i>	TT2
Literal Translation	Lit.

Chapter I

Introduction

Overview of (Re)translation

‘The phenomenon of retranslation’ (Chesterman, 2000; Brownlie, 2006) is perceived as an old phenomenon, probably as old as the translation itself (CHOUIT, 2017, p. 181). Yet, the motives behind it remain quite unknown (Deane, 2011, p. i). For example, retranslating literary texts is usually triggered by commercial motives of the author or the publisher (Cadera & Walsh, 2016, p. 1), or other reasons such as offering a new interpretation of the original work in a particular target language and culture.

Though not a new phenomenon, retranslation is still under-researched and under-theorized (e.g. Vanderschelden, 2000; Susam-Sarajeva, 2003; Deane-Cox, 2014; Alvstad & Assis Rosa, 2015). In fact, it has only started to attract more attention in the last three decades (e.g. Bensimon, 1990; Berman, 1990; Gambier, 1994). Bensimon (1990) and Berman (1990) have presented the retranslation phenomenon in separate papers of the same volume of *Palimpsestes* journal, the 1990 *Retraduire*. They point to a “unidirectional move towards ‘better’ target texts” through retranslation (Gürçağlar, 2009, p. 233). Moreover, the premises on retranslation do not stop at this point; they continue to include textual, paratextual, and contextual aspects of the text.

Koskinen and Paloposki (2010) refer to retranslation as a ‘fuzzy concept’ because it does not refer to one aspect in particular (p. 294). It firstly denotes “the procedure whereby a text is not translated directly from an original ST, but via an intermediate translation in another language” (Shuttleworth & Cowie, 2014, p. 76). Secondly, it denotes either the result of translating a previously translated text to the same target language or the act of such deed (Gürçağlar 2009, p. 233). Thirdly, retranslation is a “term used to describe a

translation for which the ST has been rendered into the same target language at least once before” (Pym, 2011, p. 97). And finally, it may refer to the process of revising a previously translated work as there is a very fine line between retranslation and revision (Paloposki & Koskinen, 2010). Similarly, Pym (2011, p. 97) states that “the retranslation may return to the ST and start from scratch, or modify existing translations but with significant reference to the ST”. Hence, the term ‘revision’ could refer to ‘versions’ rather than a completely different retranslation since previously existed versions get edited, corrected, or modernized for re-publication (e.g. Koskinen & Paloposki 2010, p. 294; Paloposki & Koskinen, 2010, pp. 29- 49).

Retranslation in this thesis is restricted to the act of translating a previously translated work to the same target language (TL) (Deane-Cox, 2014, p. 194). It seeks to test the validity of the Retranslation Hypothesis (RH), i.e. “later translations (same ST, same TL) tend to be closer to the original than earlier ones” (Chesterman 2000, p. 23; 2004, p. 8). Hence, this thesis examines the retranslation of Arabic novels, namely, Ahlam Mosteghanemi’s *‘Thākiratul-Jasad’* and its two different full-text English translations. Consequently, by examining the cultural, social, and political ‘closeness’ of the TTs to the ST, this thesis investigates the link between retranslation and the Algerian national identity of the original text.

1.1 Purpose of the Study

This thesis aims at mapping out the differences between the two English translations of Ahlam Mosteghanemi’s novel *‘Thākiratul-Jasad’*. Also, it seeks to investigate the validity of RH through empirical evidence to define the motives behind the act. The thesis, most importantly, examines the national identity preserved in both English translations of the novel under scrutiny.

Empirical research “seeks new data, new information derived from the observation of data and experimental work; it seeks evidence which supports or disconfirms hypotheses or generates new ones” (Williams and Chesterman, 2014, p. 58). Thus, RH is still a hypothesis where more and more case studies are needed either to confirm or refute it. It should be noted here that as each study forms an individual case, its results cannot be

generalized to all other case studies. Hence, the more case studies are conducted on retranslation, the better our understanding of the phenomenon. Besides, this thesis provides genuine data to examine the validity of RH.

Translation Studies scholars (e.g. Chesterman, 2000; Susam-Sarajeva, 2003, 2006; Gürçağlar, 2009; Deane, 2011; Deane-Cox, 2014) continue to debate RH as the answers will be merely gained through empirical evidence of different case studies. For example, Deane-Cox's monograph (2014) is perceived as "the final nail in the coffin of [r]etranslation [h]ypothesis" (Susam-Sarajeva's review of the book), but Chesterman points out that the "jury is still out" on the matter (2000, p. 23; 2004, p. 7). Taking Chesterman's notion as a point of departure, this thesis investigates the motives behind retranslating Arabic novels, particularly the retranslation of Ahlam Mosteghanemi's Arabic novel *'Thākiratul-Jasad'*. The novel is examined along with its two English translations: *'Memory in the Flesh'* (2000), and *'Bridges in Constantine'* (2013). The thesis argues that retranslating Arabic novels into English follows the RH to a large extent even when other motives that justify the act exist.

1.2 Significance of the Study

This thesis derives its importance not only from shedding light on the issue of retranslation and RH, particularly in the Arab World, but also from the significance of the case study in hand (cf. **Chapter 3.1**). It would pave the way for further studies to consider the retranslation process in the Arab world. Additionally, this thesis will fill a gap in the field of (TS) as it provides genuine data to examine the RH on the one hand, and connects retranslation to national identity on the other.

Extensive research on the matter has revealed that the trilogy of Ahlam Mosteghanemi is seemingly the only known case of retranslating Arabic novels into English. Hence, this thesis examines *'Thākiratul-Jasad'* as one of the three cases of Arabic novels retranslations into English, and hence lies its significance. "Not even Naguib Mahfouz has had three translations of any of his novels" (Clark, 2014).

Peter Clark, an English translator who revised *Memory in The Flesh*², suggests that comparing the novel to its TTs is of great importance that would offer detailed analysis regarding the retranslation phenomenon, and would be seen as an attempt to map whether retranslation in the Arab world follows the RH (Clark, 2014).

Moreover, after examining the validity of RH on the novel under scrutiny, the thesis will then look into how the national identity has been preserved in each translation and to what extent. Previous studies on retranslation have examined the sociocultural aspect of retranslation (e.g. Deane, 2011, 2014; Tian, 2014; Feng, 2014), the voice in retranslation (e.g. Alvstad & Assis Rosa, 2015; Koskinen & Paloposki, 2015), or the stylistic features in retranslation (e.g. Dastjerdi & Mohammadi, 2013). However, this thesis introduces the link between retranslation as a process and the national identity. Therefore, it would provide answers to why, how, and when national identity is interrelated with retranslation.

1.3 Statement of the Problem

Translation Studies scholars (e.g. Vanderschelden, 2000, p. 1; Susam-Sarajeva, 2003, p. 2; Deane-Cox, 2014, p. 1; Alvstad & Assis Rosa, 2015, p. 8) point out that extensive research has yet to be done on testing the RH in general, let alone on Arabic novels into English. Retranslation is a process that can be triggered by different reasons. However, while some retranslations are clearly justified, others are not. As retranslation in the Arab world could be said to be not theorized, the motives behind this phenomenon can be investigated by clarifying the diversity not only between the source text and the target text but also by comparing the retranslation with previous translations (Alvstad & Assis Rosa, 2015, p. 9). The Arabic novel under scrutiny is a genuine case study that fulfills the comparison requirements.

The ongoing debate regarding the RH requires examining more cases in various language pairs to confirm or refute its validity. Regarding the RH, Chesterman (2000) argues that

² Technically, the novel has three translations. The first is *Memory in the Flesh*, published in 2000. The second is the revised *Memory in the Flesh*, published in 2003. And the third is *The Bridges of Constantine*, published in 2014. However, the researcher had no access to the first unrevised translation.

“the jury is still out on this one: there seems to be evidence both for and against. Much depends on how ‘closeness’³ is to be measured” (p. 23). Hence, it could be claimed that this current work would be an addition to the previous case studies that examined RH on literary texts.

Ahlam Mosteghanemi’s trilogy could be said to be one of the first retranslations from Arabic into English. Published research on *‘Thākiratul-Jasad’* investigates the novel either from the linguistic and stylistic aspects, or from political, historical, sociological, or religious perspectives. Furthermore, the novel is widely addressed in the context of research on the influence of post-colonialism in Literature in Algeria (e.g. Elhajibrahim, 2009; Aberkane & Hadad 2013; Danjuma, 2015; Youssef, 2018; Hoyer, 2018; Baaqeel, 2019; Bougherira, 2019). However, the researcher can claim that no comparative studies comparing the two translation of the novel subject of this study.

By the same token, Hatim and Munday (2004) define retranslation within the context of post colonialism as “a practice of ‘resistance’ by translating a new key text to subvert colonialist discourse” (p. 347). This definition reveals a fine line connecting retranslation to the postcolonial discourse, and hence, a relation between retranslation and national identity.

1.4 Limitations of the Study

This thesis looks into the revised translation of *‘Thākiratul-Jasad’*, i.e. *‘Memory in the Flesh’* (2003), along with its retranslation, i.e. *‘The Bridges of Constantine’* (2013). *‘Memory in the Flesh’* was translated by Baria Ahmar Sreih in 2000 and was later revised by Peter Clark in 2003. One of the limitations of this thesis is that there exists only one retranslation of the novel at hand, thus limiting the comprehensive examination of the validity of RH. Also, there is no access to the unrevised edition of *‘Memory in the Flesh’* which could have helped reveal “the fine line between retranslation and revising” (Paloposki & Koskinen, 2010). Moreover, the first unrevised version could have been a useful addition to test the validity of another phase of RH, i.e. that of quality

³ The concept of ‘closeness’ is known to be adopted in the linguistic approaches of (TS). However, ‘closeness’ in this thesis is restricted to the concept referring to the degree of proximity or resemblance between ST and TT (Tian, 2014, p. V)

improvement (Tian, 2014; Tian, 2017). Thus, having only two translations of the novel is a key limitation of the study as more retranslations would have provided additional information about retranslation from different perspectives.

The main (TS) scholars who discuss retranslation are French and presented their research only in French (e.g. Bensimon, 1990; Berman, 1990; Gambier, 1994). Their research is not translated into English which constitutes a major limitation in this thesis. The researcher is not familiar with the French language; therefore, second resources are the only way to approach this research.

A third limitation of this thesis is the lack of research and case studies on retranslation from Arabic into English because of the limited number of retranslated Arabic novels. Furthermore, it must be mentioned that the final findings and conclusions in this thesis will be limited to the 18th edition of '*Thākiratul-Jasad*' and its English translations mentioned earlier (as other versions of the same novel may differ). However, the findings contribute to offering a better understanding of the retranslation process in general and in the Arab world in particular.

1.5 Questions of the Study

The present thesis attempts to provide answers to the following questions:

1. What major differences are there between both translations at macro- and micro-structural levels?
2. What reasons underlie the emergence of a second translation in a relatively short time by a different institution?
3. To what extent do the findings support the RH?
4. How has each translator dealt with cultural, social, and political terms in the ST?
5. How does the retranslation process play a role in preserving the Algerian national identity as embodied in the original Arabic source text?

To answer these questions, the English translations of '*Thākiratul-Jasad*' are examined using the theoretical framework of Product-oriented DTS (Lambert & Van Gorp, 2014) and Venuti's concepts of domestication and foreignization (Venuti 1991; 1998; 2017).

1.6 Structure of the Study

In addition to this Introduction, this thesis comprises five chapters. **Chapter II** presents a critical review of the relevant literature published on retranslation in (TS) with focus on retranslating literary texts. It also presents major contributions of (TS) scholars to this research area. This review illustrates the significance of this thesis, showing that testing the validity of RH needs more case studies as retranslation from Arabic into English is a largely under-researched area.

Chapter III presents the corpus and methodology of this thesis. It falls into two main sections. The first section introduces the corpus of the study, namely '*Thākiratul-Jasad*' and its two English translations. It presents the conditions of publishing the novel (ST) within its literary, historical, and sociopolitical contexts. It then sheds light on the two translations (TTs) with focus on its two translators. The methodological basis for data analysis is presented in the second section. The theoretical framework of Product-oriented DTS (Lambert & Van Gorp, 2014), Venuti's concepts of domestication and foreignization (Venuti, 1991; 1998; 2017) are applied to examine the validity of RH and to measure the translations (TTs) 'closeness' to the novel (ST).

Chapter IV provides a macro-structural analysis of the novel and its two English translations '*Memory in the Flesh*' and '*The Bridges of Constantine*'. Following the categorization of Tian (2014) on paratexts, the paratexts of the ST and both translations are presented. It analyses pre-textual paratexts, i.e. its titles, front covers, front flaps, prefaces, and dedications, and post-textual paratexts which investigate back covers, back flaps, and back blurbs, while intratextual paratexts exclusively investigate footnotes.

Chapter V introduces the micro-structural analysis of '*Thākiratul-Jasad*' and its two English translations. It investigates the level of 'closeness' to the original text and how each translation maintains the national identity of the ST. On this level of analysis, selected data from the ST and TTs concerning material culture, social expressions, toponymy, and political terms are described, compared, and interpreted.

Chapter VI presents the conclusion of the study, and falls in three main sections. The first section lists the major conclusions of the thesis. The second section highlights the contribution this thesis offers to the discipline of (TS). The third section draws attention

to further research in retranslating novels, especially the retranslation of novels in the Arab world.

Chapter II

Literary Translation, Retranslation, and National Identity

Overview

This chapter presents the theoretical premise of this thesis. It provides a critical review on retranslation in general and RH in particular. The chapter is divided into two main sections. Section (2.1) reviews the studies on literary translation and retranslation. It presents a brief introduction about literary translation then addresses aspects of the phenomenon of retranslation (e.g. RH, motives for retranslation, types of retranslation), and major case studies on retranslation from and into English and Arabic. Section (2.2) introduces the national identity in (TS) and a number of major studies that examine the relationship between translation and national identity.

2.1 Literary Translation

Literary translation is perceived as the most studied type of translation. Major theories and approaches in the discipline of (TS) have dealt with literary texts (e.g. the functional approach, Skopos theory, polysystem theory etc.). Furthermore, literary translation is the type of translation that deals with literary texts, namely, poetry, drama, and prose as 'high' categories of a given culture (Bush, 1998, p. 127). However, literary translation is not a fixed universal term as it firstly, depends on other related entities such as language or nation. Secondly, it may include other concepts like adaptation and rewriting as the line between them is not always clear (Lambert, 1998, p. 130).

Literary translation, like any other type of translation, usually refers to both aspects of practice and theory. It has caught scholars' attention (e.g. Even-Zohar, 1978; Toury, 1995; Lambert & Van Gorp, 2014) in order to come up with universal hypotheses to explain it and to provide a platform for generalization. Even Zohar's Polysystem theory

(1978), for example, suggests that the conditions governing the positions of translations may occupy, i.e. central or peripheral, are possibly predictable according to the strategies they employ (Lambert, 1998, p. 132). Moreover, Polysystem theory has brought up Toury's Norms (1995; 2012) arguing that translations cannot "function as totally independent texts", and that translators are affected in a way or another by the cultural or literary environment, whether they live in or away from that environment geographically (Lambert, 1998, p. 131-132). Toury's *'Descriptive Translation Studies and beyond'* (1995; 2012) provides a systematic methodology to "ensure that the findings of individual studies will be intersubjectively testable and comparable, and the studies themselves replicable" (1995, p. 3). He argues that studying individual texts, authors or translators will not offer enough information that leads to generalization of results. In the same context, Lambert & Van Gorp (2014) offers a comprehensive scheme to study the relationships between the part and the whole. They point out that:

In fact, we are convinced that the study of translated literature, if we approached from such a broad angle, will contribute substantially to a more dynamic and functional approach to literature as such, for there is no doubt that the analysis of literary translations provides an important key to our understanding of literary interference and historical poetics. (p. 52)

Consequently, the research on literary translation has later expanded to include a wide range of major concepts such as ideology, gender, ethics, censorship, and power (e.g. Simon, 1996; Von Flotow, 2000; Gentzler & Tymoczko, 2002; Billiani, 2014; Calzada Pérez, 2014; Venuti, 2018).

2.2 Retranslation of Literary Texts

Retranslation of literary texts is perceived as a "positive phenomenon, leading to diversity and a broadening of the available interpretations of the source-text" (Gürçağlar, 2009, p. 233). Besides, examining retranslation of drama is considered as a fruitful act, as it highly depends on the target audience these texts are aimed at (Aaltonen, 2003, p. 141).

Sacred texts and the canonical works of literature are the most frequently retranslated texts (Brownlie, 2006, p. 146; Feng, 2014, p. 70). Moreover, classics of world literature have been retranslated more than once and continue to attract more and more translators. Homer's *Iliad*, for instance, has witnessed over twenty centuries of retranslation

(Nikoletseas, 2012) due to multiple reasons such as the emergence of different interpretations or the aging of the original text language.

Cadera and Walsh (2016) argue that each new translation must carry a socio-historical change along with cultural, historical, commercial and social changes (p. 1). Most likely, the changes they consider affect “the reception of the text and the image of the author in the target culture” (p. 1). They conclude that there is no indication that the retranslation of a work is connected to the importance of the author within his/her original culture (p. 1).

In the context of retranslation and censorship, Walsh (2016) examines five complete English translations for Lorca’s *Poet in New York* during the period (1940-2008) (2016, p. 21). He points out that the changes occurred diachronically through retranslation are related to the social and historical context (p. 47). In other words, racial sensitivities and homosexual allusions have changed between early and later translations of the work. Findings reveal that the direct nature of the book is softened in earlier translations in comparison with later ones (p. 48). In other words, Walsh (2016) finds out that previous translations contained less racial sensitivities and avoided direct sexual allusions (p. 47). In contrast, later translations of Lorca’s poetry avoided racially offensive references to black people or to the Jews (Walsh, p. 49).

