

Cultural Manifestations in Literary Translation from Arabic into English and French

The Case of the English and French Translations of Ahlem Mostaghanemi's novel

*Thakirat al-Jassad*

Kouider Abbad

A Thesis

In

The Department

of

Études Françaises

Presented in Partial Fulfillment of the Requirements

for the Degree of Master of Arts (Translation Studies)

Concordia University

Montréal, Québec, Canada

December, 2016

© Kouider Abbad, 2016

CONCORDIA UNIVERSITY

School of Graduate Studies

This is to certify that the thesis prepared

By: Kouider Abbad

Entitled: Cultural Manifestations in Literary Translation from Arabic into English and French. The Case of the English and French Translations of Ahlem Mostaghanemi's novel *Thakirat al-Jassad*.

and submitted in partial fulfillment of the requirements for the degree of

Master of Arts (Translation Studies)

complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

Signed by the final examining committee:

Philippe Caignon \_\_\_\_\_ Chair

Michelle Hartman \_\_\_\_\_ Examiner

Debbie Folaron \_\_\_\_\_ Examiner

Paul Bandia \_\_\_\_\_ Supervisor

Approved by \_\_\_\_\_

Chair of Department or Graduate Program Director

\_\_\_\_\_  
Dean of Faculty

Date \_\_\_\_\_

## ABSTRACT

Cultural Manifestations in Literary Translation from Arabic into English and French

The Case of the English and French Translations of Ahlem Mostaghanemi's novel

*Thakirat al-Jassad*

Kouider Abbad

The present study deals with translating Arabic literature into English and French, and its main aspects, issues and effects on the representation of Arab culture in the West. It is essentially inspired by Lawrence Venuti's ideas on translation and the "formation of cultural identities". The case being discussed is the translation of Ahlem Mosteghanemi's *Thakirat Al-Jassad* into English and French by two translators: Raphael Cohen and Mohamed Mokaddem. The comparative analysis of their versions shows the similarities and differences in the ways they render the cultural peculiarities, the social and political critiques as well as the discursive and linguistic aspects of the Arabic text.

This study explains the means, methods and strategies the translators of this novel used in dealing with such cultural elements. The study also investigates and analyses the effects of using domesticating and foreignizing translation strategies on the quality of translation, its fidelity, consequences and acceptance. Analysing a great number of translation situations that involve cultural elements in *Thakirat Al-Jassad*, shows that the most successful translations are the ones that use foreignizing translation strategies.

## ACKNOWLEDGEMENTS

First and foremost, I extend my thanks to my supervisor Dr. Paul Bandia, for his direction, care and stimulus, as well as for dedicating so many hours of his time to reading and rereading this work. Without his revisions, feedback and editorial remarks the present study would have never reached this stage. It was an honour to have been one of his students, and to have him agree to supervise my thesis. A special thanks to Dr. Philippe Caignon, Director, Masters in Translation Studies for his kindness and endless support.

I am also pleased to acknowledge my sincere indebtedness to Dr. Larysa Lysenko for her encouragement. My special thanks go to my wife, Nada, for her unconditional and continuous support, something I have often neglected to acknowledge, and to our children, Abdelaziz, Line and Abdelmajid, who have completely and happily changed my life.

## DEDICATION

To my parents and especially my grandmother for their love.....

To my wife Nada.....

To Fethi and Bouchra.....

To Abdelaziz, Line and Abdelmajid.....

To my father-in-law Ahmed.....

To my friends: Djamel, Abdelghani, Aissa, Belkacem, Briki, Boumedienne, Attou  
and Aoufi.....

## TABLE OF CONTENTS

<b>CHAPTER ONE: Introduction.....</b>	<b>1</b>
1.1 Purpose of the Study.....	2
1.2 Research Methodology.....	3
1.3 Significance of the Study.....	3
1.4 Organization of the Study.....	3
<b>CHAPTER TWO: Theoretical Background.....</b>	<b>5</b>
2.1 General Theoretical Background.....	5
2.2 The Cultural Turn in Translation.....	5
2.3 Domestication and Foreignization as Strategies in Translating Cultural Elements.....	6
2.4 Why Use Foreignization?.....	8
<b>CHAPTER THREE: Algerian Arabic Literature and Translation.....</b>	<b>10</b>
3.1 Arabic Language and Translation.....	10
3.2 Emergence of the Algerian Novel in Arabic.....	11
3.3 Algerian Women Writers.....	13
<b>CHAPTER FOUR: <i>Thakirat Al-Jassad</i> and its English and French Translations.....</b>	<b>15</b>
4.1 Arabic / English and Arabic / French Cultural Problems.....	15
4.2 A Brief Introduction to the source novel: <i>Thakirat Al-Jassad</i> ... ..	16
4.3 The Author Ahlem Mosteghanemi and her works.....	16
4.4 The Two Translators: Raphael Cohen and Mohamed Mokaddem.....	19
4.5 Why the title “The Bridges of Constantine” was chosen for <i>Thakirat Al-Jassad</i> ?.....	20
<b>CHAPTER FIVE: Cultural Manifestations in <i>Thakirat Al-Jassad</i>.....</b>	<b>21</b>
5.1 What is Culture?.....	21
5.2 Cultural Elements.....	22
5.3 Identifying Measures in Translating Cultural Elements.....	24
5.4 The Function of the Classification Table.....	28
5.5 Choosing the Cultural Elements of the novel.....	28

<b>CHAPTER SIX: Social Culture</b> .....	29
<b>Proverbs, Artistic / Folkloric Terms</b> .....	29
6.1 Proverbs.....	29
6.2 Artistic and Folkloric Terms.....	34
6.3 Names of People and Places.....	36
A. Names of People.....	36
B. Names of Cities.....	37
6.4 Family Relationships.....	40
6.5 Material Culture.....	42
A. Food.....	42
B. Clothes and Jewels.....	44
C. Furniture.....	48
6.6 Religious Terms and Expressions.....	49
6.7 The Hajj and other related terms.....	51
6.8 Mujahid and Shahid.....	52
6.9 Artistic Concepts.....	54
6.10 Terms related to Ecology.....	55
<b>CHAPTER SEVEN: Conclusion and Recommendations</b> .....	57
<b>References</b> .....	65

## Arabic script<sup>1</sup>

### Arabic consonants

ر	ذ	د	خ	ح	ج	ث	ت	ب	ا
راء	ذال	دال	حاء	حاء	جيم	ثاء	تاء	باء	ألف
rā'	dāl	dāl	ḥā'	ḥā'	gīm	tā'	tā'	bā'	'alif
r	d	d	ħ	ħ	ǧ	t̤	t	b	'(a)
[r~rˤ]	[ð]	[d]	[χ~x]	[ħ~H]	[d͡ʒ~ʒ ~ʒ~g]	[θ]	[t]	[b]	[ʔ]
www.omniglot.com									
ف	غ	ع	ظ	ط	ض	ص	ش	س	ز
فاء	غين	عين	ظاء	طاء	ضاد	صاد	شين	سين	زاي
fā'	ǧayn	'ayn	zā'	ṭā'	dād	ṣād	šīn	sīn	zāy
f	ǧ	'	z	ṭ	d	ṣ	š	s	z
[f]	[ɣ~ʕ]	[ʕ~ʕˤ]	[ðˤ]	[tˤ]	[dˤ~zˤ]	[sˤ]	[ʃ]	[s]	[z]
	ء	ي	و	ه	ن	م	ل	ك	ق
	همزة	ياء	واو	هاء	نون	ميم	لام	كاف	قاف
	hamza	yā'	wāw	hā'	nūn	mīm	lām	kāf	qāf
		y	w	h	n	m	l	k	q
		[j]	[w]	[h]	[n]	[m]	[l~l̤]	[k]	[q]

<sup>1</sup> Anon, (2016). [online] Available at: [http://The Islamic Bulletin Homepage, www.islamicbulletin.org/newsletters/issue\\_26/word\\_list.pdf](http://The Islamic Bulletin Homepage, www.islamicbulletin.org/newsletters/issue_26/word_list.pdf). [Accessed 26 Dec. 2016].



This chart shows how the letters change in different positions:

Final	Medial	Initial	Isolated	Final	Medial	Initial	Isolated	Final	Medial	Initial	Isolated
ق	ق	ق	ق	ز	—	—	ز	ا	—	—	ا
ك	ك	ك	ك	س	س	س	س	ب	ب	ب	ب
ل	ل	ل	ل	ش	ش	ش	ش	ت	ت	ت	ت
م	م	م	م	ص	ص	ص	ص	ث	ث	ث	ث
ن	ن	ن	ن	ض	ض	ض	ض	ج	ج	ج	ج
ه	ه	ه	ه	ط	ط	ط	ط	ح	ح	ح	ح
و	—	—	و	ظ	ظ	ظ	ظ	خ	خ	خ	خ
ي	ي	ي	ي	ع	ع	ع	ع	د	—	—	د
ء	—	—	—	غ	غ	غ	غ	ذ	—	—	ذ
				ف	ف	ف	ف	ر	—	—	ر

## Arabic vowel diacritics and other symbols:

بُو	بِي	بِي	بَا	بُ	بِ	بَ
ضَمَّةَ واو	كَسْرَةَ ياء	فَتْحَةَ أَلِف	فَتْحَةَ أَلِف	ضَمَّة	كَسْرَةَ	فَتْحَةَ
ḍammah wāw	kasrah yā'	fathah 'alif maqṣūrah	fathah 'alif	ḍammah	kasrah	fathah
bū	bī	bā/bá	bā	bu	bi	ba
[bu:]	[bi:]		[ba:]	[bu]	[bi]	[ba]

www.omniglot.com

لا	بُ	بِ	بَ	بِ	بَ
لام أَلِف				شَدَّة	سُكُون
lām 'alif				šaddah	sukūn
lā	bbu	bbi	bba	bb	b

UNESCO Transliteration Table<sup>2</sup>

**ARABIC**

glottal stop	
أ	<b>a</b>
ب	<b>b</b>
ت	<b>t</b>
ث	<b>th</b>
ج	<b>j</b>
ح	<b>ḥ</b>
خ	<b>kh</b>
د	<b>d</b>
ذ	<b>dh</b>
ر	<b>r</b>
ز	<b>z</b>
س	<b>s</b>
ش	<b>sh</b>
ص	<b>ṣ</b>
ض	<b>ḍ</b>
ط	<b>ṭ</b>
ظ	<b>ẓ</b>
ع	<b>‘</b>
غ	<b>gh</b>
ف	<b>f</b>
ق	<b>q</b>
ك	<b>k</b>
ل	<b>l</b>
م	<b>m</b>
ن	<b>n</b>
ه	<b>h</b>
و	<b>w</b>
ي	<b>y</b>
long vowel a	<b>ā</b>
long vowel i	<b>ī</b>
long vowel u	<b>ū</b>

<sup>2</sup>Arabic - Transliteration Table." *Arabic - Transliteration Table*. N.p., n.d. Web. 26 Dec. 2016.

## **CHAPTER ONE**

### **INTRODUCTION**

The study of language, culture and translation as well as the relationships between them is considered an important issue because of the importance of human communication, in which the three parts play an important role. Language is the main factor that maintains the links between nations, even if their cultures are different or distant. Language is an instrument and a way of expressing the feelings and thoughts individuals are trying to exchange. Moreover, language and culture are closely linked as language is a part of the culture of any society, and the primary means by which people communicate. The variation in languages and cultures, and the necessity of communication between people have made translation an effective factor in the communicative process for exchanging cultures and knowledge.

