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Translating Cultural Identity in Post-colonial Literature:

The Case of Radwa Ashour's '*Thulāthiyyat Ghirnāṭa*'

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**Translating Cultural Identity in Post-colonial Literature:
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Thesis Approval

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Jerusalem, Palestine

1445 / 2023

إهداء

إلى الأحلام المُنتظرة على بوابة المستقبل، أنا أخطو إليك.

إلى نفسي، فهي تستحق.

إلى كل من جعلوا حياتي أفضل، من أناروا طريقي، ورافقوا عمتي حتى وصلنا إلى النور سوياً، إلى

رفاق الحياة كلهم بلا استثناء، فهم من جعلوا من الحياة مكاناً أستطيع العيش فيه.

Declaration

I hereby declare that this thesis, entitled *Translating Cultural Identity in Post-colonial Literature: The Case of Radwa Ashour's 'Thulāthiyyat Ghirnāṭa'* is bona fide and genuine research work that I have carried out under the supervision of Dr. Ahmad Ayyad, and that this study has not been submitted as a higher degree to any other university or institution.

Signed: 

Name: Maysaa 'Mohammed Mahmoud' Salem Jabari

Date: 22 August 2023

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Abstract

This thesis has examined the translation of cultural identity in post-colonial literature in the context of a case study, the Radwa Ashour's '*Thulāthiyyat Ghirnāṭa*' novel. The novel originally published in Arabic in 1994, was translated into English in 2003 by Syracuse University Press in New York under the title '*Granada*'. While various case studies have addressed cultural identity in translation (Abbad, 2016; Febles, 2018; Zahrawi, 2018), there remains an evident gap where the intersection of cultural identity and post-colonial literature translated from Arabic into English is concerned.

The thesis has operated within the framework of product-oriented Descriptive Translation Studies (DTS) (Lambert and Van Gorp, 1985) and applied Venuti's concepts of domestication and foreignization (2018). Data analysis has begun by examining the translation of cultural identity in Radwa Ashour's '*Thulāthiyyat Ghirnāṭa*' at the macro-structural level (e.g., titles, covers, and prefaces, etc.). Then, data analysis has moved to examining the translation of cultural identity at the micro-structural level (e.g., cultural expressions, religious expressions, and political expressions, etc.).

The overall textual analysis has shown that full preservation of cultural identity in the translation of post-colonial literature is impeded by its hybrid nature. Hybridity in this thesis influences the translated text that does not strictly preserve either the source culture or the target culture. Instead, a fusion of both cultures emerges as a result of their intermingling in translation. Additionally, hybridity hinders the target text (TT) from entirely embodying the complete decolonization or resistance of the target culture. Moreover, foreignization and domestication strategies prove insufficient for the translation of cultural identity in post-colonial literature. **Keywords:** translation, post-colonial literature, cultural identity, domestication, foreignization

ترجمة الهوية الثقافية لأدب ما بعد الاستعمار في سياق دراسة حالة رواية 'ثلاثية غرناطة'،

إعداد: ميساء "محمد محمود" سالم جعبري

إشراف: د. أحمد عياد

الملخص

تبحث هذه الأطروحة في دراسة ترجمة الهوية الثقافية لأدب ما بعد الاستعمار في سياق دراسة حالة رواية 'ثلاثية غرناطة' لرضوى عاشور. تم نشر الرواية باللغة العربية في عام 1994، وتم ترجمتها إلى الإنجليزية في عام 2003 من قبل دار نشر جامعة سيراكيوز في نيويورك تحت عنوان 'Granada'. على الرغم من وجود العديد من الدراسات التي تناولت الهوية الثقافية في الترجمة، إلا أن هناك فجوة واضحة فيما يتعلق بتداخل الهوية الثقافية وأدب ما بعد الاستعمار المترجم من العربية إلى الإنجليزية.

تعمل الرسالة ضمن مفاهيم ونماذج دراسات الترجمة الوصفية (Lambert & Van Gorp, 1985) وتطبق مفاهيم التغريب والتوطين (Venuti, 2018). يبدأ تحليل البيانات بدراسة ترجمة الهوية الثقافية في 'ثلاثية غرناطة' لرضوى عاشور على المستوى الكلي (مثل العناوين والغلاف والمقدمات وما إلى ذلك)، ثم ينتقل تحليل البيانات إلى دراسة ترجمة الهوية الثقافية على المستوى الجزئي (مثل التعبيرات الثقافية والتعبيرات الدينية والتعبيرات السياسية وما إلى ذلك). يُظهر التحليل النصي العام أن الحفاظ الكامل على الهوية الثقافية في ترجمة الأدب ما بعد الاستعمار يتعرض للعراقيل بسبب طبيعته الهجينة. تؤثر الهجينة في هذه الرسالة على النص المترجم الذي لا يحتفظ بدقة بثقافة المصدر أو ثقافة الهدف. بدلاً من ذلك، يظهر اندماج لكلا الثقافتين نتيجة اختلاطهما في الترجمة. بالإضافة إلى ذلك، تعيق الهجينة النص الهدف من تجسيد عملية التحرر الكاملة أو مقاومة ثقافة الهدف. علاوة على ذلك، تبين أن استراتيجيات التغريب والتوطين غير كافية لترجمة الهوية الثقافية في الأدب ما بعد الاستعمار.

الكلمات المفتاحية: الترجمة، أدب ما بعد الاستعمار، الهوية الثقافية، التغريب، التوطين.

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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	Ā	Alif Maqsūrah
<u>S</u>	ص	U	Short Closer
<u>D</u>	ض	Ū	Long Closer
<u>I</u>	ط	I	Short Breaker
<u>DH</u>	ظ	Ī	Long Breaker
'	ع	Doubling the Letter	شدة*

¹ This 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/uneggn/docs/11th-uncsgn-docs/E_Conf.105_137_CRP.137_14_Romanization_System_ENGLISH.pdf

List of Abbreviations

Descriptive Translation Studies	DTS
Translation Studies	TS
Source Text	ST
Target Text	TT
Source Language	SL
Target Language	TL

Chapter I

Introduction

Culture has been the subject of investigation by many scholars in modern Translation Studies (TS) (e.g., Bassnett & Lefevere, 1990, 1998; Faiq, 2004; Simon, 2005; Trivedi, 2007). In 1990, Bassnett & Lefevere introduced the notion of the ‘cultural turn’ wherein TS redefined its object of study by examining texts within the context of both source and target cultures (Bassnett, 1998, p. 123). This shift marked a departure from linguistic approaches, enabling a more comprehensive understanding of translation (Bassnett, 1998, p. 123).

Simon (2005) highlights the emergence of the ‘cultural turn’ in TS as a starting point for exploring how translation is influenced by and, in turn, influences the dynamics of cultural representation (p. 130). Following the ‘cultural turn,’ translators have had to delve into the culture of the original text since it is intricately “embedded” within a specific cultural context (Simon, 2005, p.130). The more profound this “embedding” is, the more challenging it becomes to find suitable equivalents for terms and ideas during the translation process (Simon, 2005, p.130). Translation is defined in this thesis following Simon (1992) as:

Translation is not only the appropriation of previously existing texts in a mode of vertical succession; it is the materialization of our relationship to otherness, to the experience – through language – of what is different ... The way in which alterity and strangeness are respected in translation has much to do with the historical and institutional norms which have come to dominate national traditions. (p. 161)

Trivedi (2007) describes language as a vehicle of culture. Hence, literary texts are not constituted of language but of culture. In other words, a language is specific to a particular culture it belongs to or comes from (Trivedi, 2007). Based on this notion, the translation of a literary text is a negotiation between two cultures (Trivedi, 2007). Faiq (2004) agrees with Trivedi by describing translation as carrying cultural influences that represent various ethnic, linguistic, and political groups which may intersect violently with other groups in some cases (p. 3). As the case study in this thesis involves a post-colonial novel translated into a Western language within the context of post-colonialism, Venuti (1996) considers translation

to be a violent activity, particularly within Western dominant cultures (p. 196). Moreover, in certain cases, translation may serve as a tool for imperialistic appropriation of foreign cultures to suit domestic agendas, be they cultural, economic, or political (Venuti, 1996, p. 196). The concept of culture is defined in this thesis following Newmark (1988) as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (p.94).

The concept of identity has been discussed by various scholars (e.g., Pearce, 2016; Said, 1978; Sandhu & Higgins 2016; Wolf, 2008). Identity refers to how people answer the question, who are you? This question may be posed explicitly or implicitly, at a personal or a collective level, to others or to oneself (Vignoles, 2018, p. 1).

Said (1978) discusses the concept of identity by introducing the representations of the cultural ‘other’, which refers to non-Western people, created by the West. For example, Said discusses Vico's vision, Neapolitan philosopher, of the relationship between the self and other or occident and orient as being based on power, domination and hegemony (p. 6). Vico (as cited in Said, 1978) argues that:

The construction of identity — for identity, whether of Orient or Occident, France or Britain, while obviously a repository of distinct collective experiences, is finally a construction — involves establishing opposites and “others” whose actuality is always subject to the continuous interpretation and re-interpretation of their differences from “us”. Each age and society re-creates its “Others”. Far from a static thing then, identity of self or of “other” is a much worked-over historical, social, intellectual, and political process that takes place as a contest involving individuals and institutions in all societies. (p. 332)

Wolf (2008) explains that the concept of identity has evolved beyond essentialist notions of authenticity and universalism (p. 18). Instead, it is seen as a dynamic and ongoing process where ‘the self’ and ‘the other’ interact and shape each other through differentiated opposition (Wolf, 2008, p. 18). Wolf describes translation, as a form of cultural representation, constantly challenges the notion of the ‘other’ and plays a significant role in negotiating cultural differences (p. 18). In this context, Wolf sees that identity cannot be pinned to specific ethnic, class, or gender positions but emerges from the convergence of diverse ascriptions, resulting in hybrid individual subjects in the field of translation (p. 18). This explains the importance of hybridity as one of the prominent concepts within the post-

colonial discussions on identity which offers space for new identities that are seen as the product of mixing (Sandhu & Higgins 2016). In a context of hybridity, translators operate in an environment characterized by the hybridization of language, culture, behavior, institution and communication (Wolf, 2008, p. 15). They become shaped by a sort of exile, involved in, yet still on the borderline of, culture and are no longer mediators between two different poles, but their activities are inscribed in cultural overlapping which imply interactive and refractive difference (Wolf, 2008, p. 15).

1.1 Purpose of the Study

This thesis examines the translation of cultural identity in post-colonial literature through a case study focusing on Radwa Ashour's novel 'Thulāthiyyat Ghirnāṭa'. It compares Ashour's novel 'Thulāthiyyat Ghirnāṭa' to its English translation titled 'Granada' by applying the methods of Product-Oriented (DTS) (Lambert & Van Gorp, 1985) and Venuti's concepts of domestication and foreignization (2018). This thesis examines the translation of cultural identity in Radwa Ashour's 'Thulāthiyyat Ghirnāṭa' at the macro- and micro- structural levels. To fulfill its purpose, the thesis first investigates key concepts in post-colonial literature (decolonization, resistance, and hybridity) in relation to the translation of cultural identity. Second, it applies Venuti's foreignization and domestication strategies in the analysis of the micro-structural level (cf. **Chapter IV**) to examine their efficiency of translating cultural identity in post-colonial literature.

In TS, foreignization and domestication (cf. **Chapter 3.2.2**) are the first choices in translating post-colonial literature. Foreignization is considered as a strategy that takes the reader toward the writer while domestication takes the writer toward the reader (Chen, 2012, p. 12). Though this is the notion adopted in the translation of cultural items, especially, in post-colonial literature, Carbonelle (2004) argues that strict dichotomies such as foreignization vs. domestication do not seem to be flexible enough for either the theorist or the practitioner in translation (p. 30).

Carbonelle (2004) further explains that "[i]n any given discursive construction (conveyed by a text, a conversation, a series of ad images, a photographic exhibition, etc.) we cannot expect everything to be known or familiar, nor conclude that everything appears to us

foreign, alien, odd, or strange (p. 30). We should instead ask what we understand by known, familiar, foreign or strange” (p. 30). Drawing upon Carbonelle’s notion of domestication and foreignization as rigid strategies for translating post-colonial literature, this thesis argues that Venuti’s strategies are inadequate for translating the cultural identity of post-colonial literature.

1.2 Significance of the Study

The significance of this thesis lies in addressing the translation of post-colonial literature related to cultural identity, especially when dealing with works from Arabic into English. Despite existing research on the translation from Arabic into English pertaining to literature and culture (e.g., Faiq, 2004; Leeuwen. 2004), research on the translation of literary texts concerning post-colonialism, let alone cultural identity, is still an under-researched area in TS.

‘Thulāthiyyat Ghirnāṭa’ novel unfolds within a post-colonial context, where literary narratives act as comprehensive records of societal experiences and become subjects of profound discussion and rediscovery. (Najm & Islam, 2021, p. 39). In that context, the significance of this novel, among various factors (cf. **Chapter 1.1.3**), lies in the fact that “Ashour's narrative becomes more valuable for reimagining a marginalized experience of history and for asserting a sense of self-determination in this retelling of events” (Rowther, 2020, p. 122). Therefore, this novel is a fertile environment for discussing post-colonial notions and concepts in translation. Firstly, it sheds light on the concept of identity, particularly in light of the close connection between novels as literary forms and the quest for identity and self-definition (Leeuwen, 2004, p. 18). Secondly, it offers insight into the European perspective of the Orient as conveyed through the act of translation (Leeuwen, 2004, p. 18). Leeuwen (2004) emphasizes that “[i]t is inadequate to merely assert that Arabic literature is systematically marginalized by unwavering orientalism (p. 25). It is also overly simplistic to claim that texts are solely translated for appropriation by a dominant culture” (Leeuwen, 2004, p. 25).

Furthermore, the significance of this thesis is derived from the chosen case study, which delves into a narrative of “historical trauma” (AbuKhoti, 2019, p. 91), recounting the experiences of Muslims in Spain. The narrative of Al-Andalus holds notable importance across various historical periods and discussions within Islamic history (Matthew Carr, 2009, p. 3). The perspectives on the expulsion of Muslims from Al-Andalus have sparked debates about the Islamic presence in Spain, the definition of Spanish national identity, the comparison between ‘Oriental’ and ‘Western’ civilizations, and the interplay between Islam and Christianity (Matthew Carr, 2009, p. 3). Today, the legacy of Moorish Spain continues to influence contemporary political agendas, particularly during a time when the Islamic and Western worlds are engaged in complex confrontations encompassing religious, cultural, and political dimensions (Matthew Carr, 2009, p. 4).

The existing research on Ashour's ‘Thulāthiyyat Ghirnāṭa’ has explored psychological, historical, and post-colonial aspects, along with the application of the Skopos theory in TS (e.g., Abu Khoti, 2019; Fahmy, 2021; Najm & Islam, 2021; Rowther, 2020; Safoui, 2020; Spanos, 2018). However, it could be claimed that there are no studies on examining it specifically in terms of cultural identity in the context of translating post-colonial literature. This thesis aims at filling this gap by being the first to probe into the translation of cultural identity in this novel. Through an examination of the translation of this Arabic novel and its representation of cultural identity, this thesis expands the existing knowledge in the field of TS and provides fresh perspectives on the translation of post-colonial literature, specifically from Arabic to English.

1.3 Statement of the Problem

Despite the existence of some studies on the translation of literary texts from Arabic into English, the translation of literary texts concerning post-colonialism and cultural identity is still an under-researched area in TS. Several case studies discuss cultural identity in TS (e.g., Abbad, 2016; Febles, 2018; Zahrawi, 2018), but none of them connects cultural identity and post-colonial literature in translation from Arabic into English.

Furthermore, several studies exist on Ashour's '*Thulāthiyyat Ghirnāṭa*', exploring psychological, historical, and post-colonial aspects, as well as applying Skopos theory in TS (AbuKhoti, 2019; Fahmy, 2021; Najm & Islam, 2021; Rowther, 2020; Safoui, 2020; Spanos, 2018). However, the field this thesis investigates is under researched in modern TS.

The choice of discussing cultural identity is affected by Muñoz-Calvo's perspective (2008) of the importance of cultural identity in translation. Muñoz-Calvo (2008) emphasizes the intersection of translation and cultural identity, highlighting the essential role of languages in shaping cultural identities (p.1). Moreover, Muñoz-Calvo explains that languages and translation have gained immense relevance as they impact cultural identity, information exchange, and knowledge. Therefore, preserving linguistic diversity has become crucial in a world facing diminishing cultural variations (p. 1). Muñoz-Calvo also stresses the importance of studying translation; in particular, as it becomes crucial in navigating these complexities and ensuring that cultural identities are respected and maintained in the global arena (p. 1). Thus, this study contributes to the analysis of cultural identity in literary works, particularly in translations from Arabic into English.

1.4 Limitations of the Study

This thesis examines the English translation of '*Thulāthiyyat Ghirnāṭa*', i.e., '*Granada*' (2003), which was translated by William Granara. Several limitations have been encountered during the course of this research. Firstly, there are only a limited number of studies conducted on the novel, resulting in a dearth of information about the novel itself, its author, and the translator. This scarcity of available information has implications for the macro-structural analysis. Second, there have been a few studies regarding the translation of this novel from Arabic into English, let alone concerning aspects related to culture and identity.

The only study that exists on this novel, from a TS perspective, was conducted based on Skopos Theory (Fahmy, 2021). Third, cultural identity in the translation of post-colonial literature from Arabic into English is under searched (e.g., Zahrawi, 2018).

1.5 Questions of the Study

This thesis attempts to provide answers to the following questions:

1. What are the differences between the Arabic source text (ST) and the English translation of the novel, '*Thulāthiyyat Ghirnāṭa*' at both macro- and micro-structural levels?
2. How does the English translation of the novel, *Thulāthiyyat Ghirnāṭa* reflect aspects of resistance and decolonization?
3. Does the concept of *hybridity* affect reflecting other concepts, i.e., *resistance* and *decolonization* in translating post-colonial literature in this thesis?
4. Did the translation of '*Thulāthiyyat Ghirnāṭa*' maintain the cultural identity of the Arabic ST? If so, to what extent?

To answer these questions, the English translation of '*Thylathiyyat Ghirnata*' will be examined using the theoretical framework of Product-oriented DTS (Lambert & Van Gorp, 1985) and Venuti's concepts of domestication and foreignization (Venuti 2018).