Cadera and Martín Matas (2017) investigate Chinua Achebe’s *Things Fall Apart* (1958) translation in (1966) and its three retranslations published in 1986, 1997, and 2010 (p. 85). The study focuses on the fictive orality and the specifics of the Nigerian culture (p. 85). It also examines the reception of African postcolonial literature in Spain (p. 85). The first translation was manipulated mainly to avoid the brutality of the colonization (p. 110). Additionally, the study concludes that the fictive orality is reflected faithfully in the first translation, while more of the literary discourse style was lost in the latest translation (p. 110).

Retranslation of Literary texts offers useful data for understanding the cultural norms, translation strategies, and the effect of political context through the variable of time (Koskinen & Paloposki, 2010). Studies on the retranslation of literary texts reveal that previous case studies have linked the retranslation to different aspects such as ideology,

censorship, and reception; however, the link between the retranslation and the national identity has yet to be investigated within the discipline of (TS). Therefore, this thesis aims to contribute to the discipline of (TS) by linking retranslation to national identity and paves the way for further literary case studies on this subject.

2.2.1 Retranslation Hypothesis

Translation Studies scholars (e.g. Bensimon, 1990; Berman, 1990; Gambier, 1994) have been trying to put one universal hypothesis for understanding retranslation as a process and for framing retranslation as a product. Those theoretical assumptions on retranslation are mainly referred to as the Retranslation Hypothesis (RH). Moreover, Translation Studies scholars (e.g. Chesterman, 2000; Susam-Sarajeva, 2003; Susam-Sarajeva, 2006; Gürçağlar, 2009; Deane, 2011; Deane-Cox, 2014) continue to debate the RH as its validity will be merely gained through empirical evidence derived from different case studies. Tian (2014, p. VIII) refers to four phases of RH for easier empirical examination, namely, the hypothesis of the retranslation cycle, the hypothesis of increasing (source-focus), the hypothesis of quality improvement, and the hypothesis of text-aging (p. VIII). It is worth noting that these four hypotheses are interconnected, interrelated and “may work simultaneously” in a given text (Paloposki & Koskinen, 2004, p. 32).

RH predicts that the first translation tends to be deficient and full of errors, while later translations tend to be great translation (Bensimon, 1990; Berman, 1990; Gambier, 1994). This direct progress will eventually break the retranslation chain and lead to a perfect translation, i.e. to a canonical translation (Berman as cited in Brownlie, 2006, p. 148). For example, Berman argues that translation is an “incomplete act” and would only be accomplished through retranslations over time (Berman, as cited in Dastjerdi & Mohammadi, 2013, p. 175). Moreover, Berman adds that “only retranslations can become great translations” (Berman as cited in Chesterman, 2000, p. 22).

Bensimon (1990) and Berman (1990) argue that the first translation is likely to be a target-oriented translation, and the retranslation tends to get closer to the original, i.e. it aims to produce a much source-oriented translation (as cited in Chesterman, 2000; Paloposki & Koskinen, 2004). Berman (1990) points out that translation starts with a

word-for-word translation, then it goes to a free target-oriented translation and finally it comes back to produce a translation that is closer to the source text. He explains:

After some or much time has passed since the appearance of the initial translation, the reader finds themselves capable of receiving and of perceiving the indomitable foreignness, the 'exoticism', of the original. A retranslation is generally more alert than a preliminary translation to the letter of the source text, to its linguistic and stylistic contours, to its singularity. (1999, p. ix-x, translated by Deane-Cox in Deane-Cox, 2014, pp. 3-4)

In addition to Berman, Bensimon (1990) clarifies that the first translation is usually reluctant to introduce a foreign text to the target readers, but in retranslation, the distance between the two cultures does not matter anymore. He adds that sometimes after the first translation, the target readers become ready to embrace the new culture with all its cultural, linguistic and stylistic peculiarities (Bensimon as cited in Brownlie, 2006, p. 148).

Similarly, Gambier (1994) discusses domestication and foreignization in the translation and retranslation of a particular text. He argues that the first translation is often domesticated to minimize the foreignness of the source text and to narrow down the gap between the source culture and the target culture (Gambier, 1994, as cited in Paloposki & Koskinen, 2004, p. 28). Whereas in the case of retranslation, the text tends to be foreignized due to the fact that the reader is finally ready to perceive the work as it is. Gambier (1994, p. 414) states that the first translation always tends to reduce the amount of otherness regarding cultural and editorial requirements, while the retranslation more likely returns to the ST (as cited in Paloposki & Koskinen, 2004, p. 28).

The hypothesis of quality improvement as mentioned earlier, claims that the first translation is poor, lacking, full of flaws and less accurate than the later retranslation (or retranslations) (Berman, 1995 as cited in Brownlie, 2006, p. 148). Consequently, later translations tend to be great and almost canonical translations. A canonized text is a "text considered part of the heritage of a particular community and thus mandatory reading in school and university curricula" (Hatim & Munday, 2004, p. 335). Furthermore, Gambier (1994) has strongly linked retranslation to the notion of evolution and to the dynamic needs of the target culture (Gambier, 1994, as cited in CHOUIT, 2017, p. 191).

As far as the hypothesis of text-aging is concerned, Berman (1990) argues that the language style of the translation changes over time which calls for another or other translations, while the original text remains forever valid (Berman, 1990 as cited in Feng, 2014, p. 72). However, it cannot be assumed that the hypothesis of text-aging justifies the process of retranslation because many retranslations are being produced within a short period (Gürçağlar, 2009, p. 234).

2.2.2 Motives for Retranslation

Gürçağlar (2013) argues that the motives behind retranslation are much more than what has been discussed earlier in Retranslation Hypotheses (Bensimon, 1990; Berman, 1990; Gambier 1994). She adds that:

Retranslated works often signal, trigger, or result in linguistic, literary and intellectual change in the target culture, while investigations on retranslations may help reveal otherwise implicit social conflict or struggle among cultural agents who resort to retranslation to attain cultural or ideological and even personal goals.⁴

The main reasons justifying the act of retranslation are mentioned by Vanderschelden (2000). She argues that retranslation is acceptable if it meets five conditions. First, the existing translation is unsatisfactory and cannot be revised effectively (comprehension errors, perception changes, and target language norms). Second, a new edition of the source text is published and becomes the standard reference. Third, the existing target text is considered outdated from a stylistic point of view. Fourth, the retranslation has a special function to fill in the target language. Finally, a different interpretation of the source text justifies a new translation (Vanderschelden, 2000, pp. 4-6).

In addition to the previous reasons, Venuti (2013) argues that “Retranslations may be inspired primarily by the source text and produced without any awareness of a pre-existing translation (Venuti, 2013, p. 96). Another reason behind the production of simultaneous retranslations could be due to the lack of coordination and communication between publishers (Gürçağlar, 2009, p. 234).

⁴ The text by Gürçağlar appears on the call for papers for the ‘Retranslation in Context’ conference in December, 2013. Retrieved May 6, 2020 from <http://www.retranslation-conference.boun.edu.tr/callpaper.html>

2.2.3 Retranslation of World Literature into Different Languages

There exist studies on retranslation of literary texts of different genres and into different languages. For instance, Du-Nour (1995) has examined translated children's literature into Hebrew over the period of 70 years. She argues that retranslations often lower the high linguistic style of the first translation to increase the readability of such translated works of literature for the customer (in this case the child) (1995, p. 327). This readability of the target audience (i.e. the ease of which target audience process translated texts) and the needs of the target culture may indicate a linear progress toward great translation but does not give a clue about the validity of RH (Du-Nour, 1995, p. 327). She finds a close relationship between linguistic and stylistic norms and a need for publishing new translations (Du-Nour, 1995, p. 328)

RH is being tested by a number of scholars (e.g. Susam-Sarajeva, 2003; Desmidt, 2009) to examine its validity on different case studies. Susam-Sarajeva (2003), for example, argues that retranslation is not necessarily the result neither of aging translation nor for lacking existing translations (p. 5). She adds that retranslations have much to do with the needs of the receiving system rather than preserving the characteristics of the source text (Susam-Sarajeva, 2003, p. 5). Similarly, Desmidt (2009) has studied 52 German and 18 Dutch versions of the children's book *Nils Holgerssons underbara resa genom Sverige* (*The wonderful adventures of Nils*) to conclude that the RH did not hold well (p. 699). She argues that "literary, pedagogical and economical norms gained the upper hand" over the norms of the original (Desmidt, 2009, p. 699). These Translation Studies scholars have refuted the RH and highlighted its weaknesses in their case studies, but still, small number of case studies is not enough to reject the whole hypothesis.

Similarly, Deane (2011) examines the validity of RH on a case study of the British retranslations of Flaubert's *Madame Bovary* and Sand's *La Mare au diable*. She argues that "the retranslation hypothesis is untenable when confronted with the polymorphous behavior of retranslation, both within and without the text" (2011, p. i). She also sheds light on the shortcomings of the RH in practice (p. 262) and concludes that "[r]etranslation is a non-sequential and therefore a non-predictable phenomenon" (2011, p. 265). Thus, RH provides answers on what happened before the retranslation but

not on what will happen later (p. 265) and therefore cannot be theorized. As a result, Deane (2011) points out that a detailed methodological approach for investigating retranslation is definitely needed (p. 266). Moreover, Deane-Cox (2014) investigates RH on the same case of Flaubert's and Sand's works using a more detailed methodology. She examines the phenomenon of retranslation from different perspectives regarding narratology, narrative theory, Systemic Functional Grammar, and genetic criticism (2014, p. 2). She sheds further light on paratextual elements and socio-cultural approaches to offer a more complex and detailed picture of retranslation. Her monograph was perceived by Susam-Sarajeva as "the final nail in the coffin of [r]etranslation [h]ypothesis". Still, this thesis builds on Chesterman's notion (2000; 2004) that RH is neither confirmed nor refuted and different case studies are needed to examine its validity.

On the other hand, different RH studies have approved the validity of the hypothesis. Dastjerdi & Mohammadi (2013), to start with, have examined Jane Austin's classical novel '*Pride and prejudice*' (1813) along with its later translations into Persian. The comparative analysis of the case study was carried out according to three stylistic features (e.g. average sentence length, and speech representation) (Dastjerdi & Mohammadi 2013, p. 174). They concluded that the RH is valid to some extent as the retranslations of the novel showed a more source-oriented nature in order to "keep the original stylistic features intact" (p. 174). More importantly, Dastjerdi & Mohammadi's study supports the premise of this thesis that further empirical research needs to be conducted in order to confirm or reject the validity of RH (2013, p. 180).

Also, Feng (2014) aims to revisit the assumptions on the phenomenon of retranslation on three translations for a complete chapter of the first Chinese novel '*Sanguo Yanyi*' (Feng, 2014, p. 69). He identifies the motives behind the retranslations and the relation between the first translation and the retranslation (p. 69). As a result, Feng concludes that the assumptions on RH were verified to stand true as per his case study is concerned (p. 85).

Other Translation Studies scholars (Brownlie, 2006; Alvstad & Assis Rosa, 2015) have examined retranslation by bringing together two sets of different but interconnected theories to offer a better understanding of retranslation by highlighting particular aspects of the phenomenon. Brownlie (2006), for example, brings the retranslation 'theory' along

with narrative theory in studying the retranslations of Zola's *'Nana'* to conclude that "rettranslations are narrative versions which are elicited and constrained by specific conditions" (2006, p. 167). She argues that bringing together two sets of dissimilar but related theories from different disciplines are thought to be rewarding to conceptualize new theories (2006, p. 145).

Moreover, Alvstad and Assis Rosa (2015) offer an overview study of voice in retranslation arguing that the voices of previous translators and agents of a particular text may surface then molded by the retranslator (2015, p. 3). So, the retranslator does not only consider the source text and its paratext but all the previous translators and their paratexts (2015, p. 3).

The RH may offer a clue and better understanding for retranslation; however, a number of (TS) scholars (e.g. Brownlie, 2006; Desmit, 2009; Deane-Cox, 2014; Massardier-Kenny, 2015) challenge RH as it lacks deep examination. They argue that other factors are governing the process of retranslation such as ideologies, political factors, publishing reasons, marketing purposes, power, and readability. These findings are examined further in light of the case study in hand (cf. **Chapter V**).

The previous case studies reveal that the debate on RH is still on; therefore, more case studies tackling varied language pairs are needed to contribute to establish the hypothesis. This thesis, thus, makes a contribution to the debate on the validity of RH.

2.2.4 Retranslation of English Literature into Arabic

Retranslation is an under-theorized and under-researched area (Deane-Cox, 2011, p. 1; Alvstad & Assis Rosa, 2015, p. 8), let alone from English into Arabic.

Al-Shaye (2018), for example, draws on Bourdieu's work to introduce a sociological approach in a comparative study of four Arabic translations of Dickens' *'Great Expectations'* (1861) (2018, p. xiii). Using a textual, paratextual, and contextual evidence, she argues that not only linguistic but also sociological factors motivate the repetitive act of retranslation (2018, p. 24). As for RH, she questions the assumption that a retranslation is the result of text-aging (p. 227). Al-Shaye concludes that this specific phase of RH is invalid as far as her case study is concerned. Unlikely, this thesis

examines another phase of RH, namely, the hypothesis of increasing (source-focus) (cf. **Chapter 2.2.1**).

2.2.5 Translation and Retranslation of Arabic Literature into English

Translation and retranslation of English literature into Arabic are affected by asymmetric power relations between the East and the West; therefore, translations of English literature are more widely-investigated compared to those of Arabic literature. Altoma (1996; 2000; 2005) lists four phases that influenced the process of translating Arabic fiction. The Initial Phase (1908-1967), the Expanding Phase (1968-1988), the Post-Nobel Phase (1988-2001), and the Post-9/11 Phase (2001-Present) (Altoma 1996; 2000; 2005 as cited in Khalifa & Elgindy, 2014, pp. 43-53). Moreover, Büchler, Guthrie, and Donahaye (2011), in a project on literary translation from Arabic, Hebrew and Turkish into English in the UK and Ireland between 1990 and 2010, point out that:

[t]he twentieth century was an exciting period in Arabic literature, witnessing the shift towards fiction and away from poetry for the first time in the language's history. This involved the birth of the Arabic novel, the development of the short story and of modern Arabic drama, and a wide variety of literary experimentation. (p. 22)

This notion explains the rising movement of translating Arabic literature into English. The project has provided quantitative results about the number of translations from Arabic into English per year, the categories of Arabic literature translated per year; the most translated Arabic authors and the number of Arabic literature translations per publisher (Büchler, Guthrie, & Donahaye, 2011, pp. 25-28). The project revealed that the translation movement between 2007- 2009 was extremely prosperous (p. 24). Besides, they pointed out that novels are the most translated category among all other literary works (p. 24).

Nowadays, the call for translating Arabic novels into English is rising as the world has expressed deep interest in Arabic Literature (Khalifa & Elgindy, 2014, p. 52). This is perceived as a positive act and a matter “of contributing to a universal literature, of not lagging behind, of offering something to the rest of the world, but that is not all, to be translated is to be fully recognized” (Kilito, 2013)⁵.

⁵ <https://www.al-fanarmedia.org/2013/06/a-new-dawn-for-arabic-translation/>

Kouider (2016) investigates the cultural manifestations in literary translation from Arabic into English and French. His case study is Ahlam Mosteghanemi's novel *Thākiratul-Jasad*. He examines *The Bridges of Constantine* and *Mémoires de la chair* to map out the problems of translating Arabic cultural terms into English and French (p. 3). He traces the Davies's measures to reveal how each translator preserved the culture specific terms (pp. 24-26). His findings show that both translators are open to discovering new cultures and tried to preserve the original text as much as possible (p. 60). However, (DTS) advocate that translation into the same target language for any given source text would provide a platform for understanding translation, or in this case, understanding retranslation. In this thesis, both English translations are investigated not only the retranslation.

As for retranslation, there is a lack of studies examining Arabic literature retranslated into English due to the very limited number of known retranslated novels. Mosteghanemi's trilogy is the only Arabic work of literature that is retranslated into English. This thesis investigates the retranslation of first novel of the trilogy and therein lies its significance (cf. **Chapter 1.2**).

2.3 Translation and National Identity

Post-colonialism has attracted considerable interest in (TS) (e.g. Venuti, 2017; Petterson, 1999; Tymoczko, 1999, 2000; Wolf, 2000; Simon, 2002; Bassnett & Trivedi, 2012). It is defined as "a broad cultural approach to the study of power relations between different groups, cultures or peoples, in which language, literature, and translation may play a role" (Hatim & Munday, 2004, p. 106). The Postcolonial theory deals with literary texts written or produced in countries that were, or are still, colonized by other countries. It also deals with the various effects of colonization on cultures and societies and could be produced by the colonizer or by the colonized.

Translation in the postcolonial era is a double-edged sword. In other words, the translation of the dominating culture to the dominated culture empowers the stereotypical image of the European as the ultimate supreme ruler, but it becomes a way of active

resistance when the translation is the other way around (Baker & Saldanha, 2009, pp. 200-204).

As a way of combining retranslation with post colonialism, retranslation can be defined in the postcolonial era as “a practice of ‘resistance by translating anew key texts to subvert colonialist discourse” (Hatim & Munday, 2004, p. 347).

Bustani (2014) studies culture in literary translation from Arabic into English. He examines culture in Nancy N. Roberts’ translation of Ghada as-Samman’s novel *‘Beirut 75’*. He examines the Western audiences to see whether they are still embracing Said’s system of representation (p. 8). Bustani concludes that selecting this novel for translation was not “because it conforms the stereotypical representation of Arabs and their culture”, but mainly for marketing purposes (p. 9). He finds out that the translator adopted the foreignization strategy and avoided manipulating the text to fit the stereotypical image of Arabs in the mind of the target readers (p. 45).

Similarly, Aldawood (2017) argues that translating Arabic literature into English is not always influenced by the stereotypical image of Arabs (p. 29). She examines the novel *فخاخ الراحنة* by Yousef Al-Mohaimeed because it is considered as a controversial novel in Saudi Arabia (p. 34). Furthermore, she presents the strategies adopted by the translator of *‘Wolves of the Crescent Moon’* in translating Arabic culture-specific elements (e.g. domestication, foreignization, transliteration, omission, etc.) (p. 35). The findings reveal that the translator maintains the Saudi cultural terms with no major modification (p. 39). She adds that some mistranslations occur without deliberate intention to distort the identity of the original (p. 39).