This study seeks to investigate the problems encountered when translating cultural elements from Arabic into English and French. The corpus is drawn from an Algerian Arabic novel translated into English and French. It explains the means, methods and strategies the translators of this novel used in dealing with such elements. To discuss and analyse these problems, I rely on cultural studies and will focus on the works of Lawrence Venuti (1992, 1995 and 1998). In his introduction to "Rethinking Translation" (1992), Lawrence Venuti presents a general method for the analysis of translations, which he divided into three parts. First, both texts, the original and its translation, are compared to identify the gains and the losses, the discursive strategy and the unpredictable effects of translation. Second, the discontinuities in translation are analysed, as indicated by Venuti as, "The heterogeneous textual work of assimilating target-language cultural materials that are intended to reproduce the source-language text, but that inevitably supplement it" (Venuti, 1992: 10).

Finally, the ideological and institutional factors affecting translation are studied (See Milton and Bandia, 2009). This step should then lead to detailed studies which place the translation in its social and political context and that address its cultural role. Among the many obstacles translators might encounter, cultural elements might be the most perplexing and challenging. Since cultural terms and expressions are rooted in their native cultures, their signification and connotative value derive from their integral position in the culture they belong to.

Translators vary in the ways they translate cultural elements, applying different techniques and ideologies. Some might adopt source-oriented approaches and strategies and, thus, foreignize the TL; others might choose to use target-oriented methods that domesticate the original work and uproot it from its source and identity. In this context, the strategies employed by the translator are of great importance since they reveal much of what happens during the translation process.

I believe that translation is not only a decision-making process, but a problem-solving process that should draw on the available theories to solve problems in a way that ensures adequate and faithful translation. I prefer and highlight source-oriented translation strategies that perceive and respect the SL text and the SL culture. I think that “foreignization” is a translation strategy that helps preserve the identity of the source text, keeping it closer to the original. I am convinced that translation should teach the target reader about the source culture, its people, its language and its literature. Susan Bassnett and Andre Lefevere state that "translation offers a means of studying cultural interaction that is not offered in the same way by any other field" (*Constructing Cultures: Essays on Literary Translation*, p.6).

Translation should also help embellish the target language, its literature and culture. That is, by enriching the TL, the way foreignizing deals with the SL is by introducing into the TL new literary instruments and aesthetic types, strengthening its representational and emblematic capabilities. 'Domesticating' the source text, in my opinion, alters and harms this essential role of translation.

### **1.1. Purpose of the Study**

The present study seeks

- a. To find out what strategies and methods translators adopt when dealing with certain cultural elements
- b. To analyse the problems of translating some cultural elements from Arabic into English and Arabic into French.
- c. To familiarize non-native speakers of Arabic with Arabic language, literature and Culture. This study will introduce non-native speakers of Arabic to the aesthetics of Arabic literature and style as well as Arabic cultural values.
- d. To identify if translation is either reflecting reality and presenting facts about people and their cultures or misrepresenting them and enhancing false beliefs and stereotypes in the minds of the TL readers.

## **1.2. Research Methodology**

This study draws its data corpus from a contemporary Algerian Arabic novel and its English and French translations. The novel is: Ahlem Mostaghanemi's *Thakirat Al-Jassad* (2000), translated into English by Raphael Cohen as *The bridges of Constantine* (2014) and into French by Mohamed Mokeddem as *Mémoires de la chair* (2002).

## **1.3. Significance of the Study**

In my research, I will try to answer some crucial and pertinent questions:

- a. What are the problems of translating some cultural elements from Arabic into English and French?
- b. What strategies and methods do translators adopt when dealing with certain cultural elements?
- c. How could the study enhance the role of translation in either showing reality and presenting facts about people and their cultures or misrepresenting them and fostering mistaken beliefs and stereotypes in the minds of Western readers?
- d. How could the study help non-native speakers of Arabic become familiar with Arabic language, literature and culture?
- e. How can one introduce the aesthetics of Arabic literature, style and expressions as well as cultural values to non-native speakers of Arabic?

This study will also be principally important to readers and scholars who are non-native speakers of Arabic. This study is intended to be especially designated to target readers who are unfamiliar with Arabic language, literature and culture. I hope that those who will have the chance to read this study will get a clearer image and a better appreciation of the aesthetic values of Arabic literature, and will learn more about the beliefs, attitudes, and ways of living and thinking of Arab people. This will hopefully be a fruitful effort in facilitating, promoting and contributing to a more significant cross-cultural understanding and exchange.

## **1.4 Organization of the Study**

The study is composed of seven chapters. Chapter one is an introduction and overview of the research issues; it includes the following sections: the purpose of the study, research methodology, significance of the study and organization of the study. Chapter two deals with the theatrical background; it is composed of the following sections: the cultural turn, domestication and foreignization and the purpose of foreignizing. Chapter three covers Algerian Arabic language and translation and includes the following sections: the emergence of the

Algerian novel in Arabic and Algerian women writers. Chapter four deals with cultural manifestations in translation with the following sections: Arabic / English and Arabic / French cultural problems, a brief introduction to the source novel *Thakirat Al-Jassad*, the author Ahlem Mosteghanemi and her works, the two translators Raphael Cohen and Mohamed Mokaddem, and why the title *The Bridges of Constantine* was chosen for *Thakirat Al-Jassad*? Chapter five covers the translation of cultural elements with the following sections: what is culture, cultural elements, identifying measures in translating cultural elements and choosing the cultural elements of the novel. Chapter six discusses the main cultural elements of the novel including proverbs, artistic and folkloric terms, the names of people and places, family relationships, food, clothes and furniture. This chapter also includes religious terms, artistic concepts and terms related to Ecology. The seventh and last chapter is the conclusion and some recommendations.

## CHAPTER TWO

### 2.1. General Theoretical Background

Dealing with the history of the theory of translation is problematic, as its history is far too vast to be covered in a short chapter such as the present one.

More importantly, the methodology of handling its history is complicated and the researcher will often be faced with the problem of how the research is to be oriented. Is it, for example, better to follow a chronological order? Or should it follow an order that traces the different approaches of translation through the ages? Therefore, I will briefly and very selectively touch on some prominent theoretical views and approaches that are closely relevant to the scope of this study. In other words, I will focus on some important views that can be used in the context of translating cultures and, more specifically, the polemical issues of domestication and foreignization.

### 2.2 The Cultural Turn

In 1990, Susan Bassnett and Andre Lefevere, in their anthology *Translation, History and Culture*, announced a major development in the field of translation studies. This was the introduction of what they called the "cultural turn", which involves incorporating culture in translation studies. The cultural turn was meant to expand the boundaries of translation studies through moving from 'translation as text' to 'translation as culture and politics' (see Bassnett and Lefevere, *Translation, History and Culture*, esp.4-8; and Edwin Gentzler, esp. 75 and 193). In the introduction to the above-mentioned anthology, Bassnett and Lefevere dismiss those linguistic theories of translation that, according to them, "have moved from word to text as a unit, but not beyond" (4). Bassnett and Lefevere go beyond language and focus on the interaction between translation and culture. In this context, Susan Bassnett and André Lefevere, argue, "neither the word, nor the text, but the culture becomes the operational 'unit' of translation" (Lefevere and Bassnett 1990: 8)

Another aspect of the translation of literature is the fact that it transmits the culture of the language in which it is written. This dimension makes literature more difficult to translate. So, why was *Thakirat Al-Jassad* selected for translation? Was it because it complied with the established system of representation of Arab culture, or because it sold well in its Arabic version?

*Thakirat Al-Jassad* by Ahlam Mostaganami is another example confirming the reason for choosing an Arabic novel for translation. Mostaghanemi attracted Western publishers



because her Arabic novels were sold in a considerable number in Algeria and in other Arab countries such as Lebanon and the United Arab Emirates and because of her courage, daring, sensibility and pragmatism. The novel was translated into English twice. The first translation had many errors, which led the publisher to arrange for a retranslation by another translator. The second translation was also criticized for its use of inappropriate register. The book, however, survived these criticisms and sold well due to “the fame of the original and that of its female Muslim rebel author” (Büchler & Guthrie, 2011: 37).

The complexity of translation often results from the divergence between the source and the target languages' cultures. The study will show that in order to maintain the impact of the source text, the translator must have a good knowledge of the source language and its culture. Cultural differences are sources of possible difficulties in translation, especially when it comes to translating distant languages such as: Arabic to English and Arabic to French. These obstacles arise when elements of one culture are almost non-existent in another, or when a similar cultural concept is interpreted in a different manner by both cultures. Therefore, it is not sufficient for translators to be bilingual, as they should be bicultural as well.

The genius of any translator is not innate, but rather derives from his ability to overcome cultural problems and his capacity for awareness of how culture generally functions in order to understand the unexpected cultural meanings formed by values and conventions. This will enable the translator to match the different cultural elements of the source text with relevant cultural equivalents in the target text.

Translation is not only an inter-linguistic activity but also an intercultural one. In translation, the cultural turn which occurred twenty years ago, as well as globalization have created an awareness regarding the place of culture in translation. In 1990, Susan Bassnett and Andre Lefevere approved the novelty of the "cultural turn" in translation:

“Now, the questions have changed. The object of study has been redefined; what is studied is the text embedded in its network of both source and target cultural signs and in this way Translation Studies has been able both to utilize the linguistic approach and to move out beyond it” (Bassnett & Lefevere, 1990, 12)

### **2.3 Domestication and foreignization as strategies in Translating Cultural Elements:**

Although the concepts of domestication and foreignization have been coined only recently, they have existed in Translation Studies from the outset and are mainly linked by the two strategies (word for word translation) or (sense for sense translation) which were used in the Ancient Roman Era.

Different labels were given to both strategies, domestication and foreignization, from Cicero to Nida and his “formal” and “dynamic” equivalence, Newmark with his “semantic” and “communicative” translation, Berman with his ethnocentric and transformational translation and Venuti with his domestication and foreignization strategies.

Lawrence Venuti may be the first scholar to use the terms domestication and foreignization, but the core of this idea is found in a lecture by Friedrich Schleiermacher “On the different methods of translating” delivered at the headquarters of the Royal Academy of Sciences in Berlin in 1813. He says: “Either the translator leaves the author in peace, as much as is possible, and moves the reader towards him: or he leaves the reader in peace, as much as possible, and moves the author towards him.” (Lefevere 1977:74). Venuti develops the distinction between the two terms, “domesticating” and “foreignizing” translations, to describe two extremes of how a translator brings a translated text in the target language and in the textual environment of the target culture. In a domesticating translation, one seeks for a style as identical as possible from a text originally written in the target language; fluency and “naturalness” are given priority. On the other hand, in a foreignizing translation, the translator deliberately disrupts the linguistic notions of the target language in order to indicate the “otherness” of the translated text.

Venuti discusses domestication and foreignization. These are related to both the choice of text to translate and the translation method:

Foreignizing translation seeks to restrain the ethnocentric violence of translation, it is highly desirable today, a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others. Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations. (Venuti 1995:20).