1.6 Structure of the Study

In addition to this Introduction, this thesis consists of five chapters. **Chapter II** is divided into five main sections. Sections 2.1 and 2.2 provide a comprehensive literature review on literary translation, covering both overarching aspects and the specific context of translation between English and Arabic. Section 2.3 focuses on post-colonialism and post-colonial literature, drawing connections to the realm of translation, while also addressing key concepts like decolonization, resistance, and hybridity within the translation of post-colonial literature. Section 2.4 delves into the significance of cultural identity in TS, presenting notable studies that explore its interplay with the translation process. Section 2.5 provides a conclusion for **Chapter II**.

Chapter III presents the corpus and methodology of this thesis. It is divided into three main sections. Section 3.1 presents the corpus of the thesis, including the novel '*Thulāthiyyat Ghirnāṭa*,' its author Radwa Ashour, the translated version '*Granada*,' and the translator William Granara. This section underlines the novel's significance within its historical,

political, and cultural contexts. Section 3.2 introduces the methodological basis for data analysis. The theoretical framework of Lambert and Van Gorp, (1985) Synthetic Scheme for Translation Description and Venuti's domestication and foreignization concepts (2018) are applied in the analysis of the data in this thesis. Section 3.3 provides a conclusion to **Chapter III**.

Chapter IV provides a macro-structural analysis of the novel '*Thulāthiyyat Ghirnāṭa*' and its English translation. It consists of two main sections. Section 4.1 examines pre-textual para-texts, (titles, front covers, front flaps, forwards, and dedications), post-textual para-texts (afterwards, glossaries, back covers, back flaps, and back recommendations) and intra-textual para-texts (footnotes). The analytical approach is informed by Genette's para-textual framework (1997) and Tian's para-text categorization (2014).

Chapter V delves into the micro-structural analysis of '*Thulāthiyyat Ghirnāṭa*' and its English translation. The chapter presents an in-depth examination of the translation of the first novel within '*Thulāthiyyat Ghirnāṭa*' at the micro-structural level. This chapter aims at analyzing and describing the translation of cultural, social, political, and religious elements. It further seeks to assess the degree to which the translation successfully preserves the Andalusian cultural identity inherent in the ST. This chapter is subdivided into five main sections. Guided by Newmark's cultural categories (1988) and Venuti's domestication and foreignization strategies (2018) and taking into consideration the specific novel under scrutiny, the micro-structural analysis is segmented as follows: Section 5.1 centers on the translation of material culture, including names of places; Section 5.2 includes organizations, customs, activities, procedures, and concepts, such as religious terms and political expressions; Section 5.3 focuses on the translation of metaphors; and Section 5.4 delves into the translation of slang terms. Section 5.5 serves as a conclusion of **Chapter V**.

Chapter VI presents the conclusion of the study. It is divided into two main sections. Section 6.1 outlines the major conclusions drawn from the thesis. Section 6.2 emphasizes the contribution that this thesis makes to the discipline of TS.

Chapter II

Literary translation, post-colonial

Literature and Cultural Identity

Overview

This chapter outlines the theoretical framework of the thesis, organized into five main sections. Sections 2.1 and 2.2 conduct a comprehensive review of literary translation, both in a general context and specifically within English-Arabic and Arabic-English translations. In Section 2.3, the focus shifts to post-colonialism and post-colonial literature, establishing their connection to translation. This section also delves into key concepts relevant to the translation of post-colonial literature, such as decolonization, resistance, and hybridity. In Section 2.4, cultural identity within the realm of Translation Studies is discussed, alongside pivotal studies exploring the interplay between cultural identity and translation. A concluding statement for this chapter is presented in Section 2.5.

2.1 Literary Translation

Literary translation is considered as the most examined type of translation which reflects its significance in TS. Firstly, literary translation is significant as a tool in which a text can ‘live on’ beyond the linguistic, cultural and social environment of its origin (Delabastita, 2011, p.69). Secondly, literary translation has a great proportion in the total literary field in cultures compared to newly produced literary works (Delabastita, 2011, p.69). In addition to this importance, literary translation is described as a ‘prestigious’ type of translation so that translation concept is inclined to be reduced to literary translation (Lambert, 1998, p. 131). Bush (1998) perceives literary translation as “an original subjective activity at the center of a complex network of social and cultural practices” (p. 127); a social, culturally-bound, interactive process (p. 129). It is also pictured as a work that implicitly or explicitly challenges the nationalism of culture (Bush, 1998, p. 127). Nevertheless, Lambert

(1998) makes the point that neither literature nor translation has been well-defined (p.130). As a result, Lambert (1998) argues that there is no clear extent between literature and other entities like language, territory and nation, and no clear extent between translation and other terms like adaptation and rewriting (p. 130). According to Bush (1998), literary translation is a type of translation that has mainly to do with poetry, drama and prose as ‘high’ categories of a culture (p. 127). Prose or fictional prose as a ‘core literary’ genre (Jones, 2011, p. 152) is characterized by narration that has some forms like novels, short stories and novellas (Lahlali & Abu Hatab, 2014, p. 24). Major theories and approaches in TS have focused on literary translation (e.g., polysystem theory, Toury’s model, the descriptive approaches, etc.). Moreover, later research on literary translation has been developed to include major concepts such as power (e.g., Alvarez & Vidal, 1996; Tymoczko & Gentzler, 2002), ethics (e.g., Bermann & Wood, 2005) and ideology (e.g., Calzada-Pérez, 2003; Von Flotow, 2000). Furthermore, some concepts have been discussed in literary translation, including, culture (e.g., Bassnett & Lefevere, 1998; Lefevere, 1992; Tymoczko & Gentzler, 2002; Venuti, 2018).

Bassnett (2002) sees that much effort in TS has been spent on studying the translation of poetry; however, this is not the case with literary prose in general and novels in particular (p. 114). This may be attributed to the higher status that poetry holds, and more importantly to the idea that novels are simpler in structure than poems; thus, easier to translate (Bassnett, 2002, p. 114).

Contrary to what Bassnett states, and drawing on Bakhtin’s view of novels (1994), Leeuwen (2004) asserts that a novel is the most complex genre; its importance lies, among other reasons, in its relation to the search for identity and necessary skepticism about the definitions of the self and mixed images of reality (p. 18). Furthermore, a novel is closely linked to what Leeuwen calls a ‘travelogue’ which expresses the individual experience and representation of others in relation to the self.

This thesis supports Leeuwen’s assertion that novels are intertwined with the quest for ‘identity’, a pivotal theme in post-colonial literature. Based on that, this thesis studies Ashour’s novel *‘Thulāthiyyat Ghirnāṭa’* and its English translation *‘Granada’*. The analysis

centers on their historical, political, and cultural dimensions, aiming to investigate the extent to which cultural identity is preserved during the translation of this post-colonial novel.

2.2 Translating from English into Arabic and Arabic into English of novels

Translation of Arabic literary texts, including novels, into English has been discussed in terms of historical, political and cultural contexts by a number of scholars (e.g., Carbonell, 2004; Faiq, 2004; Leeuwen. 2004) and researchers (e.g., Alheshami, 2018; Guessabi, 2013). According to Faiq (2004) translating Arabic literary texts into English is not an innocent process; instead, it was a process of manipulation and subversion that violated the original language (p. 4). It, as well, influenced the target readers' views and judgments of the ST culture and its people (Faiq, 2004, p. 4). The West has been obsessed with fixed texts of representing the Arab and Islam by shifting the texts into mainstream world culture and literature, including novels; a process seen as violent, appropriations and subversive (Faiq, 2004, p. 5). This leads to Said's notion of orientalist translation (1979) which is described as "a Western style for dominating, restructuring, and having authority over the Orient" (p. 3). The application of foreignization and domestication strategies can be seen as exemplifying this Western approach, wherein foreignization doesn't confront the prevailing culture but highlights the Arab 'otherness', whereas domestication changes and reconfigures texts to align with orientalist cultural preferences (Chittiphalangsri, 2014, p. 52). Foreignization strategy goes with the "Orientalist paradigm" that was coined by Jacquemond (1992) wherein Orientalist translations demand specialized terminology and particular conventions (p. 149). The harsh and strange appearance of the translations indicates the necessity for Orientalist commentators (p. 149). Their pivotal role lies in simplifying the reading experience for non-expert readers (p. 149). In essence, the Occidental specialists are required to speak on behalf of and portray the Orient (p. 149). Said (1979) discusses that the connection between Orientalists and the Orient was mainly interpretive (p. 222). Faced with a distant and not easily understandable civilization or cultural artifact, the Orientalist scholar worked to make it clearer by translating, portraying it with empathy, and deeply understanding the challenging subject (p. 222). Still, the Orientalist kept their distance from the Orient (p. 222). Despite making it seem understandable, the Orient always remained outside the realm of the Western perspective (p. 222).

In post-colonial Arabic novels, the central challenge arises from their engagement with a range of intricate cultural concerns (Alheshami & Aba Sha'ar, 2018, p. 980). Issues like identity, resistance, freedom are frequently addressed in these novels (Alheshami & Aba Sha'ar, 2018, p. 980). This is a result of the rise of contemporary Arabic fiction coincided with the presence of Western colonizers in the Arab world (Alheshami & Aba Sha'ar, 2018, p. 980). The multifaceted themes and the perplexity surrounding political stances during colonization influenced the perceptions of numerous Western scholars and critics, resulting in certain reservations towards Arabic fiction (Alheshami & Aba Sha'ar, 2018, p. 980). Based on a study made by him, Leeuwen (2004) explains that according to some Arab people, translating Arab literature, namely novels, including the transferring from one culture to another is a highly politicized activity that affects historical, political and cultural relations, and more importantly sensitive issues of cultural identification and self-representation (p.14).

Over and above, some Arabs stress that European translation programs could be a mere extension of efforts at consolidating European supremacy and endorsing orientalist representations of the Arabs (Leeuwen, 2004, p. 15). They argue that translators from the West tend to select titles that would appeal to public bias and forget about a faithful representation of the extension Arab 'soul' (Leeuwen, 2004, p. 15). In describing the translation of literary texts from Arabic into English, Carbonell (2004) clarifies that on the one hand; references to alien concepts and customs are generally preserved and by some means clarified in the translated text (p. 27). On the other hand, the translator prepares the ground for the reader to interpret the Arabic text through linguistic as well as cultural transpositions and adaptations (Carbonell, 2004, p. 27). This thesis adopts Carbonell's opinion that mediates between two ideas: it is not possible to make everything in translation familiar or known to the readers, at the same time, it is not possible to make everything in translation foreign or strange (Carbonell, 2004, p. 30). It is vital to understand the text after implementing both ideas in translation without extremely generalizing certain concepts such as domestication and foreignization (Carbonell, 2004, p. 30). Nonetheless, there is still a lack of verifiable data and studies about translation in the Arab world, especially during the second half of the twentieth century which makes it difficult to have a clear idea of the realities of translation during this period (Baker, 2011, p. 337).

2.3 Post-colonialism & Post-colonial Literature

Post-colonialism, which covers post-colonial literature, is an interdisciplinary academic field that studies European colonialism and its effects on formerly colonized regions' history, culture, politics, etc. (Cuddon, 2013, p. 550). Cuddon further explains that post-colonial literatures are involved in the problem of national or individual identity, resulting from cultural disruptions of colonialism (disempowerment, dislocation, diaspora, migration) (p.551). He also explains that post-colonial literatures:

reclaim self-representation from stereotypical portrayals in colonial literatures and colonial discourses, and to do so they often use the 'writing back' paradigm, or a rewriting of Western 'master' texts. They reimagine silenced and suppressed histories – of slavery and colonialism – and endeavor to come to terms with the trauma of the Middle. (p. 551)

The term post-colonial, contrary to the connotation of the term 'post', does not merely refer to the national culture after the departure of the imperial power (Ashcroft et al., 2002, p. 1). 'Post-colonial', however, includes all the cultures affected by imperialism from the moment of colonization to the current day (Ashcroft et al., 2002, p. 2). The relationship between post-colonialism and history is inseparable; signifying that historical facts are a demand for the post-colonial situation (Niranjana, 1992, p. 38). This demand helps post-colonial theory to develop a narrating strategy besides a deconstructive one in order to understand the tracks of the past in a situation where at least one fact is irreducible: colonialism and what came after (Niranjana, 1992, p. 38- 41). Also, it provides ways of recovering blocked images from the past to deconstruct colonial and neocolonial histories (Niranjana, 1992, p.41).

Another concept that is closely linked to post-coloniality is literature. Literature or literary narratives express and examine the colonial, post-colonial and decolonizing processes and effects (Shands, 2008, p. 9). It can be argued that post-colonial theory and post-colonial literature are counterparts in a responsive dialogue in which: subjective and collective truths can be voiced and a restorative re-imagining and re-inventing can occur (Shands, 2008, p. 12). Shands additionally explains that post-colonial writers uncover submerged history, bring minority interests and ethnic diversities to the foreground, and reconfigure cultural forms and ways of living, formerly downgraded to the periphery (p.13). Said (1994) goes

further to point out that post-colonial writers brace their past within them as scars of degrading wounds (p. 31). They are instigated with revised visions of their past to head toward a new future (Said, 1994, p.31).

2.3.1 Translation and Post-colonial Literature

Post-colonialism has attracted a wide attention in TS (e.g., Bandia, 2010; Bassnett & Trivedi, 1999; Niranjana, 1992; Shamma, 2009; St-Pierre 2000; Tymozcko, 1999). The convergence between Post-colonial Studies and TS has mainly stood on literature, therefore, some issues and concepts like ethnicity, sociology, identity, politics, and ideology have become important in translation research (Bandia, 2010, p. 264). Post-colonial research in TS is defined by Bandia (2010) as:

[A] subfield, has stripped Translation Studies of its innocence, as it were, by establishing parallels between postcolonial writing as resistance to hegemony and the translation of subaltern cultures as resistance to imperialism or subversion of dominant linguistic and cultural practices. (p. 266)

Bandia agrees with Shamma (2009) in which he confirms that questions of identity, representation, action, struggle and difference are central to any cultural framework of translation within the post-colonial context (p. 185). This relationship between post colonization and translation may be based on the past relationship between colonization and translation (Shamma, 2009, p. 185). For centuries, translation was a one-way process of translating texts for European languages under their norms that ensure only certain texts “those that will not prove alien to the receiving culture, come to be translated.” (Bassnett & Trivedi, 1999, p.5). In this case, Bassnett (1999) considers translation as a never purely technical activity, yet a tool that does not only transfer cultural and political realities but can also change them (p. 192). Bassnett’s perspective aligns with St-Pierre’s (2000) of translation that it cannot be considered neutral as it is engaged at least in a ‘symbolic’ struggle in which it becomes a tool that both oppressor and oppressed can take advantage of (p. 257).

Additionally, St-Pierre (2000) makes the point that translation in a post-colonial context is a form of representing the self to the other and vice versa to confirm or contest certain narratives (p. 255). In the same realm, Niranjana (1992) stresses the importance of understanding the self and the other in post-colonial literature as a first step of clarifying

realities and showing origins as they always were (p. 186). Still, translating post-colonial texts does not guarantee transforming everything because it deals with issues like culture (Naranjana, 1992, p. 186). This thesis supports Tymoczko's perspective (1999), namely, that no text can be fully translated in all its aspects as in cultures there are different features (p. 22).

Nonetheless, those features need to be adapted or modified by the translator even through a process of explanation (Tymoczko, 1999, p. 23). In this respect, Simon (1997) considers translation as a participant in the incompleteness of the transferred cultural image (p. 475).

2.3.2 Decolonization, Resistance and Hybridity in Post-colonial Literature

Decolonization, resistance and hybridity are key terms in post-colonial literature as well as TS. Many scholars in Post-colonial studies and TS have discussed the concept of decolonization (e.g., Ashcroft, Griffiths, & Tiffin, 2007; Batchelor, 2014; Tymoczko, 2014). In Post-colonial Studies, decolonization is a process of revealing and deconstructing a colonialist power in all its forms including the cultural powers that remained after political independence (Ashcroft et al., 2007, p.56, 58). An advocated program for decolonization is returning to the indigenous language that can restructure attitudes to the indigenous cultures; consequently, recuperate and re-evaluate that culture (Ashcroft et al., 2007, p. 57).

Translation and decolonization are closely linked to each other because translation as an aspect of intercultural communication enhances its importance in the decolonization of cultures (Ning, 2002, p.289). Ning (2002) further explains that based on common histories and ethnic backgrounds, cultural identities stand unchallenged. In order to challenge them, the need for translation increases as language is an important means of maintaining national cultural identity (p. 286). Moreover, he considers the process of translation from other countries to the West as cultural decolonization, responding to the cultural colonization for other countries by the West in the past (p. 290).

In discussing decolonization in the translation of post-colonial literary texts, Tymoczko (1999) highlights *philological translations* which clear up all the ambiguities, violations, defamiliarization and difficulties of literary texts (p. 259). Tymoczko considers those translations as paraphrases of the ST that assault literary texts and downgrade the literature

of a culture to non-literature in which a cultural imperialism may be constructed (p. 259). Tymoczko concludes that in post-colonial literary texts, a translator can colonize a literary, cultural text by applying philological translation; thus, “only when translations leave the canon of accuracy of philology behind ... can a decolonized translation practice emerge” (p. 269).

Nonetheless, Tymoczko does not discuss the features of a decolonized translation practice. Even so, it is probable to conclude its overall principles by considering that it is unlike philological translations which translate the translatable and silence the untranslatable (Batchelor, 2014, p. 209). Hui (2011) clarifies that to achieve the purpose of decolonization in translation, traces of resistance in translation may be employed (p. 202). In other words, decolonizing cultures in translation depends on the concept and strategies of resistance (Hui, 2011, p. 202). Notwithstanding, what is more important than choosing the translation strategy is the translator’s stance, based on ethical issues, in the interaction with other cultures (Hui, 2011, p. 202). Hui adds that “For translators to promote a genuine respect for alterity, they need first of all to decolonize their own minds, to dislodge traces of colonialist ideologies, and to recognize the basic right to equality of all languages and cultures” (p. 202).