Zahrawi (2018) investigates the cultural identity maintained in translating cultural items in two Arabic plays, Sa’dallah Wannous’s *‘The Glass Café’* (2004) and Mamdouh ‘Udwan’s *‘Reflections of Garbage Collector’* (2006) (Zahrawi, 2018, p. 2). She examines the national identity maintained in both translations following Venuti’s domestication and foreignization (p. 2). She finds out that both translations tried to keep balance between meaning, national identity, and reception (p. 15). The findings of the study reveal that the translation of the first play is domesticated for the sake of the reader and the translation of the second play is foreignized for the sake of the national identity (p. 15). The concepts of

domestication and foreignization are adopted in this thesis as well to investigate how the national identity is preserved in both translations.

To sum, (TS) Scholars have connected translation to the national identity; therefore, it can be rewarding to examine the connection of retranslation to the national identity especially as '*Thākiratul-Jasad*' is a presentation of the postcolonial era in Algeria.

2.4 Conclusion

Retranslation in general and retranslation hypotheses in particular, are fertile grounds for more research as both subjects are under-researched and under-theorized within the discipline of (TS). This chapter has provided a critical overview of the most relevant literature on literary translation, retranslation in addition to national identity. The review covered major research on the core of this thesis (e.g. literary retranslation, the RH, the motives for retranslation, the national identity etc.). The review of the literature showed that scholars (e.g. Walsh, 2016; Cadera & Martín Matas, 2017) have examined the retranslation of different case studies in different languages, but showed the scarcity of studies on the retranslation of Arabic novels into English within the discipline of (TS). Hence, this thesis helps to fill a gap in knowledge by examining the validity of RH on two English translations of Ahlam Mosteghanemi's '*Thākiratul-Jasad*',

Questions regarding the retranslation phenomenon and RH are answered merely through empirical evidence of various case studies from and to different languages. The literature review on major studies demonstrated that one useful way for attaining answers on retranslation is interconnecting retranslation with other related theories (e.g. Brownlie, 2006; Alvstad & Assis Rosa, 2015 etc.) or other concepts such as ideology, censorship, and reception (e.g. Walsh, 2016; Cadera & Martín Matas, 2017 etc.). Similarly, this thesis contributes to providing answers about retranslation and in light of their relationship to national identity.

As far as RH is concerned, research on the matter showed that the debate is still on. While the findings of some research confirmed the validity of RH (e.g. Dastjerdi &

Mohammadi, 2013; Feng 2014), other studies (e.g. Susam-Sarajeva, 2003; Desmidt, 2009; Deane, 2011; Deane-Cox, 2014) stressed the shortcomings of such hypothesis.

Different theoretical frameworks and methodologies have been applied in order to examine the translations of the reviewed case studies from different perspectives (e.g. linguistic, cultural, socio-cultural, postcolonial approach). It revealed that some case studies examining the national identity in translation were conducted to test the influence of the stereotypical image of Arabs in the mind of the Western reader (e.g. Bustani, 2014; Aldawood, 2017). Moreover, Aldawood (2017) applied the concepts of domestication and foreignization to examine the national identity preserved in both translations, so the methodology applied in this thesis has demonstrated its validity on previous case studies.

The next chapter introduces the corpus and methodology of this thesis. It starts with outlining the literary, historical, and sociopolitical conditions surrounding the production of Ahlam Mosteghanemi's '*Thākiratul-Jasad*' and its two English translations. Additionally, it provides information on the St and TTs. Lastly; it introduces the methodological of the thesis.

Chapter III

Corpus and Methodology of the Study

Overview

This chapter presents the corpus and methodology of the study. It consists of two main sections. Section (3.1) introduces the corpus of the thesis, namely, Ahlam Mosteghanemi's novel '*Thākiratul-Jasad*' and its two different English translations. This section also presents the conditions of production of the novel and its significance within its literary, historical, and sociopolitical contexts. It further includes overviews about the two translations and agents involved in their production. Section (3.2) provides the methodological framework applied in analyzing data of the study. With a particular focus on translating cultural expressions, the study applies the framework of Product-oriented DTS (Lambert & Van Gorp, 2014) and Venuti's domestication and foreignization concepts (1991; 1998; 2017). Finally, section (3.3) presents a conclusion to the chapter.

3.1 Corpus of the Study

This sub-section presents the corpus of the study. It introduces the author 'Ahlam Mosteghanemi', the novel '*Thākiratul-Jasad*', and the two English translations and their translators. It also accounts for the function of the novel and its translations, each in its language setting. Agents involved in the production of the two English translations are included as well.

3.1.1 The Author 'Ahlam Mosteghanemi'⁶

Ahlam Mosteghanemi is the first Algerian female writer to publish a novel in Arabic. She was born in Tunisia in 1953. Her father was a political activist. He was the reason her

⁶ The personal information about the author Ahlam Mosteghanemi are taken from the most two reliable sources. The author's official website, retrieved from <https://www.ahlammosteghanemi.com/about-english> and an academic interview with the author by Nuha Baaqeel (2015).

family was forced to exile during the Algerian War of Independence⁷. When they were back in Algeria in 1962, her father sent her to one of the first Arabic schools in Algeria where she developed her passion for the Arabic language (Baaqeel, 2015, p. 144). Later on, after she had received her B.A. in literature, her enrolment for the M.A. degree was refused, on the grounds that her battle with sexism, her feminism issues, and her freedom expressions had a negative influence on other students⁸. She pursued her studies at the Sorbonne where she obtained a Ph.D. in Sociology in 1982.

Her novel, ذاكرة الجسد '*Thākiratul-Jasad*', (Lit. Memory of the Flesh), was presented by (Dārul-'ādāb) publishing house in Beirut in 1993. Afterward, she gave two sequels to her novel; فوضى الحواس '*Fawdha el-Hawas*'⁹ (Lit. The Chaos of Senses) in 1997, which continues the first novel from the female perspective, and then عابر سرير '*Aber Sareer*'¹⁰ (Lit. Bed Hopper), in 2003. Each novel of the trilogy was and still is a best seller throughout the Arab world.¹¹

Many universities and high schools worldwide have been designing their curricula based on Ahlam Mosteghanemi's novels. Hundreds of university theses and research papers have been conducted based on her literary works. Furthermore, her works have been translated into many languages by prestigious publishing houses¹².

3.1.2 '*Thākiratul-Jasad*' (ST)

The title '*Thākiratul-Jasad*' (lit. memory of the flesh) implies the distinctive bond of body and soul, abstract and concrete, and between desire and nostalgia. Throughout the novel, almost every sensual physical act or idea is deeply connected to its spiritual and emotional parallel. Therefore, the title triggers a multitude of questions in the mind of the reader, and it served to arouse the readers' curiosity to read the novel.

⁷ Ahlam Mosteghanemi. (n.d.-a). About. Retrieved April 4, 2020, from <https://www.ahlammosteghanemi.com/about-english>

⁸ Ahlam Mosteghanemi. (n.d.-a). About. Retrieved April 4, 2020, from <https://www.ahlammosteghanemi.com/about-english>

⁹ *Fawdal-hawas* according to the Arabic Transliteration Alphabet followed in this thesis.

¹⁰ '*ābir Sarīr*' according to the Arabic Transliteration Alphabet followed in this thesis.

¹¹ Ahlam Mosteghanemi. (n.d.-c). Work. Retrieved April 4, 2020, from <https://www.ahlammosteghanemi.com/work-english>

¹² Ahlam Mosteghanemi. (n.d.-a). About. Retrieved April 4, 2020, from <https://www.ahlammosteghanemi.com/about-english>

The novel tells the story of Khalid, a one-armed veteran of the Algerian War of Independence, who had an encounter with his former commander's daughter, Hayat, in his painting exhibition in France twenty-five years after he first saw her as an infant. A deep relationship soon developed between the two. Piles of memories, disappointments, and yearnings for homeland come to Khalid's mind immediately after he met Hayat. His love for Hayat is intimately connected to his nostalgia for Algeria and Constantine. Later on, Hayat left Khalid and got married to a corrupt politician which was the main cause for Khalid's torment throughout the whole novel.

The novel presents the Algerian revolution and its aftermath. It sheds light on the Algerian struggle against the French colonization as well as its post-independence struggle between revolutionary principles and the need for economic development. It expresses the disappointment of the post-war generation as much of the ideals during the revolution were brought up and questioned.

The significance of the novel lies in the author's unique understanding of historical, social, and political events in Algeria during the colonization and after gaining its Independence. That is why it was later turned into a TV series in 2010, directed by the Syrian director Najdat Anzour¹³.

3.1.3 'Memory in the Flesh' (TT1)

After winning the Naguib Mahfouz Medal for Literature in 1998, Mosteghanemi felt an urgent need for a translation to '*Thākiratul-Jasad*' to allow the English readers enjoy this Arabic piece of literature. The first English translation of the novel titled '*Memory in the Flesh*' came out in 2000 by the translator Baria Ahmar Sreih and was published by the American University in Cairo Press. However, Peter Clark, an English writer and translator, undertook the mission of revising the translation. The revised edition was released in 2003 in Cairo, and then republished in English in the United Kingdom in 2008 by Arabia Books. Millions of copies of the novel in Arabic were sold; but still, it remained widely unknown to the English readers after the first translation. A report in

¹³ Ahlam Mosteghanemi. (n.d.-a). About. Retrieved April 4, 2020, from <https://www.ahlammosteghanemi.com/about-english>

‘the National’ refers to Ahlam Mosteghanemi as “the biggest Arabic novelist English readers have not heard of” (East, 2013).

Baria Ahmar Sreih¹⁴ is a Lebanese journalist, author and translator, political analyst, and the co-coordinator for Parliamentarians for Nuclear Non-proliferation and Disarmament (PNND).

Mosteghanemi points out that a reader who reads the novel in Arabic and then reads the first translation would immediately sense that something is missing regarding the sense, the music, and the poetry of the novel. As a result, a call for publishing a second translation for *‘Thākiratul-Jasad’* was encouraged. For Mosteghanemi, the main concern was to deliver the poetic style of the novel (Baaqeel, 2015, pp. 147-148) rather than the Algerian culture embedded within. Ahlam has not mentioned the intent to work on the cultural, social or political expressions of the novel in its retranslation. Thus, the main concern of this thesis is to investigate the two English translations in comparison to their ST, and to what extent has the national identity been preserved in both translations.

3.1.4 ‘The Bridges of Constantine’ (TT2)

Taking into consideration the notion of Koskinen and Paloposki (2010, p. 295) that “retranslating and literary canon formation is indeed mutually dependent”; the novel got retranslated after ten years. The retranslation came out under a new title *‘The Bridges of Constantine’* as a way to differentiate it from the previous translation. It was commissioned by Bloomsbury, translated by Raphael Cohen, and published in December 2013.

The retranslation was very well received and highly praised both by Arabic and English figures. It certainly got the same success it received when it was first published in Arabic. The Algerian president at the time, Boutefliqa, congratulated Mosteghanemi for this

¹⁴ Information about Baria Ahmar Sreih is taken from her biography on the back flap of ‘Memory in the Flesh’ and the Palestine-Israel Journal of Politics, Economics, and Culture website, retrieved from <https://pij.org/author/841>

achievement affirming that translating her works into English allowed the country to take part in the universal cultural heritage¹⁵.

Moreover, Clark (2014), the reviser of the first translation, has reviewed the retranslation and assured that it came out very good and almost flawless. He makes the point that the previous translation had many defects even after revision and that Raphael Cohen has succeeded in correcting many of the previous faults (Clark, 2014).

Raphael Cohen¹⁶ studied Arabic at Oxford University and the University of Chicago. He currently lives in Cairo. His translations of novels include Ahlam Mosteghanemi's '*The Art of Forgetting*' in 2011, Mona Prince's '*So You May See*' in 2011 and '*Poems*' by the Palestinian poet Marwan Makhoul.

The significance of Ahlam Mosteghanemi's '*Thākiratul-Jasad*' is crystal clear; no wonder, then, it was said that "Not even Naguib Mahfouz has had three translations of any of his novels" (Clark, 2014).

This thesis examines the 18th edition of '*Thākiratul-Jasad*', the revised edition of '*Memory in the Flesh*' (2003), and '*The Bridges of Constantine*' (2013). It should be noted here that other editions may have different covers or different number of pages.

3.2 Methodology of the Study

The thesis will compare two translations that occurred in different periods into one language (Toury, 1995, pp. 73-74). It is situated within the theoretical framework of Product-oriented DTS (Lambert & Van Gorp, 2014); therefore, Venuti's concepts of domestication and foreignization (Venuti's 1991; 1998; 2017) will be applied to provide further interpretation. Accordingly, the cultural, social, and political expressions in the two English translations will be described, compared, and interpreted within the mentioned theoretical framework.

¹⁵ *Ithra tarjama jadīda liriwāyātiha ilal inglyziyya... Bouteflika yuhanni' Ahlam Mosteghanemi* [As a result of a new translation of her novels into English... Bouteflika congratulates Ahlam Mosteghanemi]. (2016, April 28). Retrieved April 26, 2020, from <https://arabic.cnn.com/world/2016/04/28/ahlam-mosteghanemi-books-translation-english>

¹⁶ Information about Raphael Cohen is retrieved May 8, 2020 from https://www.banipal.co.uk/contributors/contributor.cfm?contributor_id=845

This framework along with the concepts domestication and foreignization are expected to help in answering the questions of the study (cf. **Chapter I**) and to examine the validity of the RH on the case of *‘Thākiratul-Jasad’*. First, the English translations of this novel are described at the macro-structural level (cf. **Chapter IV**) and then at the micro-structural level (cf. **Chapter V**) to point out changes occurred at both levels. Data examples will be subject to deep scrutiny and then interpreted in their cultural, social, and political contexts to uncover the strategies employed by each translator. Furthermore, examples are analyzed to investigate the validity of the RH and then to investigate how each translation sought to present and preserve the Algerian national identity.

3.2.1 Product-oriented (DTS)

Munday (2010, p. 10) points out that the main concern of the Product-oriented DTS is to examine existing translation, which includes describing and analyzing a single ST-TT pair or comparing several TTs of the same ST. The model of Lambert and Van Gorp (2014) draws a scheme of comparing the ST and TT literary systems and “describing the relations within them” (Munday, 2010, p. 119). They emphasized the fact that an individual case study is linked to the wider theoretical framework (Lambert & Van Gorp, 2014, p. 52).

The scheme has four sections: preliminary data, macro-level features, micro-level features and systemic context (Lambert & Van Gorp, 2014, p. 52). Even though Lambert and Van Gorp have assured that a researcher cannot list all the relationships involved in the process of translation, yet, their systematic scheme has tried to “avoid *a priori* judgments and conviction” and to enable the scholar to “situate the aspects and relations to be observed within a general equivalence scheme” (Lambert & Van Gorp, 2014, p. 47). The figure 3.1 below is the scheme of Lambert & Van Gorp (2014, pp. 52-53):

Figure 3.1: Lambert and Van Gorp scheme

Preliminary data	Title & title page, metatexts, general strategy
Macro-level features	The division of the text, titles and presentations of chapters and internal narrative structure.
Micro-level features	Selections of words, dominant grammatical patterns, form of speech reproduction, narrative and modality.
Systemic context	Oppositions between macro & micro, between text & theory, intertextual relations, intersystemic relations.

This thesis examines data at the macro-structural (cf. **Chapter IV**) and at the micro-structural levels (cf. **Chapter V**). In order to give a detailed description of paratexts, the categorization of Tian (2014) is adopted (cf. **Chapter 4.1**). Tian (2014, p. 86) divides the paratexts into three types based on where they are indicated. The categories are pre-textual paratexts, post-textual paratexts, and intratextual paratexts. Analysis at the micro-structural level investigates the abovementioned three types of paratext of the two translations in comparison with the original source text of *‘Thākiratul-Jasad’*. The macro-structural analysis reveals that the presentation of the retranslation is designed mainly for marketing purposes. The attempt to direct the target readership to the profound significance the original novel gained within the Arabic literary system is also highlighted.

Data analysis at the micro-structural level will investigate the strategies of domestication and foreignization of the cultural expressions of the two English translations. It looks into selected data of cultural, social, and political expressions (Newmark, 1988, p. 94). The expressions are conceptualized within their Arabic context first, and then the strategies adopted in the translations are presented and interpreted.

3.2.2 Venuti’s Domestication and Foreignization

The terms ‘domestication and foreignization’ were coined by Venuti (1991; 1998; 2017) within the post-colonial system. Although domestication naturalizes the text to produce fluent language and eliminate the peculiar specifics of the text, Venuti advocates foreignization as it keeps the ‘foreignness’ of the text (Venuti, 2017, p. 23). This means that the translator is preferred to be open to other cultures. Moreover, Venuti argues that foreignization entails cultural intervention against the hegemony of English language and the asymmetric power relations (p. 20). Therefore, foreignization is perceived as “a form of resistance against ethnocentrism, [...], racism and imperialism (p. 20), so a foreignized translation seeks to preserve the national identity of the original.

Paloposki (2011) argues that the concepts of domestication and foreignization gained importance in studies aimed at either refuting or confirming the RH (p. 40). Domestication in retranslation refers to the adaptation of the culturally specific

expressions, while foreignization refers to the preserving of the original cultural terms (p. 40). Hence, the concepts of domestication and foreignization are ideal to test the validity of RH on the retranslation of *'Thākiratul-Jasad'*.

3.3 Conclusion

This chapter has outlined the corpus and methodology of this thesis. It has presented the political and social conditions governing the production of *'Thākiratul-Jasad'* and its two English translations. Also, it has offered an overview of the ST and TTS and the agents involved in their production such as the author, translators, and the publishing houses.