For Venuti, "Foreignizing translation signifies the difference of the foreign text by disrupting the cultural codes in the target language" and "seeks to restrain the ethnocentric violence of translation" (Venuti 1995:20)

## 2.4 Why Use Foreignization?

As I stated earlier, foreignizing translation strategies can help preserve the identity of the text, maintaining its original culture. This will result in a more faithful translation. Foreignizing strategies introduce new ideas, images, and expressions to the TL. Therefore, the TL gets enriched and enhanced. The TL reader may gain knowledge about the SL culture and language. Not only will the TL reader be able to recognize that the translated text is a translation, but he might also be able to distinguish between works coming from different cultures.

Domesticating translation strategies deprive culture and literature of their identity and content. They destroy the Other, cover up reality, and enhance and perpetuate stereotypes. In addition, they impose Western thought and cultural values on other peoples' cultures and literatures.

That is why domesticating translation is, according to Venuti, a form of violence; Venuti explains that:

The violence of translation resides in its very purpose and activity: the reconstruction of the foreign text in accordance with values, beliefs, and representations that pre-exist in the target language, always configured in hierarchies of dominance and marginality, always determining the production, circulation, and reception of texts. . .

Whatever difference the translation conveys is now imprinted by the target-language culture, assimilated to its positions of intelligibility, its canons and taboos, its codes and ideologies.

The aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects, where translation serves an imperialist appropriation of foreign cultures for domestic agendas, cultural, economic, political. (Venuti 1996: 196)

In many cases, domestication leads to a deformation and a loss of very important information. In my opinion, the more important action to be done by a translator is to present the foreign elements in the translation. In point of fact, it is better to find a way to help the TL reader to understand and appreciate the foreign culture because reading is not only a voyage of discovery, but a challenging experience and a source of pleasure as well.

Literature is a source of information for scholars, researchers and readers in general.

Clifford argues that:

Through a good translation one is supposed to  
"learn a lot about peoples, cultures, and histories  
different from . . . [one's] own, enough  
to begin to know what... [one is] missing" (Clifford 2001: 39).

Foreignization and domestication are two important issues of this study.

This also shows how important the role of translation is in representing or misrepresenting cultures. To domesticate or foreignize is a real problem any translator can face. This is what Christina Schaffner and Beverly Adab indicate:

The problem for the translator is how to comply with cultural norms, i.e. to decide which norms take priority, whether the cultural norms of the SL community as reflected in genre conventions, the cultural norms of the TL community, or perhaps a combination of the two, a compromise between two or more cultures? The choice of cultural strategy may result in source culture bound translation (the translation stays within the SL culture), target culture bound translation (the translation stays within the TL culture) or in a hybrid, where the translation is a product of a compromise between two or more cultures. (C Schäffner, B Adab 1997: 329).

In my discussion about the strategies of “domestication” and “Foreignization” of both Cohen and Mokaddem’s translations of *Thakirat Al-Jassad* detailed explanations and illustrating examples will be provided.

## CHAPTER THREE

### 3.1 Arabic Language and Translation:

The Arabic language is used as a first or second language by more than 300 million people worldwide and is the official language of 17 of the 22 Members of the Arab League. It has also been one of the six official UN languages since 1973.

It is due to an unprecedented translation movement in history which extended over a century, from 750 to 850 AD, that Arabic Science was born. Arabic Science in turn would be translated into Latin in particular, during the late Middle Ages and made a major contribution to the European Renaissance. But since that time, for a variety of reasons, the culture of Arabic expression has closed in on itself and has been influenced little by the cultures that surrounded it. Paradoxically, it was not until the nineteenth century and the colonial period that Arabic experienced its own renaissance (known in Arabic as, “The Nahda”; the modernization project of Arabic language, culture and society).

This revival started in particular through a broad translation movement in Arabic, from European languages, primarily English and French, the languages of the two colonial powers that dominated the region from the early nineteenth to the middle of the twentieth century. In most Arabic countries, the intellectual elite, particularly those who by profession or vocation, as Max Weber would say, are more dependent on knowledge and techniques developed abroad, are bilingual or trilingual, have access to knowledge and technology in the original language while being able to transmit them in Arabic. The linguistic situation varies depending on the context: from one Arab country to another, from one period to another, depending on the degree of Arabization policies. The awarding of the Nobel Prize to Najīb Mahfūz in 1988 constituted a major turn in the history of Arabic literature translated into Western languages. As a major manifestation of consecration, this international award clearly increased the symbolic capital (in Bourdieu’s sense) of Arabic literature at large. Starting from 1988, Arabic fiction enjoyed a wider readership and received more attention from publishing industry actors, as reflected by the number of translated works and target languages. Awarding the Nobel Prize to a particular writer means not only that he belongs to a tradition that has reached a certain level of maturity but also that the number of his works translated into Western languages has attained a significant and a considerable point. “Now, publishers come to us,” says Humphrey Davies, an award-winning and highly regarded translator. “It has been proven that Arabic literature can be translated and sell, that there is an interest.” (Lindsey 2013:2)

The Moroccan scholar Abdel Fattah Kilito, who has written often, and elegantly (in both Arabic and French), about the historical, cultural and political issues surrounding translation to and from Arabic said: “To be translated is to be fully recognized.”<sup>3</sup> Yet, with a new generation of talented and creative writers and poets such as Ilyas Khouri, Mahmoud Darwish, and particularly the international best-seller Ahlam Mostaghanemi, Arabic literature is gaining wider readership abroad and is shifting from the periphery to a more central position within the international translation system.

### **3.2 Emergence of the Algerian novel in Arabic:**

The Algerian novel in Arabic derives from the recent Arab novelistic tradition; however, its specificity is linked to its context of emergence, namely, the colonial period from 1930-1960, marked by a weakening of the Arabic language - confined mainly in the theological sphere - and an almost widespread use of French in written communication.

The novel appears neither as an urgent requirement nor as a privileged tool for the defence of the moral and material interests of the Algerian population. However, short stories and poetry were preferred because they require lower investment and their action is probably more effective. These literary genres thrive in the Arabic Algerian press because they are fast and easy to read. In general, neither readers nor publishers are interested in novels because of their length and expense.

In Algeria, the late appearance of Arabic novel is due to the following factors:

- a) The political and cultural domination of the French language was unfavourable to the development of the Arabic language.
- b) The absence of fiction<sup>4</sup> from the traditional Arabic narrative especially the written forms.
- c) The political priorities of popular mobilization around the slogan of preserving cultural heritage.
- d) The lack of infrastructure necessary for the functioning of the cultural field.

---

<sup>3</sup> This quote is taken from an article entitled *A Potential Renaissance for Arabic Translation* in Al Fanar Media by Ursula Lindsey in 07 June 2013.

<sup>4</sup> The Oxford dictionary defines *fiction* as “Literature in the form of prose, especially novels, that describes imaginary events and people.”

The first Algerian novel in the Arabic language appeared in 1947. It was “Ghadda Oum El Kora” (Ghadda, the mother of villages) by Redha Houhou. A work dedicated to the Algerian woman deprived of love, knowledge and freedom. Two other works can be cited here :

1. “Al-Taleb el Menkoub” (The stricken student, Tunis, 1951) by Abdelmajid Ashafii.
2. “El Harik” (The Fire, 1957) by Nouredine Boudjedra.<sup>5</sup>

These early experiences are marked by the laborious nature of their writing as well as by a conventional narrative process. We cannot speak of authentic literary creation, but rather a conventional and stereotyped production.

The Algerian Arabic novel truly gained prominence nationally and within the Arab World in the 1970s. This coincided with the creation of the National Publishing and Broadcasting Agency, enacted in January 1966 after the dissolution of the Algeria-Hachette group that held control of the book trade in Algeria. It is in this general climate of measures to recover national economic sovereignty (nationalization decrees) and binding ideological discourse centred on socialism, egalitarian values, and national independence that the early Algerian Arabic novels appeared, a climate which deeply affected their thematic choices and writing. The Algerian Arabic novel is also contemporary with a voluntary policy of mass education and the gradual Arabization of education and certain sectors of the administration.

All these factors will have a lasting effect on the themes and the topics of the novel to the point that we willingly speak of censorship and self-censorship. The novels of this period limit their speeches within the strict limits of the discursive formation considered politically admissible under the guidelines dictated by power.

The Algerian Arabic novel (edited locally or elsewhere in the Arab world) may legitimately be defined as an extension of social discourse and an extension in the aesthetic sphere, issued by the authority through its "ideological system" such as: schools, media, political speech...

The subordination of literary creation is compounded by the control exercised by the Union of Algerian Writers, by careful reading committees, as well as the phenomenon of self-censorship. Two novelists emerged between 1970 and 1980: The first was

---

<sup>5</sup> Mafkouda Salah, *The rise of Arabic novel in Algeria*, Al Makhbar magazine, second edition 2005.

Abdelhamid Benhadouga with *Rih Al-janoub* (the southern wind) in 1971, then *Nihayat al ams* (The end of yesterday) in 1975. Tahar wattar also contributed to the formation of the Algerian novel with two important novels: *Allaz* (The Ace) in 1970 and “*Ezzilzel*” (The quake) in 1976. During the 1980s’ Wassini El Aaraj’s novels such as *El Ah’thiya El Khachina* (The coarse shoes) in 1981, *Awjaa Rajol Ghamir Sawba El Bahr* (The pains of a man ventured towards the sea) in 1983, and *Nawwar Ellouze* (Almond blossoms) in 1986. Lahbib Sayeh wrote *Zamano Annamarrod* (Nimrod time) in 1985.

The 1990s’ witnessed a real novelistic movement because of the tragic events of terrorism in Algeria. Many writers, journalists and intellectuals were killed because of their political positions or even their points of view.

Taher Wattar in his novel *Al-Shmaa wa Al-Dahaliz* and Wassini El Aaraj in *Sayid Al-maqam* (The high-class lady) in 1991, Ibrahim Saadi Fatawi Zaman *Al-Mout* (Fatwas of time of death) in 1999, Mohammed Sari in *Al-waram* (Tumor) in 2002, Bachir Mofti in *Al-Janaez wa Al-marassim* (ceremonies and funerals) in 1998. Those novelists characterized this period which was called the black period and the novels of this period were described as the novels of crisis

### 3.3 Algerian Women Writers:

Since their emergence in the seventies, most of the Algerian Arabic novels have been written by men, not women. The post 70s period witnessed the appearance of many women writers and poets like Rabia Djelti, Zineb Elaawadj, Ahlem Mostaghanmi, and other women writers who wrote in the French language like Taouass Amrouche, Assia Djebbar, Leila Sabbar and Malika Mokaddem. For the purpose of my research, I chose Ahlem Mostaghanmi because of her numerous awards, visibility and literary success. Ahlem received the following awards:

1. Was identified by Forbes Magazine in 2006 as the most successful Arabic writer, having exceeded sales of 2,300,000 and one of the ten most influential women in the Arab world and the leading woman in literature.
2. Awarded the Shield of Beirut by the Governor of Beirut in a special ceremony held at UNESCO Palace which was attended by 1500 people at the time her book *nessyane.com* was published in 2009.
3. Received the Shield of the Al Jimar Foundation for Arabic Creativity in Tripoli, Libya



in 2007.