Resistance in translation has been discussed by many scholars (e.g., Bandia 2010; Shamma, 2009; Tymoczko 2010; Venuti, 1992/2019, 2018). Venuti (2018) focuses on using a cultural interventionist strategy, foreignization, as a form of resistance against ethnocentric violence of translation, the hegemonic English-language nations and the unequal cultural exchanges, cultural narcissism, etc. (p. 16). According to Venuti (2019), implementing resistant translation strategies, *foreignization*, has political consequences as those strategies make the translator’s work visible and preserve the linguistic and cultural differences of the foreign text by producing strange, estranging translations (p. 13). Venuti further explains that resistant strategies “[m]ark the limits of dominant values in the target-language culture and hinder those values from enacting an imperialistic domestication of a cultural other” (p. 13).

Venuti’s foreignization strategy as a resistant form of translation has been criticized by many scholars (e.g., Bandia, 2010; Shamma, 2005; Tymoczko, 2010). In his study of Edward Burton’s translation of the Arabian Nights, Shamma (2005) concludes that using a

foreignizing strategy, which is supposed to preserve the cultural and linguistic difference, in an extreme way results in a dissimilar, bizarre, exoticizing text (p. 63). Consequently, by being so dissimilar, cultural practices look irrelevant and unthreatening (Shamma, 2005, p. 63). That is to say Burton's translation of the Arabian Nights validated the feelings of moral satisfaction and cultural superiority of its readers instead of disrupting them (Shamma, 2005, p. 63).

According to Bandia (2010), in contemporary post-colonial writings, no textual strategy including foreignization is sufficient for translating them (p. 186). Moreover, Bandia explains that resistance in translation is not achieved by foregrounding foreign elements of the ST or by disrupting the language norms of the TT. Instead, Bandia discusses an interventionist translation strategy in which the translator works as a mediator, reinforcing the expressions of resistance in the TL culture and creating structures of resistance in the TT rather than incorporating them (p. 187). In other words, the TL resources are turned to reproduce a similar source language (SL) resistant effect. Bandia explains:

This sort of interventionist translation is neither wholly foreignizing nor wholly domesticating, nor does it involve a systematic quest for dynamic equivalence or formal equivalence, for it does not concern itself with issues of transparency or fluency. The translator's main concern is to convey the aesthetic effect of the source and to participate in the construction of a discourse of resistance across linguistic borders as determined by the variables of class and power (p. 187).

For Tymoczko (2010), foreignization is an 'elitist' strategy that is suitable for a well-educated target audience (p. 10). Tymoczko considers resistance in translating post-colonial literature as a feature of rejecting the colonizer's values and describing the colonized cultural identity, a polar opposition to the colonizer's culture (p. vii). Nonetheless, as resistance is a metonymic process², a translator cannot resist or try to change everything objectionable in either the source or target culture (Tymoczko, 2010, p. 9).

Hybridity is a key term in post-colonial studies, and it is associated basically with the work of Bhabha (1990, 1994). In post-colonial societies, hybridity results from moments of cultural suppression or dispossession of indigenous people and forcing them to absorb new social styles by settler-invaders (Ashcroft et al., 1995, p. 183). In other words, hybridity

² Metonymics have been discussed by Tymoczko (1999) as a position of "telling a new story" by translators, even by rewriting a ST. The reason is that dominant- culture readers are not familiar with the colonized people's culture, literary traditions, and language. Consequently, metonymics of translation challenges theoretical approaches to translation based on binary classifications (e.g., literal vs. Free; domestication vs. foreignization; fluent vs. resistant)

“refers to the creation of new transcultural forms within the contact zone produced by colonization.” (Ashcroft et al, 2007, p. 108). Consequently, hybridity offers space for new identities that are seen as the product of mixing (Sandhu & Higgins, 2016, p. 182). In an interview with Bhabha, he considers all forms of cultures in a constant process of hybridity (Rutherford, 1990, p. 211). For Bhabha, hybridity is not being able to trace two original moments from which the third emerges, rather; it is a ‘third space’ that enables other positions to emerge (Rutherford, 1990, p. 211). Bhabha further explains “[t]his third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives” (Rutherford, 1990, p. 211).

Bhabha (1994) also explains that in this ‘third space’, the self can be experienced as the other and the idea of polarity is eluded (p. 56). Considering hybridity in post-colonial contexts as a cross-cultural exchange results in a high criticism as it negates and neglects the imbalance and inequality of the power relations it references (Ashcroft et al, 2007, p. 109). Bhabha points out that in this contradictory and ambivalent ‘third space’, cultural identity emerges (Ashcroft et al, 2007, p. 108). This space helps to get over the exoticism of cultural diversity in favor of acknowledging an empowering hybridity within which cultural difference may function (Ashcroft et al, 2007, p. 108). A number of scholars have linked hybridity to translation (e.g., Wolf, 2008; Simon, 2011).

Hybridity in TS has to do with “plurilingualism and linguistic creolization, notions of trans-culturalism and trans-textualization, as well as aspects of diasporic cultural expression that include bilingualism and double consciousness” (Simon, 2011, p. 49). Therefore, there is a strong affinity between the translation process and the creation of a cultural or linguistic hybrid (Simon, 2011, p. 49). As translation transfers aspects of the ST into the matter of the TT, any translated text may be seen as a hybrid resulting from the interpenetration of two language systems (Simon, 2011, p. 49). Regarding identity, a hybrid text supports the dividedness of identity and becomes an expression of loss and confusion as it displays “dissonances, interferences, disparate vocabulary, a lack of cohesion, unconventional syntax” (Simon, 2011, p. 50). Here, some translators follow an extreme literalist approach to infect the structure of the TL syntax and vocabulary of the original, producing a disjunctive,

relational issue (Simon, 2011, p. 50). Still, a hybrid text could be a powerful and free place for the writer to occupy (Simon, 2011, p. 50).

Hybridity has special importance in contexts of “a heightened and historically anchored consciousness of cultural and linguistic mixing” (Simon, 2011, p. 51). In this case, translation and hybridity account for the ways in which divided, recovered or reconstructed identities are configured within wider cultural forums; thus, they are alternatives to assimilation and multiculturalism ideas (Simon, 2011, p. 51). Hence, translation is considered as an interactive process, a meeting place where conflicts “are acted out and the margins of collaborations explored” (Wolf, 2008, p. 13). In this case, Bhabha’s ‘third space’ is perceived as a space of interaction of the translation process agents where it works as a transition zone in which conflicts are transferred into productive elements, through negotiation (Wolf, 2008, p. 14). Thus, the translation process cannot be reduced to the ST or to the TT, it is rather a place where different cultural patterns cross each other in a constant movement, stimulating diverging moments and contradiction (Wolf, 2008, p.15). Regarding hybridity, Hui (2011) makes a point that translation is never a place where a language or culture can claim complete victory over the other; instead, it is, as Bhabha points out, a place of hybridity where ‘newness’ takes part (p. 202).

2.4 Translation and Cultural Identity

Cultural identity has been discussed by many scholars (e.g., Brisset, 2000; Hall, 1990; Simon, 1996; Wolf, 2008). Cultural identity is defined in this thesis, following Hall (1990) as “one, shared culture, a sort of collective 'one true self', hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold in common” (p. 223).

In the prior conception, cultural identity reflects the common historical experiences and shared cultural codes which provide ‘one people’ with fixed, constant frames of reference and meaning, under the shifting divisions and changes of the actual history (Hall, 1990, p. 223). In TS, Translation plays a crucial role in constructing the cultural identity as ‘translations provide an especially revealing entry point into the dynamics of cultural

identity-formation in the colonial and post-colonial contexts.’ (Viswanatha & Simon, 1999, p. 162).

Based on this, cultural identity occupies an important position in post-colonialism as it used to do in colonialism. Dating back to colonialism, it was not merely a power control, but also a cultural control; consequently, post-colonialism is a struggle for seeking cultural identity and social formation (Dizayi, 2015, p. 999). According to Gîță (2017), cultural identity should be perceived as an endless practice in which the ‘self’ and the ‘other’ change and affect each other in a varied and dynamic opposition process (p. 5). However, seeking cultural identity is not an easy job (Gîță, 2017, p. 5). Bhabha (1994) stresses that all cultures are constructed in a contradictory and ambivalent space called ‘third space’ where the representation of culture as an integrated, open code is destroyed (p. 54). For Bhabha, cultural identity always appears in this ‘third space’ which explains why the claims to the inherent originality or ‘purity’ of cultures are untenable (p. 55). He goes further to say that recognizing this ambivalent space of cultural identity helps to deal with the exoticism of cultural diversity; thus, recognizing an empowering hybridity within which cultural difference may operate (as cited in Ashcroft et al, 2007, p. 108).

In this sense, Wolf (2008) links Bhabha's contribution to culture and translation. She points out that translation as a cultural representation that always challenges the other is closely linked to identity (p. 18). Therefore, after the ‘cultural turn’ translation no longer takes into consideration the dichotomy of center versus periphery (Wolf, 2008, p. 18). Rather, it identifies ‘pluri-centers’, where cultural differences are continually being negotiated (Wolf, 2008, p. 18). Wolf adds that “[i]n such a context, translation is conceived as the reciprocal interpenetration of Self and Other where negotiation becomes a necessity” (p. 108).

Some scholars (e.g., Simon, 1996; Viswanatha & Simon, 1999) support constructing cultural identity through translation. Simon (1996), for example, points out that translation is no longer an activity that destabilizes cultural identity; rather, it is the basis for new modes of cultural creation which is necessary for contemporary thinking (p. 128). Nonetheless, some scholars have fears of losing cultural identity in translation. Kaufmann & Rottenburg (2013) consider cultural identity as a crucial concept in translating homelands or nations because

knowing who we are unburdens us from a lot of doubt in the world; however, cultural identity is considered to be in danger when a homeland is in translation (pp. 329, 339).

Zahrawi (2018) studies the cultural identity maintained in the translation of two Arabic plays; Sa'dallah Wannous's 'The Glass Café' (1978/2004) and Mamdouh 'Udwan's 'Reflections of Garbage Collector' (1987/2006) (p. 2). In her paper, she examines the recommended strategies used in translating culture specific items, which are Venuti's domestication and foreignization (p.2). Zahrawi concludes that both plays varied in using foreignization and domestication strategies. The first play adopts a domesticating strategy for the benefit of the reader (Zahrawi, 2018, p.15). The second play adopts a foreignizing strategy for the benefit of the ST cultural identity (Zahrawi, 2018, p. 15).

Febles (2018) investigates language and cultural identity sustained in translating Buchi Emecheta's English-African novel into Spanish (p. 69). The aim of the study is to contribute to the project of establishing the standard foundations for a critical theory of ethical translation (Febles, 2018, p. 69). Febles examines Emecheta's writing regarding culture, diversity, otherness, identity and other social factors as connotations to the word 'ethical' (p. 69). She finds out that the translator preserved all the cultural references used by Emecheta's as signals for her cultural identity. Febles finds out that the ST as well as the TT do not only reflect the author's identity but also contribute to the constitution of a hybrid language, to the so-called 'third space' (p. 77). For Febles, this 'third space' creates a hybrid literature with which a writer "can showcase their identity, make their mindset intelligible and articulate a different way to conceive the world" (p. 77).

Boudour (2017) examines otherness in translating post-colonial Arabic novel into English. He studies translation as a manipulative tool in distorting/ celebrating the Otherness in Tayyeb Salih's *Mawsim al-Hijra ila al-Shamal* (1966) and its translation *Season of Migration to the North* (1969). Boudour finds out that the translator adopted the domestication strategy, stressing on the hegemony of the English language and the superiority of the western culture (p. III). Based on that, Boudour concludes that the strategy used in translating the novel is exclusionary, and the translator failed to depict the otherness of the Sudanese culture (p. 75).

Abbad (2016) investigates the cultural manifestations of literary translation from Arabic into English and French taking Ahlem Mostaghanemi's *Thakirat al-Jassad* as a case study (p. III). It focuses on representing Arab culture in the West, affected by Lawrence Venuti's thoughts on translation and forming cultural identity (Abbad, 2016, p. III). In the study, the researcher explains the means, methods, and strategies used by the translators of the novel concerning cultural elements, and studies and analyze the impact of using the strategies of domestication and foreignization on the translation quality, fidelity, outcome, and acceptance (Abbad, 2016, p. III). Based on the analysis of the case study, the researcher finds out that the most successful translations are the ones that use foreignization strategy in translation (Abbad, 2016, p. III).

To sum, scholars and researchers have connected translation to cultural identity and the concepts related to it; thus, examining the relationship between translation and cultural identity could be fruitful particularly as '*Granada*' is a presentation of the post-colonial era in Andalusia.

2.5 Conclusion

This chapter has reviewed the main studies on literary translation with respect to post-colonialism in the discipline of TS. It explained the need to study post-colonial literary texts from Arabic into English in translation. It also showed that despite the existence of some studies on the translation of literary texts from Arabic into English, the translation of literary texts concerning post-colonialism and cultural identity is still under-researched in TS.

This chapter has provided a critical overview of the most relevant literature on literary translation, translation of post-colonial literature as well as cultural identity, namely from Arabic into English. The review of the literature showed that researchers (e.g., Dizayi, 2015; Febles, 2018; Gîță, 2017;) have examined the translation of different case studies in different languages, but showed the scarcity of studies on the translation of Arabic novels into English regarding post-colonialism within the discipline of TS. Thus, this thesis contributes to filling

this gap in knowledge by presenting the translation of Radwa Ashour's '*Granada*' from Arabic into English.

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, post-colonial contexts). The review revealed that some case studies examining the cultural identity in translation were done to investigate the validity of some concepts in translation such as ethics, otherness and hybridity (e.g., Abbad, 2016; Boudour, 2017; Febles, 2018). Furthermore, other researchers examine the validity of methodological concepts applied in this thesis like domestication and foreignization in preserving cultural identity (e.g., Abbad, 2016; Boudour, 2017; Zahrawi, 2017).

The next chapter introduces the corpus and methodology of this thesis. It begins by presenting the literary, historical, political and cultural contexts in which Radwa Ashour's '*Thulāthiyyat Ghirnāṭa*' and its English translation were produced. Besides, it provides information on the ST and TT. Finally; it introduces the methodology of the study.

Chapter III

Corpus and Methodology of the Study

Overview

This chapter presents the corpus and methodology of the study. It is divided into three sections. Section 3.1, introduces the corpus of the thesis, namely, the novel '*Thulāthiyyat Ghirnāṭa*', its author *Radwa Ashour*, its translation '*Granada*', and the translator, *William Granara*. This section highlights the significance of the novel in its historical, political and cultural contexts. Section 3.2, provides the methodological framework that is applied in analyzing the data of the study. This thesis applies product-oriented DTS, namely, Lambert and Van Gorp Synthetic Scheme for Translation Description (1985) and Venuti's domestication and foreignization concepts (2018). Finally, section 3.3, presents a conclusion to chapter three.

3.1 Corpus of the Study

This sub-section presents the corpus of the study. It introduces the novel '*Thulāthiyyat Ghirnāṭa*', the author '*Radwa Ashour*', and the English translation.

3.1.1 '*Thulāthiyyat Ghirnāṭa*', the (ST)

'*Thulāthiyyat Ghirnāṭa*' (Lit. *Granada* trilogy) consists of three novels: *Granada*, *Maryama*, and *the Departure*. '*Granada*' is the only novel that has been translated into English, and only by William Granara. Thus, this English translation will be the subject of analysis in this thesis. Ashour narrates the '*Thulāthiyyat Ghirnāṭa*' through the eyes of ordinary people of Granada who were marginalized at that time. Rowther (2020) explains that:

Ashour reiterates the articulations of selfhood of a community by using fiction as a tool to rebuild the rich internal lives, the thoughts, the emotions, the private and intimate spaces which historiography could never fully taken into account. The novels re-occupy time because the year 1492 is not an ending, and the Muslims of Spain do not simply vanish. (p. 115)

'*Thulāthiyyat Ghirnāṭa*' tells the story of the family of *Abu Jaafar*, a bookbinder during the time of the loss of Granada in 1491, when the Castilians took over the city. In his house,

Abu-Jaafar lives with his wife, daughter in-law and grandchildren Hasan and Saleema. In his shop, Abu-Jaafar has two apprentices: Saad and Naeem. Abu-Jaafar, who is passionate about providing Hasan and Saleema with the education they need, suddenly dies. He passes away after witnessing the burning of Arabic books in Bab Rambla by the Castilians, as Arabic books were forbidden at that time. After a couple of years, Saad falls in love and marries Saleema, and Hasan marries a girl called Maryama. Abu-Jaafar's family, who were compelled to convert to Christianity or leave, must cope with the constant pressure, torture, and persecution by the Castilians in Granada. Each member of the family handles the circumstances in their own way. Saad joins the resistance in the mountains, while Hasan chooses to abide by the rules to protect himself and his family. Meanwhile, Maryama opts to make life easier for herself and other Muslims in Granada by employing various tactics to shield them from the Castilians. Saleema, following the death of her grandfather, Gazelle, and her baby, decides to explore the concepts of death and illness through Arabic books, which were prohibited. The novel concludes with Saleema's public execution after she is accused of witchcraft by the Tribunal of the Inquisition.

Ahsour's novel has been studied by a number of researchers (e.g., AbuKhoti, 2019; Najm & Islam, 2021; Rowther, 2020; Spanos, 2018). The significance of her work lies in the author's unique approach to discussing the status of Muslims in Andalusia. Rowther (2020) highlights several reasons that demonstrate the singularity of Ashour's vision of the past in her novel. Firstly, Ashour not only portrays the conquest of Granada as physical violence but also as a form of epistemic violence aimed at erasing crucial aspects of the identity of an entire community (p. 118). Secondly, Ashour depicts the Arabs not as mere victims or victors but as ordinary people who struggle and adapt to the challenging conditions they face (p. 118). Thirdly, Ashour's work serves as a powerful tool for reimagining the marginalized historical experience and emphasizing a sense of self-determination in the retelling of these events (p. 122).

Spanos (2018) also clarifies that Ashour connects the past to the present by pointing out that history keeps repeating itself through continuing catastrophes (p. 391). This explains why she suggests that events such as those in 1948, 1956 and 1967 (the Palestinian Nakba, the bombardment by Israeli planes of Sinai, respectively), and so on, are connected to the year

1492, regardless of the different chronological timelines (Spanos, 2018, p. 402). In other words, she draws parallels between the struggles of the Moriscos and those of Arabs in Palestine, Egypt, and Iraq to foster a sense of solidarity and unity among oppressed people. (Spanos, 2018, p. 403).