Additionally, this chapter has introduced the methodology of the study. It offered the framework and concepts further applied in this thesis. Venuti's concepts (domestication and foreignization) aim to fill the gap of the descriptive model of Lambert & Van Gorp, and help interpret data examples in terms of the national identity preserved in each translation.

Chapter IV

Macro-Structural Analysis

Overview

This chapter analyzes data derived from the two English translations of Ahlam Mosteghanemi's '*Thākiratul-Jasad*' at the macro-structural level. It introduces the paratextual elements of '*Thākiratul-Jasad*' and its two English translations. Analysis is based on the scheme of Lambert and Van Gorp (2014), and the paratextual categorization of Tian (2014).

This chapter is divided into two sections. Section (4.1) analyzes pre-textual paratexts (e.g. titles, front covers, front flaps, prefaces, and dedications), post-textual paratexts (back covers, back flaps, and back blurbs), and intratextual paratexts (exclusively footnotes). Section (4.2) presents the general strategy implemented in both translations (i.e. whether the translation is partial or complete). Section (4.3) provides a conclusion to the chapter.

4.1 Paratexts

'Paratext' is a term coined by the French literary theorist Gerard Genette (1987, English translation 1997). It refers to other materials supplied by the authors, editors, printers, and publishers. Paratextual elements play a significant role in text reception and "exert a considerable influence on the readers [...] by framing these texts in a specific way" (Ayyad, 2011, p. 97). Furthermore, Deane-Cox (2014) argues that paratexts significantly affect the reception of any retranslation:

[P]aratext becomes a fundamental object of enquiry for the study of (re)translation as it will reveal the strategic (ideological, cultural, economic, etc.) maneuverings via which a given work presents itself to a given readership, while also offering insights into the dynamics of how (re)translations might interact with one another and how they are positioned in relation to constantly evolving socio-cultural contexts (p. 26).

Genette (1997) presents two types of paratextual elements: peritexts and epitexts. Peritexts are all information that provided by the author or publisher and appear in the same location as the text such as titles, subtitles, pseudonyms, forwards, dedications, prefaces and epilogues and framing elements such as the cover and the blurb (Genette, 1997, as cited in Munday, 2010, p. 155). Epitext is “any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually limitless physical and social space” (Genette, 1997, as cited in Munday, 2010, p. 155).

Tian (2014) provides a detailed categorization for paratexts, including intratextual paratexts, pre-textual paratexts, and post-textual paratexts. He makes the point that:

[i]f we take footnotes, illustrations, chapter headings and explicit indicators of additions and deletions as intertextual paratexts, namely the paratexts within the body of the TT proper, then cover page, front flap, title page, authors name, dedications, epigraph, preface, and so on may be seen as pre-textual paratexts. An appendix, after-word/post-face, back flap, and back page may be categorized as post-textual paratexts (p. 86).

This narrower sense is adopted further in this thesis, where paratexts are divided into pre-textual paratext (e.g. titles, front covers, front flaps and prefaces, and dedications), post-textual paratexts (e.g. back covers, back flaps, and back blurbs) and intratextual paratext (exclusively footnotes).

4.1.1 Pre-textual Paratexts

This section presents the pre-textual paratexts (e.g. titles and front covers, front flaps and prefaces, and dedications).

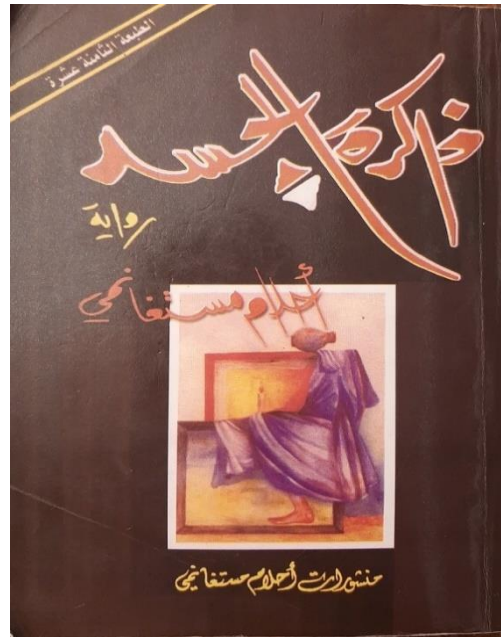
4.1.1.1 Titles and Front Covers

Most likely, covers are the first paratextual element that attracts the attention of readers. Weedon (2016) points out that the role of book covers is to attract, manipulate, and persuade the target reader to buy a book. He explains that:

Book covers can be seen as a doorway through which we glimpse the text [...]. It is the threshold between the public commercial arena where the book is for sale and the more intimate world of the text where the author speaks to us alone (p. 117).

The cover of *‘Thākiratul-Jasad’* and the two English translations will be respectively illustrated and described.

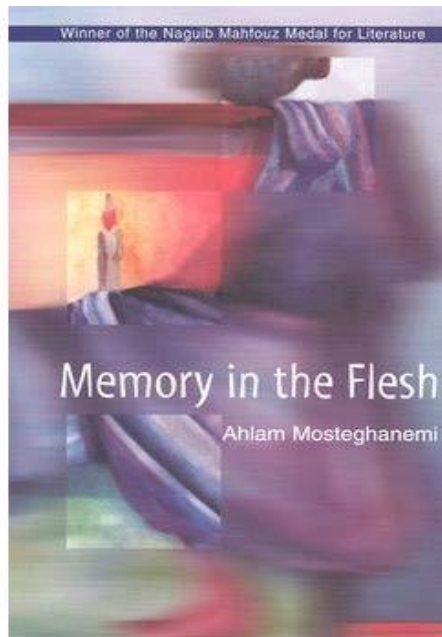
Figure 4.1: Front cover of ‘*Thākiratul-Jasad*’



As illustrated above in figure 4.1, the title of the Arabic novel is ذاكرة الجسد (*Thākiratul-Jasad* lit. Memory of the Flesh). Being published in more than twenty-five editions since it was first published in 1993 (cf. **Chapter 3.1.2**), some of these editions came out with different covers. The front cover page of ‘*Thākiratul-Jasad*’ in hand, (the 18th edition), is displayed in a dark color with the name of the novel in the middle in a bold font and color. The literature genre ‘رواية’ (Lit. novel) is printed on the left side underneath the title using a smaller font, and below that comes the author’s name *Ahlam Mosteghanemi* in a slightly bigger font. The image in the middle features an abstract painting of an urn and a bronze veil. Embedded within the first painting are two other framed paintings: one revealing a candle and the other reveals a barefoot on the sand. Moreover, ‘Ahlam Mosteghanemi’s publications’ is displayed in Arabic at the bottom as منشورات أحلام مستغانمي.

The title of the first translation is ‘*Memory in the Flesh*’ and the cover is as follows:

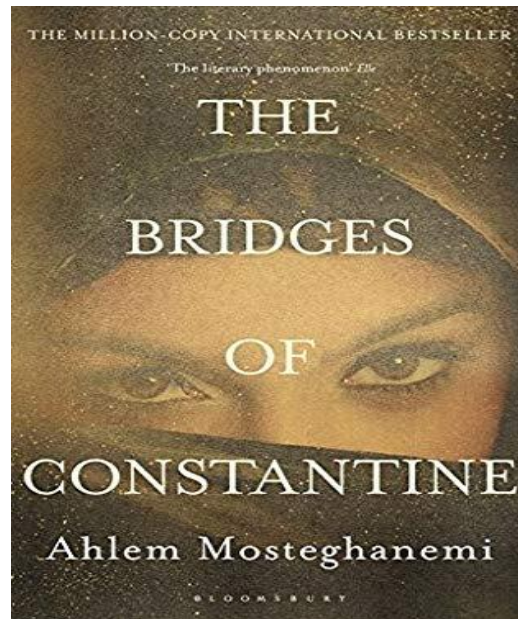
Figure 4.2: Front cover of *'Memory in the Flesh'*



The title of the first translation, which was first published in 2000 (cf. **Chapter 3.1.3**), is translated almost literally as *'Memory in the Flesh'* and not *'Memory of the Flesh'*. The front cover page of *'Memory in the Flesh'* in figure 4.2 above has the same painting of the original Arabic novel but with the addition of a partially foggy effect. The front cover displays the title of the novel *'Memory in the Flesh'* in the middle of the cover page printed in large white font. Below the title to the left corner comes the author's name Ahlam Mosteghanemi in a smaller white font. A dark blue rectangular bar appears at the top of the front cover page containing the statement: "winner of the Naguib Mahfouz Medal for Literature" in white font as well. This points out that the title and cover of the ST are rendered in TT1 with minor changes.

The next figure 4.3, presents the front cover of *'The Bridges of Constantine'*.

Figure 4.3: Front cover of '*The Bridges of Constantine*'



The retranslation of '*Thākiratul-Jasad*' was first published in 2013 under the title '*The Bridges of Constantine*' (cf. **Chapter 3.1.4**). This new title may cause some confusion to readers as they may wonder whether it is for the same novel or not. Yet, the title is largely justified as the bridges in Constantine are an essential theme that runs through the whole novel. Mosteghanemi points out that she chose this title to differentiate it from the previous translation (Baqeel, 2015, p. 147).

As for the cover of '*The Bridges of Constantine*' in figure 4.3, it is a hardcover with a foggy photograph featuring the eyes of a tribal Arab girl. The girl is wearing a veil covering most of her face to shed more light on her eyes. Darkened with the 'kohl', the girl's eyes look very beautiful and very fierce. The theme of Arabic features on the covers of books published by Bloomsbury is repeatedly used for advertising publicity and marketing reasons¹⁷. It instantly reveals the original identity of the book on the one hand and attracts more readers' attention and arouses their curiosity on the other. In this context, Kung (2013, pp. 62-63) argues that the Western publishers, when translating Arabic books, intentionally design the book covers that trigger the reader's interest toward the foreignness of the Orient. This is done through the use of condensed visual

¹⁷ https://www.goodreads.com/book/show/10438198-the-american-granddaughter?rating=1&utm_medium=api&utm_source=book_widget

signs of the stereotypical representation of the Oriental theme, which subsequently will provoke the reader to buy the book (Kung, 2013, pp. 62-63).

At the top of the front cover is a review statement by the *Independent on Sunday* which reads as: “One of the richest and most evocative books that I have read all year”. In the middle of the cover comes the title of the novel in large white font, and underneath comes the author’s name. The publishing house ‘Bloomsbury’ is displayed at the very bottom of the front cover as well.

4.1.1.2 Front Flaps and Prefaces

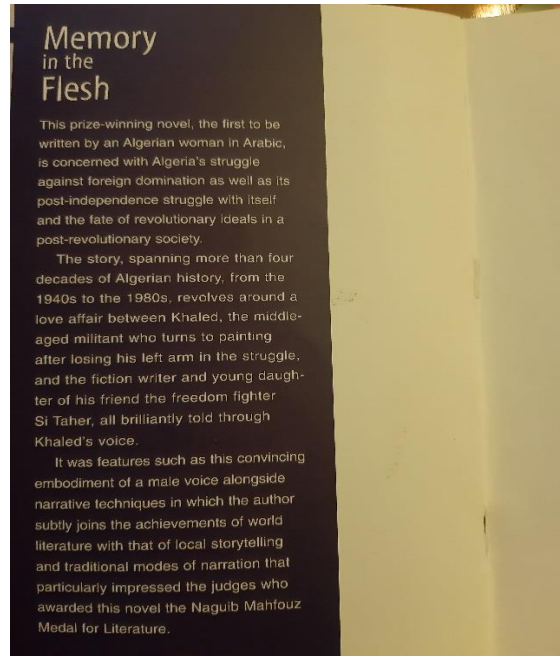
Deane-Cox (2014, p. 29) argues that Genette (1997) did not consider the translator as an (authorial) commentator on the original text, which she believes serves to emphasize Venuti’s concept of the translator’s invisibility. Hence, she suggests the translatorial paratext as an addition to Genette’s paradigm:

In essence then, the additional category of the translatorial paratext will help to discern the extent to which the translator plays an active role in the cultural mediation of their (re)translation and to identify whether or not they have engaged, positively or negatively, with versions of the text which have gone before. When aligned with an exploration of the publisher’s peritextual and epitextual material, a clearer picture can be drawn of the material, social, cultural, and economic conditions under which a given (re)translation was initiated and produced. Furthermore, the absence of any translatorial paratext is also telling,

This means that the presence, as much as the absence of any paratext tells much about the author, the translator, and the institution. The ST in hand, i.e. the 18th edition, has no front flap nor a preface, but it should be mentioned here that previous or following editions may or may not have front flaps or prefaces.

The first translation, *‘Memory in the Flesh’*, has a front flap introducing the novel and the main plot of the story. It sheds the light on the role of this novel within the Arab world literature in general and the Algerian post-revolution society in particular, as illustrated in figure 4.4 below.

Figure 4.4: Front Flap of '*Memory in the Flesh*'



As for '*The Bridges of Constantine*', it has no front flap as well, but it has a page entitled 'a note on the author' written in capital letters which offers some information about Ahlam Mosteghanemi. The following page entitled 'a note on the translator' in capital letters offers brief information about Raphael Cohen.

Both translators have not added any translatorial paratexts which again gives less authority to the translators to comment on the ST or justify the strategies which they applied. This, in turn, brings the issue of the translator's invisibility (Venuti, 2017) back to the table. This issue will be further reflected on in the conclusion chapter.

4.1.1.3 Dedications

Ahlam Mosteghanemi has written a very unique and emotional dedication to both Malek Haddad who is an Algerian writer and poet using French language, and to her late father. She stresses the role of Arabic language as she is the first of her generation to write a literary work in Arabic after the Algerian independence (cf. **Chapter 3.1.1**). In this dedication she says:

إهداء
إلى مالك حدّاد..
ابن قسطنطينة الذي أقسم بعد استقلال الجزائر ألا يكتب بلغة ليست لغته..

فاغتالته الصفحة البيضاء.. ومات متأثراً بسلطان صمته ليصبح شهيد اللغة العربية، وأول كاتب قرّر أن يموت صمتاً وقهراً وعشقاً لها.
 وإلى أبي..
 عساه يجد "هناك" من يتقن العربية، فيقرأ له أخيراً هذا الكتاب.. كتابه.

The dedication above ends at the bottom with a handwritten signature by Ahlam which adds a personal engagement with the reader. The deep impact of Malek Haddad's words is revealed throughout the novel in the words of the protagonist 'Khalid'.

'*Memory in the Flesh*' (TT1) presents the dedication without mentioning the title. The dedication is displayed in the middle of the page as follows:

*To the memory of Malek Haddad,
 Son of Constantine, who swore after the independence of
 Algeria not to write in a language that was not his. The
 blank page assassinated him. He died by the might of his
 silence to become a martyr of the Arabic language and
 the first writer ever to die in silent, grieving, and
 passionate on its behalf.
 And to the memory of my father,
 who may find someone there who knows Arabic
 to read him this book, his book.*

The translator of TT1 has added the phrase 'memory of' to the dedication whereas the original dedication in ST refers to this fact implicitly because Malek Haddad's death came years before the publishing of '*Thākiratul-Jasad*'. Ahlam puts the word هناك (Lit. there), which refers to the grave of her father, between brackets to draw the reader's attention to the fact that her father passed away to '*The Other Side*'. The translation is vague as the word 'there' is involved in the text and not interpreted by anyway to signify the life after death.

Furthermore, the dedication in '*The Bridges of Constantine*' has been changed completely without mentioning Malek Haddad as follows:

*To my father
 A son of Constantine who would say, 'There are cities where
 we live and others that live in us.' He made me fall in love with
 the city that lived within me and that I had not visited before
 writing this book.*

*The more than one million copies of this novel will for ever lack
 one reader: my father.*

*What use is our writing when there are no bookshops beyond
the grave?*

The dedication of this translation has changed completely. The name ‘Malek Haddad’ has been removed, perhaps because the target readers are not familiar with the poet or his works of literature. Bloomsbury’s policy of mentioning the number of sold copies is obvious. By doing so, this publicity aims at attracting more readers and selling more copies.

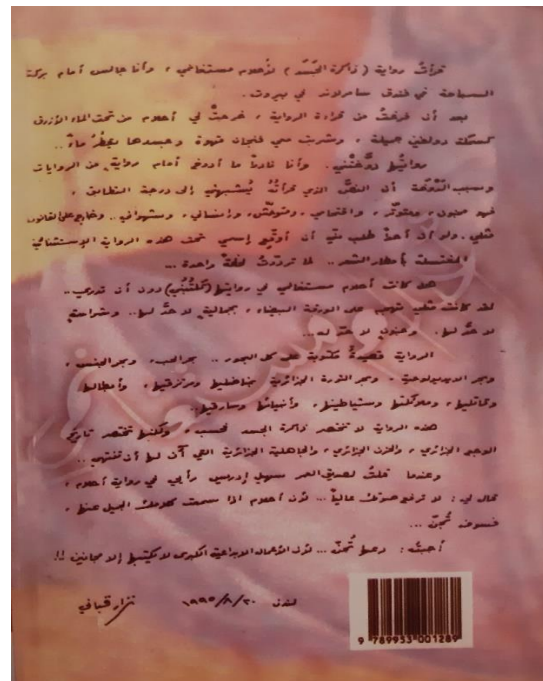
The last part of Ahlam’s dedication where she refers to life after death using the word ‘هناك’ is translated metaphorically as ‘beyond the grave’.

4.1.2 Post-textual Paratexts

This section presents post-textual paratexts, mainly back covers, back flaps and blurbs.