4. Named the Algerian Cultural Personality of the year 2007 by Algerian News Magazine and the Algerian Press Club.
5. Selected for three years (2006, 2007 and 2008) as one of the 100 most powerful public figures in the Arab World by Arabian Business Magazine, ranking at number 58 in 2008.
6. Named the Most Distinguished Arab Woman of 2006 (selected from 680 nominated women) by the Arab Women Studies Center Paris / Dubai.
7. Awarded a medal of honor from Abdel Aziz Bouteflika, the President of Algeria in 2006.
8. Received the Medal of Appreciation and Gratitude from the Sheikh Abdel Hamid Ben Badis Foundation, Constantine in 2006.
9. Received the Pioneers of Lebanon Committee Medal for her overall work in 2004.
10. Received the George Tarabeh Prize for Culture and Creativity, Lebanon, 1999.
11. Received the Amman Loyalty Medal for Creativity, Amman, Jordan 1999.
12. Received the Naguib Mahfouz Medal for Literature for “*Thakirat Al-Jassad*” in 1998.
13. Received the Nour Foundation Prize for Women's Creativity, Cairo, 1996.
14. Received the 2014 Best Arabic Writer award during the Beirut International Award Festival.<sup>6</sup>

---

<sup>6</sup> “Ahlam Mosteghanemi.” Wikipedia. Wikimedia Foundation. n.d. Web.13 Sep. 2015

## CHAPTER FOUR

### Cultural Manifestations in Translation Studies

#### 4.1 English, French and Arabic cultural problems:

The Arabic language is totally different from the English and French languages. Aside from their roots, they have numerous dissimilarities in alphabet, in grammar, in phonology and in writing system. Arabic language belongs to the Semitic family, and the English and French languages belong to the Indo-European family. Arabic language has its own different phonological system, as well as a different semantic structure. In addition to the great cultural divergence between the Arab nation<sup>7</sup> and those who speak the English and French languages, many translation problems are created because of this difference. Another important point is that Arabic countries themselves have different local dialects. The dialects of the Gulf countries are completely different from the dialects of the Maghreb Arab countries. This is due to the geographical broadness of the Arab world and historical circumstances, so a Western translator who already has learnt standard Arabic will face problems in translating such local dialects. As an example, the Algerian novel *Thakirat al-Jassad* contains a great deal of local Algerian dialect. This Algerian dialect is neither easy to be grasped by a Western translator nor to be translated into English or French.

It is obvious that Arab culture has been influenced a lot by the Islamic religion, hence the Islamic expressions which are mostly untranslatable and do not exist even in other cultures.

---

<sup>7</sup> The Duhaime's Law Dictionary defines *nation* as "a distinct group or race of people that share history, traditions and culture."

## 4.2 A Brief Introduction to the Source Novel *Thakirat Al-Jassad*

As mentioned earlier, this study draws its corpus from a contemporary Algerian Arabic novel. The novel is *Thakirat Al-Jassad* (1993) by Ahlem Mostaghanemi, translated to English as *The Bridges of Constantine* by Raphael Cohen (2013) and translated into French as *Mémoires de la chair* (2002) by Mohamed Mokeddem.

The novel *Thakirat Al-Jassad* belongs to what might be called the postcolonial era novel.<sup>8</sup> The story is set in “Constantine”, “Ksantina”, “Cirta”, “the City of Bridges”<sup>9</sup>, a faltered and hurt city, the symbol of an Algeria scarred by years of war and the tragic failure of revolutionary ideas. The novel tells the story of a former fighter, Khaled, who chose exile in Paris, where he became a famous painter and met a young lady, Hayat, the daughter of his former commander. Khaled knew her when she was a little girl. She makes him remember his past as a fighter. Like Constantine, Hayat is tender and violent; she carries the mourning of her family and the pain of dead loves, inscribed in her flesh, in letters of fire.

*Thakirat Al-Jassad* cannot be read without considering the history and the political events of Algeria during the time extending from the thirties to the nineties of the twentieth century.

*Thakirat Al-Jassad* is not only a love story; it is a moral story about the tortured fate of Algeria and perhaps the whole Arab world in its struggle for freedom.

## 4.3 The author and her works

### The author

Ahlem Mosteghanem is an Algerian novelist and poet. She was born in Tunis in 1953.

Ahlem is the daughter of a militant political activist who was forced into exile during the Algerian liberation war. In 1962, her family moved back to Algeria, where her father, an intellectual and a humanitarian, occupied high positions in the first Algerian government.

At the age of 17, she became a well-known woman in Algeria through the poetic daily show Hammassat (Whispers) on Algerian national radio. While publishing “Ala Marfa al Ayam”

---

<sup>8</sup> The postcolonial period (1962-present).

<sup>9</sup> “Ksantina”, “Cirta”, and “the City of Bridges” all these names were given to Constantine, the capital of Constantine Province in north-eastern Algeria.

(To the Days' Haven) in 1973, Ahlem also became the first woman to publish a compilation of poetry in Arabic. This put her on a thorny and untraveled path. This was followed in 1976 by the release of "Al Kitaba fi Lahdat Ouray" (Writing in a Moment of Nudity). At the time, she was part of the first generation to acquire the right to study Arabic after more than a century of prohibition by French colonization.

In Algiers, Ahlem met Georges El Rassi, a Lebanese journalist and historian with an in depth knowledge of Algeria who was preparing a thesis about "Arabization and cultural conflicts in independent Algeria". They got married in 1976 in Paris where they settled. Ahlem then pursued her university studies at the Sorbonne, where in 1982 she obtained a doctorate in Sociology. Her thesis explores the misunderstanding and malaise between both sexes in Algerian society. The doctorate was under the guidance of Jacques Berques, an eminent orientalist, who also wrote the preface of her thesis published in 1985 by L'Harmattan as «*Algérie, femmes et écriture*». Once she settled down in 1993 in Lebanon, she presented her novel *Thakirat al Jassad* to the editor of the renowned publishing house Dar Al Adab. Excited, the editor declared: "this is a bomb". It would be a revelation. This novel, written in a style highly poetic and with political bravado, would go on to have phenomenal success throughout the Arab world. The love story is set between an armless painter and the daughter of his former commander in Paris 25 years after the war. The novel evokes the disappointment of the post-war generation, which echoes the disappointment of a generation of Arabs. In a famous letter to the author, Nizar Kabbani, the great contemporary Arab poet, declared: "This novel gave me vertigo; had I been asked, I would have signed it". The director Youssef Chahine, winner of the Palme d'or, purchased the rights to the Film shortly before his death. Meanwhile, the famous Hollywood director Mustafa Akkad said that one of his dreams was to adapt *Thakirat Al- Jassad* into a movie. Moved by his reading, Algerian president Ben Bella said from exile: "Ahlem is an Algerian sun that illuminates the Arab world". To date, more than one million copies have been sold across the Arabic-speaking world.

In 1998, Ahlem received the Naguib Mahfouz literary prize for *Thakirat Al-Jassad*. This prize was founded by the American University of Cairo, which translated the novel into English and published it in 2000. The jury said about the author: "Ahlem is a light which shines in thick darkness."

*Thakirat Al-Jassad* was made into a film and translated into French, English, German, Spanish, Italian, Hebrew and Kurdish.<sup>10</sup>

### **Mostaghanemi's Works :**

#### **Novels :**

1. *Thakirat Al Jassad* published by Dar al adab, Beirut, 1993, 34 printed editions. Considered by critics as a turning point in Arabic literature.
2. *Fawda el Hawas* (Chaos of the Senses) - Published by Dar al adab in Beirut 1997, 30 printed editions.
3. *Aber Sareer* (Bed Hopper) - Published by Dar al adab in Beirut 2003, 22 printed editions.
4. *El Aswad Yalikou Biki* (Black Suits You So Well) - Published by Hachette-Antoine Beirut 2012

#### **Anthologies :**

1. *Ala Marfa al Ayam* (In the Harbour of Days) - Published by SNED, Algiers 1973.
2. *Al Kitaba fi Lahdat Ouray* (Writing in a Moment of Nudity) - Published by Dar Al-Adab, Beirut 1976.
3. *Algérie, femmes et écriture* (Algeria, Women and Writings) - Published by l'Harmattan in, Paris 1985.
4. *Akadib Samaka* (Lies of a Fish) - Published by l'ENAG, Algiers 1993
5. *Nessyane.com* (The Art of Forgetting)- Published by Dar Al-Adab, Beirut 2009.<sup>11</sup>

---

<sup>10</sup> Cited in [thetanjara.blogspot.com/.../bloomsbury-publishes-new-translation-](http://thetanjara.blogspot.com/.../bloomsbury-publishes-new-translation-) (Accessed 11 December 2016)

<sup>11</sup> All the translations of Mostaghanemi's novels titles into English and anthologies are from Ahlam Mosteghanemi's Website. (2016). *Ahlam Mosteghanemi -Website*. [online] Available at: <http://www.ahlammosteghanemi.com/#!about-english/c1pfk> [Accessed 26 Dec. 2016].

#### 4.4 THE TWO TRANSLATORS:

##### **Raphael Cohen**

Raphael Cohen has a BA in Oriental Studies from Oxford University and an MA in Semitics from the University of Chicago.

His translations of novels from Arabic to English include *Status Emo* by Eslam Mosbah (AUC Press, 2013), *Butterfly Wings: an Egyptian Novel* by Mohamed Salmawy (AUC Press, 2014) and Ahlem Mosteghanemi's trilogy *The Art of Forgetting* (Bloomsbury, 2011) and *The Bridges of Constantine* (Bloomsbury, 2014), the latter being reviewed by Peter Clark in *Banipal 51*, and *Chaos of the Senses* (2014). He is a contributing editor of *Banipal*.<sup>12</sup>

##### **Mohamed Mokeddem**

Mohamed Mokeddem is an Algerian film maker, novelist and translator. He was born in Algeria and now lives in Paris.

He is the author of the following novels:

1. *Paris, l'autre désert* (2009)
2. *Nuit afghan* (2002)
3. *Fils de ta mère !* (1999)

Mohamed Mokeddem is the translator of *Thakirat Al- Jassad « Mémoires de la chair »* by Ahlem Mosteghanemi into French.<sup>13</sup>

---

<sup>12</sup> Banipal.co.uk. (2016). *Banipal (UK) Magazine of Modern Arab Literature - Contributors - Raphael Cohen*. [online] Available at: <http://www.banipal.co.uk/contributors/845/raphael-cohen/> [Accessed 26 Dec. 2016].

<sup>13</sup> Dialogues, L. (2016). *Mohamed Mokeddem*. [online] [Librairiedialogues.fr](http://www.librairiedialogues.fr). Available at: <https://www.librairiedialogues.fr/personne/mohamed-mokeddem/728267/> [Accessed 26 Dec. 2016].

#### 4.5 Why was the title “The Bridges of Constantine” chosen for *Thakirat Al-Jassad*?

The first English translation of *Thakirat Al-Jassad*, under the title *Memory in the Flesh*, was done Baria Ahmar Sreir, with revisions by Peter Clark, after the novel won the Naguib Mahfouz Medal for Literature in 1998.

Novels that have won this medal have mainly been translated and published by the American University in Cairo (AUC) Press. *Memory in the Flesh* was published by AUC Press in 2003, and republished in London by Arabia Books in 2008.