Najm and Islam (2021) also regard Ashour's novel as a remarkable work that delves into the history of the 'Moriscos' in Andalusia. Najm and Islam explain that Ashour writes about past events to shape the future, viewing literature as a form of resistance against oppression and domination (p. 40). According to Ashour, literature, as a part of our historical heritage, contributes to the construction of a collective identity (Najm and Islam, 2021, p. 40). Furthermore, AbuKhoti (2019) argues that Ashour's novel is primarily a historical story, but also a cultural narrative that conveys the experiences of a culture and a community to which subsequent generations of Muslim populations have formed deep emotional connections.

3.1.2 The Author, 'Radwa Ashour'

Radwa Ashour is an Egyptian writer, academic and translator who gained recognition for her Granada trilogy (1994). In her obituary by The Guardian, Marina Warner begins her article in describing Ashour as "a powerful voice among Egyptian writers of the postwar generation and a writer of exceptional integrity and courage."³ Born in 1946, Ashour hailed from a literary family, with a father who was a lawyer with literary interests and mother who was a poet.⁴ She earned a Bachelor's Degree from The Faculty of Arts, Cairo University (1967), a Master's Degree in Comparative Literature from Cairo University (1972), and a Ph.D. in African-American Literature from the University of Massachusetts at Amherst (1975).⁵

In 1983, Ashour released her first book, *The Journey: Memoirs of an Egyptian Student in America*. In 1985, she released her debut novel *Warm Stone*. She went on to publish several other works, including *Siraaj* (1992), *Thulāthiyyat Ghirnāṭa* (1994-95) which was voted one of the 105 best Arabic novels of the 20th century by the Arabic Writers' Union. *Thulāthiyyat Ghirnāṭa* also received the prestigious General Egyptian Book Organization's

³ <https://www.theguardian.com/books/2014/dec/08/radwa-ashour>

⁴ <https://www.egypttoday.com/Article/4/50930/Radwa-Ashour-A-writer-of-stance>

⁵ <https://www.kennedy-center.org/artists/a/ao-az/radwa-ashour/>

“Best Book of the Year” award in 1994 and won the top prize at the first Arab Women's Book Fair (Guzman, 2006, p. 129). Her other notable works include *'Spectres'* (1998), *'Heavier Than Radwa'* (2013), *'Blue Lorries'* and *'The Woman from Tantoura'* (both translated in 2014).⁶

3.1.3 Granada (TT)

The English translation of the first novel of the trilogy, titled *'Granada'*, was published in 2003 by Syracuse University Press in New York. The translation was done by William Granara, a translator, writer, and professor of Arabic language and Literature at Harvard University. Granara specializes in the literature and history of the Arab Mediterranean in the medieval and modern times, and he focuses on post-colonialism and cross-cultural poetics in his work on literary criticism⁷.

In his acknowledgements of the novel, the translator acknowledges several individuals who supported him in translating the novel. This includes the author herself, Radwa Ashour, for her suggestions and explanations. He also mentions Ayman El-Desouky and Sinan Antoon for their revision of the novel, along with others for their contributions. The translation of the novel has been well-received and praised by Guzman (2006) as he states that “William Granara's translation is carefully done; the language is simple, unadorned, and fairly contemporary. He includes a few footnotes, mostly toward the beginning of the novel, for those unfamiliar with the history of Granada” (p. 131).

3.2 Methodology of the Study

This thesis operates within the framework of product-oriented DTS, namely, Lambert & Van Gorp (1985). In line with this approach, the concepts of foreignization and domestication, as articulated by Venuti (2018), will be employed for in-depth textual analysis. The study involves a comparative analysis of the original Arabic novel *'Thulāthiyyat Ghirnāṭa'* and its English translation, focusing on cultural, social, religious, and political expressions. The chosen framework, which incorporates the concepts of domestication and foreignization, serves as a guiding tool for addressing the research

⁶ <https://www.theguardian.com/books/2014/dec/08/radwa-ashour>

⁷ <https://cmes.fas.harvard.edu/people/william-granara>

questions and exploring whether the translation preserves the cultural identity of '*Granada*' novel or not and if yes, how it does this. The thesis examines the textual profile of the English translation at both the macro-and micro-structural levels and analyzes the changes made by the translator and the publishing house at both levels. The data collected for the thesis will be analyzed and interpreted within its cultural, social, political, and religious contexts.

3.2.1 Lambert and Van Gorp's Scheme

Lambert and Van Gorp draw on Even-Zohar's polycystic theory and Tory's work of DTS and propose a scheme for the comparison of the ST and TT literary systems and for the description of relations within them (as cited in Munday, 2016, p.189). Lambert and Van Gorp (2014) state that:

The translation process as well as the resulting text and its reception can be studied from different points of view, either in a macro-structural or in a micro-structural way, focusing on linguistic patterns of various types, literary codes, moral, religious or other non-literary patterns, etc. (p. 46)

Lambert and Van Gorp (2014) further emphasize that a translated text that is more or less 'adequate' on the macro-structural level is in general more or less 'adequate' on the micro-structural level (p. 49). Similarly, a translated text considered 'acceptable' on the macro-level will likely also be 'acceptable' on the micro-level (Lambert and Van Gorp, 2014, p.49). Accordingly, Lambert and Van Gorp (2014) stress that we cannot properly analyze specific translations if we do not consider other translations belonging to the same system(s), and if we do not analyze them on various micro & macro-structural levels (p. 51).

Lambert and Van Gorp's scheme (2014) is divided into four sections (p. 52- 53):

1. Preliminary data: title and title page, metatexts and general strategy.
2. Macro-level: the division of the text, titles and presentations of acts and scenes, internal narrative structure and authorial comment.
3. Micro-level: election of words, dominant grammatical patterns, forms of speech reproduction, narrative, modality and language levels.
4. Systemic context: oppositions between micro & macro, between text & theory, inter-textual relations and inter-systemic relations.

It is important to note that Lambert and Van Gorp (2014) argue that studying translated literature from a broad and systemic perspective contributes to a more dynamic and functional approach to literature (p. 52). Lambert and Van Gorp further add that analyzing literary translations provides valuable insights into literary interference and historical poetics. This thesis examines data at both the macro-structural (cf. **Chapter IV**) and micro-structural levels (cf. **Chapter V**) (p. 52). Firstly, at the macro-structural level, the thesis adopts Tian's categorization of para-texts (2014), which includes intra-textual para-texts, pre-textual para-texts and post-textual para-texts. Secondly, at the micro-structural level, the thesis investigates domestication and foreignization strategies in translating cultural, social, political, and religious expressions, following Newmark's cultural categories (1988). The expressions will be perceived within their Arabic context and the strategies adopted in the translations will be presented and interpreted.

3.2.2 Venuti's Domestication and Foreignization

Venuti (2018) argues that the translator might choose between a domesticating practice, i.e., “an ethnocentric reduction of the foreign text to receiving cultural values, bringing the author back home,” and a foreignizing practice, i.e., “an ethno-deviant pressure on those values to register the linguistic and cultural differences of the foreign text, sending the reader abroad” (p. 15). The terms domestication and foreignization indicate mainly ethical attitudes towards a foreign text and culture, ethical effects produced by choosing a text for translation and by the strategy employed to translate it (Venuti, 2018, p. 19). According to Venuti, foreignization strategy is highly desirable in the present as it constitutes a form of “resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations” (p. 16).

3.3 Conclusion

This chapter has outlined the corpus and methodology of this thesis. It has introduced the Arabic trilogy *‘Thulāthiyyat Ghirnāṭa’*, offering a concise overview of the novel. It has also referenced studies focusing on the novel's diverse significance, such as emphasizing identity and self-determination (Rowther, 2020), creating a link between past-present events (Spanos, 2018), resisting oppression and shaping collective identity (Najm and Islam, 2021). Also, this chapter has offered an overview of the author, the English translation of the novel

and the translator. Moreover, the chapter has introduced the methodology of the study. It has presented the framework of Lambert and Van Gorp's synthetic Scheme for DTS, which will be employed as a comprehensive scheme that covers both macro-structural and micro-structural levels to analyze the data in terms of the preservation of cultural identity in the translation of a post-colonial text. Additionally, Venuti's concepts of domestication and foreignization have been discussed as important strategies for examining the translation. They have been chosen due to their significance in understanding the ethical dimensions of translation practice and their potential to either reinforce or challenge ethnocentrism, racism, and cultural imperialism, especially within the context of post-colonial narratives.

This thesis examines the translation of cultural identity in post-colonial literature in the context of a case study, the Radwa Ashour's '*Thulāthiyyat Ghirnāṭa*' novel. It compares Ashour's novel '*Thulāthiyyat Ghirnāṭa*' to its English translation titled '*Granada*' by applying the methods of Product-Oriented (DTS) (Lambert & Van Gorp, 1985) and Venuti's concepts of domestication and foreignization (2018). In summary, this chapter has introduced the methodology and theoretical framework that will be employed for the subsequent analysis. The following chapter presents the macro-structural analysis of the thesis.

Chapter IV

Macro-Structural Analysis

Overview

This chapter analyzes data derived from Radwa Ashour's '*Thulāthiyyat Ghirnāṭa*' novel and its English translation '*Granada*' at the macro- structural level. The analysis is based on Genette's definition of para-texts (1997) and Tian's categorization of para-texts (2014). This chapter is divided into two sections. Section 4.1, analyzes pre-textual para-texts (e.g., titles, front covers, front flaps, forwards, and dedications), post-textual para-texts (after words, glossaries, back covers, back flaps, and back blurbs), and intra-textual para-texts (exclusively footnotes). Section 4.2, provides a conclusion to the chapter.

4.1 Para-texts

The term 'para-text' in this thesis is defined as what enables a text to become a book and to be offered as such to its readers and to the public, following Genette (1997, p. 1). Genette states that a text without a para-text does not exist, and it has never existed (p. 3). Batchelor (2018) summarizes Genette's para-texts as:

The para-text consists of any element which conveys comment on the text, or presents the text to readers, or influences how the text is received. Para-textual elements may or may not be manifested materially; where they are, that manifestation may be physically attached to the text (peritext) or may be separate from it (epitext). (p. 12)

Genette's perspective on translation and para-texts suggests that when a text is translated, the translated version can be seen as a part of the para-texts of the original text (Batchelor, 2018, p. 19). This is because the translation itself acts as a commentary or explanation of the original, offering insights into how the original text should be understood (Batchelor, 2018, p. 19). According to Genette, the para-textual nature of translation implies that it serves a secondary, supportive role to the original text (Batchelor, 2018, p. 19). The translated version's significance lies in its purpose and its connection to the original text, as the para-text always remains subordinate to its corresponding text (Batchelor, 2018, p. 19).

Tian (2014) presents a comprehensive classification of para-texts, which includes three main categories:

1. Intra-textual para-texts: footnotes, illustrations, chapter headings and explicit indicators of additions and deletion.
2. Pre-textual para-texts: cover page, front flap, title page, author's name, dedication, epigraph, preface, and so on.
3. Post-textual para-texts: an appendix, after-word/post-face, back flap and back page.

4.1.1 Pre-textual Para-texts

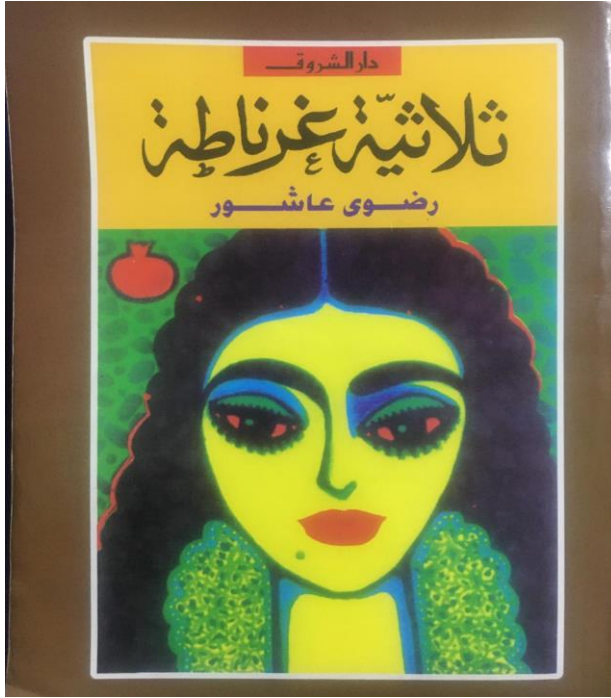
In this section, pre-textual para-texts (e.g., cover page, front flap, title page, author's name, dedication, and preface) will be discussed.

4.1.1.1 Titles and Front Covers

Covers are the first element that attracts readers' attention. Clark and Phillips (2008) make the point that a book cover carries a message about the book's target audience and helps to position the book in the mind of the consumer (p. 8). Clark and Phillips also stress the role of cover in the selling process "the cover is needed well in advance of the printed book for promotion and sales purposes" (p. 129).

The cover of '*Thulāthiyyat Ghirnāṭa*' and its English translation will be respectively described below:

Figure 4.1: *The Front cover of 'Thulāthiyyat Ghirnāṭa'*



As shown in figure 4.1, the Arabic novel is titled *ثلاثية غرناطة* (*Thulāthiyyat Ghirnāṭa*, lit. Ghirnata Trilogy). Since its first publication in 1994, the novel has been published in many editions, some of which feature different covers. The front cover of '*Thulāthiyyat Ghirnāṭa*' under scrutiny, (i.e., the fourteenth edition of Shorouk Publishing House), is presented in a brown frame surrounding a colorful picture. The title of the novel appears at the top of the frame in a bold brown font against a marigold background. Below the title, the author's name is printed in a smaller, bold purple font. The publishing house's name is placed above the novel's title in a small black font. The image in the middle portrays a woman with wavy, long, black hair and olive skin. She has thick, long eyebrows above her black eyes adorned with green and blue eyeshadow. She also has a beauty mark on her face to the left of her chin. Next to the woman, a small, red pomegranate is printed.

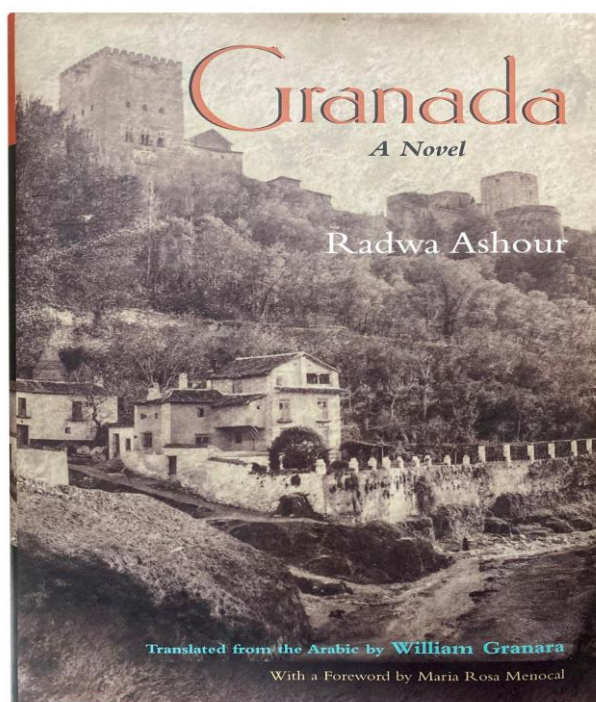
In her trilogy, Ashour emphasizes the significance of her female characters and highlights their important role in the narrative of Andalusia (Najm & Islam, 2021, p.52). She portrays their daily life activities as equally important as the actions of men during that period (Najm & Islam, 2021, p.52). Ashour wants to record the hidden history of women, parallel to the recorded actions of men at that time (Najm & Islam, 2021, p.52). In an interview with Ashour, she explains:

This book is not feminist in an orthodox sense, but it is in the sense that I show women taking things in hand. Women are always dealing with life and getting things accomplished,

but often stories and histories don't show this... I even give prominence to Maryama, for surviving and carrying on day to day. (Najm & Islam, 2021, pp. 49, 50)

To give that prominence to Maryama, Ashour specifically names the second novel of the trilogy 'Maryama'. As a result, this research proposes that the woman depicted on the cover represents Maryama, especially considering Ashour's description of Maryama in her novel: "she was dark skinned. He was certain of that, as he was of her black hair and black eyes" (Ashour, 2003, p. 84). In other words, the cover goes with one of the key themes of the trilogy, which is the portrayal of female characters in dealing with the dilemma of losing Andalusia.

Figure 4.2: *Front cover of the English Translation, 'Granada'*



The translated novel, published in 2003, bears the title 'Granada' which corresponds to the name of the first novel in the trilogy. It is worth noting that only the first novel of the trilogy has been translated into English. The title 'Granada' is prominently displayed on the cover in a bold, fiery font, positioned at the top-right corner. Below the title, the genre 'A novel' is printed in a smaller, bold, and black font. The author's name, 'Radwa Ashour,' is featured beneath the genre in a larger, white font. Towards the bottom of the cover, the name of the translator, 'Translated from the Arabic by William Granara,' is presented in blue font. Below

that, in a smaller font, is the name of the writer of the foreword, ‘With a Foreword by Maria Rosa Menocal.’ The cover image depicts the Alhambra, the renowned palace and fortress of the Moorish monarchs in Granada⁸.

The cover image of the English translation differs from the Arabic version, which can be attributed to two reasons. Firstly, the translated novel carries the title ‘*Granada*’ in English, corresponding to the Arabic title ‘غرناطة’. Consequently, the cover design has been adjusted to align with the title and emphasize the central theme of the first novel, which revolves around the loss of Granada. Secondly, the selection of the Alhambra palace as the cover image may highlight its great importance as the only preserved city of the Islamic period and as the best example of Nasrid art in its architecture and decorative aspects⁹, making it a fitting representation of the novel’s themes and setting.

4.1.1.2 Front Flaps, Dedications, and Forewords

In this subsection, front flap, dedication, and preface will be discussed.