Thākiratul-Jasad back cover is displayed in the following figure 4.5:

Figure 4.5: Back Cover of ‘*Thākiratul-Jasad*’



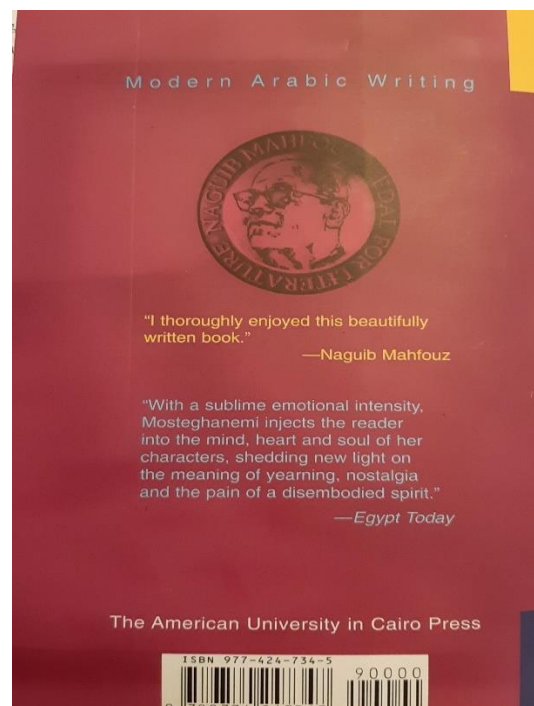
The back cover of ‘*Thākiratul-Jasad*’ as illustrated in figure 4.5 above has Nizar Qabbani’s review of the novel photographed in his own handwriting. Praising the novel in a personal letter to the author, Qabbani wrote: “this novel gave me vertigo; had I been

asked, I would have signed it”. In addition to this, Qabbani provides a long-detailed review of how he enjoyed reading the novel and how it arouses his emotions, feelings and imagination.

Nizar Qabbani is one of the most revered poets in the Arab world. Therefore, featuring his review on the back cover of the novel has undoubtedly played a significant role in marketing the novel as a bestseller.

The version in hand, the 18th edition, has neither back flap nor back blurb. Regarding the first translation (TT1), the back cover is designed as illustrated below in figure 4.6:

Figure 4.6: Back cover of *'Memory in the Flesh'*



The burgundy back cover displays the logo of Naguib Mahfouz Medal for Literature in capital letters with a photo of him inside the circle. Below the logo, in bold yellow font, is Naguib Mahfouz’s comment on the novel: “I thoroughly enjoyed this beautifully written book”.

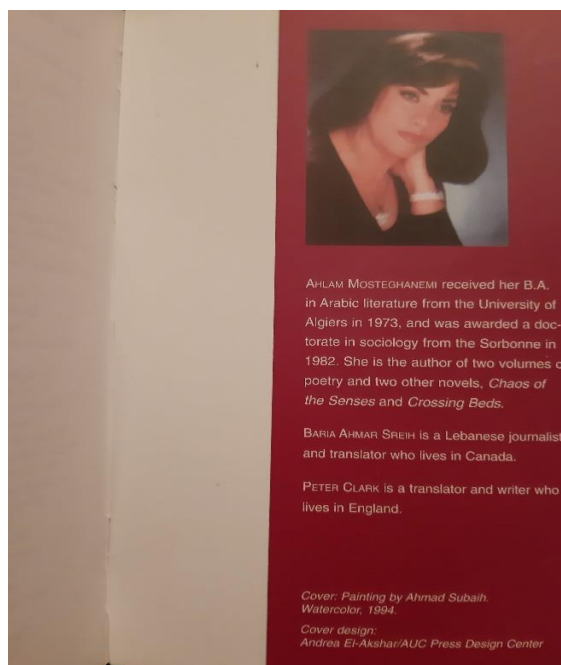
Winning the Nobel Prize for Literature, Naguib Mahfouz is regarded as a well-known Arabic figure in the west, therefore adding his review on the back cover is perceived as additional publicity to serve marketing the novel. Below Mahfouz’s comment is a review

by the Egyptian magazine *Egypt Today*. The name of the publishing house, The American University in Cairo Press, is printed at the very bottom of the back cover.

A blurb on the last page of '*Memory in the Flesh*' is titled 'Modern Arabic Writing from the American University in Cairo Press'. It has a list of all Arabic works translated by the publishing house.

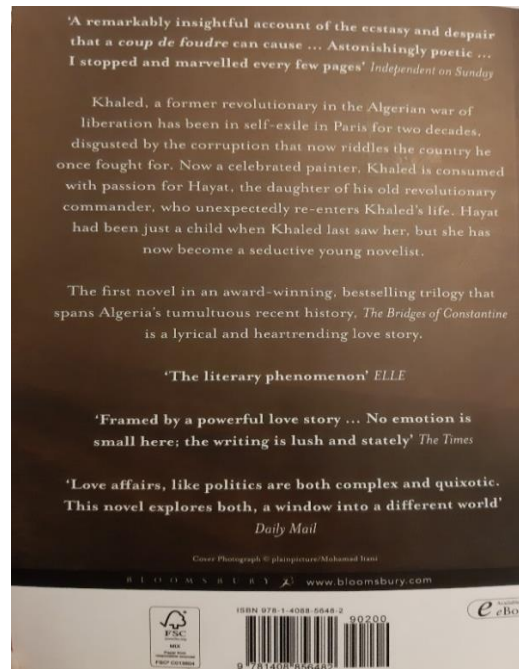
Moreover, the back cover of '*Memory in the Flesh*' has a back flap as illustrated in figure 4.7 below:

Figure 4.7: Back flap of '*Memory in the Flesh*'



The back flap has the author's photo, author's biography, a note on the translator, a note on the reviser and cover painter, designer, and date of the painting. The back flap of '*The Bridges of Constantine*' is displayed in figure 4.8 as follows:

Figure 4.8: Back cover of '*The Bridges of Constantine*'



The back cover of '*The Bridges of Constantine*' includes some favorable reviews published by well-known newspapers and magazines (e.g. *Independent on Sunday*, *ELLE*, *The Times* and *Daily Mail*). Additionally, it provides notes on the plot of the novel, theme, and protagonists.

Written in a small font at the bottom is the photographer of the front cover 'Mohamad Itani'. Underneath comes the publishing house '*Bloomsbury*' and its website, and the price is to the right.

Venuti (2013) argues that "[r]etranslations are designed deliberately to form particular identities and to have particular institutional effects" (2013, p. 97). Thus, this section proves that back covers are not of less significance than front covers. It reveals that back covers serve the marketing purposes of each translation.

4.1.3 Intratextual Paratexts

Intratextual paratexts are paratexts embedded within the text such as footnotes and illustrations. Only footnotes are investigated as neither the ST nor both TTs have any illustrations.

4.1.3.1 Footnotes

The source text, to start with, has only one single footnote, where the author points out that all quotes printed with a bolder font are taken from Malek Haddad's novels:

(1)(*) الجمل المكتوبة بخط مميز مأخوذة عن تواطؤ شعري من روايتي مالك حدّاد "سأهبك غزالة" و"رصيف الأزهار لم يعد يجيب".

Lit: (1) (*) Sentences written in a distinctive font are taken from Malek Haddad's novels 'I Will Offer You A Gazelle' and 'The Flower Quay No Longer Answers'.

Both translations entirely disregard adding the previous footnote, and the strategies both translators applied vary from one quote to another. The first translation mentions Malek Haddad in some places, overlooks it in others, or even omits the entire quote like in the examples below:

Example 1

ST	"لا تطرقي الباب كلّ هذا الطريق.. فلم أعد هنا". لا تحاولي أن تعودتي إليّ من الأبواب الخلفية، ومن ثقبو الذاكرة، وثنايا الأحلام المطوية، ومن الشبابيك التي أشرعتها العواصف. لا تحاولي... ص. 376
TT1	Malek Haddad wrote: "Don't bang at the door so violently. I'm no longer here." Do not try to come back to me through the back door, through the gaps in memory, through the murk of dreams or through windows that have been blown open by the wind. Do not try anymore (p. 245).
TT2	'Don't keep knocking at the door. I'm not here anymore,' Malek Haddad wrote. Don't try and come back to me via the back doors and holes in memory, the folds in dreams, the windows blown open by storms. Don't even try (p. 283).

In the above example, TT1 keeps the quote and refers to Malek Haddad as well as TT2 because what comes after is totally related to the quote itself.

Example 2

ST	(إذا صادف الإنسان شيء جميل مفرط في الجمال.. رغب في البكاء..) ومصادفتك أجمل ما حلّ بي منذ عمر. كيف أشرح لك كلّ هذا مرّة واحدة.. ونحن وقوف نتقاسمنا الأعين والأسماع؟ ص. 67
TT1	A man feels like crying every time he comes across beautiful things. Meeting you by chance has been the most beautiful thing that has ever happened to me, but how can I explain all this to you, when we are standing in a crowd, full of

	eyes and ears? (p. 40)
TT2	‘When people encounter something extremely beautiful, they want to cry.’ <u>Malek Haddad wrote.</u> Encountering you was the most beautiful thing that had happened to me in a lifetime. How could I explain all of this to you in one go as we stood there, surrounded by eyes and ears? (p. 44)

Example 2 above shows that the translator of TT1 ignores referring to the original writer of the quote. The quote is translated within the text as if it was written by Mosteghanemi which is not the same as of the ST. On the other hand, the translator of T2 presents the quote between brackets and refers to Malek Haddad, the original writer of the quote.

Example 3

ST	منظر المطر يستدرجني لأحاسيس متطرّفة. "إنّ الإنسان ليشعر أنه في عنفوان الشباب عند نزول المطر" عندئذٍ، نظرت إلى السماء وكأنّك تصلّين لتمطر وقلت بالعربية: -إنّ المطر يغريني بالكتابة.. وأنت؟ ص. 160
TT1	“Watching the rain arouses extreme emotions.” You looked up at the sky as if praying for rain. “Rain inspires to write,” you said in Arabic. “What about you?” (p. 105)
TT2	“Seeing the rain induces extreme feelings. <u>As Malek Haddad wrote, “Man feels young again when it rains.”</u> ” You looked at the sky as if praying for it to rain and said in Arabic, ‘The rain makes me want to write. What about you?’ (p. 115)

Example 3 above shows that the entire quote is omitted in TT1 even though it is justified in the context. Unlike TT1, TT2 is consistent as far as acknowledging Malek Haddad’s quotes is concerned.

Moreover, it should be mentioned that TT1 has no footnotes at all, while TT2 has only one footnote on page 154 explaining the word ‘Khalil’ as ‘Hebron in Arabic’. Other than that, no footnotes were found.

4.2 General Strategy

According to Lambert and Van Gorp (2014), a general strategy tells whether the translation is partial or complete. Tymoczko (1999) suggests that translation may indicate re-creating particular parts of the source text while shifting the focus from other parts, to serve a particular ideology (Tymoczko, 1999, as cited in Venuti, 2013, p. 103). She adds

that such translations would never preserve the same features of the source text when they are partially translated (Tymoczko, 1999, as cited in Venuti, 2013, p. 104).

Furthermore, both translations under scrutiny depended mainly on the source text as the translator of TT2 has assured that he started his translation from scratch¹⁸. Therefore, major changes are not expected to be found in the general structure of both TTs. Yet, one has to keep in mind the complex phenomenon and diverse aspects of expansion or contraction that result from translation (Cheong, 2006, p. 348), especially within a whole novel. Therefore, a quantitative comparison has proved to be useful in such an area to give a clue of major omissions or additions that may have occurred based on word count or page count. But since both TTs are not available as soft copies, it was impossible to figure out the number of words of both translations. Moreover, it should be noted here that page count may indicate omissions or additions but does not tell much about why and how such procedures have been applied. A table of page numbers of each chapter in both TTs is illustrated as the following:

Figure 4.9: Number of pages in ST and TTs

	Chapter I	Chapter II	Chapter III	Chapter IV	Chapter V	Chapter VI
ST	43	34	94	87	84	54
TT1	28	23	63	58	53	34
TT2	31	26	71	68	66	43

The table above shows that there is a difference in the number of pages between the ST and TTs, which can be due to language difference. Also, the different number of pages between both TTs may suggest that some explications have occurred in TT2 or some omissions have occurred in TT1.

¹⁸ In a personal interview with Raphael Cohen for this thesis, he assured that he intentionally overlooked the previous translation during the process of retranslating the novel. Additionally, he discussed problematic cultural or linguistic specifics with the author to avoid mistranslation and he never went back to the first translation.

Conclusion

This chapter has presented a macro-structural level analysis of Mosteghanemi's '*Thākiratul-Jasad*' and its two English translations. It described the designs of the ST and TTs and presented the paratextual features of these two translations in detail. Paratextual features were illustrated according to Tian's categorization (2014) and divided into pretextual paratexts, post-textual paratexts, and intratextual paratexts. The macro-structural analysis has answered of the first part of the thesis question, i.e. 'what are the major differences between both translations at macro and micro-structural levels?' The second part of the question will be answered in **Chapter V**.

The data analysis in this chapter showed that the use (or in some cases the absence) of certain paratexts was directed by the agents involved in the production of translation (i.e. the publishing houses and the translators) to serve marketing purposes. The macro-structural analysis indicated that pretextual paratexts (e.g. titles, covers, flaps, etc.) were employed to draw the reader's attention to the significance of the novel and the author in the original literary, cultural, and political contexts. The title and cover of '*Thākiratul-Jasad*' were rendered as '*Memory in the Flesh*' but did not communicate the Arabic identity of the source text. As for the title and cover of '*The Bridges of Constantine*', they were completely changed in a way to convey the Algerian national identity to the Western reader. Furthermore, the macro-structural analysis showed that covers were designed to serve marketing purposes, keeping in mind that greater effort was devoted in the retranslation (TT2) than the first translation (TT1).

Additionally, the analysis revealed that less authority was given to the translators of both translations; therefore, they did not provide any translatorial paratexts on the strategies adopted throughout the process of translation.

Analysis carried out on the macro-structural level a qualitative one. Yet, a quantitative analysis is carried out to define the general strategy of translation (i.e. partial or complete). It revealed that the second translation has a relatively more number of pages compared to the first translation. In other words, it means that either the first translation had some omission of information or the second translation had some addition of information

The next chapter presents the micro-structural analysis of the two English translations of *‘Thākiratul-Jasad’*.

Chapter V

Micro-Structural Analysis

Overview

This chapter presents data analysis of the translation and the retranslation of *‘Thākiratul-Jasad’* at the micro-structural level. The analysis aims to describe and interpret how cultural, social and political terms were rendered in both translations the closeness of these translations to the original source text (cf. **Chapter 1.3**). Selected data examples attempt to reveal which one of the two translations have preserved the Algerian national identity of the source text by explaining the translation strategies each translator applied, namely, domestication or foreignization. Consequently, the analysis demonstrates whether the RH (cf. **Chapter 2.2.1**) applies to this particular case study or not.

This thesis follows Newmark’s definition of culture¹⁹. He defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (1988, p. 94). Taking Newmark’s cultural categories as a point of departure, and taking into account the novel in hand, the micro-structural analysis focuses on the translation of material culture (e.g. food, clothes, and jewelry), social expressions (e.g. proper names and significance of names, proverbs, kinship, greetings, and habits), toponymy, and political terms.

5.1 Material Culture

The cultural turn is one of the more significant theoretical developments in the discipline of (TS) along with the shift from source-oriented theories to target-oriented theories

¹⁹ ‘Culture’ has been defined and redefined through the past decades as the term itself can be defined with a historical, normative, psychological, structural, or genetic emphasis (Tylor, 1871; Linton, 1940; Kluckhohn & Kelly, 1945; Kroeber & Kluckhohn, 1952). However, the term ‘culture’ in this thesis will be restricted to Newmark’s definition.

(Gentzler, 2001, p. 70). The emphasis in the cultural turn has shifted from the text to broader aspects of context, culture, history, and convention (Bassnett, 2007, p. 13); therefore, this subsection investigates Algerian cultural expressions.

Newmark (1988) points out that there are two opposite translation procedures that govern the translation of all cultural words: one “emphasizes the culture and excludes the message”, while the other “excludes the culture and highlights the message” (1988, p. 96). And since Arabic and English are considered to have “sharply contrasting cultural backgrounds” (Shunnaq, 2000, p. 44), cultural translation could be a solution at a certain point when the two semiotic systems (language or culture) come into contact (Conway, 2013, p. 16).

Newmark refers to material culture category as ‘artefacts’ and divides it into food, clothes, houses and towns, and transport (1988, p. 95). Yet, for the purpose of this thesis, only food, clothes and Jewelry will be investigated.

5.1.1 Food

With regard to translating items related to food, Chairó and Rossato (2015, p. 238) point out that the translator must make the right choices in order to convey the dish as a whole, whether with its ingredients, recipe or steps of cooking. In the following examples a number of Algerian food items will be examined.

5.1	ST	عادت (أما الزهرة) بصينية القهوة و بصلح "الطمينية". ص. 114
	TT1	Umm al-Zahra came back with the coffee tray and a plate of sweets (p. 73).
	TT2	<i>Amma</i> Zahra came back with a tray of coffee and a plate of <i>tammina</i> (pp. 80-81).

In example 5.1 above, the food item ‘الطمينية’ is domesticated as ‘sweets’ in TT1 whereas it is foreignized in TT2. طمينية (Tammīna²⁰) is a traditional Algerian sweet treat prepared to celebrate several occasions like the birth of a child, and it is made of roasted semolina, honey, and butter.

²⁰ Information about *tammina* is retrieved from <https://www.tasteatlas.com/tamina>

Newmark (1988) makes the point that terms related to food can be translated if they have “recognized one-to-one equivalents” or use “transference, plus a neutral term, for the rest” such as cannelloni – the pasta dish (1988, p. 97). The word ‘Sweets’ in TT1 conveys the message and excludes the culture, while TT2 preserves the cultural identity of the dish, but overlooks the message. So, the first translation preserves the content and the second translation preserves the form. Using an italic font transliteration in example 5.1, the translator of TT2 draws the reader’s attention to the foreignness of the word *tammīna*. However, it may risk the readability for the readers who are not familiar with the word. Example 5.2 below illustrates another Algerian food item.