In choosing the title *The Bridges of Constantine* for Cohen’s translation rather than using a translated version of the Arabic title *Thakirat Al-Jassad*, Bloomsbury presumably wanted to avoid confusion with the first translation. The evocative new title is fully justified. Constantine, Algeria’s third largest city, is famed for its ravines, gorges and spectacular bridges, and is sometimes called the City of Bridges. Images of Constantine’s bridges appear repeatedly in the novel.<sup>14</sup>

---

<sup>14</sup> <http://thetanjara.blogspot.ca/2013/12/bloomsbury-publishes-new-translation-of.html> [Accessed 20Dec. 2016].

## CHAPTER FIVE

### Cultural Manifestations in *Thakirat Al-Jassad*

#### 5.1 What is Culture?

The study of language, culture and translation as well as the relationships between them is considered a crucial issue because of the importance of human communication in which the three parts play an influential role. Language is the main factor that maintains links between nations, even if their cultures are different or distant. Language is an instrument and a way of expressing the feelings and thoughts individuals are trying to exchange.

Moreover, language and culture are closely linked as language is a part of the culture of any society, and the primary means by which people communicate. This variation in languages and cultures, and the necessity of communication between people have made translation an effective factor in the communicative process for the purpose of exchanging cultures and knowledge.

The definition of the notion of "culture," despite its long history, seems to be problematic as it is still controversial. In fact, it is considered "one of our oldest concepts" and "one of the two or three most complicated in the English" (Wright 7).

According to Susan Wright, by the mid-twentieth century Kroeber and Kluckhohn, in their book *Culture: A Critical Review of Concepts and Definitions* - published in 1952 had found 164 definitions in their famous review of what anthropologists meant by culture"(7).

For the purposes of this study, the following definition by J. Robertson McQuilkin seems to be suitable and applicable; he defines culture as:

An integrated system of learned behavior patterns that are characteristic of the members of any given society. Culture refers to the total way of life of particular groups of people. It includes everything that a group of people thinks, says, does, and makes - its customs, language, material artifacts and shared systems of attitudes and feelings. Culture is learned and transmitted from generation to generation". (McQuilkin 1980,113)



Based on this definition, McQuilkin concludes that any culture consists of a number of components; he affirms that:

a particular culture would consist of at least the following:  
Manners, customs, beliefs, ceremonies, rituals, laws  
(written and unwritten), ideas and thought patterns, language, arts  
and artifacts, tools, social institutions, religious beliefs, myths and  
legends, knowledge, values, concept of self, morals, ideals  
and accepted ways of behaving. In short, culture is the total way  
of life of any group of people. (McQuilkin 1980,113)

In this context, I completely agree with McQuilkin, who explains his insertion of language as a component of culture by saying that: “some knowledge of the other elements of a culture is necessary to understand the meaning of the words themselves. It is impossible to interpret the meaning of words, then, apart from the cultural context in which they are spoken.

Determining the meaning intended by another person is not always easy, and least of all when the original was given in another language and cultural setting”. (McQuilkin 1980,113)

McQuilkin's argument above can be connected to translation. Translators should deal with words as part of the culture they belong to as their meanings are created and driven by their cultural context.

## 5.2 Cultural Elements

Translation is a complex and an astonishing activity which requires making a number of decisions as well as the risk of committing errors. Among the main problems facing the translator is the difficulty of translating culture bound terms<sup>15</sup>. It is what Baker confirms when she admits that the translation of cultural words is among the most common problems in the translation process. Newmark also agrees with this argument when he says that culture is the biggest obstacle in translation, simply because the reader of the target text is not always familiar with the culture of the source text. Nida recognizes the same idea that the difference in cultures would cause obstacles to the translator more than those caused by the differences in the structures of the language itself

---

<sup>15</sup> Harvey (2000) defines culture-bound terms as the terms which “refer to concepts, institutions and personnel which are specific to the source language culture” (2000:2).

“In fact, differences between cultures cause many more severe complications for the translator than do differences in language structure.” (Nida, 1964:130)

Among the cultural manifestations of the language is the use of words and phrases that refer to cultural concepts which Newmark calls “Cultural Words”. Nord defines it as a "cultural phenomenon present in culture X but it is not present in the same way in culture Y. (Nord, 1997:34).

For the purposes of our study, I will adopt the definition of Baker:

The source-language word may express a concept which is totally unknown in the target culture.

The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food. Such concepts are often referred to as 'culture specific.' (Baker, 1992: 21)

According to Baker, words of cultural specificity are words that express a cultural phenomenon that is usually strange to the members of the target culture.

There are many categories of cultural words, but our research will be limited to the classification of Newmark, which will be opted for in our applied study because it covers a broader range of cultural sectors. Newmark (1988) in his book *A text book of translation* believes that language is the carrier of cultural manifestations. He divided cultural words as follow<sup>16</sup>:

- I. Ecology: Everything related to nature, plants, animal life and Climate, for example: hills, winds.
- II. Material culture:
  - a. Food: Most people think that food names are among the most sensitive cultural expressions to translation
  - b. Clothes: Newmark confirms that national clothing cannot be translated, for example: kaftans, sarees.
  - c. Houses and Towns: Typical homes remain without translation, for example:

---

<sup>16</sup> All the cultural words of Newmark were paraphrased by us.

palazzo. The names of cities which reflect cultural heritage remain also unchanged, for example: ville paese.

- III. Organisations, customs, activities, procedures and concepts:
- a. Political and administrative: The social and political life of any nation is reflected in its institutional terminology. Examples: The president of the state (The president of the Republic, the Prime Minister, the King).
  - b. Religious: Reflected in religious language, for example, Christian missionary activity or Islamic Call (Athān).
  - c. Artistic: Words relevant to Arts and Literature, for example: Symphony Orchestra in Berlin.
  - d. Gestures and habits: People of different cultures have distinctive gestures and habits, for example, if someone smiles when someone dies, something which may exist in one culture but not in the other.

Although this study deals with the problems of translating from Arabic into English and French, I tried to combine many of the above categories according to their relevance to each other, and I chose a method that would serve my purposes in a suitable way. The first part of this chapter focuses on proverbs. The second part deals with artistic and folkloric terms. The third part focuses on names of people and places. The fourth part on family relationships. The fifth on food, clothes and furniture. The sixth part on religious terms and expressions, the seventh part on artistic concepts and the eighth part on terms related to Ecology.

### 5.3 Identifying Measures in Translating Cultural Elements

Many theorists have introduced different procedures for translating cultural specific concepts and words, defined by Harvey Malcolm as the words that refer to concepts, institutions and individuals and distinguish the culture of the original text (Harvey 2000: 357). Among these theorists are Peter Newmark and Eirlys Davies.

For the purpose of my study, I have chosen Davies's measures in dealing with translating cultural elements. She proposes the following:

- ✚ **Preservation:** Usually applied by the translator when he can not find the near equivalent of a cultural element of the source text in the target language.

This procedure is known as “transference” by Newmark. Davies distinguishes between two types of preservation:

- a- **Preservation of form:** When the translator decides to maintain the term as used in the original text and adopt it in the translation.
- b- **Preservation of content:** In adopting this procedure, the translator may not keep the word as it is, but he simulates it without addition or explanation (calque).

✚ **Addition:** Davies suggests this procedure when preservation of the term leads to confusion and when the translator decides to retain the original term, but adds to the text what he considers as essential to the meaning of the text.

✚ **Omission:** Davies proposes omission as a solution when the translator encounters difficulty in transferring a cultural element, and according to Davies there are three reasons which may compel the translator to resort to omission:

- i. When the translator can not re-create the equivalent context in the target language.
- ii. When omission can be a special resolution to the translator, if judging that the term is not acceptable by the readers of the target culture.
- iii. Finally, if the translation by addition provides the text with elements not existing in it and changing it, then omission is an option for the translator. However, Davies suggests that the excessive use of omission is a negative form of translation which has to be avoided as much as possible.

✚ **Globalisation:** This is the procedure whereby the translator replaces a cultural element with another that is more neutral or general because neutral and general words can reach many readers with different cultural backgrounds. That is what Newmark called “naturalisation” and Baker described as “translation by more general word”. This procedure has many several beneficial aspects as it reaches a large number of recipients, it conveys the basic characteristics of the translated concept and helps to avoid details that would interfere with the translated text. Nonetheless, Davis emphasizes that this procedure may convey a faint image of the original text, and it is preferable to avoid it as much as possible.

✚ **Transformation:** A technique whereby the translator changes a cultural component used in the original text. According to Davies, transformation may be adopted for two reasons:

1. If the translator evaluates the audience's expectations of the target culture and his aspirations through this text, they may not be in line with this cultural element.
2. Transformation may sometimes happen to avoid potential ambiguity.

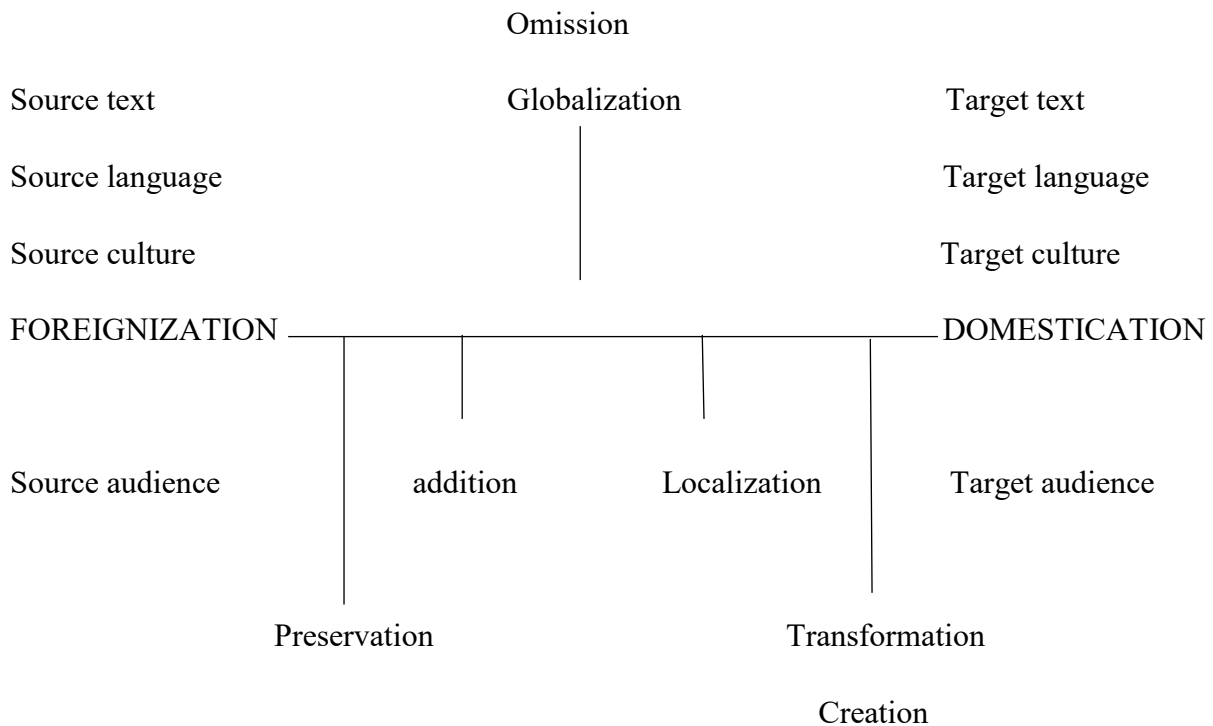
✚ **Creation:** This is the last procedure proposed by Davies; it occurs when the translator creates a cultural element which is not present in the original text. It is used by the translator for many reasons:

- a) When the translator assumes the original version will be strange and unknown to the majority of the target language readers.
- b) If the translator wants to provide a more transparent and smooth translation for the public.
- c) Compensation for the loss of meaning in other parts of the translated text.