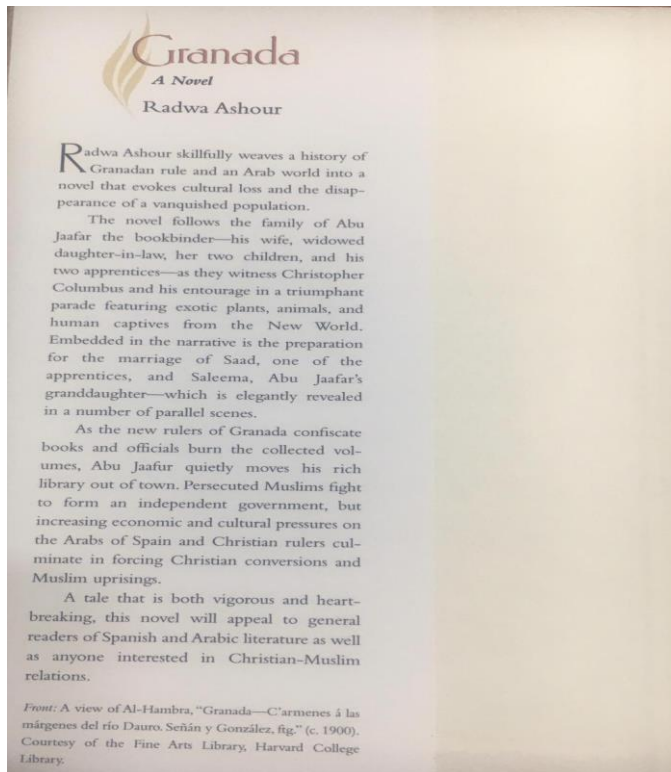
4.1.1.2.1 Front Flaps

The translation of the novel under scrutiny has a front flap that sheds light on the cultural value added by writing this novel; the Arabic ST has no front flap. The front flap of the translated novel provides a glimpse into the novel, describing the emotions one may experience in reading it, as illustrated in figure 4.3 below. The design of the front flap is a dust jacket design, which is considered the foremost non-verbal para-text. While it may not represent the content of the book, it plays a crucial role in tempting readers (Pellatt, 2013, p. 3). Basically, it serves as a marketing tool to attract the readers’ attention and generate interest in the novel.

⁸ <https://www.britannica.com/topic/Alhambra-fortress-Granada-Spain>

⁹ <https://whc.unesco.org/en/list/314/>

Figure 4.3
Front flap of 'Granada'



4.1.1.2.2 Dedications

Radwa Ashour has written a short dedication to her son in the Arabic ST:

الإهداء
إلى ابني
تميم البرغوثي

Genette (1997) explains that dedications function as proclamations of a relationship between the author and a person, group, or entity (p. 135). The importance of dedications lies in such proclamations (Genette, 1997, p. 136). This dedication was not rendered in the English translation in 'Granada' novel, which minimizes the authority of the author; especially, as dedications written by the authors to express themselves as people before authors.

4.1.1.2.3 Forwards

The main function of prefaces as well as after words is increasing the visibility of the translators and their activity (McRae, 2010, p. 16). In the translation, a forward of five pages has been written by Maria Rosa Menocal. In her Foreword, Mencol introduces the famous work of Andalusian literature, '*Tauq al-Hamam*' (lit. The neck-ring of the dove) by Ibn Hazm of Cordoba. In his novel, he talks about love, its ways of shaping the human condition, sorrows of loss in love, and replacing the love of a woman with that of his homeland.

Mencol compares the family in '*Granada*' with Ibn Hazm who himself was a witness of the losses at that time. Shortly, she summarizes the story of '*Granada*' which was recreated by Radwa Ashour after being removed since Ibn Hazm's devastated Cordoba. Mencol stresses the idea of similarity of love stories and family sagas throughout the ages, as it is personal, regardless of the change of details in history. Arab writers like Ibn Hazm, Radwa Ashour, Ibn al-Khatib, and Salman Rushdie, among others, evoke some chapters about Andalusian history to talk about culture with its achievements, fragility and loss. Getting back to '*Granada*', Mencol argues that despite choosing 1492 which is most chosen as a setting for historical novels, Ashour's novel is still fresh in telling the story of an extended family by leaving no doubt about the absolute evils that follow the revocation of rights at first granted to Muslims under the Christian rule.

Then, Mencol introduces the different types of characters that Ashour writes about in the novel: those who joined the resistance in the Alpujarras, those who were willing to convert to Christianity and unwilling to give shelter for other members who are suspected by the Inquisition Authorities, and different children. Mencol introduces some of the most important themes in the novel: the matter of heroes and villains. This theme was left open-ended except for the Castilian Christians in the story. Mencol describes the novel as genuine literature; it has a high level of ambiguities and a bit of bittersweetness that lies in understanding the miserable life of Muslims and their culture at that time. Mencol discusses the characters again but in the progress of their personalities regarding personal and public issues, comparing the novel with Salman Rushdie's contribution in writing about 1492. In her opinion, Mencol sees that the novel is touching not only as it tells a true historical story

with specific details from the original terms of capitulation of Granada to the people and items brought from the new world, but also as it is written from the heart and about the heart.

Mencol sums up her opinion about the novel in the following sentences:

The success of this novel marriage of the public and the personal is such that we finish the book convinced that the children of these characters will not only continue the family saga, but be the protagonists in the historical dramas yet to come, dramas that one generation after another, lead to us. (P. xii)

Forewords are highly significant para-texts as they provide “connotative value” to the text by contributing meaning, explanation, and justification. More importantly, they prepare the reader, who approaches the first chapter with a set of expectations influenced or guided by the writer of the introduction (Pellatt, 2013, pp. 2-3). In the context of translation, the introduction or preface can greatly shape the intercultural reading of the text (Pellatt, 2013, p. 3).

The foreword written by Mencol deeply impacts readers in multiple ways. Firstly, her comparison of the novel with a renowned work on Andalusia ‘*Tauq al-Hamam*’ adds value to ‘*Granada*’ novel. Secondly, by placing the writer’s name alongside prominent authors who have written about Andalusia, it establishes the novel’s significance within the historical context of Arabs and Muslims. Thirdly, Mencol conducts a thorough analysis of the novel’s characters and themes, offering high praise for its impact on readers. Overall, her foreword serves as an excellent introduction, highlighting key aspects of the novel and situating it appropriately within the realm of Arabic literature focused on Andalusia.

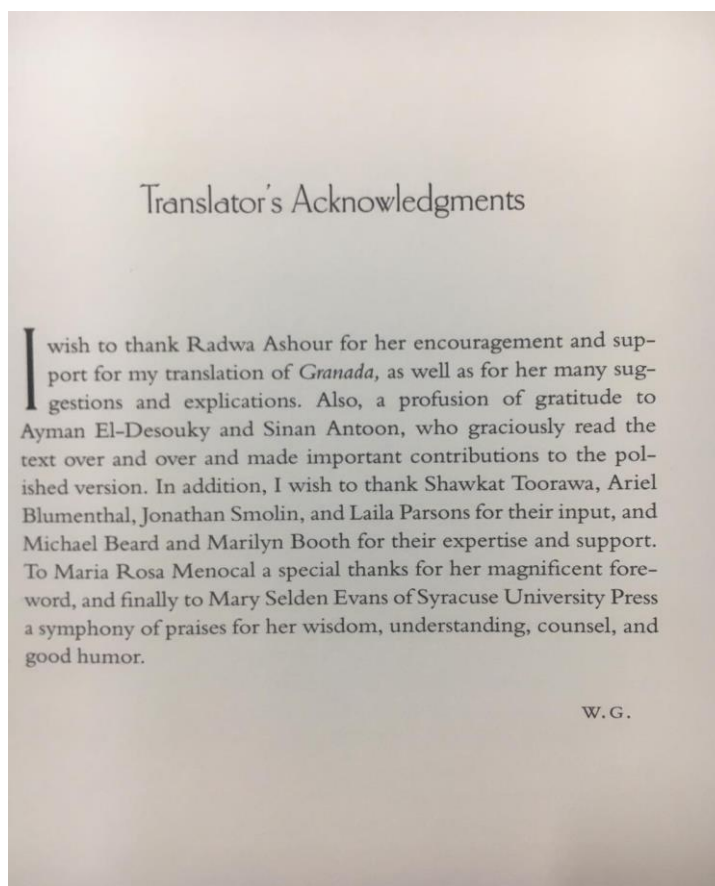
4.1.1.3 Translator’s acknowledgement

The translator writes an acknowledgement for all the people who contributed to translating this novel starting from the writer and ending up with Mencol and the publishing house. Acknowledgements can be found in various types of writing; however, what makes it special in translation is the acknowledgment of the author of the original text (McRae, 2010, p. 21). In acknowledgments, the translator informs us whether they had contact with the author and where it took place. This, in turn, assists critics and readers in understanding the translator’s role and assessing the quality of the translation (McRae, 2010, p. 21). In this acknowledgment, the translator instills confidence in the readers of the text by mentioning their consultation with the author during the translation process and receiving valuable

explanations and suggestions from her. Additionally, acknowledging the contribution of other experts in Arabic language and literature enhances the credibility of the translation.

Figure 4.4

Translator's acknowledgment



4.1.2 Post- textual para-texts

This section presents post-textual para-texts, mainly after word, glossaries, back covers, back flaps and blurbs.

4.1.2.1 After word

In '*Thulāthiyyat Ghirnāṭa*', an additional twelve-page written lecture is included after the conclusion of the novel. Radwa Ashour delivered this lecture in Madrid and Granada on the occasion of releasing the Spanish translation of the novel in 2000. The after word has not

been translated into English. The after word in the Arabic version of the trilogy discusses the events of Granada in relation to other European works such as Louis Aragon's 'Le Fou d'Elsa' novel, which incorporates Granada alongside other historical incidents, such as the Spanish Civil War. It also mentions Chateaubriand's 'Le Dernier d'Aben Serraj', a love story set in Granada (Ashour, 2014, pp. 504, 505) (my translation).

Furthermore, the after word delves into two Arabic works that tackle Granada: Amin Maalouf's novel 'Léon l'Africain' (1986) and Mahmoud Darwish's poem 'Eleven Stars over Andalusia'. The novel follows a boy born in Granada who witnesses its downfall, while the poem expresses the poet's sense of loss and nostalgia for Granada. Ashour then goes into detail about her journey of writing the Granada trilogy, drawing connections to similar events in the Arab world like the Sinai Air Strike in 1967 (Ashour, 2014, pp.505-507) (my translation). She shares her motivations, emotions, challenges, and the extensive research she conducted, including her trips to Granada to gather historical information and documents for the novel (Ashour, 2014, pp. 508-512) (my translation).

The after word enriches the reader's experience of the novel and provides valuable context within the realms of European and Arabic literature. It offers insights into the author's background and the circumstances surrounding the writing of the novel. This goes with Gürçağlar's view of para-texts (2002) as he explains that in historical translation research, para-texts play an important role in providing valuable insights into the production and reception of a translated text (p. 45). The decision not to translate the lecture into English results in a missed opportunity to comprehend the novel's historical and literary connections, as well as the influences of other works intertwined with its subject matter.

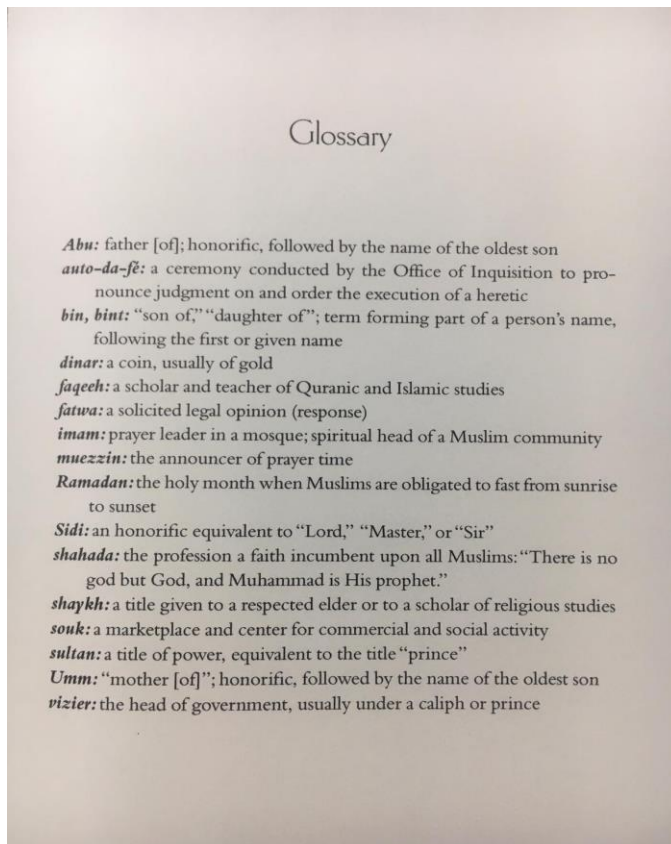
4.1.2.2 Glossary

Para-textual elements serve as devices and conventions that facilitate the reader's engagement with the work (Gürçağlar, 2011, p. 113). They also provide solutions to challenges such as formulating language register, reorganizing textual structure and information, and expressing free speech (Gambier, 2010, p. 416). One important out-of-text solution is the inclusion of a glossary, which is determined in collaboration with the commissioner (Gambier, 2010, p. 416). In the translated novel, a glossary consisting of

sixteen cultural, religious political terms is provided, along with their respective meanings. This glossary aids the readers in acquainting themselves with unfamiliar words from the source culture, thereby enhancing their understanding and connection to the ST as well as the source culture.

Figure 4.5

Glossary of 'Granada'

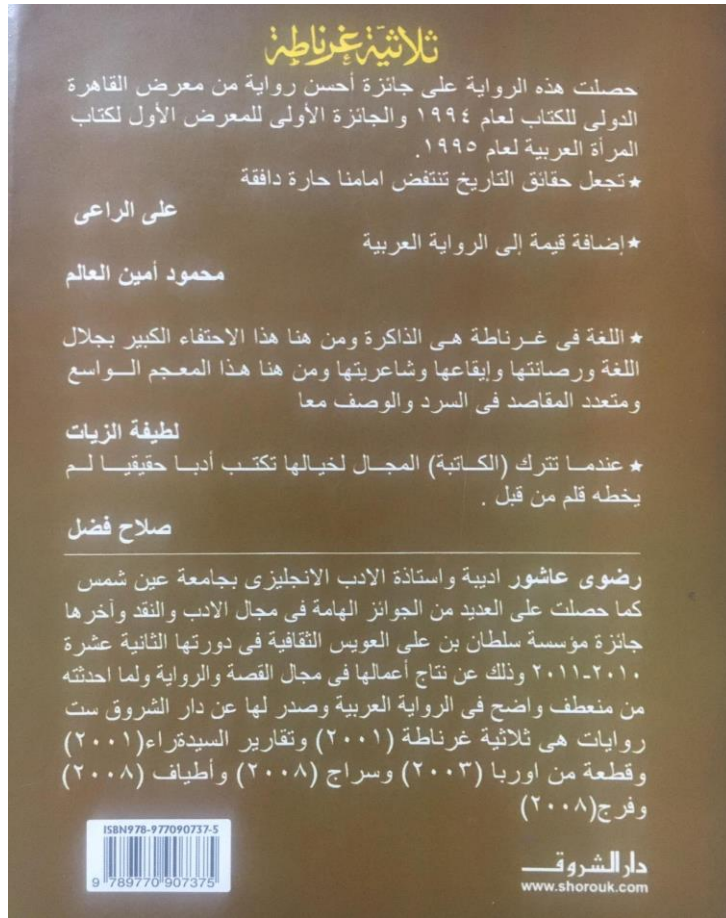


4.1.2.3 Back covers

'*Thulāthiyyat Ghirnāṭa*' back cover is displayed in the following figure 4.6:

Figure 4.6

Back cover of 'Thulāthiyyat Ghirnāṭa'



On the top of the back cover, the publisher highlights two prestigious awards that the novel has received: the Cairo International Book Fair's Year Award in 1994 and the prize of The First Arab Woman Book Fair in Cairo in 1995. Including information about the novel's awards enhances its appeal to readers and arouses their curiosity, making it an effective marketing strategy.

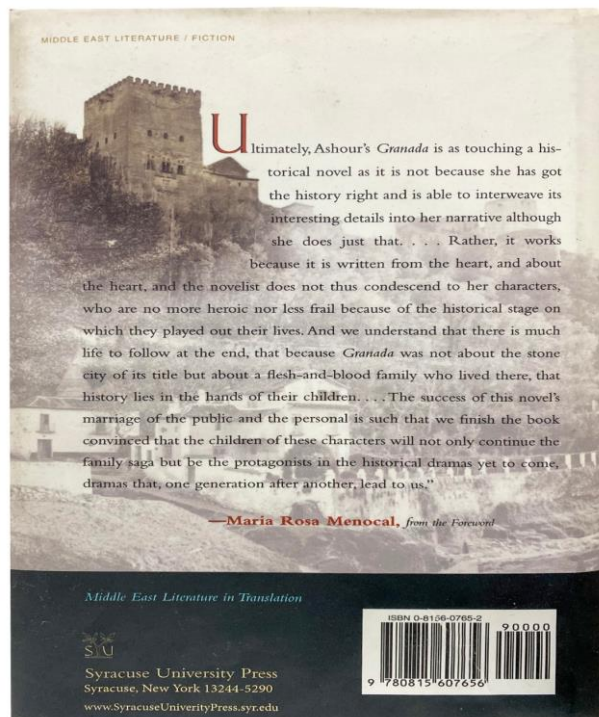
The back cover of *'Thulāthiyyat Ghirnāṭa'* features four reviews from prominent Arab writers and critics. Egyptian literary critic Ali al-Ra'i describes the novel as passionately bringing historical facts to life. Cultural critic and writer Mahmoud Amin El Alem recognize the novel for its contribution to Arab literature. Egyptian writer Latifa al-Zayyat comments on the beautiful language used in the novel. Additionally, Egyptian professor, writer, and translator Salah Fadhil emphasizes that the novel offers a unique literary experience born out of the author's vivid imagination. Including the opinions of renowned writers and critics has played a significant role in marketing the novel as an exceptional literary work. At the

bottom of the back cover, there is a brief introductory paragraph about the author. The name of the publishing house is printed at the very bottom.

The following figure displays the back cover of '*Granada*'.