5.2	ST	والتي كان أهل قسطنطينة يأتون إليها كلّ سنة لاستقبال الربيع.. محمّلين بما أعدته النساء لتلك المناسبة من "براج" وحلويات وقهوة.. ص. 296
	TT1	, where the people of Constantine used to celebrate the arrival of spring, carrying their food and desserts and coffee (p. 193).
	TT2	The people of Constantine would visit them every year to welcome spring, laden with pastries , sweets and coffee that the women prepared for the occasion (p. 219)

The word برّاج (bradj²¹) in example 5.2 above is domesticated as ‘food’ in TT1, while it is translated as ‘pastries’ in TT2. This makes the translation of TT2 closer to the ST. Chario and Rossato (2015, p. 238) argue that translating food should go “[j]ust as a mother pre-masticates food, similarly, the translator will physically break down the text and transform it into a satisfactory and easily digestible form”. Chario and Rossato (2015) imply that the translator can explain the recipe or ingredients to make it easier for the reader to understand when it is difficult to find a similar item in the TL (2015, p. 238). However, neither of the two translators explains it thoroughly, which did not deliver the Algerian food accurately.

5.1.2 Clothes and Jewelry

The costumes or jewelry we wear serve to establish our identities. They represent ethnic, national, and geographical distinctions just like languages, music, and art (Pellatt, Liu & Chen, 2014, p. 62). Newmark makes the point that distinctive costumes such as *sari*,

²¹ Bradj or ‘kesra Mbardja’ are diamond-shaped pieces of “semolina galette stuffed with fragrant spiced date paste”. It is considered to be a bit of a cookie, cakes, flatbreads and pastries. Bradj is originated from Constantine and spread throughout the country using different names. Information retrieved from <http://www.halalhomecooking.com/bradj/>

kimono, or *kaftan jubbah* do not need to be translated (1988, p. 97). He argues that a “generic noun or classifier” can be added to provide further explanation for the reader, such as ‘shintigin trousers’ or ‘basque skirt’ (p. 97). Moreover, he suggests that the generic word itself could replace the item when it has no particular significance (p. 97).

Fanon (1994) points out that clothes and the way people dress are the most perceptible uniqueness of any society (1994, p. 35). The examples below present some of the traditional clothing items of the Algerian culture.

5.3	ST	ولفضول النساء الملتحفات ب (السفساري) والمتظاهرات بالحشمة الكاذبة! ص. 109
	TT1	Exposed to the curiosity of women in <u>veils</u> who assumed a modesty that was phony (p. 70)
	TT2	Or out of the curiosity of women wrapped in <u>sefsaris</u> pretending to be shy! (p. 77)

In example 5.3 above, the word السفساري (*safsari*²²) is a traditional Tunisian veil worn by women to cover their bodies from men out of decency. It could be made from silk, satin, or cotton and usually in cream color. The word السفساري is rendered in TT1 as ‘veils’ following a domestication strategy. Muslim women in the Arab world veil themselves differently according to their country, religious thought, tribe, or even geographical location. In other words, the term ‘veil’ replaces the السفساري with a generic noun with no specific cultural or national identity. However, the translator of TT2 uses an italic font transliteration without providing any additional classifier but the fact that it is a cultural-specific word is highlighted. The next is example 5.4 illustrating another clothing item.

5.4	ST	أتذكّر ثيابها وأشياءها، أتذكّر (كندورتها) العنّابي التي لم تكن أجمل أثوابها، ولكنها كانت أحب أثوابها إليّ. ص. 251
	TT1	I remembered her clothes, her personal possessions, and <u>her favorite dress</u> even though it was not the most beautiful of dresses (p. 164)
	TT2	I remembered her clothes and her things. I remembered <u>her burgundy kandoura</u> . It wasn't her most beautiful item of clothing but the one I loved most (p. 185)

The clothing item in example 5.4 above is كندورتها العنّابي (Lit. her burgundy kandoura). *Kandoura* is a long robe made of silk. It comes in colors for women in North Africa but

²² Information about *safsari* is retrieved from <http://hellotunisia.com/special-albums/fashion-and-design/hello-sefsari/?lang=en>

also comes in white for men in the Gulf countries. The translator of TT1 uses a generic word for this clothing item and overlooks the color as (her favorite dress). However, the color and clothing item has particular significance in the context as the protagonist ‘Khalid’ is recalling the clothes of his mother in a nostalgic moment. Meanwhile, TT2 preserves the content and the form along with the color details (her burgundy *kandoura*). Again, this culture-specific word is foreignized in italic font in TT2.

5.5	ST	وتحت ملاعتها السوداء الوقور، تمام الرغبة المكبوتة من قرون. الرغبة التي تعطي نساءها تلك المشية القسطنطينية المنفردة، وتمنح عيونهنّ تحت <u>(العجار)</u> ، ذلك البريق النادر. ص 315-316
	TT1	Beneath a dignified black veil, where desire slept, repressed for centuries, a desire that gave the women of Constantine a special walk and a special light in their eyes beneath their <u>veils</u> (p. 205)
	TT2	Beneath her staid black shawls the suppressed desire of centuries was dormant. The desire reflected in the singular strut of Constantine women and which gave their eyes behind the <u>ajjar</u> that rare flash. (p. 235)

Example 5.5 above illustrates another Algerian clothing item, i.e. ‘العجار’ ‘aadjar’. The Algerian veil in general and the ‘aadjar²³’ in particular were abused by the western colonizer to impose hegemony over Algeria. Algerian women “were forced to unveil themselves and pose for the colonizer’s cameras” (Harize, 2019). As a result, wearing the Algerian face veil played an important role in resisting the western colonizer and preserving the national identity of the Algerian women. In the above example, العجار (‘adjār) is translated as (veils) in TT1, but the meaning is not fully rendered as using such a generic word may refer to covering other body parts rather than the face in specific. Again, in TT2, the cultural and national terms are kept intact by foreignizing the item العجار as ‘ajjar’ without any further elaboration.

The next example 5.6 below examines the translation of a jewelry item.

5.6	ST	فكرت قليلاً ثم قلت: آ.. تعني " <u>المقياس</u> ".. يحدث أحياناً أن ألبسه في بعض المناسبات.. ولكنه ثقيل يوجع معصمي. ص. 117
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²³ Aadjar, a white lace veil covering the face and displaying the eyes only, usually worn with the hayek, combining elegance with modesty. Aadjar and hayek are parts of the Algerian cultural tradition. Information retrieved from <https://yourmiddleeast.com/2013/10/31/burqa-niqabae%C2%A6but-what-about-the-hayek/>

	TT1	“Ah, you mean that <u>miqias bracelet</u> ?” you said after a few seconds. “Well, it happens I wear it for some occasions, but it’s heavy and hurts my wrist”. (p. 76)
	TT2	You thought a while, then said, ‘Ah, you mean the <u>miqias</u> . I sometimes wear it on special occasions, but it’s heavy and hurts my wrist’. (p. 83)

The item (Miqyās) is a silver bracelet which is painted with plenty of color matching the Kabyle’s traditional dress. This bracelet is the most common jewelry worn by the women of the Aurrè, so it is not a typical bracelet. It is indeed an extraordinary bracelet with cultural and geographical connotations. As for example 5.6 above, the term Miqyās is transliterated in TT1 and given a more generic word (miqias bracelet), while it is transliterated in TT2 with no further illustration. It should be mentioned here that the translator of TT2 may risk the readability of the text in order to keep the Algerian characteristics of the ST.

5.2 Social Expressions

According to Shunnaq (1993, p. 51), social expressions include, the layout of cultural expressions, proper names, proverbs, kinship, greetings, habits, folklore among others. This section includes proper names and significance of names, proverbs, and kinship and greetings, and habits.

5.2.1 Proper Names and Significance of Names

Translating proper names has been a subject of investigation in (TS) (e.g. Newmark 1988, 1993; Vermes 2005; Pour 2009; Zarei & Norouzi 2014). This subsection examines proper names and their significance in TT1 and TT2 in comparison to the ST.

5.7	ST	TT1	TT2
	أُمَّا الزَّهْرَة	Umm al- Zahra	<i>Amma Zahra</i>
	سَيِّ الطَّاهِر	Si Tahir	<i>Si Taher</i>
	مَصَالِي الْحَاج	Msali al-Hajj	Messali Hadj
	نَجْمَة	Najma	Nedjma

The first Arabic name أُمَّا الزَّهْرَة (’mmāz-Zahra) (Lit. Mum Zahra) is translated in TT1 as ‘Umm al-Zahra’ which means ‘the mother of Zahra’. On the other hand, it is translated in

TT2 as ‘*Amma Zahra*’, drawing the reader’s attention to the fact that the word ‘Amma’ is not a part of the name and has a cultural reference²⁴ by using Italics font.

The name سي الطاهر (Sittāhir), (Lit. Mr. Tahir) is translated into ‘Si Tahir’ in TT1 as if it is a compound name, but the first part ‘Si’, which is the contraction of ‘sidi’²⁵, is an Arabic title of honor and respect and refers to a person who has a fatherly image, a highly-dignified person, a person of good reputation and a distinguished social position (Kouider 2016, p. 37). The same name is translated as ‘*Si Taher*’ in TT2, underlining the fact that ‘Si’ is a culture-specific title and is not a part of the original name, and enabling him/her to identify such title whenever it occurs again.

The other names مصالي الحاج (Msālīlḥādġ²⁶) and نجمة (Nadjma) are translated in TT1 as ‘Msali al-Hajj’ and ‘Najma’ respectively, which sound correct for people who are not familiar with the Algerian accent that produces a clear ‘d’ sound before the ‘j’ consonant. Saadne and Habash (2015), who carry out a study of conventional orthography for Algerian Arabic, make the point that:

The pronunciation of the consonant (ج) /j/ has also different from specific for a location or a group of speakers in the north of Africa. It is pronounced [dj] in Algiers and most of central Algeria as in the word نجاح *ndjaH* ‘success’, but when the consonant (ج) /j/ precedes a (د) /d/ consonant it will be pronounced with the allophone [j] like in the word جديد *jdīd* ‘new’. (p. 72).

The previous names are translated in TT2 as ‘Messali Hadj’ and ‘Nedjma’ respectively, thus imposing the pronunciation of orthography of Algerian Arabic on the readers. This example shows that the translator of TT2 goes beyond transferring names to preserving the foreignness of the Algerian accent.

What might be interesting is translating proper names that they have cultural connotations. Newmark (1988, p. 214) states that “people’s first and surnames are transferred, thus preserving their nationality, and assuming that their names have no

²⁴ It is a habit for all Algerians to call mothers, grandmothers, or respectful older women.

²⁵ The information about ‘sidi’ is taken from a French/Arabic dictionary translating the word ‘Monsieur’ into Arabic (Sedira, 1910). Retrieved May 8, 2020 from *Dictionnaire français-arabe de la langue parlé en Algérie*. Alger (p. 391).

²⁶ Messali Hadj, Ahmed (1898-1974) is an Algerian communist and founder of the modern Algerian nationalist movement. In 1927, he was elected leader of an Algerian worker’s association based in Paris. Later on, he became the leading light of Algerian independence and socialism, and then played an active role in building an underground movement in Algeria to expel French colonialism. Retrieved from *The Messali Hadj Archive* - from www.marxists.org

connotations in the text”. But what if they have connotations? In literature, some names are deliberately chosen by the author because they bear a significant connotation to be noticed further in the text. Pour (2009, p. 2) in this context argues that:

All languages have particular personal names, some of which are deeply rooted in the culture of the speakers of the specific language; consequently, they can pose unique difficulties in the comprehension of culture-specific texts. It is interesting to note that some personal names have specific connotations, and omitting this implied information results in unacceptable translation.

Connotations of personal names are illustrated in the following examples.

5.8	ST	أكان يتشاءم من وضعك القانوني هذا، ويريد أن يسجل <u>أحلامه</u> في دار البلدية، ليتأكد من أنها تحوّلت إلى حقيقة... وأن القدر لن يعود ليأخذها منه، هو الذي كان حلمه في النهاية أن يصبح أباً كالآخرين بعد محاولة زواج فاشلة لم يرزق منها ذرية؟ ص. 38
	TT1	Did he consider your unacknowledged illegal status as bad luck? Did he want to register <u>his dreams</u> at the town hall to ensure that they became real and that fate would not take them away from him? In the end, did he just dream of becoming a father like other men? (p. 22)
	TT2	Did he have a bad feeling about your legal status, and want to register his <u>ahlam- his dreams</u> - at the town hall to ensure her reality? So that fate wouldn't come and snatch her away. Ultimately, after a first failed, childless marriage, he dreamed of being a father like other men (p. 24)

Manini (1996) suggests that the translator can either leave all proper names in their original form or translates them keeping in mind the target culture, the target audience, and the textual habits (1996, p. 161). But what if both aspects (content and form) are equally important?

Example 5.8 above shows how Si Taher's rushed to register his daughter officially and give her a name, 'Ahlam' (Lit. dreams). In this context, the name 'Ahlam' has a significant connotation as having a child is one of Si Taher's long-awaited dreams. Consequently, the word أحلامه implies two referents: his daughter 'Ahlam' and his dreams of having her, which lets them, hold the same level of importance. In TT1 only the connotation of the name is translated, 'his dreams', without the proper name itself. However, the name and the connotation behind it are both preserved in TT2 as: 'Ahlam-his dreams'.

Example 5.9 below presents the significance of another name.

5.9	ST	مات (سي طاهر) طاهراً على عتبات الاستقلال. لا شيء في يده غير سلاحه. لا شيء في جيوبه
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		غير أوراق لا قيمة لها.. لا شيء على أكتافه سوى وسام الشهادة. ص. 45
	TT1	<u>Si Tahir</u> died on the eve of independence with nothing in his hand save his weapon, nothing in his pocket save worthless papers, and nothing on his shoulders save the badge of martyrdom. (p. 25)
	TT2	<u>Si Tahir</u> died <u>taher, pure</u> , at the threshold of independence. He had nothing in his hands but his weapon, nothing in his pockets but a few worthless notes, nothing round his neck but the honour of martyrdom. (p. 28)

Newmark states that “[S]urnames in fiction often have deliberate connotations through sound and meaning. The translator should explain the connotations in a glossary and leave the names intact” (1981, p. 71). Example 5.9 shows that the name ‘Taher’ (Lit. pure) has a significant connotation in the novel since it says a lot about ‘Taher’ who had an unrivaled reputation and lived and died honorably. The name’s significance is underestimated in TT1 where only the name is translated as ‘Tahir’. On the other hand, the translator of TT2 is aware that the name has deliberate further overtone and translates both the name and the adjective in ‘*Si Tahir died taher, pure*’. This gives the target reader a clue about the morality of ‘Taher’.

5.10	ST	إيه قسطنطينة، لكّل زمن " <u>صالحه</u> ".. ولكن ليس كلّ " <u>صالح</u> " باياً.. وليس كل حاكم <u>صالحاً</u> ! ص. 355-356
	TT1	Oh Constantine! You had a <u>Salih</u> Bey. But not every <u>Salih</u> is a bey. Not every bey is a <u>Salih</u> (p. 232)
	TT2	Yes, Constantine, every age had its <u>Saleh</u> , but not every <u>Saleh</u> was a bey, and not every ruler was <u>saleh</u> , fit to rule (p. 267)

Example 5.10 above shows how names can bear a semantic value in the literary text. The author mentions the name ‘Salih’ (LIT. an adjective meaning good, fit, valid, righteous, or upright) three times in example 5.10. The first time he refers to ‘Salih bey²⁷’, one of the beys that govern the Constantine Province (or Constantine beylik) between 1528-1830. The second time is when the protagonist recalls another song meant for a person named ‘Salih’. The third time is when the author moves on to use the semantic value of

²⁷ ‘Bey’ is an old Turkish title used for the provincial governor in the Ottoman Empire, prince, and ruler. It is used formerly for Turkish and Egyptian dignitaries. Retrieved from "[Bey](#)". *The American Heritage Dictionary of the English Language* (Murphy, 2001).

the name itself implying that not all those who are named ‘Salih’ are good and fit to rule in the phrase "وليس كل حاكم صالحًا".

Hence, this semantic wordplay is not rendered in the TT1. The translator of TT1 misses out the pun intended of the name and the adjective ‘Salih’ and keeps repeating the name without conveying the connotation behind it. On the other hand, TT2 maintains the lexical-semantic pun by transferring the name as it is in the first time and translates it as “and not every ruler was *saleh*, fit to rule” in the second time. It is worth mentioning that the translator of TT2 used the capital letter all the times he mentions ‘Salih’ as a name, while he used a small letter and an italic font where he refers to the adjective to introduce the readers to a new word of the Arabic culture.

5.2.2 Proverbs

Translating proverbs has been investigated in (TS) (Newmark, 1988; Baker, 1992; Gaber, 2005). Procedures for translating proverbs vary from literal to literary translation, and from using similar functional or cultural equivalents either in form or in content to transference, paraphrasing, naturalization, or using existing idioms (Al Timen, 2015; Dweik & Thalgi, 2016). Example 5.11 below illustrates one of the Algerian proverbs.

5.11	ST	ولكنها لحقت بي حتى الباب لتواصل حديثها: -على بالك.. يقال أنهم أحضروا كل شيء من فرنسا.. منذ شهر والطائرة تنقل لوازم العرس.. لو رأيت جهاز العروس وما لبسته البارحة.. يا حسرة.. قال لك " <u>واحد عايش في الدنيا..</u> <u>وواحد يوانس فيه..!</u> " ص. 309-310
	TT1	She followed me to the door. “Hey,” she said. “People say they brought everything from France by plane a month ago. You should see the wedding dress and the other one she was wearing last night. Goodness me!” (p. 201)
	TT2	She followed me all the way to the door to keep talking. ‘You know, they say everything was brought from France a month ago by plane. If only you could have seen the bride’s things and what she was wearing yesterday. Like they say, <u>some people have a life and others just keep them company.</u> ’ (p. 231)

Example 5.11 above introduces one of the Algerian proverbs, i.e. "واحد عايش في الدنيا... (Lit. One has a life, while another keeps him company). The proverb means that rich people are living their lives to the fullest, while poor people are just watching and keeping their company so they do not get bored, no more, no less. As

illustrated above, the translator of TT1 overlooks the proverb completely following the omission procedure, while the translator of TT2 offers a paraphrasing of the proverb to convey its content as there is no cultural equivalent for it in the TL, i.e. ‘some people are living their own life while others just keep them company’ which does fulfill the intended message.