As an applied framework of my research, I will examine the translation of cultural elements in accordance with the set of actions proposed by Davies conforming to the strategies of domestication and foreignization outlined by Venuti.

The following figure proposed by Davies demonstrates the relationship between the two approaches combining both the procedures of translating cultural elements proposed by Davies and the strategies of domestication and foreignization by Venuti:

Figure 1. A continuum between foreignization and domestication



The domestication and foreignization strategies summarized by Venuti represent the general trend for the translation of cultural elements, while the classification proposed by Davies is the most widely used in the identification of procedures in translations of *Thakirat Al-Jassad* in both French and English.

Figure 1 above shows that the closest strategy to foreignization is preservation because the cultural word which is put into the target text is maintained unchanged, exactly as it was for the source language. By contrast, transformation and creation stand closest to domestication, as the source text cultural word is now replaced by one that belongs to the target culture. Globalization and omission are halfway between foreignization and domestication, because when a cultural word is either globalized or omitted in the target text, it changes what belonged to the source culture without really replacing it by an equivalent word from the Target culture. Addition, on the other hand, is closer to foreignization because when a translator explains the source cultural word, the target audience is reminded that it is really a foreign text. Localization, by contrast, is closer to domestication because a translator can give synonyms from the Target culture to the chosen word.

#### **5.4 The Function of the Classification Table:**

The main objective of the analysis of cultural elements is placing them in specific groups and then comparing the original text with its French and English translations, which requires organizing the information collected both in source and targets texts.

The classification tables contain the selected words as samples of cultural elements.

The key divisions of the tables are as follows:

Ar: Arabic language, the source language.

Eng: English language, the target language (A).

Fr: French language, the target language (B).

Eng. TS: The translating strategy in the English language.

Fr. TS: The translating strategy in the French language.

P: The page associated with the cultural word in the text.

#### **5.5 Choosing the Cultural Elements of the Novel:**

In selecting the cultural elements, I will investigate the procedures adopted by both translators, Mokaddem and Cohen, for the translation of selected models in relation to the cultural groups suggested by Newmark, which I believe, is most appropriate to my research. Then, the procedures and measures adopted by both translators according to Davies' classification are analysed in accordance with the strategies of foreignization and domestication described by Venuti.

I have adopted a selective approach in choosing the cultural elements from the original Arabic novel as well as from its French and English translations. My basic principle in the selection process is an inquiry of the cultural elements most saturated with the cultural spirit of Algerian society.

## CHAPTER SIX

### Social Culture: Proverbs, Artistic/Folkloric Terms and Names

As part of social culture, I chose **Proverbs, Myths, Artistic heritage** and **Rituals**.

#### 6.1 Proverbs:

It is important for any scholar to keep in mind that underlying cultural differences exist between the Arab World and the Western World. These differences in cultures and languages affect norms, values, customs, beliefs and traditions in different European, American and Arabic countries. Similarly, the language some communities speak and how people think and handle certain situations in their lives affect the culture of a particular country. A major aspect of this study is that Arabic and especially Algerian proverbs in local dialects contain many difficult images which are culturally related to Algeria, and its peoples' beliefs, traditions and philosophies of life. Algeria is a country in which traditional aspects play an important role in everyday life; therefore, these culturally related images are also reflected in the Arabic language, its idiomatic expressions and its proverbs. It is difficult for Western foreigners who have never lived in an Arab country like Algeria and never engaged with its culture and its language to derive the implied meaning of a specific proverb, which also transmits images of a different culture. Proverbs are part of culture. They are generally considered as one of the most relevant markers of human culture. They use brief language to express commonly held ideas and beliefs. They provide impressive insight into a people's history, social and economic views, attitudes and religion. Proverbs play an important role in conveying the cultures of nations.

Whereas some proverbs are considered universal, many are deeply rooted in their culture and can be classified as culture-bound or culture-specific. These are more ambiguous when it comes to translation.

Culture-bound proverbs are generally proverbs that belong to a peculiar culture; the idea, the image and the experience conveyed in the proverb are implanted in the culture they belong to. Proverbs are figurative in nature, but they might also contain metaphorical components such as similes and metaphors. This makes them more complicated and more difficult to translate. In general, proverbs can be a perplexing challenge for translators. A literal foreignized translation, though it may help preserve the cultural strangeness of



the proverb, may inhibit the understanding of the TL reader and might conceal some information needed for understanding the text.

Although I am in favour of foreignizing strategies in translating cultural elements, the TL reader should be kept in the loop. Understanding the cultural element is one of the reader's rights. It makes his/her reading experience simple, instructive and inspiring. It also teaches him/her about other people's languages, cultures and manners of expression because I see reading as a real source of learning and discovering other horizons. My suggestion is that such cultural elements which are confusing or difficult to be translated need to be explained in either a footnote or a glossary at the beginning or end of the novel.

I chose proverbs because the novel *Thakirat Al-Jassad* contains fourteen proverbs. Eight of them are in standard Arabic while six are in the Algerian dialect. These proverbs refer to certain cultural elements. I think the integration of such proverbs and their frequency are involved in the development of the work without being mere cultural ornaments scattered here and there in the novel. These proverbs have a positive function when used by the hero of the novel, Khaled, who calls the reality in his speech and illuminates the present by using their polysemous power. By using these proverbs, Khaled expresses his convictions, anxieties and rebellions. He is trying to escape from anarchy, corruption and opportunism into the old wisdom. Proverbs carry a philosophy of life, a moral and a broader view of human behavior through the ages. They provide continuity in the exploration of the literary Arab Muslim cultural heritage. They illustrate the depth, the originality and the richness of the popular culture of the time. They are associated with spontaneity and linked to collective creation.<sup>17</sup>

In my research, nine proverbs out of 14 were selected. Six of them are in standard Arabic and three in dialectal Algerian Arabic to make my subject more diversified, motivating and to satisfy my curiosity in knowing how these proverbs were translated in both English and French and which strategies were adopted.

The proverbs are as follows:

Ar. 1. (ص 25) "إن الذي مات أبوه لم يتيم وحده الذي ماتت أمه يتيم"

Eng. "The death of a father doesn't an orphan make. Only the death of a mother." (p.15)

TS: **Preservation of content**

---

<sup>17</sup> I am trying to explain why Khaled, the hero of *Thakirat Al-Jassad* is using the proverbs.

Fr. « N'est orphelin que celui qui perd sa mère, pas son père » (p. 25)

TS: **Preservation of content.**

Khaled says this proverb to express his hunger for affection, which is a painful feeling tirelessly gnawing his soul to exhaustion. He has nothing to lose. His mother passed away because of illness and affliction and his father is only anxious to satisfy the whims of his new young bride.

Both translators tried their best to maintain the meaning of the Arabic proverb.

They did not look for equivalents in English or French because in my opinion, they wanted to maintain the foreignness of this proverb.

Ar. 2. "لقد خُلقت السجون للرجال" (ص 28)

Eng. "Prisons **were built** for men" (p.17)

TS: **Preservation content**

Fr. « *Les prisons **sont faites** pour les hommes* » (p. 27)

TS: **Preservation of content**

This proverb has a negative function due to the danger of any formula inciting to commit crimes under the pretext that being prisoner means being a brave man, especially when the person has been arrested because of political views. This proverb is used here by Si Tahar to relieve and encourage Koudia prisoners in 1945.

In this proverb, Cohen and Mokaddem also used the foreignizing strategy of "preservation" to keep the originality of the Arabic Proverb. Cohen used the verb **build** in the past as an equivalent of the verb **خلق** and Mokaddem used the verb **faire**, which in my opinion is an appropriate translation in regard to the context of the Arabic proverb in the source text.

Ar.: 3. "الطير الحرّ ما ينحكّمش ، وإذا انكّم .. ما يتخبّطش" (ص 214)

Eng.: "The free bird has no ruler, but if caught it will not flap its wings!" (p.168)

TS: **Preservation of content**

Fr.: « *L'oiseau sauvage ne se laisse prendre. Lorsqu'il est pris, il ne se débat pas* » (p.193)

TS: **Preservation of content**

Popular wisdom says that these birds of prey (eagles, falcons...) are difficult to surprise and even when they are trapped, prefer to keep their pride by accepting their fate without resistance.

Here, the same strategy of "preservation" was used by the two translators and was successful as it maintained the peculiarity of the Arabic proverb. It should be noted that this proverb is

in vernacular colloquial Algerian Arabic, and by foreignizing this Algerian Arabic proverb, both translators avoided complicated interpretations and presented it to the Target reader as it is in the original text.

Ar.: 4. (ص 29) “الفضيلة ليست في تجنب الرذيلة بل في عدم اشتهاؤها”

Eng. 4: “Virtue does not mean not sinning, it means not wanting to.” (p.229)

TS: **Preservation of form and content**

Fr.4: « *La vertu n'est pas d'éviter le péché mais de ne pas désirer l'objet du péché* » (p. 259)

TS: **Preservation of form and content**

This proverb is trying to warn Khaled because he is lost and troubled, sometimes by vice and sometimes by virtue. It is a way to blame him because he should not desire Hayat in order to save his soul and to be virtuous. I think both translations are fitting the context of the Arabic proverb. They both express the intention of the writer.

Ar.: 5. (ص 293) “واحد عايش في الدنيا وواحد يوانس فيه”

Eng.5: “Some people have a life and others just keep them company.” (p.23)

TS: **Preservation of form and content**

Fr.5: « L'un vit et l'autre l'envie » (p.260)

TS: **Preservation of form and content**

This proverb is said to represent the poor sighing when watching the rich taking anything he wants. This proverb is in colloquial Algerian Arabic. My question here is how did Cohen grasp the meaning of the verb **يوانس** which is used in a colloquial context and give a suitable translation? Mokaddem is an Algerian national who grew up in the Algerian society, and for him, such proverbs and idiomatic expressions are part of his culture.

Ar.: 6. (ص 330) “يبقى زيتنا في دقيقنا!”

Eng. 6: “Our oil only **mixes** with our flour!” (p.261)

TS: **Preservation of form and content**

Fr. 6: « Notre huile **reste** dans notre pâte. » (p.289)

TS: **Preservation of form and content**

This proverb is used to justify the marriage between leaders and high class people based on personal interests.

Cohen translated the Arabic verb “**يبقى**” which is equivalent to “stay” in English by the verb “mix”, which is different but very meaningful and applicable for the context of the original Arabic proverb, whereas, Mokaddem employs the verb “rester” and was also successful in his choice.

Ar. : 7. (ص 337) “ ما تقول أنا حتى يموت كبار الحارة ”

Eng.7: “Don’t say “I” until the neighbourhood big shots die!” (p.266)

TS : **Preservation of content**

Fr.7 : « Ne prétends pas être quelqu’un avant que ne meurent les vieux du village » (p.293)

TS : **Preservation of form and content**

This is used to say that old people outstrip young people through their wisdom and experience.