Figure 4.7:

Back cover of 'Granada'



In the back cover as illustrated in figure 4.7, the same picture of Alhambra palace and fortress of the Moorish monarchs of Granada is printed yet in a faint color. The picture is a background of an excerpt from the Foreword written by Maria Rosa Mencol. At the bottom of the back cover, on a black background Syracuse University Press's series '*Middle East Literature in Translation*' is printed in blue color. Underneath comes the logo of the publishing house, the publishing house '*Syracuse University Press*', location and website. Choosing a section of the foreword for the back cover was a wise decision, given Mencol's extensive knowledge of Arabic and Andalusian literature and the depth of his analysis in the novel. As a renowned scholar, his opinion carries weight not only in terms of the literary aesthetics and narrative style but also regarding the historical, cultural, and religious aspects addressed in the novel. This lends credibility to the book, particularly when featured on the back cover, which is recognized as one of the key para-textual elements, particularly for marketing purposes (Kraemer, 2020, p. 35).

Kraemer (2020) further explains:

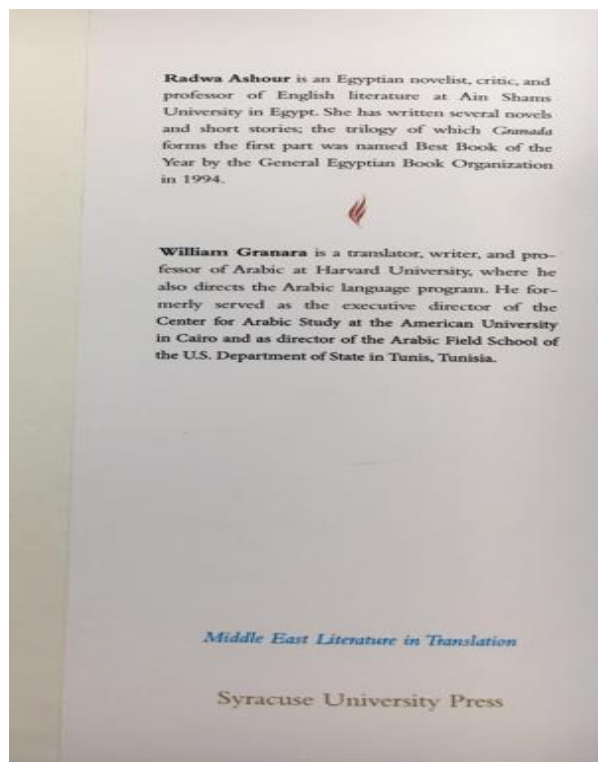
The back cover occasionally features some of the design or pictorial elements of the front cover and usually is designed using the same colors. It may contain different elements, such as a reminder of the author and the title of the book or it may use the title to reinforce the book's product-placement, press quotations or praise for author and/or book and the blurb. (p.36)

4.1.2.4 Back flaps

The following figure displays the back flap of '*Granada*'.

Figure 4.8

Back flap of 'Granada'



On top of the back flap, an introductory paragraph has been written about the novelist, followed by another introductory paragraph about the translator. In the bottom, the name of the series 'Middle East Literature in Translation' is printed in blue, followed by the publishing house 'Syracuse University Press' in a gold color.

4.1.3 Intra-textual Para-texts

Intra-textual para-texts are para-texts embedded within the text such as footnotes, illustrations, chapter headings and explicit indicators of additions and deletion. Only footnotes are investigated in this chapter as neither the ST nor both the TT have any illustrations or chapter headings (chapters are numbered).

4.1.3.1 Footnotes

A translator writes footnotes that are distinguished from the ST; s/he uses this tool to add information he thinks to be of interest or importance to the reader (Buendía, 2013, p. 150). Writing notes makes the translator visible and his voice heard as s/he writes directly to the reader (Buendía, 2013, p. 150). Paloposki (2010) stresses the importance of using footnotes by translators:

What would be a more fascinating clue to a past translator's work than his or her footnotes, the one spot in the translation that is clearly the translator's own voice? As became clear along the way, the question is not that simple; but as a starting point, looking at translators' footnotes as their footprints seemed an adequate enough metaphor. Footnotes, like footprints, are marks left behind by people who have gone their way, and they let us follow and discover the paths they have taken. (p.87)

In the '*Granada*' novel, the translator's voice is quite heard in his footnotes. He writes twenty-four footnotes in different chapters, describing places, public figures, religious (terms, verses, traditions) and literary expressions. The following examples below discuss some of these footnotes. The following footnotes are chosen because they are varied in their cultural categories (names of places, proper names, religious terms, metaphors, respectively):

Example 1

ST	لثلاث ليال لم تتم غرناطة ولا البيازين. تحدث الناس بلا انقطاع ليس عن المعاهدة بل عن اختفاء موسى بن أبي الغسان.ص.10
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TT	<p>For three nights neither Granada nor <u>Albaicin</u> slept.¹ The people talked incessantly not of the peace treaty but of the disappearance of Mousa Ibn Abi Ghassan.</p> <p>1. Albaicin is a suburb of Granada where Muslims resided in the post-Reconquest. Its origin is most likely from the Arabic, al Bayyazin, the falconers (p.3).</p>
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In the previous example, the translator opts for the equivalent of 'البيازين' in English 'Albaicin' using a domestication strategy. Then, he added a footnote describing the historical position of this place and referring to the origin of the name. The translator highlights three crucial elements that contribute to preserving the cultural identity of the suburb: firstly, providing an explanation of the place and its residents during a specific period of time for the reader's understanding; secondly, presenting the name in Arabic, thus maintaining the authenticity of the original name; and lastly, offering an interpretation of the meaning in English to enhance the reader's comprehension.

Example 2

ST	<p>وكان يقول لحسن : "سقطت غرناطة يا حسن ولكن من يدري قد تعود على يدك بسيفك، أو قد تكتب حكاياتها وتسجل أعلامها. لا أريد ورأقا مثلي يا ولد، بل كاتبا عظيما كإبن الخطيب يسجلون اسمك مع غرناطة في كل كتاب". ص. 41</p>
TT	<p>He would say to Hasan, "Granada has fallen, Hasan, but who knows, some day it may return to you, even by way of your sword, or perhaps you will write its story and record its glories for all time. It's not my intention that you become a paper maker like myself, my boy. <u>I see you rather as a great writer, like Ibn al- Khateeb</u>.² and your name will be synonymous with Granada and memorialized along with it in every book."</p> <p>1. Lisan al-Din Ibn al-Khatib (1313-74), vizier at the Nasrid Court, was an eminent belletrist and historian, but was later accused of heresy, exiled to Fes, and murdered while in prison. P. 35</p>

In example 2, the name of 'ابن الخطيب' is translated literally into 'Ibn al- Khateeb' using a foreignizing strategy. The translator includes a footnote to introduce Ibn al-Khateeb to the readers as a well-known figure in the cultural context of the ST. This serves as a valuable step in preserving the cultural heritage of Granada by highlighting its prominent figures. However, the selection of information in the footnote can play a crucial role in arousing the reader's curiosity to learn more about Ibn al- Khateeb. For instance, mentioning some of the books written by Ibn al-Khateeb, such as 'Complete Information about the History of Granada,' which delves into the historiography of the Kingdom of Granada and its overseas

derivations which would now be lost without his meticulous and systematic work¹⁰. Additionally, mentioning his contributions to various fields such as philosophy, poetry, history, geography, jurisprudence, pharmacology, and medicine would further enhance the reader's interest¹¹. This could serve as a recommended reference for those who are interested in the history of Granada.

Example 3

ST	يضحك الأهالي طرباً ويردد أحدهم والابتسامة لم تفارق شفثيه "ألم تر كيف فعل ربك بأصحاب الفيل. ألم يجعل كيدهم في تضليل. وأرسل عليهم طيراً أبابيل. ترميهم بحجارة من سجيل. فجعلهم كعصف مأكول". ص. 81
TT	<p>The people all laughed with joy as one recited Quranic verse with a smile that never left his lips: <u>"Have you not seen how your Lord dealt with the people of the elephant? Did He not make their plan go wrong, and sent hordes of chargers flying against them, while you were pelting them with stones of porphyritic lava, and turn them into pastured fields of corn?"</u>⁴</p> <p>4. Quran 105: 1-5. This chapter, "The Elephants," recounts the Battle of Abraha in 571 when the Christian viceroy of Sana' marched against Mecca with elephants and a large army to destroy the Kaaba. See Ahmed Aly's translation, Princeton 1993 (p.73).</p>

In example 3, the translator employs a foreignizing strategy to translate 'The Elephant' chapter of the Quran. In a footnote, the translator provides information about the occasion of the revelation of this chapter, directing interested readers to Aly's translation for further details. This approach ensures the integration of the verse's translation with its relevant contextual information. The translator's footnote not only preserves the religious identity associated with the verse but also supports it by offering additional resources for deeper exploration.

Example 4

ST	في بداية الأمر كان يسخر من سعد وكان سعد يسخر منه. جعل الله له قلباً أخضر يتمايل كالغصن مع النسمة العابرة، ثم رأى تلك الأسيرة فأخذت قلبه وذهبت إلى أين؟ الله وحده يعلم. ذهبت وتركت طيفها يسكن أيامه ولياليه. ص. 66
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¹⁰ <https://www.alhambra-patronato.es/en/disfrutar/biography-of-ibn-al-khatib>

¹¹ <https://www.alhambra-patronato.es/en/disfrutar/biography-of-ibn-al-khatib>

TT	<p>At first, he would make fun of Saad, and Saad responded in kind. God created Naeem with a tender heart that swayed like a branch with every passing breeze. Then he laid his eyes on the captive girl in the parade and she stole his heart. But where had she gone, God only knew! <u>She disappeared and left only her phantom to haunt his days and nights.</u>¹</p> <p>1. The phantom of the lover is a popular motif in classical Arabic poetry, and also was believed to exist by pre-Islamic Arabians (p. 59).</p>
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The translation of the word 'طيف' in the above example is 'phantom,' which accurately reflects the meaning of the ST. In the accompanying footnote, the translator provides an explanation about the significance and historical context of this motif. By including a footnote about the word 'طيف' the translator offers the reader an additional perspective on the word and its importance in Arabic poetry. This footnote not only preserves the literary value of the word but also highlights its historical significance as a key element in classical Arabic poetry.

4.2 Conclusion

This chapter provided a macro-structural analysis of Ashour's novel *'Thulāthiyyat Ghirnāṭa'* and its English translation *'Granada'*. It examined the designs of the ST and the TT and delved into the various para-textual features of the translation. The analysis followed Tian's categorization of para-texts (2014), distinguishing between pre-textual para-texts (such as cover pages, dedications, and prefaces), post-textual para-texts (including glossaries and back covers), and intra-textual para-texts (like footnotes).

The analysis addressed the first part of the thesis question, i.e., 'what are the differences between the Arabic ST and the English translation of the novel, *'Thulāthiyyat Ghirnāṭa'* at both macro- and micro-structural levels?' The second part of the question will be answered in Chapter V. The data analysis revealed that certain para-textual elements serve marketing purposes, such as the dust jacket design, which aims to capture the reader's attention irrespective of the book's content. The design of the front and back covers aligns with the theme of the novel, emphasizing Granada and its history which in turn supports the culture of the ST. These covers differ from the Arabic version, possibly due to the translation focusing on the first novel of the trilogy, which primarily centers on Granada.

The data analysis reveals that certain para-textual elements serve marketing purposes, such as the dust jacket design, which aims to capture the reader's attention irrespective of the book's content. Other para-textual elements, such as the foreword, glossary, footnotes, front flap, and back flap, concentrate on delivering specific content to the reader. For example, the foreword provides an in-depth analysis of the novel, contextualizes it within other literary works, and offers a concise history of Granada's downfall. The foreword serves as an excellent preview, considering historical, political, and literary aspects of Arabic literature while discussing the loss of Andalusia and Granada. The glossary also preserves the cultural identity of the ST and provides explanations for unfamiliar terms in the TT, facilitating understanding for the reader without omitting cultural, religious, and political terminology. Additionally, footnotes play a crucial role in preserving and, in some cases, introducing cultural, historical, and literary explanations from the ST. However, the after word, despite its significance as the author's discussion of the novel, its conditions, motives, and the historical and literary context, was not translated into English.

Overall, the para-textual elements greatly contributed to introducing and maintaining the cultural identity of the ST. It is evident that the translator actively sought to present the novel as a complete cultural work of art. The next chapter will present the micro-structural analysis of the English translation of '*Thulāthiyyat Ghirnāṭa*'.

Chapter V

Micro- Structural Analysis

Overview

This chapter analyzes data of the translation of the first novel of '*Thulāthiyyat Ghirnāṭa*' at the micro-structural level. The aim of this chapter is to analyze and describe the translation of cultural, social, political, and religious elements. The selected data examples aim to determine the extent to which the translation has preserved the Andalusian cultural identity of the ST. This is achieved by examining the translation strategies employed by the translator, specifically domestication and foreignization. This thesis primarily follows Newmark's cultural categories (1988, p. 95). Drawing from Newmark's cultural categories as a starting point and considering the specific novel under analysis, the micro-structural analysis primarily examines the translation of material culture (e.g., names of places), organizations, customs, activities, procedures, concepts (e.g., religious terms, political expressions, metaphors), and slang terms.

5.1 Material culture

Newmark (1988) outlines several considerations for translating cultural terms (p. 96). Firstly, it is important to acknowledge the cultural achievements mentioned in the SL text, which involves showing respect for foreign countries and their cultures (Newmark, 1988, p. 96). Secondly, there are two translation procedures: transference, which "emphasizes the culture and excludes the message", and componential analysis which "excludes the culture and highlights the message." (Newmark, 1988, p. 96). Thirdly, it is important to consider the motivation, cultural expertise, and linguistic level of the readership when translating cultural words, as they are typically less context-bound than ordinary language (Newmark, 1988, p. 96).

5.1.1 Names of places

Names of places represent the oldest living part of human cultural heritage as they have been passed over the years from a generation to another, so they are mirrors that reflect scenarios and incidents of the past (Helleland, 2012, p.101- 102). Names of places are not a mere source of linguistic knowledge, but also of geographical, historical, anthropological, ethnographic, social, psychological, and other knowledge (Helleland, 2012, p.101- 102). The following examples examine some names of places in the novel under scrutiny and their translations:

5.1	ST	لثلاث ليال لم تتم <u>غرناطة</u> ولا <u>البيازين</u> . ص. 10
	TT	For three nights neither <u>Granada</u> nor <u>Albaicin</u> slept. ¹ 1. Albaicin is a suburb of Granada where the Muslims resided in the post-Reconquest. Its origin is most likely from the Arabic, al-Bayyazin, the falconers (p.3).

In example 5.1 above, the translator employs a domestication strategy in anglicizing the two names. Although they bear some resemblance to their Arabic counterparts, they still have differences in pronunciation and writing. In the case of ‘غرناطة’ (Lit. Ghirnāṭa), it refers to ‘Granada’ which is the last city to fall under the Muslim rule in Spain on January 2, 1492. It is believed by many writers that the loss of Granada marked the beginning of the repression of the Muslim world. Translating ‘غرناطة’ as ‘Granada’ can be seen as another loss for this kingdom because place names serve as historical documentation and are linked to geographical objects, and changing the name also alters the reference it carries (Helleland, 2002, pp. 2, 4). The translation fails to reflect the cultural and historical significance of the kingdom of Granada. The term, ‘البيازين’ is translated as ‘Albaicin’ using a domestication strategy, accompanied by a footnote. The footnote informs the reader of the origin of this word, which proves that despite the similarities between them they are still different, and aids them in understanding the significance of this suburb and its religious and historical identity.

5.2	ST	استغرقهم الخبر الذي انتشر من نهر شنييل إلى عين الدمع، ومن باب نجد إلى مقابر سهل بن مالك. سرى في الشوارع والحواري والجنات. حمله ماء شنييل من أطراف المدينة ثم دخلها مع نهر حدرة وانتقل إلى ضفته الغربية، ومنها إلى السبيكة والحمراء وجنة العريف، وإلى ضفته الشرقية، وإلى ضفته القديمة والبيازين، ثم تجاوز الأسوار والأبواب والأبراج وأطواق الكروم إلى <u>جبل الثلج</u> من ناحية وجبل الفخار من الناحية الأخرى. ص. 10
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	TT	<p>They were swallowed up by rumors that swept in waves from The River Genil to Aindamar watercourse,² <u>from Najd Gate to the Sahl Ibn Malik cemetery</u>. The news seeped onto the streets and throughout every neighborhood, as well as into all the public gardens. The waters of Genil carried it from the outskirts of the city and brought it into the Darro where it crossed over to the west bank. From there it traveled to Sabika, Alhambra, and the Generslife. <u>It reached the end of the east bank that connected to the old Casbah and Albaicin</u>. It extended beyond the walls and gates of the city, past towers and the fences of the vineyards, toward <u>the Sierra Nevada</u> from one side, and toward <u>Gibralfaro</u> to the other.</p> <p>1. The Fuente Grande known to the Muslims as Ainadamar, from the Arabic “ayn al-dam”, the fountain of tears (p.3).</p>
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In example 5.2 above, the terms ‘ومن باب نجد إلى مقابر سهل بن مالك’ are translated as ‘from Najd Gate to the Sahl Ibn Malik cemetery’ using a foreignizing strategy, thus preserving the cultural and historical identities of these terms in the TT. However, the term ‘جبل الثلج’ is translated as ‘the Sierra Nevada’ which deviates from the original names attributed to it by Muslims. Muslims originally referred to it as the ‘Hill of Sun,’ ‘Hill of Snow,’ and ‘freezing mountains’ until it acquired its present name -Sierra Nevada- in the 18th century¹². This translation not only distorts the historical aspect of the term but also fails to acknowledge the existence of Muslims in al-Andalus by failing to mention their original names for the mountain. The reader expects consistency and permanence when it comes to place names, and substituting them with different names can lead to dissatisfaction and even anger (Helleland, 2012, p. 98).