5.12	ST	إنهم لا يتزوجون إلا من بعضهم. ففلان لا يريد إلا بنت فلان، حتى <u>"يبقى زيتنا في دقيقنا!"</u> ويضمنوا لأنفسهم التنقل من كرسي سلطة إلى آخر، ص. 349
	TT1	They only marry their own kind, to keep <u>'the oil in the flour,'</u> as the saying goes. They make sure power keeps in circulation with the (p. 266)
	TT2	They only get married to each other. So-and-so wants the daughter of so-and-so, so that <u>"our oil only mixes with our flour!"</u> and they ensure their moves from one position of power to another (pp. 261-262)

The above-mentioned proverb "يبقى زيتنا في دقيقنا"²⁸ (Lit. for our oil to be in our flour) could refer to consanguineous marriage, i.e. the marriage between closely related individuals, which is a common practice in the Middle East. This proverb is not ambiguous if translated correctly or acceptably, especially when it is embedded within a context as the previous example where the protagonists are discussing marriage within the same social class.

Having no matching cultural equivalence for the proverb in the target language, the translators are expected to convey its meaning either by using the paraphrasing strategy or by using an idiom of similar meaning but unrelated words (Baker, 1992, pp. 37-38). The proverb is rendered in TT1 as ‘the oil in the flour’. This translation does not communicate the connotation behind it. On the other hand, the translator of TT2 offers a closer translation to the ST as ‘our oil only mixes with our flour’.

5.13	ST	تذكرت مثلاً شعبياً رائعاً، لم أكن قد تنبهت له من قبل: <u>"الطير الحر ما ينحشم، وإذا انحكم.. ما يتخبّط!"</u> . ص. 228
	TT1	I remembered a popular saying. It had not before caught my attention, <u>A free bird cannot be ruled; but if it is, it can never be beaten</u> (p. 151)
	TT2	I recalled a wonderful proverb that I had not paid attention to before: <u>'The free bird has no ruler, but if caught it will not flap its wings!'</u> (p. 168)

²⁸ The proverb يبقى زيتنا في دقيقنا implies that stakeholders usually try to strengthen their relationships with each other's through affinity to form social groups that are difficult to penetrate (Issa, 2018, p. 411).

The last proverb to be examined is "الطير الحرّ ما ينحكمش، وإذا انحكم ما يتخبّطش"²⁹ (Lit. The free bird cannot be ruled, but if he did, he would not flap his wings). The same proverb is widely used in the Middle East in different dialects. The translator of TT1 translates the last verb in the proverb 'يتخبّطش' as 'beaten'. One of the meanings of the Arabic verb 'خَبَطَ' is 'to hit/or to knock hard' but it is not the intended meaning in this particular context. The verb 'يتخبّط' here means 'to flap his wings wildly'. Unlike the translator of TT1, the translator of TT2 maintains the content of the proverb and delivers the intended message which makes it closer to the ST than TT1.

5.2.3 Kinship, Greetings, and Habits

The themes of kinship, greetings and habits are considered both sensitive and rich in the novel for two reasons. First, they allow the target readers to know more about the Algerian culture through its specific gestures and habits. Then they will be able to identify them whenever they come across such terms and references. Second, they fit well to answer the questions of the thesis, namely, examining the validity of the RH and exploring the role of retranslation of cultural specifics of the ST.

Examples 14 and 15 below discuss the title 'أُمّا' (Lit. Mother) and how they were rendered in the two translations.

5.14	ST	يوم الاستقلال بكت جدتي كما لم تبك يوماً. سألتها "أُمّا.. لماذا تبكين وقد استقلت الجزائر؟" ص. 107
	TT1	"On Independence Day, my grandmother cried as she had never cried before. I asked her, ' Granny , why do you cry when Algeria is independent?' (p. 68)
	TT2	'On Independence Day my grandmother wept like she'd never wept before. I asked her, " Amma , why are you crying when Algeria's just gained its independence?" (p. 75)

Example 5.14 includes the lexical item 'أُمّا' which refers to Hayat's grandmother in the ST. Algerians call mothers, grandmothers, or respectful older women 'Amma'. One interpretation for the item is offered in TT1 as 'granny' to indicate that the translator

²⁹ The proverb refers to the birds and the raptors that are hard to be haunted or caught, but in case they were, they would not flap their wings like other small birds. They would never show their weakness (Issa, 2018, p. 411).

maintains the content but changes the form following the domestication strategy. On the other hand, both content and form are preserved in TT2 and the word is transliterated as ‘*Amma*’ in italic font.

5.15	ST	".. لقد اخترت لها هذا الاسم... سجّلها متى استطعت ذلك وقبلها عني.. وسلم كثيراً على (أُمّا).. ص. 36
	TT1	"Please register whenever you can and give her a kiss for me, and give my best regards to my wife ." (p. 21)
	TT2	'I am naming her --. Register her when you can, and kiss her for me. And send <i>Amma</i> all my regards.' (p. 22)

The lexical item ‘أُمّا’ occurs more than once throughout the novel. Example 5.15 illustrates another position where the word is mistranslated. ‘Si Taher’ is asking ‘Khalid’, the main character, to officially register his daughter and to give his mother his regards. ‘أُمّا’ in ‘سَلِّمْ كَثِيراً عَلَى أُمّا’ (Lit. send my greetings to my mother) refers to Si Taher’s mother. However, TT1 translates it as ‘my wife’ referring to Si Taher’s wife whereas TT2 preserves the content and the form in ‘*Amma*’ meaning Si Tahir’s mother.

Schäffner and Adab (1997, p. 329) argue that the translator has to decide which norms are to be given the priority; the cultural norms of the ST, the cultural norms of the target readers, or a hybrid between the two.

So swinging back and forth between the source culture and the target culture depends mainly on the translator’s appreciation of the context. The next example presents how one of the Algerian greetings is translated.

5.16	ST	تَكَادُ تَرْتَعْشُ ذِرَاعِي الْوَحِيدَةِ وَهِيَ تَقَاوِمُ رَغْبَةً جَامِحَةً لِحَتْضَانِكَ، وَسْوَالِكَ بِلَهْجَةِ قُسْطَنْطِينِيَّةٍ افْتَقَدْتَهَا.. وَأَشْكَ..؟ أَهْ وَأَشْكَ.. أَيَّتُهَا الصَّغِيرَةُ الَّتِي كَبُرْتَ فِي غَفْلَةٍ مَنِّي.. ص. 66
	TT1	My one arm trembles, resisting a great desire to hold you tight and to ask you how you were in that old Constantine accent that I was missing. How are you , you who have grown up when I was not looking? (p. 39)
	TT2	My one arm was almost shaking in an effort to resist the unruly desire to embrace you and ask in the Constantine accent that I so missed, ‘ <i>Washik</i> ? How are you?’ Ah, how are you , my little one who grew out of sight? (pp. 43- 44)

Example 5.16 discusses one of the most famous Algerian greetings, among others. This greeting i.e. 'واشك؟'³⁰, (Wāshik) (Lit. how are you?), conveys the Algerian dialect and Algerian culture in a single word. Here Khalid is remembering his homeland and feels nostalgic about the Constantine dialect when he chooses to use this word. The translator of TT1 domesticates the word 'واشك؟' into 'how are you?', whereas the translator of TT2 follows the foreignization strategy as 'Washik?'. Furthermore, TT2 offers the meaning when the word is repeated in the next line to make it readable and to preserve the Algerian identity. The following example refers to the Algerian social habits.

5.17	ST	فقد كان فيها شيء من (أما)، من عطرها السري، من طريققتها في تعصيب رأسها على جنب بالمحارم الحريرية، وإخفاء علبة "النفقة" الفضية في صدرها الممتلئ. ص. 89
	TT1	She had had something of my own mother-her secret perfume, the way she covered her hair with a silk foulard, and hid valuable things in a tiny silver box in her bosom (p. 55)
	TT2	She had something of my own mother, her secret perfume, her way of tying her silk headscarf to the side, her concealing a silver locket in her full bosom (p. 61)

Khalid in example 5.17 is recalling some of his mother's features. What makes him nostalgic is how Amma resembled his mother in the way she smells or wears the headscarf. Moreover, he mentions the way she hid the naffa³¹ (NAFFA) box in her chest. Naffa box is a small silver and usually round-shaped box containing a special kind of tobacco. It is a common North African cultural habit for old and young people, and it is very popular among women as well.

The translator of TT1 renders the naffa box as 'a tiny silver box' which is used to hide valuable things, overlooking the snuff inhalation item of the Algerian culture. Similarly, the translator of TT2 renders the same phrase as 'a silver locket' which does not convey the cultural item and its significance in the context of recalling Algerian characteristics.

³⁰ 'Washik' is one of the multiple words meaning 'how are you?' in Algeria such as (WāshrāK) and (Wāshidda'wa) and more.

³¹ (NAFFA) in Tunisia, (SHAMMA) in Algeria and (TumbāK) in Sudan is a light drug made of tobacco leaves mixed with 'ARRAMTHA' herb to cause a state of dreamy tranquility like other types of kef.

5.3 Toponymy: Towns and Places

Toponymy is the science that studies the place names including the countries, districts, topographical features, settlements, and streets (Crystal 2003, p. 140). Moreover, the significance of toponymy is due to the fact that it relates to cultural, historical, social, and political aspects:

Place names are the most direct link between a language and its territory, current or ancestral. For many speech communities, place names are an important part of their cultural heritage, encapsulating rights to land and recalling events, activities, and knowledge (Nash & Simpson 2011, p.1).

The significance of toponymy of the ST should be preserved and then maintained properly in translation. The examples below give a closer look at how both translations under scrutiny dealt with different place names.

5.18	ST	ست ساعات من الحصار والتطويق، ومن القصف المركز <u>لدشرة باكملها</u> ليتمكن قتلته من نشر صورته على صفحات جرائد الغد كدليل على انتصاراتهم الساحقة على أحد المخربين...ص. 45
	TT1	Six hours of siege and concentrated shelling from a whole battalion , only for his killers to publish his photograph in the following day's newspapers as proof of their complete victory over one of the troublemakers... (p. 26)
	TT2	His murderers carpet-bombed the besieged town of Dachra for six hours so that they could put a photograph of one of the rebels....on the front page of the next day's papers, as proof of their crushing victory (p. 28)

The word 'دشرة'³² (Dashra) (Lit. small village) in example 5.18 above refers to one of the villages French colonialists intentionally expelled Algerians to. Immediately after the independence, Algerians left the Dachra and went back to their cities. Dashra is considered to be part of the Algerian identity as a post-colonial country.

The ST is describing the circumstances surrounding the death of Si Taher by explaining where they had six hours of heavy continuous bombardment of the entire Dachra. The translator of TT1 translates the victimized village, i.e. Dachra, as 'a whole battalion' referring to the French colonizer. On the other hand, TT2 refers to the term 'town of Dachra', adding a prior definition and capitalizing the 'D' letter as all other types of proper names.

³² Dachra is an Algerian word for village or tribe. It refers to a group of fixed, mobile, temporary, or permanent housing that brings together individuals associated with certain kinship connections. Information about Dashra is retrieved from <https://ar.wikipedia.org/wiki/%D8%AF%D8%B4%D8%B1%D8%A9> due to scarcity of resources.

Example 5.19 below presents another Algerian place of 'كوشة الزيات'

5.19	ST	<p>والتفت إليّ ليقول لي: أتدري خالد.. لقد حققت لي اليوم أمنية عزيزة عليّ. كنت للذكرى أريد أن يكون في بيتي شيء لك. لا تنس أنك صديق طفولتي وابن حيّي "<u>كوشة الزيات</u>".. أتذكر ذلك الحي؟ ص. 232</p>
	TT1	<p>"You know, Khalid, today you've made a fond wish come true. I've always wanted to have something of your work in my home. After all, you're a friend from childhood. You remember where we grew up? (p. 153)</p>
	TT2	<p>He turned to me and said, 'You know what, Khaled? Today you've made one of my dearest dreams come true. I've always wanted something of yours as a memento in my house. Don't forget you're a childhood friend and a neighbor from <u>Koshat al-Ziyyat</u>, do you remember that neighborhood? (pp. 170- 171)</p>

Since the protagonist Khalid is living in exile, he keeps indulging in nostalgia waves for homeland which force him to flashback memories about almost everything related to his past. He takes advantage of every opportunity to dive into Algerian social and cultural details before independence.

Example 5.19 is about one of the oldest and most famous neighborhoods in Constantine, i.e. كوشة الزيات (Kūshitizziyyāt). The name of this neighborhood appeared in the ST by Si Sharif with a hidden agenda, i.e. to stir Khalid's heart and emotion to re-establish relationships with him. The translator of TT1 chooses to refer to where the characters were born implicitly and omits the name and the connotation of the neighborhood. As contrasted with TT2 which preserves the form in 'Koshat al-Ziyyat' and the content in 'neighborhood'. Crystal (2003, p. 140) states that "a place name is the only record of a person's existence". Thus, this example assures that the retranslation has brought back the identity of the ST.

5.20	ST	<p>ولم تكن قضية عبور الحدود بحراستها المشددة ودورياتها وكماننها لتخيفه، ولا حتى اجتياز <u>(خط موريس) المكهرب والمفروش بالألغام</u>، والممتد بين الحدود التونسية الجزائرية من البحر إلى الصحراء... ص. 38</p>
	TT1	<p>Crossing the frontier with its reinforcement of guards, with their patrols and ambushes, would not have put him off. Not even crossing <u>the lines of minefields</u> between Tunisia and Algeria, from the desert to the sea (p. 22)</p>
	TT2	<p>Crossing the well-guarded border with its patrols and checkpoints wouldn't have frightened him. Nor would breaching <u>the electrified and landmined Morice Line</u> that stretched the length of the border between Algeria and Tunisia, from the coast to the desert... (pp. 23- 24)</p>

Example 5.20 discusses the Morice Line³³, the defensive line constructed by the French colonialists in Algeria. Crystal (2003, p. 140) makes the point that “[p]lace names can provide a unique source of information about a society’s history, structure, customs, and values”.

The ST presents the name and the definition of Morice Line for readers who are not familiar with this piece of information as it took the lives of the thousands of the FLN³⁴ fighters. The term, i.e. Morice Line, is translated in TT1 as ‘the lines of minefields’ which is perceived as a generic word that does not convey the Algerian political implications. However, in TT2, it is translated as ‘the electrified and landmined Morice Line’ which introduces both the term and its definition besides stressing the political context of it in the Algerian struggle to gain independence.

5.4 Political Expressions

Political expressions are strongly related to culture, history, and religion. Furthermore, politics is strongly dependent on language. Schäffner (1996, p. 201) points out that “any political action is prepared, accompanied, controlled, and influenced by language”. Thus, language plays a fundamental role in expressing political concepts and ideas, and hence, the same applies to translation. The following examples illustrate this point.

5.21	ST	وهكذا، جعلوا عدوى الثورة تنتقل إلى مساجين الحق العام الذين وجدوا فرصة للوعي السياسي، ولغسل شرفهم بالانضمام إلى الثورة التي استشهد بعد ذلك من أجلها الكثير منهم. ص. 31
	TT1	They made the revolution contagious, passing the message on to the criminals who discovered political consciousness and the chance to redeem their honor by joining the revolution, for the sake of which many were afterward killed in battles. (p. 17)
	TT2	In this way, they helped the revolution spread among the criminal prisoners, who seized the chance to acquire a political consciousness and cleanse their honour by joining a Revolution for whose sake many of them would subsequently fall as <i>shahids</i> . (p. 18)

³³ As Tunisia and Morocco achieved independence they allowed the FLN to establish training bases and hospitals within their borders. In an attempt to solve this problem, the French Minister of Defense Andre Morice ordered the construction of two lines of defenses, one along each border to “prevent the infiltration of men and material into Algeria”. The intent was to seal the country completely. “The defensive work, dubbed the ‘Morice Line’, consisted of an eight-foot-high electric fence with a 50-meter wide minefield on either side. Behind this strip were two parallel strips of barbwire, seeded with mines”. (Peterson 2015, p. 20).

³⁴ FLN stands for the National Liberation Front in Algeria.

The above example introduces the Arabic metaphor of ‘غسل شرفهم’ (Lit. to wash their honor) which means to restore or redeem their dignity and honor. In the context describes the criminal prisoners’ free will to join the Algerian revolution as a way of restoring their honor after committing ordinary crimes.

As far as translating metaphors are concerned, Schäffner (2004, p. 1264) makes the point that:

[I]t has been argued that if a metaphor activates different associations in the two cultures, one should avoid a literal translation and opt either for a corresponding TL-metaphor or for a paraphrase. If, however, the culture-specificity of the ST is to be stressed, then it would be better to reproduce the SL-metaphor and add an explanation, either in a footnote or by means of annotations.

Example 5.21 illustrates that the translator of TT1 opts for rendering the message of the metaphor لغسل شرفهم but not the metaphor as ‘to redeem their honor’. Whereas the TT2 preserves the form and the content of the metaphor in ‘cleanse their honor’. Although TT2 sounds vaguely literal, the phrase is commonly used in Modern English (e.g. Santos, 2012).

The second expression in example 5.21 is the Arabic verb استشهد³⁵ (trans. ‘stushhida) which has a religious connotation as it is mentioned in Quran and Hadith. Shahid is one who dies for his faith or an honorable reason.

The verb استشهد is translated as ‘killed’ in TT1. The killing can be the result of good or bad deeds, intentional or accidental. It is not given the honorable and religious connotation it carries when translated as ‘killed’ in TT1. The translator of TT2, on the second hand, opts for a closer translation to the ST and maintains the religious and political connotation behind it and translates as ‘fall as *shahids*’. The example 5.22 below is presenting the same lexical term of *Shahadah* and *shahid*.