Ar.: 8 ( ص 349 ) " المؤمن يبدأ بنفسه "

Eng.8: “The believer **starts** with himself” (p.277)

TS: **Preservation of form and content**

Fr.8: « Le croyant **commence** par lui-même » (p.303)

TS: **Preservation of form and content**

This proverb has two opposite meanings: the first one encouraging selfishness and the other advises people to criticize themselves before blaming others.

Both translations are equivalents to the source proverb. Cohen and Mokaddem foreignized this proverb by translating it literally in order to keep its difference.

Ar.: 9 ( ص 369 ) " إنَّ الشَّقاءَ يَعْرِفُ كَيْفَ يَخْتَارُ صِفَاتِهِ "

Eng.9: “Misery knows how to choose its **ingredients**” (p.294)

TS: **Preservation of content**

Fr.9 : « Le malheur sait se choisir des **visages** » (p.319)

TS: **Preservation of content**

This proverb means that misfortune never comes one at a time.

Cohen used the noun “ingredients” to translate the Arabic noun “صفات” while Mokaddem employed the noun “visages”. In my point of view, the two translators were able to render the meaning of the Arabic proverb differently and both of them kept its socio-cultural context.

### **General comment about the translation of proverbs in *Thakirat Al-Jassad* :**

After an in depth study of the English and French translations of most of the Algerian Arabic proverbs of *Thakirat Al-Jassad*, I noticed that both Cohen and Mokaddem tried their best to faithfully translate these proverbs as they are in the source text. In other words, the two translators kept the foreign taste of the original by adopting a foreignizing strategy.

The above translation of Algerian Arabic proverbs by either Cohen or Mokaddem is a good example of a foreignizing translation strategy. This strategy adds an exotic and foreign touch and colour to the text and helps preserve its Algerian Arabic identity and originality.

According to Venuti, “Foreignizing translation signifies the difference of the foreign text by

disrupting the cultural codes in the target language and seeks to restrain the ethnocentric violence of translation” (Translation as a social practice, 198).

## 6.2 Artistic and Folkloric Terms

Terms of art in all its types are distinctive features of any culture, carrying major symbols of the identity of the culture to which they belong.

It is worth noting that the artistic and folkloric terms I am discussing in my study are mainly Arabic and most of them do not have equivalents in English and French.

As far as translation is concerned, the way these artistic terms are represented in translation can be an interesting field for investigating and exploring the differences between cultures, especially distant and remote ones such as Arabic.

*Thakirat Al-Jassad* is a great source of numerous beliefs and stories associated with people and places representing the cultural ideals of Constantine.

The following tables show some examples of the myths, the artistic heritage and rituals existing in the novel in the following order: Arabic, English and French.

### I. Arabic:

والطقوس الفني التراث	الأساطير
الأغاني الشعبية	أسطورة سيدي محمد الغراب (ص 296)
يا التفاحة .. يا التفاحة خبريني وعلاش الناس والعة بيك" (ص 11)	أسطورة صالح باي ( ص 296- 297)
شرعي الباب يا أم العروس ( ص 353)	
أغنية صالح باي للفرقاني ( ص 355)	
أغنية عيساوي ( ص 361)	

**I. English:**

<b>Myths</b>	<b>Artistic heritage and ritual</b>
The legend of Sidi Mohamed of the Crow (p.220)	<b>Popular songs</b>
	“Apple, apple, tell me do/Why the people fancy you.” (p.4)
The legend of Saleh Bey (p.220)	“Open the door, mother of the bride.” (p.265) Saleh Bey (p.220)
	<i>El-Fergani songs</i> (p269,270)

**I. French:**

<b>Récits mythiques</b>	<b>Patrimoine artistique et rituel</b>
La légende de Sidi M’Hamed El-Gherab (p. 248,249)	<b>Chansons populaires</b>  <i>Ô pomme dis-moi pourquoi tu es convoitée</i> (p.12)
La légende de Saleh Bey (p. 293,294)	<i>Ouvre grande la porte, mère de la mariée</i> Les chansons accompagnant le cortège de la mariée et la faisant pleurer (p. 292)
	<i>Saleh Bey (chansons d’El-Fergani</i> (p 285))
	<i>L’Aissaoui</i> (pp.298,321)

The original songs of the novel are in vernacular colloquial Algerian Arabic, which can never be adequately translated into any other language. The sounds, images and tune are all put together to form a highly emotive and unified piece. The songs are very emotive and are in a colloquial language that adds to its difficulty.

It is obvious that no matter how successful and creative translation is, it will never be placed on the same level as the original.

Arabic song types can be problematic in translation as they do not have English and French equivalents. Replacing such terms with English or French ones that sound similar strips the Arabic terms of their cultural specificity and nature. They are specific Arabic forms of music and songs that should be transferred into the TL.

These artistic and folkloric terms are cultural elements which constitute a noticeable part of a long history of the Arab artistic heritage and should be kept as they are.

**Comment:** When translating the myths, artistic heritage, rituals and popular songs, the two translators just literally translate the source text into the English and French languages. They preserve the original flavour of this Algerian Arabic popular heritage by opting for a foreignizing strategy. I think this is a suitable approach because it conveys much information of the original work and brings new foreign elements to the target text. This will also lead Western readers to discover the diversity, the beauty and the charm of the Arabic language and Culture. Despite the fact that I am in favour of foreignized translations, I have to say without hesitation that the foreignization I approve should not bewilder, deceive and confuse the text and the TL readers. After all, what is the use of an inadequate translation that does not transmit the right meaning of the original text? The translation I support, is one that carries the meaning in the first place and preserves as much as possible the cultural particularity, the foreign distinction, and the exotic colour of the original text; a translation should develop the knowledge of the TL reader about other cultures and other languages.

### **6.3 Names of people and places:**

#### **A. Names of people**

In this study I selected the names of people and places that are of a special nature and are indicators of specific referents. Some have important linguistic meanings, while others are overloaded with affective connotations and others are used symbolically or metaphorically. A significant volume of their meaning and essence exists in their original text.

Translating them and replacing them with presumed equivalents in English or French lead to the loss of a considerable part of the meaning initially confined in their original text.

In the same context, Luca Manini argues that:

Translators can choose to leave all proper names - both conventional and meaningful one in their original form, thus leaving the foreign cultural setting as an aspect of the "otherness" of the original text fully intact and actually emphasizing it. On the other hand, they can also decide to translate those names that have a more or less equivalent form in the target language, or indeed all names, naturalizing the whole nomenclature of a translated text and helping to integrate it into the culture and textual habits of its prospective audience. (Manini 1996:171)

I prefer the first of the two choices Manini suggests. However, I think that names that have semantic value should be explained and their meanings should be revealed. Leaving them unexplained for the purpose of showing the "otherness" of the original text diminishes their real value. I am in favour of explaining their meanings using, for example, footnotes.

For example, the Arabic name "*Hayat*", the heroine of the novel, is a female name which means "life" and "Khaled", the hero of the novel, which means "eternal". The male names "Tahar", which means "pure", and "Sharif", which means "honest", should be kept as they are in the source novel.

The Arabic boldfaced prefix (سي) *Si* - (before men's names) as in the examples of (سي الطاهر) "Si Tahar" and "Si Sharif" used repeatedly is highly emotive and it stirs strong feelings in the Arab reader as it is overcharged with emotive meaning.

It is worth noting that the Arabic Prefix *Si* (mainly used in the Maghreb Arab countries and Egypt) is highly honorific. It might be used to honorifically refer to a person who has a fatherly image, a highly-dignified person, a person of good reputation and a distinguished social position.

## **B. Names of Cities and Geographical Places:**

Mostaghanemi employed a large list of cities and geographical places in her novel *Thakirat Al-Jassad*. These places are parts of the descriptions of the events and their locations.

The following table shows the large number of names of cities and their English and French equivalents:



Arabic / English:

Ar.	Ar. SL	Eng.	Eng. TL(A)	Eng. TS
A1	قسنطينة (ص 8)	E1	Constantine (p.5)	Preservation
A2	باريس (ص 11)	E2	Paris (p.12)	Preservation
A3	روما (ص 18)	E3	Rome (p.9)	Preservation
A4	سطيف (ص 28)	E4	Sétif (p.18)	Preservation
A5	تونس (ص 33)	E5	Tunis (p.21)	Preservation
A6	باتنة (ص 32)	E6	Batna (21)	Preservation
A7	العاصمة (ص 81)	E7	the capital (p.61)	Preservation
A8	بيروت (ص 135)	E8	Beirut (p.110)	Preservation
A9	لندن (ص 121)	E9	London (p.94)	Preservation
A10	غزة (ص 183)	E10	Gaza (p.142)	Preservation
A11	عمان (ص 183)	E11	Amman (p.142)	Preservation
A12	موسكو (ص 183)	E12	Moscow (p.142)	Preservation
A13	أثينا (ص 183)	E13	Athens (p.142)	Preservation
A14	غرناطة (ص 202)	E14	Granada (p.163)	Preservation
A15	سيرتا (ص 174)	E15	Cirta (p.135)	Preservation
A16	جسر ميرابو (ص 150)	E16	Pont Mirabeau (p.116)	Preservation

Arabic / French:

Ar	Ar. SL	Fr	Fr. TL (B)	Fr. TP
A1	قسطنطينة (ص 8)	F1	Constantine (p.10)	Preservation
A2	باريس (ص 11)	F2	Paris (p.12)	Preservation
A3	روما (ص 18)	F3	Rome (p.18)	Preservation
A4	سطيف (ص 28)	F4	Sétif (p.27)	Preservation
A5	تونس (ص 33)	F5	Tunis (p.31)	Preservation
A6	باتنة (ص 32)	F6	Batna (p.31)	Preservation
A7	العاصمة (ص 81)	F7	Alger (p.75)	Preservation
A8	بيروت (ص 135)	F8	Beyrouth (p.126)	Preservation
A9	لندن (ص 121)	F9	Londres (p.114)	Preservation
A10	غزة (ص 183)	F10	Gaza (p.165)	Preservation
A11	عمان (ص 183)	F11	Amman (p.165)	Preservation
A12	موسكو (ص 183)	F12	Moscow (p.165)	Preservation
A13	أثينا (ص 183)	F13	Athènes (p.165)	Preservation
A14	غرناطة (ص 202)	F14	Grenade (p.183)	Preservation
A15	سيرتا (ص 174)	F15	Cirta (p.157)	Preservation
A16	جسر ميرابو (ص 150)	F16	Le pont Mirabeau (139)	Preservation

The names of cities were translated according to their English and French equivalents and were generally unchanged. Except in A7 “العاصمة” which means (the capital) was translated by “Alger”, the capital of Algeria. In the source text the writer means really “العاصمة” “Alger”.

As an Arabic native speaker, I expect that when I read an English or a French translation of an Arabic text, I will find an authentic image of what is really said in the Arabic

original text. Indeed, translating dialects is a perplexing challenge that translators face in their work, especially if the names of people and places are given in colloquial Arabic language because they may have other contextual meanings.<sup>18</sup>

#### 6.4 Family Relationships:

The phenomenon of family relationships is delicate, sensitive and complex. Arabs make distinctions between different types of relations that Western people, in general, do not.