5.3	ST	<p>قبل أن يذلفا إلى الحمام الجواني دخل سيده إلى بيت الخلاء، فجلس سعد على إحدى المصطبتين الشرقيتين ينتظر. لم يكن في الوسطاني إلا ثلاثة رجال... يقطع القاعة ذهابا وإيابا بين بابها المفضي إلى البراني وبابها المفضي إلى الجواني (صفحة 14).</p>
	TT	<p>Before entering <u>the bath proper</u>, the master went into the <u>toilet</u> while Saad sat waiting on one of the benches. There were only three other men in the <u>central foyer</u>... crossing the large foyer from the front door to the back door (p. 8).</p>

Arab bath house, known as Hammam, held significant importance in Muslim society. it served as a cultural space for various occasions, such as weddings. People would visit Hammams for personal hygiene purposes, including hair removal, washing, and even receiving massages¹³. In the translation, the term ‘الحمام الجواني’ is translated as ‘the bath proper,’ and ‘الوسطاني’ is translated as ‘central foyer’ using a domestication strategy. This strategy helps the reader grasp the intended meaning of these terms, prioritizing comprehension over preserving their original names through foreignization. The use of a

¹² <https://www.malagaweb.com/andalucia/granada/sierra-nevada-history.php>

¹³ <https://www.andalucia.com/cities/granada/arab-baths.htm>

domestication strategy proves to be a wise decision in this example as it facilitates the reader's understanding of the text.

5.4	ST	ثم يدخل إلى القيصرية ولا يترك زقاقاً من أزقتها العديدة إلا ويمشي فيه متأملاً الأقطان والأصواف والحريز. ص. 27
	TT	And then to <u>the covered market</u> where he walked through every single passageway, running his fingers through the cottons, wools, and silks (p.22)

In the previous example 5.4, 'القيصرية' refers to the Nasrid royal market that specialized in silk and other luxury products, and it was part of an important commercial quarter near to the city's congregational mosque. It was an independent structure with a regular grid plan, the Qaysariyya's shops were arranged along narrow interior streets¹⁴. The term 'القيصرية' was also domesticated into 'the covered market' which neglects its historical and cultural importance. It would be closer the original name to opt for another translation; especially, as its name in English is 'Qaysariyya of Granada'¹⁵.

5.2 Organizations, customs, activities, procedures, concepts

In this section, religious and political expressions will be discussed.

5.2.1 Religious terms

The content of religious texts implies the existence of a spiritual world that is not fictional but holds its own realities and truths (Dickins, Hervey, & Higgins, 2017, p. 63). When translating Arabic religious texts, special consideration is needed due to the presence of concepts deeply rooted in Muslim society and culture (Chebbo, 2006, p. 77). Elewa (2014) suggests that translators of sacred texts have limited freedom to employ techniques used for non-equivalence, as doing so may introduce their own interpretations influenced by their sectarian and theological leanings (p. 32). Therefore, it is important to allow the signs and images in the ST to be interpreted by the readers themselves (Elewa, 2014, p. 32). In the following examples, several religious items will be examined.

5.5	ST	والسلطان أبو الحسن كان يدفع الجزية وتوقف عن دفعها. ص. 13
	TT	And hadn't Sultan Abu Hasan at first agreed to pay the <u>poll tax</u> .

¹⁴ <https://archnet.org/sites/2880>

¹⁵ <https://archnet.org/sites/2880>

The term ‘جزية’ in the previous example 5.5 is derived from the verb ‘جزى’, which means to compensate (Peerzade, 2010, p. 152). Jizyah refers to a tax paid by non-Muslims residing in an Islamic state in exchange for protection and the maintenance of a peaceful environment for their economic activities (Peerzade, 2010, p. 152). Peerzade highlights that Jizyah is one of the most misunderstood taxes in Islam, and it has been falsely interpreted by many historians as levied on non-Muslims and others maintain that it is a form of punishment for their disbelief (Peerzade, 2010, p. 152).

In this context, the term ‘جزية’ describes the tax that Sultan Abu Hasan was paying to the king and queen of Castile. The taxation system during that period was perceived as unjust towards Muslims (AbuKhoti, 2019, p.6). Certain taxes were specifically imposed on former Muslims, such as payments for the coastguard service and taxes on entertainment, including dance and music performed at public gatherings (Harvey, 2005, pp.73, 74). The translator opts for domesticating ‘جزية’ into ‘poll tax’ in English which refers to a tax that was levied on each individual, regardless of their income or property¹⁶. The translation overlooks the terms’ historical connotation which distorts the message that is supposed to reach to the reader. Moreover, ‘Poll tax’ is considered to be an incorrect translation for ‘جزية’¹⁷.

5.6	ST	يا أبا جعفر... يا أبا جعفر الله يرضى عليك، نحن لا نختار بين بدلين بل هو قدر مكتوب. ص.15
	TT	“Abu Jaafar, <u>may God be pleased with you!</u> We don’t have the privilege of choosing one thing or another. It is our fate!” (p. 9).

In the first phrase in example 5.6 ‘الله يرضى عليك’ is translated as ‘may God be pleased with you!’ following a foreignization strategy. The TT preserves the form and message of the ST, but it does not preserve its religious connotation because in Islamic context, Muslims refer to God as Allah. In the second phrase, the item ‘قدر مكتوب’ refers to one of the six articles of faith in Islam which means that all general and particular decrees have been already recorded, and everything happens by Allah’s decree (Murad, 2006, p. 81). The item ‘قدر’ has been translated into ‘It’s our fate!’ The translation delivers the message to the readers but it abandons the religious connotation of it.

5.7	ST	بإمكاننا محاربتهم، أقسم برب الكعبة أنه بإمكاننا محاربتهم. ص.16
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¹⁶ <https://www.britannica.com/money/topic/poll-tax>

¹⁷ <https://www.britannica.com/money/topic/jizya>

	TT	“We can fight them. <u>I swear by the God of the Kaaba (1)</u> , we can fight them”. 1. The Kaaba, a place of veneration at the Grand Mosque in Mecca (p. 10).
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Here, the sentence ‘أقسم برب الكعبة’ is translated as ‘I swear by the God of Kaaba’ following the foreignization strategy. The term ‘Kaaba’ has a very great position in Islam. Dealing with such connotative and affective aspects of the terminology used by Islamist authors is a problem for translators (Holt, 2004, p. 63). The translation succeeds in preserving both the culture by keeping the name of that holy place and the content by adding a footnote that explains the position of the Kaaba to the reader.

5.8	ST	ثم يخرج من القيصرية إلى شارع السقاطين، ومنه مرة أخرى إلى رحبة المسجد الجامع، يدخله ويتوضأ <u>ويصلي أربع ركعات</u> فرض صلاة الظهر وركعتين سنة. ص. 28
	TT	When he left the covered market and cut across Zacatin Street, he found himself once again at the Grand Mosque. He went in, performed his ritual ablutions, <u>completed the four prostrations required of midday prayer</u> , and two extra ones in observance of the Prophet’s custom (p. 22).

In the previous example 5.8, the phrase ‘ويتوضأ ويصلي أربع ركعات فرض صلاة الظهر وركعتين سنة’ has been interpreted into ‘performed his ritual ablutions, completed the four prostrations required of midday prayer, and two extra ones in observance of the Prophet’s custom’. In translating Islamic religious items, a translator has to be qualified in the ST language in order to understand the connotative as well as the denotative meaning of Islamic texts (Mahmoud, 2014, p. 5). In this case, the translator demonstrates a clear understanding of the intended meaning of the text and effectively conveys the idea of midday prayer without adhering strictly to a literal translation. By delivering the content in a comprehensible manner, the translator successfully conveys the religious aspect of the translated text.

5.9	ST	<u>لا نضن بالكفن... والله لا نضن.</u>
	TT	“We never wanted to deprive you of your shroud. Forgive us!” ¹ 1. In the Muslim tradition, the body of the deceased is undressed, washed, and wrapped naked in a shroud.

In example 5.9, the translator domesticates ‘كفن’ into ‘shroud’, then he adds a footnote to describe the religious aspect of using the shroud for a dead person in Islam. This translation approach effectively preserves the intended message and retains the religious connotation associated with the use of shrouds in Islam.

5.10	ST	في الصباح اصطحب حسن سعداً إلى قبر أم جعفر، وقرأ الفاتحة على روحها. ص. 170
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	TT	In the morning, Hasan accompanied Saad to Umm Jaafar's grave <u>and they prayed for her soul</u> (p. 158).
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This example 5.10, the phrase 'وقرأ الفاتحة' is rendered as 'and they prayed for her soul' following a domestication strategy. In Islam, '*al-Fatiha*', the opening chapter of Glorious Quran, is considered by some Muslim writers as having the foundation, essence, and sum of Islam in its verses (Adel, 2011, p. 45). It contains the major principles stated in the Qur'an (Adel, 2011, p. 45). The translation neither preserves the culture nor the message as it totally changes it to match the TT culture.

5.2.2 Political expressions

Political expressions are connected to culture as well as society. The impact of the political text on the readers constructs the ethical dimension of political communication (Bulut, 2012, p. 912). Also, language and politics are tightly woven together. Chilton and Schäffner (2002) make a point that a political action does not exist without using the language and the doing of politics is mainly constituted in language (p.3). Moreover, Chilton and Schäffner see that the need for language arises from the socialization of humans, which involves the formation of coalitions and the signaling of group boundaries (p. 3). The following are examples of some political expressions:

5.11	ST	رحنا نتشاور: هل نقاتلهم ونحتسب أنفسنا عند الله شهداء أم هناك بديل آخر. ص. 61
	TT	Then we huddled in consultation. Should we take them on and fight, putting ourselves in God's hands and die as <u>martyrs</u> , or is there an alternative? (p.53)

In the previous example 5.11, the word 'شهداء' (Lit. martyrs) has an important religious connotation as it means: a person who dies for the cause of religion or the state (Akan, 2019, p. 63). In other words, it refers to a person who dies for an honorable issue. 'شهداء' is translated into 'martyrs' in the TT using a domestication strategy. The religious connotation of 'شهداء' is not preserved in 'martyrs'. In this regard, Shunnaq (1993) points out that rendering 'Shahid' into 'Martyr' is incongruent because 'Shahid' refers that the person is not dead; rather, he becomes in a place far higher and deeper than this life (p. 52). On the contrary, a martyr is someone who willingly chooses death rather than renounce his religion (as cited in Abbad, 2016, p. 52).

5.12	ST	انحازوا إلى ابن الحُرّة وأغلقوا أبواب البيّازين في وجه الطاغية أبيه فارتد عن الأسوار خائباً مخلوعاً. ص. 23.
	TT	They sided with the son of <u>La Horra</u> , ¹ and slammed the gates of Albaicin in the face of his tyrant father who pulled out from the walls of the city, defeated and dethroned. 1. The mother of Boabdil was commonly referred to as al-hurra, the free woman (p. 17)

In the previous example 5.12, the term ‘الحرّة’ refers to Aisha or *Aixa al-Hurra (the honored)* who was the mother of Boabdil, the last Arab ruler of Granada¹⁸. As mentioned above, al-hurra refers to an honored woman. In this context, it is the nickname of Aisha. The term ‘الحرّة’ is translated into ‘La Horra’ using a foreignizing strategy and adding a footnote to inform the people of the woman they are reading about. The translation preserves the historical and cultural dimension of this word which refers to a woman who was politically-active and had a great impact on the state policy during the last years of the Emirate of Granada¹⁹.

5.13	ST	قال حسن بمرارة لا تخلو من سخريّة: -أنا لست <u>مجاهداً</u> يا سعد. ص. 144.
	TT	“I am not <u>a freedom fighter</u> , Saad,” retorted Hasan with a bitterness tinged with sarcasm (p.133).

In example 5.13 above, the term ‘مجاهد’ is translated as ‘a freedom fighter’ using a domestication strategy. This translation is chosen to interpret the intended meaning and convey it to the TT audience without the negative connotations associated with the term ‘Jihad’ in the Western community, where it is often linked to terrorism and violence (Abbad, 2016, p. 53). By using ‘a freedom fighter’ as the translation, the aim is to preserve the message of the ST while avoiding potential misunderstandings or negative associations. In other words, this domestication strategy sacrifices the cultural specificity of the term, as it may not be received in the same way by the target readers who are unfamiliar with the original cultural context.

5.14	ST	والحرّة لا تأكل من حليب ثدييها، ولكنها تأكل حين يجوع الصغار! ص. 143.
	TT	“..Even an <u>honorable woman</u> will do whatever she can to feed her hungry children.” (p. 132).

In the previous example 5.14, the expression ‘والحرّة لا تأكل من حليب ثدييها’ is an old saying, based on a proverb rooted in a traditional story that signifies a woman of honor does not seek

¹⁸ <https://mvslim.com/meet-aixa-al-hurra-unconquerable-sultana-granada/>

¹⁹ <https://muslimmemo.com/inspiring-muslim-women-aixa-al-hurra/>

a life of luxury by exploiting her body²⁰. The term ‘الحرّة’ (Lit. the free woman) which refers to any virtuous woman, is translated into ‘an honorable woman’. The translator opts for preserving the message of this saying, abandoning its cultural and historical extension.

5.3 Metaphors

For most people, metaphors are devices of poetic imagination and rhetorical flourish, and it is merely a characteristic of language regarding words rather than thoughts or actions (Lakoff & Johnson, 1980, p.3). However, metaphors are prevalent in everyday life in language, thought and action (Lakoff & Johnson, 1980, p. 3). Moreover, metaphors are related to culture “the most fundamental value in a culture will be coherent with the metaphorical structure with the most fundamental concepts in the culture” (Lakoff & Johnson, 1980, p.22).

Metaphor is defined as “ a way of seeing something in terms of something else, a process which involves a linguistic expression referring in an unconventional way to people, animals, things, events or concepts on the basis of some similarity, correlation or analogy” (Wikberg, as cited in Johannesson & Minugh, 2008, p. 34). Schäffner (2017) discusses Dagut’s definition of metaphors, which he defines as a personal flash of imaginary insight whose major purpose is causing a shocking effect to the reader (p. 249). Dagut’s argues that the shocking effect should be maintained in translation, and if linguistic and cultural aspects restrict this, the metaphor cannot be translated (as cited in Schäffner, 2017, p. 249). Based on that, Schäffner sees metaphors as highly culture- specific since they are viewed as “the products of the creative violation of the semantic rules of a linguistic system” (Schäffner, 2017, p. 249). Talking about metaphors as an effective tool to the reader, it is important to mention Kövecses (2002) who makes a point that the cognitive view of metaphors is a psychologically feasible one, indicating that it has a psychological reality (p. x). Based on this psychological reality, it can be viewed as a fundamental instrument not only in producing new words and expressions but also in organizing human thought (Kövecses,

²⁰<https://aawsat.com/home/article/1997726/%D8%AE%D8%A7%D9%84%D8%AF-%D8%A7%D9%84%D9%82%D8%B4%D8%B7%D9%8A%D9%86%D9%8A/%D8%A7%D9%84%D8%AD%D8%B1%D8%A9-%D9%84%D8%A7-%D8%AA%D8%A3%D9%83%D9%84-%D8%A8%D8%AB%D8%AF%D9%8A%D9%8A%D9%87%D8%A7>

2002, p. x). The following examples illustrate the translation of some metaphors in the novel:

5.15	ST	ابتلعت دوامات النهر الأمل الباقي، وانفطر عقد الأمة وتيتمت العباد. ص. 10
	TT	The river's currents had swallowed up the last hope. <u>The cord of the nation was severed</u> and God's children have been orphaned (p. 3).

In this example 5.15, the metaphor 'انفطر عقد الأمة' (Lit.) expresses the division of Muslims in al-Andalus before losing it. Arabs use the expression 'انفطر العقد' as a metaphor of division and weakness which is translated into 'The cord of the nation was severed' using a domestication strategy to interpret the intended meaning of the metaphor. The translation highlights the message of the metaphor at the expense of culture.

5.16	ST	زأغت العيون من العيون، والرأس مال يحجب مرآته المكسورة ورعشة الجفنين، والذراعان انهدلتا على الجانبين. ص. 12
	TT	<u>People avoided looking at one another in the eye,</u> and they tilted their heads to hide their broken reflections and trembling eyelids (p. 6).

The metaphor 'زأغت العيون من العيون' (Lit. The eyes deviated from the eyes) has a religious connotation as the expression "زأغت الأبصار" was mentioned in the Quran, Sūrat al-'ḥzāb, verse:

{إِذْ جَاءُوكُم مِّنْ فَوْقِكُمْ وَمِنْ أَسْفَلَ مِنكُمْ وَإِذْ زَاغَتِ الْأَبْصَارُ وَبَلَغَتِ الْقُلُوبُ الْحَنَاجِرَ وَتَظُنُّونَ بِاللَّهِ الظُّنُونَا} 10

The expression 'زأغت الأبصار' means the eyes shift in fear²¹. This expression is used in the translation to describe the terrible feeling the Muslims al-Andalus had when the young king Abu 'Abdallah Muhammad signed on the treaty of the Christians to surrender Granada. The translation 'People avoided looking at one another in the eye' using a domestication strategy conveys the idea but doesn't convey the exact meaning and most importantly the effect that Dagut discusses (cf. **Chapter 5.3**). In other words, the translator highlights the message and sacrifices culture.

5.17	ST	ولكن الهموم التي تأكل قلوب الكبار وتسارع بخطواتهم إلى القبر لا تقدر على الصغار وهم يشبون عن الطوق. ص. 29
	TT	The anxieties that gnawed away at the hearts of the adults and sent many of them to an early grave had little effect on the young men who <u>sprouted to maturity</u> (p. 23).

In the previous example 5.17, the metaphor 'شب عن الطوق' refers to a person who grows up and relies on himself. The term 'شب عن' refers to what children wear around their necks.

²¹ <https://quran.com/33>

‘الطوق’ is translated into ‘sprouted into maturity’ which refers to adolescence as Mishra (2017) states “The term adolescence is derived from the Latin word ‘adolescere’, which means to sprout into maturity”. Literally, sprout means to produce leaves, hair, or other new developing parts, or (of leaves, hair, and other developing parts) to begin to grow²². Obviously, the verb ‘sprout’ refers to plants, so the translator uses another metaphor to convey the idea. The translation is an equivalent of the metaphor which conveys the idea as well as the aesthetic element of the metaphor.