5.22	ST	بعدها حسدت تلك الدمعة المفاجئة في عينيه، والتي رفع بها أمي إلى <u>مرتبة الشهداء</u> ، ص. 33
	TT1	Later on I envied that sudden tear in his eye that elevated Mother to <u>the role of martyr</u> (p. 19)
	TT2	Later, I envied that sudden tear in his eyes, which elevated my mother to <u>the rank of shahid</u> , (p. 20)

³⁵ The verb استشهد means a Muslim dying while defending one’s own religious beliefs.

Shunnaq (1993) notes that:

The Arabic lexical items شهادة and شهيد when rendered into “martyrdom” and “martyr” are incongruent. For in Arabic شهيد means that he is not dead: he lives, and in a far higher and deeper sense than in the life he has left. Further, the relatives the martyr left have no cause to grieve at his death; rather they have a cause to rejoice (p. 45).

It is clear then that martyr and *shahid* does not convey the same religious and political reference. Adopting the term ‘shahid’ restores the ST religious identity in TT2 more than what TT1 does in choosing the lexical item ‘martyr’.

5.23	ST	وجاءت تلك المعركة الضارية التي دارت على مشارف "باتنة" لتقلب يوماً كل شيء.. فقد فقدنا فيها ستة <u>مجاهدين</u> ، وكنت فيها أنا من عداد الجرحى بعدما اخترقت ذراعي اليسرى رصاصتان، ص. 35
	TT1	Then came this furious battle fought on the outskirts of Batna that would turn my life upside down. We had lost six <u>mujahidin</u> in that battle, and I was one of the wounded after two bullets penetrated my left arm (p. 19)
	TT2	The fierce battle on the outskirts of Batna turned everything upside down. We lost six <u>fighters</u> , and I was one of the wounded. Two bullets hit my left arm...(p. 21)

Likewise, the terms of جهاد *Jihad* and مجاهدين *mujahideen* appear more than once in the novel. In his study of Saddam Hussein’s political speeches during the Gulf war, Al-Harrasi (2001) observes that almost all English retranslations have transliterated the Arabic expression جهاد and مجاهدين as *jihad* and *mujahideen* or kept the functional properties attached to the lexical term and translated into ‘struggle’ and ‘strugglers’(p. 243- 246). This implies that the translator’s awareness of the historical, religious, and intertextual entailments of the expressions in hand is of great importance.

Unlike the pattern emerged in translating cultural expressions previously, the translator of T1 choose to transliterate مجاهدين into *mujahidin*, while TT2 surprisingly opts for ‘fighters’. Shunnaq (1993) assures that the lexical term ‘fighting’ “is an inadequate translation of the Arabic term جهاد”, and that there is no English word that conveys the same emotive overtone of the Arabic original (1993, p. 47). He adds that the word جهاد has a positive emotive connotation for Muslims and a negative one for non-Muslims (p. 47). Example 5.24 below presents another political term.

5.24	ST	كانت تعرف مسبقاً نشاطه السياسي، وتدري أنه سيلتحق <u>بالجبهة</u> بعد الزواج، وسيدخل في الحياة السرية، ص. 108
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	T1	“She knew in advance of his political activities and knew he would be joining the front straight after their marriage, entering that secret life of his. (p. 69)
	T2	‘She already knew about his political activity. She realized that he would join the FLN after they got married and begin a clandestine life, (p. 76)

Last but not least is the Arabic lexical term الجبهة in example 5.24 (trans. Aljabha), (Lit. the front). It refers to ‘the foremost ground occupied by an army; battle zone’³⁶. The translator of TT1 opts for a generic word to describe the term and to convey the content as ‘the front’, but the translator of the TT2 has gone far beyond the text to provide extra specific information about the Algerian front, which is called the FLN, which stands for ‘The National Liberation Front’.

Conclusion

This chapter has analyzed data analysis derived from the two English translations of the Arabic novel ‘*Thākiratul-Jasad*’ at the micro-structural level. It has mainly investigated material culture, social expressions, toponymy, and political expressions. The analysis aimed at identifying the strategies implemented by each translator in terms of its relation to the Algerian national identity of the original source text.

The comparison of the two English translations discussed was based on the cultural, social, and political expressions of the ST. The selected examples were the most challenging that was thought would serve in achieving the desired results. The analysis of material culture (such as food, clothes, etc.) revealed that the translator of TT1 opts for domesticating the items, while the translator of TT2 tried to preserve the Algerian characteristics of them. Furthermore, the analysis of the social expressions (such as names, proverbs, etc.) indicated that the translator of TT1 did not delve into the pronunciation and the connotation of these expressions. In contrast, the translator of TT2 demonstrated deep consideration for the contextual factors of the Algerian language and culture. Also, the analysis carried out on toponymy showed that the translator of TT1 was not aware of the cultural or political implications of these places, so these implications

³⁶ *The front* as defined by the New International Webster’s Comprehensive Dictionary.

were not rendered in TT1. On the other hand, the names of the places and their significance were presented in TT2. Finally, the translator of TT1 adopted the domestication strategy in translating the political expression, which appeared to eliminate the Algerian identity or the Islamic identity at certain points.

Most importantly, the analysis at the micro-structural level demonstrated that the Algerian terms of the original text were distorted in '*Memory in the Flesh*'. The analysis indicated that most of the Algerian references were either eliminated or domesticated in TT1. However, these Algerian references were all rendered in '*The Bridges of Constantine*' as the foreignization strategy was adopted throughout. Accordingly, retranslation proved to play a significant role in restoring the national identity which was distorted in the first translation.

The differences between both translations at the micro-structural level were described and interpreted to come up with three major findings. Firstly, '*Memory in the Flesh*' was generally a domesticated version since it highly considered the target reader and the target culture. Secondly, '*The Bridges of Constantine*' appeared to be a foreignized translation as it left most of the cultural specifics of the ST intact. And finally, retranslation plays a significant role in restoring the Algerian national identity which was almost obliterated in the first translation.

The next chapter presents the conclusion of this thesis. It summarizes the main findings, the contribution of the thesis to the discipline of (TS), and future research. Most importantly, it revisits the issue of the RH.

Chapter VI

Conclusion

Overview

Chapter six is divided into three main sections. Section (6.1) presents the major findings of the thesis. Section (6.2) includes the main contribution of this thesis to the discipline of (TS). Then, the chapter moves to section (6.3) which suggests future research in light of the main findings of the thesis.

6.1 Major Findings

This thesis has examined Ahlam Mosteghanemi's novel '*Thākiratul-Jasad*' and its two English translations in their respective socio-cultural, political, and institutional contexts. The thesis has applied the RH proposing that later translation/translations, i.e. retranslation/s are closer to the ST than the first translation. The socio-cultural and political analysis of the two English translations of '*Thākiratul-Jasad*' has affirmed the validity of the RH. It showed that the main reason justifying the act of retranslation was a move from a less "accurate" translation toward a closer retranslation was evident, particularly at the micro-structural data analysis (cf. **Chapter V**). Furthermore, as far as the Algerian national identity is concerned, the thesis concluded that the retranslation plays a significant role in restoring the national identity of the original source, which was perceived as distorted and almost obliterated in the first translation.

The ongoing debate to test the validity of the RH has kept it within the hypothetical framework that has never been entirely confirmed as a proven theory. This thesis supported Chesterman's notion (2000, p. 23) that RH is yet to be proved and needs to be

tested through empirical evidence. The literature review (cf. **Chapter 2.2**) showed that some case studies confirmed the validity of RH (e.g. Dastjerdi & Mohammadi, 2013; Feng, 2014) while other studies (Susam-Sarajeva, 2003; Desmidt, 2009; Deane, 2011; Deane-Cox, 2014) stressed its invalidity. In other words, the results of each case study cannot be generalized to all other case studies. Hence, the main aim of this thesis was to confront the RH assuming that “later translations are closer to the ST” than the first translation (Chesterman, 2000, p. 23; 2004, p. 8) with an Arabic case study to test its validity and to contribute to the debate as an additional case study on the matter.

Based on the literature review (cf. **Chapter II**), this thesis illustrated that the study of retranslation in general, and RH in particular, is an under-investigated area, particularly in the Arab world. Therefore, a key limitation to the study of retranslating *‘Thākiratul-Jasad’* was posed by the lack of similar retranslated Arabic novels into English (cf. **Chapter 1.4**). This limitation was partly overcome by examining case studies on the retranslation of other languages (e.g. Du-Nour, 1995; Desmidt, 2009; Deane, 2011, Feng, 2014) or case studies investigating other concepts of retranslation such as ideology, censorship, and reception (e.g. Walsh, 2016; Cadera and Martín Matas, 2017). Moreover, the literature review revealed the lack of research on retranslation linked to national identity. Thus, this thesis has provided a genuine perspective to examine the phenomenon of retranslation connected to national identity.

Examining the two translations to test the validity of RH required a comprehensive methodology starting from the examination of the macro-structural features and then narrowing it down to the micro-structural features (cf. **Chapter III**). The analysis applied Product-oriented DTS, namely the model of Lambert and Van Gorp (2014) and Venuti’s concepts of foreignization and domestication (1991; 1995; 2017) in order to map out the overall strategies followed by each translator of the two translations under scrutiny. This methodology was enough to describe and interpret the strategies chosen in light of maintaining the content and the form of the original source text and to reveal how they preserved the Algerian national identity. The findings demonstrated that the Venuti’s domestication and foreignization were of great significance in testing the validity of RH (Paloposki, 2010, p. 40).

This thesis answered the main questions of the study. First, the question “what are the major differences between both translations at the macro- and micro-structural levels?” revealed that the first translation *‘Memory in the Flesh’* preserved the title and cover of the ST, while the retranslation *‘The Bridges of Constantine’* had changed the title and cover in order to convey the Arabic Algerian identity to the Western reader. Additionally, the publishing houses changed the paratexts of the retranslation (e.g. back covers, flaps, etc.) for marketing purposes. The overall change occurred at the macro-structural level of *‘The Bridges of Constantine’* aimed at promoting the novel to the target reader in the most appropriate and appealing form.

Second, the cultural, social, and political closeness between the ST of *‘Thākiratul-Jasad’* and both translations were analyzed at the micro-structural level (cf. **Chapter V**). A selection of the richest cultural, social, and political expressions revealed much about the strategies adopted by each translator. This offered an answer to the fourth question of this thesis, i.e. “how has each translator dealt with cultural, social, and political terms?” The analysis indicated that *‘Memory in the Flesh’* was a widely domesticated translation in an attempt to introduce the target reader to a different language and to bridge the gap between both cultures (Berman, 1990, Bensimon, 1990). *‘The Bridges of Constantine’* on the other hand appeared to be foreignized as many of the cultural, social, and political terms of *‘Thākiratul-Jasad’* were kept intact, which at certain points risked the readability of the text. This constituted a move toward the cultural and national identity of the ST. The analysis also revealed the consistency of the strategy applied by each translator with very limited exceptions. To answer the third question of this thesis, i.e. “to what extent do the findings support the validity of RH?”, the findings concerning the strategy adopted by each translator showed that the retranslation, i.e. *‘The Bridges of Constantine’* is closer to the original ST compared to the first translation, i.e. *‘Memory in the Flesh’*. A clear move towards the ST cultural, social, and political expressions was illustrated in the retranslation TT2. Hence, the RH, claiming that later translations are closer to the ST than the first translation, was verified to be true when applied on the retranslation of *‘Thākiratul-Jasad’*.

On the other end, investigating the most relevant cultural, social, and political expressions of the ST and both translations (cf. **Chapter V**) answered the fifth question of the thesis, i.e. “how does the translation process play a role in preserving the national identity as embodied in the Original Arabic source text?” The analysis showed that the Algerian national identity was almost erased in the first translation, i.e. *‘Memory in the Flesh’* due to the extensive degree of domestication, but it was later restored in the retranslation, i.e. *‘The Bridges of Constantine’*.

By analyzing data at the macro- and micro-structural levels, the second question of this thesis: “What is the main reason underlying the emergence of a second translation in a relatively short time by a different institution?” was answered. Ahlam Mosteghanemi stated that the main reason behind the retranslation was restoring the linguistic and poetic style of *‘Thākiratul-Jasad’* (cf. **Chapter 3.1.3**). However, the findings revealed that the main reason for the retranslation is restoring the Algerian national identity that was distorted in the first translation. Another reason justifying the act of retranslation was marketing the novel to Western readers and achieving a similar influence of the ST in the Arabic literary and national contexts. The retranslation was necessary and the motives behind it were highly justified.

6.2 Contribution to the Discipline of (TS)

This thesis has examined retranslation as an under-researched area in the discipline of (TS). Different studies have been conducted on the retranslation and the RH (e.g. Vanderschelden, 2000; Paloposki & Koskinen, 2004; Deane, 2011; Dastjerdi & Mohammadi, 2013; Dean-Cox, 2014; Feng, 2014; Tian, 2014; Tian, 2017). However, and after a thorough investigation, this thesis is the first one to examine the retranslation of an Arabic novel into English on one hand, and the retranslation of *‘Thākiratul-Jasad’* on the other hand. The thesis has offered genuine data to examine the validity of RH and contributed to providing some insights into the ongoing debate on the RH hypothesis. In other words, this thesis is considered to be an additional case study to those that have confirmed the validity of the RH.

As an original contribution to the discipline of (TS), this thesis has sought to help understand the retranslation process in the Arab world by examining Mosteghanemi's '*Thākiratul-Jasad*' and its two English translations in their cultural, social, and political contexts. The results then were confronted with RH to be situated within previous research on the topic. The thesis then offered an authentic addition to the case studies verifying the validity of RH (e.g. Dastejerdi & Mohammadi, 2013; Feng, 2014). However, the debate on RH remains open to other case studies that will investigate the retranslation of various works of literature.

As far as the methodology is concerned, the thesis has combined the Product-oriented DTS (Lambert & Van Gorp, 2014) with Venuti's concepts of domestication and foreignization. This methodology, in turn, has been beneficial in showing how closeness was maintained in both English translations. The results helped to link the concept of retranslation to national identity. In other words, the thesis revealed that a national identity of the ST can be enhanced or diminished, and in this case, restored, through retranslation. This is considered as a contribution to research on retranslation and RH.

6.3 Future Research

This thesis paved the way to research on retranslation of Arabic novels into English. One future research can examine the linguistic and stylistic features in the retranslation of '*Thākiratul-Jasad*'.

Comparative analysis may also investigate the retranslation of '*Thākiratul-Jasad*' with the other two novels of the trilogy, i.e. '*Chaos of the Senses*' and '*The Dust of Promises*'. The three novels and their retranslations can be analyzed and contrasted to each other in order to examine common characteristics of Ahlam Mosteghanemi's writing.

Lastly, future research can be conducted on the reception and consumption of Ahlam Mosteghanemi's trilogy in retranslation. The first translation of the three novels was conducted by the American University in Cairo Press and the second translation was by Bloomsbury Publishing. Moreover, the reception of the novels may be examined along with the policy of the publishing institutions.

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ملخص

تعتبر عملية إعادة الترجمة ظاهرة قديمة جداً بل قد تكون قديمَ الترجمة ذاتها، لكنّ الدوافع التي تؤدي إليها ظلّت مجهولة نوعاً ما. إذ قدّم أنطوان بيرمان (1990) إحدى الفرضيات الرئيسية التي صيغت لتفسير عملية إعادة الترجمة، بحيث اقترحت الفرضية أن "الترجمات اللاحقة تنزع إلى أن تكون أقرب إلى النص الأصل من الترجمة الأولى (Chesterman, 2000; 2004). ويشار إلى هذا التقدّم (على مختلف المستويات) من الترجمة الأولى "المعيبة" نحو ترجمة جديدة محسّنة باسم "فرضية إعادة الترجمة". ومن أجل اختبار صحة فرضية إعادة الترجمة، تتناول هذه الأطروحة الترجمات الإنجليزية لرواية أحلام مستغانمي "ذاكرة الجسد".

تبحث هذه الأطروحة في إعادة ترجمة الروايات العربية، تحديداً رواية ذاكرة الجسد. حيث تُرجمت الرواية، التي كانت قد صدرت باللغة العربية عام 1993 في بيروت، إلى الإنجليزية في دار نشر الجامعة الأمريكية بالقاهرة عام 1999 تحت عنوان "Memory in The Flesh"، ثم أخذت دار نشر بلومزبري في بريطانيا على عاتقها مسؤولية إعادة ترجمة الرواية عام 2013، وقدمتها بعنوان "The Bridges of Constantine". تبدأ الأطروحة في البحث في السياق النظري المفصل لظاهرة إعادة الترجمة، ومن خلال تطبيق مفاهيم ونماذج دراسات الترجمة الوصفية (Lambert & Van Gorp, 1985)، يختبر الجزء الرئيسي من التحليل صحة فرضية إعادة الترجمة على المستوى الكلي (مثل العناوين والأغلفة والمقدمات وما إلى ذلك) وعلى المستوى الجزئي (مثل التعبيرات الثقافية والاجتماعية والسياسية، إلخ). ينتقل التحليل بعد ذلك لتحديد طبيعة كلتا الترجمتين (من حيث التغريب أو التوطين) بناءً على مدى توافقهما مع النص الأصل، ثم سيُسلط الضوء على نتائج التحليل وفقاً لعمق الهوية الوطنية الجزائرية التي حافظت عليها كلتا الترجمتين. وفي الختام، تكشف النتائج النهائية لهذه الأطروحة أن فرضية إعادة الترجمة قد أثبتت صحتها بشكل كبير فيما يخص إعادة ترجمة رواية ذاكرة الجسد. كما أثبتت النتائج أن عملية إعادة الترجمة تؤدي دوراً مهماً في استعادة الهوية الوطنية المجسدة في النص الأصل والتي كانت مفقودة أو مشوهة في الترجمة الأولى.

الكلمات المفتاحية: إعادة الترجمة، فرضية إعادة الترجمة، الهوية الوطنيّة، التوطين، التغريب.