5.18	ST	جعل الله له قلبا أخضر يتمايل كالغصن مع النسمة العابرة، ثم رأى تلك الأسيرة فأخذت قلبه وذهبت إلى أين؟ الله وحده يعلم. ذهبت وتركت طيفها يسكن أيامه ولياليه. ص. 66
	TT	God created Naeem with a tender heart that swayed like a branch with every passing breeze. Then he laid his eyes on the captive girl in the parade and she stole his heart. But where had she gone, God only knew! <u>She disappeared and left only her phantom to hound his days and nights.</u> (1) 1. The phantom of the lover is a popular motif in classical Arabic poetry, and also was believed to exist by pre-Islamic Arabians (p. 59).

In the previous example 5.18, the metaphor ‘ذهبت وتركت طيفها يسكن أيامه ولياليه’ is literally translated into ‘She disappeared and left only her phantom to hound his days and nights’. Moreover, the translator adds a footnote to clarify the literary importance of the beloved’s ‘phantom’ in Arabic literature. The term *Tayf* or *Tayf al-khayal*, a common feature of classical Arabic poetry, is imaginative projection in a dream or dream-like state which is used as a symbol of the beloved’s presence, so as to indicate her absence (Al Harthi, 2010, p.164). The beloved’s *Tayf* awakens the feelings of sadness and grief in the lover’s heart (Al Harthi, 2010, p.164). Also, *Tayf* is seen as an agent of space separation between the beloved and the lover (Shboul, 2006, p. 24). This space is spanned by crossing it either in a real or imaginary journey to meet each other even for a short time (Shboul, 2006, p. 24). The translation conveys the idea of *Tayf* by translating it using a domestication strategy and a footnote to explain the importance of this term to the reader.

5.4 Slang terms

Despite finding the term ‘slang’ to be difficult to define based on its social and psychological complexities, Eble (1996) defines it as “an ever changing set of colloquial words and phrases” (p. 11). The speakers of slang use it to set up or strengthen social

²² <https://dictionary.cambridge.org/dictionary/english/sprout>

identity or cohesiveness within a group in society (Eble, 1996, p. 11). Slang is considered by some linguists as improper form of language which need to be avoided as it has a negative effect; on the other hand, it is considered by others as a stylistic device which creates the text's atmosphere that compose a more specific, expressive and lively tone of the text (Lègaudaitè, 2010, p. 93).

The translator of slang terms should be aware of the ST language and the cultural peculiarities related to the text in order to translate the text directly or to use proper linguistic items for preserving the ST style (Lègaudaitè, 2010, p. 93). Strategies used to deal with the problems of slang terms are: softening, stylistic compensation and direct transfers (Lègaudaitè, 2010, p. 93). The examples below discuss some of slang terms and their translations:

5.19	ST	أمك الساقطة وليس غرناطة. يا غراب الشوم. ص. 18
	TT	"It's your mother who has fallen, not Granada, you raven of evil omen" (p. 11).

In this example 5.19, 'أمك الساقطة' (Lit. your fallen mother) is translated into the TT as 'your mother who has fallen'. The term 'امراة ساقطة' has an immoral connotation which refers to a fallen woman or a harlot²³. The structure of the TT is stylistically compensated in order to fit the context that compares Granada which has fallen by the Castilians and his mother who has fallen by the strangers. Stylistic compensation is defined as "a technique which involves making up for the loss of a ST effect by recreating a similar effect in the TT through means that are specific to the TL and/ or text" (Harvey, 2005, p.37). Compensation includes using the same linguistic devices of the ST to achieve a similar effect in the TT (Harvey, 2005, p. 38). The translation effectively conveys the intended effect to the target readers by preserving both the message and the form of the slang term.

5.20	ST	لو وافقت سليمة فعلى بركة الله. هذا زمان صعب وسعد أصيل لن نصبح يوماً لنجده قد <u>غير جلده</u> وصار خادماً للقشتاليين ص. 68
	TT	"If she agrees", she answered, "then it will be with God's blessing. These are difficult times, and Saad is good and decent. We won't have to worry about waking up one morning and discovering that he <u>turned his back on us</u> and went to serve the Castilians (p. 61).

In example 5.20, the term ‘غير جلده’ (Lit. changed his skin) conveys the connotation of a person altering their attributes or personality²⁴. This term has a negative connotation in the ST culture. In the ST, Saad is an authentic person who will not change his real religion and turn into Christianity like the others at that time. The translation ‘turn his back into us’ which is a compensation of ‘غير جلده’ conveys the idea of abandoning Salima and her family, but do not convey the idea of abandoning his religious and cultural identity which is crucial in the novel. Consequently, the effect on the TT reader is not the same one as on the ST reader. According to Mattiello (2018) recreating the same effects in another language community using ‘equivalent’ slang form is almost impossible (p. 2).

5.21	ST	يصعد الأسوار محملاً بالحجارة والشتائم كي يلقيها جميعاً على رؤوس أولاد الحرام الذين يريدون اقتحام الحي. ص. 62
	TT	Others, like Naeem, climbed the walls carrying stones and insults that they would hurl at those <u>bastard sons</u> who wanted to attack the quarter (p. 54).

The term ‘أولاد الحرام’ (Lit. sons of the forbidden/unlawful) is translated into its equivalence “bastard sons”. The direct transfer of the ST helps the TT readers to understand the message of this expression. Still, there is a cultural gap in the translation as the term, though in both cases describes vicious people, originally refers to sexual relationships in a community which differ between Muslims and other people. Muslims tend to have more conservative sex-related attitudes than Christians do (Finke and Adamczyk, as cited in Adamczyk & Hayes, 2012).

5.5 Conclusion

This chapter has analyzed terms and expressions derived from the English translation of the Arabic novel ‘*Granada*’ at the micro-structural level. It has investigated material culture (e.g., names of places), organizations, customs, activities, procedures, concepts (e.g., religious terms, political expressions, metaphors) and slang terms. The analysis addresses the second part of the thesis question, i.e., ‘what are the major differences between the ST and the TT at macro and micro-structural levels?’ The analysis aimed to identify the translation strategies employed by the translator, following Venuti’s domestication and foreignization (2018), in relation to the preservation of the Andalusian cultural identity in the original ST.

The comparison of the English translation discussed was based on the cultural, social, political, and religious expressions of the ST. The selected examples were the most challenging that was thought would contribute in achieving the desired outcomes. The analysis of material culture (e.g., names of places) revealed that the translator of the TT opts for domestication strategy in most examples. Furthermore, the analysis of the religious terms indicated that the translator, in most cases, delved deep to understand the expressions and interpret them to the reader by using a foreignization strategy and footnotes. Nevertheless, there were instances where the religious aspect was neglected through domestication. The analysis of political expressions, metaphors, and slang terms indicated that the translator's strategies varied, sometimes prioritizing the TL understanding and at other times emphasizing the cultural identity of the ST. This inconsistency in strategy selection suggests a lack of clear guidelines or a spontaneous decision-making process by the translator.

Overall, the analysis of the translation at the micro-structural level was described and interpreted to come up with two major findings. Firstly, '*Granada*' was neither a domesticated nor a foreignized version since it considered the target reader and the target culture while also preserving certain cultural specifics of the ST. Furthermore, the blend of both strategies can be associated with orientalist translation, where Arabic texts are perceived as unfamiliar and thus require explanation by Orientalists. Simultaneously, these scholars uphold some level of detachment because of their cultural inclinations. The analysis seeks to achieve the aim of this thesis of examining the translation of cultural identity in post-colonial literature in the context of a case study. This was accomplished by applying these strategies to the translation of cultural, social, political, and religious elements present in the ST.

The analysis revealed that applying Venuti's strategies on this thesis (cf. **Chapter 3.2.2**) doesn't achieve the ST's cultural identity. This is due not only to the lack of clear adherence to foreignization as a resistance strategy that registers the culture difference of the ST (Venuti, 2018, pp.15-16) but also because rigid dichotomies like foreignization vs. domestication may not be fully adaptable, as pointed out by Carbonelle (2004, p. 38). Even if the translator opted for a foreignizing strategy, it may result in a text that is dissimilar and exoticized, as cautioned by Shamma (2005, p. 63). Furthermore, foreignization, deemed

‘elitist’, may suit well-educated readers (Tymoczko, 2010, p. 10). Secondly, the alternating use of foreignization and domestication strategies highlighted the role of hybridity, a fundamental concept in post-colonial literature (as discussed in Chapter 2.3.2), in influencing the choice of translation strategy.

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.

Chapter V

Conclusion

Overview

Chapter six is divided into two main sections. Section (6.1) presents the major findings of the thesis. Section (6.2) provides an overview of the main contribution of this thesis to the discipline of TS.

6.1 Major findings

This thesis examined Radwa Ashour's trilogy '*Thulāthiyyat Ghirnāṭa*' and its English translation '*Granada*' in its cultural, social, political, and religious contexts. It proposes that preserving complete cultural identity in the translation of post-colonial literature is a challenging task. The socio-cultural and political analysis of the English translation of '*Thulāthiyyat Ghirnāṭa*' revealed that the cultural identity of the ST was achieved through the para-textual elements, including pretextual para-texts (such as cover pages, dedications, and prefaces), post-textual para-texts (including glossaries and back covers), and intra-textual para-texts (like footnotes). The previous para-texts worked in an integrated process of marketing the novel, highlighting the theme of the novel, introducing and enforcing the historical background and cultural elements of the novel (cf. **Chapter IV**).

On the micro-structural level (cf. **Chapter V**), based on Venuti's strategies of domestication and foreignization, cultural identity in the translated text neither fully achieved nor entirely distorted. While the translation partially embodied decolonization and resistance, cultural identity remained in a state of flux, influenced by the post-colonial concept of hybridity. The literature review (cf. **Chapter II**) highlighted that adopting a foreignizing strategy, as advocated by Venuti (1992/2019), helps to maintain the cultural distinctiveness of the ST by resisting the dominance of the target culture (p. 13). Venuti's translation strategy has encountered critique from various scholars, including (Bandia, 2010; Carbonelle, 2004; Shamma, 2005; Tymoczko's, 2010). Shamma (2005) contends that it can lead to an exoticized and peculiar text (p. 63). Bandia (2010) argues that foreignization alone falls short

in post-colonial translation (p. 186). Tymoczko (2010) labels foreignization as an ‘elitist’ approach suitable for educated target readers (p. 10).

The outcomes of the micro-structural analysis align with (Bandia, 2010; Carbonelle, 2004; Shamma, 2005; Tymoczko’s, 2010) regarding the foreignization strategy. The purpose of this thesis was to examine the translation of cultural identity in post-colonial literature in the context of a case study, the Radwa Ashour’s *‘Thulāthiyyat Ghirnāṭa’* novel. Examining the translation to test the preservation of cultural identity in translating post-colonial literature required a comprehensive methodology, starting with an examination of the macro-structural level and then narrowing it down to the micro-structural features (cf. **Chapter III**). The analysis applied Product-oriented DTS, specifically the model of Lambert and Van Gorp (1985), and Venuti’s concepts of foreignization and domestication (1991; 1995; 2017) to map out the overall strategies employed by the translator of the translation under scrutiny. This methodology was sufficient to describe and interpret the chosen strategies, shedding light on if they maintained the content and form of the original ST and preserved its cultural identity.

This thesis answered the main questions of the study. First, the question “what major differences are there between the ST in Arabic and its translation in English at macro- and micro-structural levels?” revealed that, on the macro- structural level, the front and back cover of the translated novel were altered on the macro-structural level to emphasize the main theme and attract readers. Elements like the dust jacket aimed at marketing, while the foreword, glossary, and footnotes provided specific content. The foreword contextualized the novel historically and literally, the glossary explained proper names, and footnotes clarified cultural and historical aspects. Overall, the changes at the macro-structural level of *‘Thulāthiyyat Ghirnāṭa’* were aimed at promoting the novel to the target readers while preserving and introducing the identity of the ST. On the micro- structural level, the investigation of the cultural, social, political, and religious expressions of the ST reveal that in most cases, except for religious terms, the translator was swinging between domestication and foreignization strategies without a clear motive for the use of each of them. This leads to the second question of the thesis.

The second question “how does the English translation of the novel, *‘Thulāthiyyat Ghirnāṭa’* reflect aspects of resistance and decolonization?” In post-colonial studies, Decolonization aims at deconstructing a colonialist power including its cultural power (Ashcroft et al., 2007, p.56, 58). In TS, considering this novel as definitively culturally decolonizing is not entirely accurate. On one hand, the act of translating this Arabic novel into English, i.e., moving from the East to the West is culturally decolonizing (Ning, 2002, p. 286). On the other hand, the translation process is neither exclusively philological nor non-philological. The translator employs the foreignization strategy in multiple instances within the translation of the novel (cf. **Chapter V**). Conversely, the domestication strategy is employed in various other cases, thereby hindering the complete realization of decolonization.

In TS, decolonization cannot be accomplished without incorporating the concept of resistance and its strategies (Hui, 2011, p. 202). In this regard, the concept of resistance is investigated in this thesis referring to some scholars (e.g., Bandia, 2010; Shamma, 2005; Tymoczko, 2010). The main strategy used as a form of resistance is foreignization (Venuti, 2018) which has been criticized by Shamma (2005) and Bandia (2010) for being inadequate and sometimes negatively affecting the preservation of cultural identity. The findings from the micro-analysis level (cf. **Chapter V**) reveal that determining whether the concept of resistance in the ST is reflected in the TT using Venuti’s strategies is inconclusive. This uncertainty arises because both foreignization and domestication are employed interchangeably in the translation. This illustrates that Venuti’s strategies fall short, as he concentrates solely on foreignization and domestication, overlooking the potential nuances that can emerge from the interplay between these two strategies.

The findings support the perspectives of (Bandia, 2010; Carbonelle, 2004; Shamma, 2005; Tymoczko’s, 2010) regarding foreignization and proves the invalidity of Venuti’s strategy of achieving resistance in this case study. Bandia (2010) proposes an “interventionist translation,” which combines elements of domestication and foreignization, striking a balance between the two and work as a resistant strategy (p. 187). Future research could delve into the potential of Bandia’s strategy as a form of resistance, thus contributing to the preservation of cultural identity.

The previous question leads this thesis to the next question “does the concept of *hybridity* affect reflecting other concepts, i.e., *resistance* and *decolonization* in translating post-colonial literature in this thesis?” Hybridity is a concept that affect the translation process as it is, according to Hui (2011) never a place where a language or culture can claim complete victory over the other; instead, it is, as Bhabha points out, a place of hybridity where ‘newness’ takes part (p. 202). Bhabha’s and Hui’s viewpoints align with the findings of this thesis, as the translated text didn’t not strictly preserve either the source culture or the target culture. Instead, a fusion of both cultures emerged as a result of their intermingling in translation. In essence, the target text TT did not fully embody complete decolonization or resistance of the target culture, due to the influence of hybridity. This, in turn, affected the translation strategies that were adopted.

The fourth question of this thesis, “did the translation of ‘*Thulāthiyyat Ghirnāṭa*’ maintain the cultural identity of the Arabic ST? If so, to what extent?” builds upon the insights gained from the previous question. The analysis of the data in this thesis indicates that the preservation of cultural identity in post-colonial literature, such as ‘*Thulāthiyyat Ghirnāṭa*’, cannot be fully maintained or fully distorted. The answer of this question would be the cultural identity is partially maintained.

The main factor contributing to this limitation is the presence of hybridity, where both the source and target cultures coexist and interact in the translated text. This intermingling prevents either culture from fully dominating or resisting the other. The concept of hybridity introduces complexities to the translation process, leading to an intricate balance between the cultural identities of both the ST and TT. As a result, the translated novel, ‘*Granada*’, becomes a space where the two distinct cultures converge, resulting in a dynamic interplay between them. This dynamic exchange further underscores the challenges in fully preserving the cultural identity of the ST in the translation of post-colonial literature.

The concept of ‘orientalist translation’ (cf. **Chapter 2.2**) portrays how Orientalists aim to understand and clarify a distant culture while maintaining some detachment (Said, 1979, p. 222). Despite their efforts to explain the Orient, it remains beyond the Western viewpoint (Said, 1979, p. 222). This idea can also reflect the concept of hybridity, where Orientalists

use both foreignization to emphasize the ‘otherness’ of the East and domestication to adapt texts according to their preferences (Chittiphalangsri, 2014, p. 52). This combination of translation strategies may symbolize the notion of orientalism, illustrating the challenge of preserving cultural identity in this context.

6.2 Contribution to the Discipline of TS

This thesis has made a contribution to TS by examining the translation of post-colonial literature, specifically from Arabic into English, with a focus on cultural identity- a topic that has received limited attention in the discipline. While many studies have explored cultural identity in translation (e.g., Brisset, 2000; Hall, 1990; Simon, 1996; Wolf, 2008), few have delved into its application to Arabic-English translations (e.g., Zahrawi, 2018). This thesis stands as a contribution in investigating translating cultural identity in the translation of post-colonial literature from Arabic into English. By examining the translation of Radwa Ashour's *‘Thulāthiyyat Ghirnāṭa’* and its English version *‘Granada’*, the thesis has provided original data to shed light on the challenges and possibilities of translating cultural identity in post-colonial literature.

As a contribution to the discipline of (TS), this thesis has sought to help understand the translation process in the Arab world by examining Ashour’s *‘Thulāthiyyat Ghirnāṭa’* and its English translation in its cultural, social, political, and religious contexts. The results then were confronted with Venuti’s strategies (2018), Carbonelle’s (2004) and Bandia’s (2010) notions of translation regarding cultural identity to be situated within previous research on the topic. The thesis then offered an authentic addition to the case studies on translation in cultural and post-colonial contexts (Abbad, 2016; Boudour, 2017; Febles, 2018; Zahrawi, 2018).

As far as the methodology is concerned, the thesis has combined the Product-oriented DTS (Lambert & Van Gorp, 1985) with Venuti’s concepts of domestication and foreignization (2018). This methodology, in turn, has been beneficial in showing if cultural identity was preserved in the English translation. The results of this thesis revealed that a cultural identity of the ST cannot be fully achieved in the translation of a post-colonial literature due to its hybridity.

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Glossary

Decolonization	A process of deconstructing a colonialist power in all its forms including the cultural power.
Hybridity	A space where new identities emerge as products of mixed cultures within the contact zone shaped by colonization
Resistance	A means of rejecting the values of the colonizer is by articulating the identity of the colonized culture in contrast to the culture of the colonizer.
Third space	A space where an individual's own identity can be perceived as that of the other, enabling the operation of cultural differences and effectively transcending the notion of polarity.