Let us, for example, take the English term "uncle" or the French term "oncle". In Arabic, this word has two designations: "عم" *am* ("paternal uncle") and "خال" *khal* ("maternal uncle").

Thus, the word that refers to the paternal uncle is different from the one that refers to the maternal uncle (*khal*). In the same way, the English term "aunt" and the French term "tante" will be in Arabic "عمة" *amah* ("paternal aunt") and "خاله" *khalah* ("maternal aunt").

A more complicated term is "cousin" both in English and French which can refer to eight different references in Arabic:

ابن العم *ibn al-am*: son of the paternal uncle

بنت العم *bint al-am*: daughter of the paternal uncle;

ابن العمه *ibn al-ammah*: son of the paternal aunt;

بنت العمه *bint al-'ammah*: daughter of the paternal aunt

ابن الخال *ibn al-khal*: son of the maternal uncle

بنت الخال *bint al-khal*: daughter of the maternal uncle

ابن الخاله *ibn al-khalah*: son of the maternal aunt

بنت الخاله *bint al-khalah*: daughter of the maternal aunt

The Arab mentality and the Arab culture do not tolerate uncertainty when it comes to family relations. These relations should be exactly determined.

Family relationships are among the many obstacles a translator may encounter. In the matter of family relations, the Arabic language is richer than French and English because of its close connection to the Islamic religion, which gives more importance to family.

---

<sup>18</sup> As illustrating examples of names of people and places In *Thakirat Al-Jassad*, "the legend of Sidi Mohamed of the crow" (p.220), "the song of Aissaoui" (p.298).

I selected the following terms related to family relations from the novel *Thakirat Al-Jassad*:

Arabic / English:

Ar.	Ar. SL	Eng.	Eng. TL(A)	TS
A17	أُمّا (ص 31)	E17	Mother (p.20)	Preservation of content
A18	إبنة عمّي (ص 48)	E18	my cousin (p.35)	Preservation of content
A19	أولاد و بنات (ص 49)	E19	Sons and daughters (p.35)	Preservation of content
A20	أبي (ص 51)	E20	my father (p.36)	Preservation of content

Arabic/French:

Ar.	Ar. SL	Fr.	Fr. TL (B)	TS
A17	أُمّا (ص 31)	F17	Ma (p.30)	Preservation of form and content
A18	إبنة عمّي (ص 48)	F18	ma cousine (p.45)	Preservation of content
A19	أولاد و بنات (ص 49)	F19	plusieurs enfants (p.45)	Preservation of content
A20	أبي (ص 51)	F20	mon père (p.47)	Preservation of content

In the four examples preservation was used both in the English and French translations. Only in F17 the Arabic term “أُمّا” which is the equivalent of “mother” in the Algerian dialect was kept as it is in French because Mokaddem knows in advance the importance of such words in the original text. In my opinion Cohen should keep the Arabic word “أُمّا” “**Ma**” in the English translation as Mokaddem did in French because the term “أُمّا” is in colloquial Algerian Arabic and has an emotive meaning that is more expressive than the term “mother” in English” or « mère / maman » in French.

I think that when translating family relations both Cohen and Mokaddem were aware of their importance in Arabic society. So, they use a foreignizing strategy by keeping the same context of the original text.

### 6.5 Material culture: (food, clothes, houses and towns, furniture, transport...)

A. **Food:** When we speak of the food category, it must be recognized that this class has the ability to represent the culture of any country and literal translation is the most effective way to celebrate this difference and highlight it for the readers.

Food in the novel *Thakirat Al-Jassad* is used by Mosteghanemi as a symbol of hospitality and nutrition; just as hunger is used as a symbol of cruelty and malnutrition.

Arabic / English:

Ar.	Ar. SL	Eng.	Eng. TL(A)	Eng. TS
A21	الطمينة (ص 105)	E21	<i>tamma</i> (p.81)	Preservation of form and content
A22	الكسرة و الرخسيس (ص 98)	E22	<i>bread</i> (p.76)	Globalisation
A23	براج (ص 279)	E23	<i>pastries</i> (p.219)	Globalisation

In E21, the translator kept the same word “*tamma*” because it is a special type of pastry which has no equivalent in English. In E22 and E23, the translator used globalisation by replacing a cultural element with another that is more neutral or general because neutral and general words can reach a lot of readers with different cultural backgrounds. It is what Newmark called “naturalisation” and Baker called “translation by more general word”.

Arabic / French:

Ar.	Arabic	Fr.	Fr. TL(B)	Fr. TS
A21	<sup>19</sup> الطمينة (ص 105)	F21	<i>pâtisseries</i> (p.98)	Globalisation
A22	الكسرة و الرخسيس (ص 98)	F22	<i>galettes</i> (p.93)	Globalisation
A23	<sup>20</sup> براج (ص 279)	F23	<i>gâteaux</i> (p.248)	Globalisation

In F21, F22 and F23, Mokaddem used globalisation by using neutral and general words. Although Mokaddem knows well the terms «*tammina*» and «*Bradj*» and their special significance, particularity in Algerian society, and especially in Constantine. I guess that Mokaddem could leave the two terms «*tammina* » and «*Bradj*» as they are in the original text. He has the choice of either explaining the term or leaving it for the reader's curiosity. Food items can also be problematic as many of them are culture-specific and, therefore, have very emotional cultural value. Newmark notes that:

Food is for many the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures. Various settings: menus - straight, multilingual, glossed; cookbooks, food guides; tourist brochures; journalism increasingly contain foreign food terms. Whilst commercial and prestige interests remain strong, the unnecessary use of French words (even though they originated as such, after the Norman invasion, 900 years ago) is still prevalent for prestige

---

<sup>19</sup> A21 (الطمينة) *Tammina* is a very old Algerian recipe. Traditionally, it is served to celebrate the birth of a baby, however, many people eat it whenever they get a craving for something seriously sweet! It is most commonly served in small plates & people each have a small spoon with which to eat it; it can also of course be served in individual portions.

<sup>20</sup>A23. (براج) *Bradj*: Algerian cake stuffed with dates which is prepared to celebrate the arrival of Spring in the East of Algeria.

reasons (or simply to demonstrate that the chef is French, or that the recipe is French, or because a combination such as 'Foyot veal chops with Perigieueux sauce' is clumsy) . . . .  
In principle, one can recommend translation for words with recognised one- to-one equivalents and transference, plus a neutral term, for the rest (e.g., 'the pasta dish' -cannelloni) – for the general readership. (Newmark, 1988:97).

It is worth mentioning that food items and eating habits can be a good source of information about people and cultures. Roland Barthes postulates that “food is not only a collection of products that can be used for statistical or nutritional studies. It is also, and at the same time, a system of communication, a body of images, a protocol of usages, situations and behaviour”(Barthes 1997, 28-35)

Generally, in Arabic - English and Arabic - French translations of food items, there is a lack of one-to-one correspondence and the only way to give the actual meaning of a food item is to give a detailed description of it; this can only be done in a footnote or a glossary. Considering their cultural particularity and the fact that they are the names of food items and dishes, I suggest that they have to be transliterated in the English and French translations. Both Cohen and Mokeddem are fully conscious of the cultural specificity of these items and, therefore, they opted for transferring these items to English through transliteration. They, however, did not give any explanatory footnoting.

## **B. Clothes and Jewels:**

As a part of material culture, clothes have their particularity within the culture to which they belong. People belonging to different societies wear clothes that might not be commonly known or worn in other societies. These clothes differ in their shape, material, and symbolic meanings.

According to Penny Storm:

Dress is one of the most powerful mediums of expression ever devised by humans. It serves as a frontier to the human body and as a determinant of the individual's inner consciousness.

It is also one of the primary links among people.  
Our dress affects not only us, the wearers, but also  
our audience, the observers.  
It sends messages to every other sighted human  
being with whom we come into contact. Those  
messages cause others to form an idea  
about us and hold certain expectations that can  
influence the course of our relationship with them.  
In this regard dress is as powerful as verbal language.  
(Storm, 1987)

Generally, there are many Arab dress items that do not have linguistic representations in English because such items are not known or not used in Western cultures.

The best strategy is maintaining the names of these clothes in the translation using transliteration. Peter Newmark points out that: “national costumes when distinctive are not translated, e.g., sari, kimono, yukata, dirndl, 'jeans' (which is an internationalism, and an American symbol like 'coke'), kaftan, jubbah. Clothes as cultural terms may be sufficiently explained for TL general readers if the generic noun or classifier is added: e.g., 'shintigan trousers' or 'basque skirt', or again, if the particular is of no interest, the generic word can simply replace it. However, it has to be borne in mind that the function of the generic clothes terms is approximately constant, indicating the part of the body that is covered, but the description varies depending on climate and material used. (97; emphasis in orig.)

Constantine is known for its rich traditional garments. In *Thakirat Al-Jassad* a lot of names of clothes and jewels are pointed out. These clothes and jewels are usually associated with a geographic area and are symbols of national identity. They can also indicate social, marital and religious status. Most of them are worn by women in wedding ceremonies.

As examples I selected some of these clothes and jewels because of their singularity and specificity especially in Constantine:



Arabic / English

Ar.	Arabic	Eng.	Eng TL(A)	TS
A24	خلاخل ( ص 53 ) خلخال ( ص 131 - ص 341 )	E24	<i>bracelet</i> (p.34)	Globalisation
A25	كندورة ( ص 271-236 ) قندورة ( ص 131 )	E25	<i>kandoura</i> (p 102-185-.213)	Preservation of form and content
A26	السفساري ( ص 100 )	E26	<i>sefsaris</i> (p.77)	Preservation of form and content
A27	عباءة ( ص 319 )	E27	<i>robe</i> (p.252)	Globalisation
A28	الخمارة ( ص 267 )	E28	<i>veil</i> (p.285)	Globalisation
A29	العجار ( ص 299 )	E29	<i>ajjar</i> (p.235)	Preservation of form and content
A30	ثوب مطرز بخيوط الذهب ( ص 342 )	E30	<i>clothes</i> (p.237)	Globalisation
A31	المقياس ( ص 108 ) مقياس ( ص 236 -237 )	E31	<i>miqyas</i> (p.83 - 185)	Preservation of form and content
A32	الشاش ( ص 295 )	E32	<i>sashes</i> (p.232)	Preservation of form and content
A33	البرنس ( ص 295 )	E33	<i>hooded capes</i> (p.232)	Globalisation
A34	حزام الذهب ( ص 342 )	E34	<i>gold belt</i> (p.270)	Preservation of content

In the English version, among the eleven examples, the strategy of preservation was used six times and globalisation was used five times. The following terms were kept without any change: “كندورة” (*kandoura*), “السفساري” (*sefsaris*), “العجار” (*ajjar*), “المقياس” (*miqyas*), “الشاش” (*sashes*). They do not have similar terms in English and are part of the Algerian cultural heritage, so, keeping their originality will be beneficial to the translation as it shows

the translated text is of a different cultural background and enriches the English language with new vocabulary.

Arabic / French:

Ar.	Arabic	Fr.	Fr. TL(B)	TS
A24	خلاخل ( ص 53 ) خلخال ( ص 131 - <sup>21</sup> ص 341)	F7	<i>bracelet</i> (p.44,212,296)	Globalisation
A25	كندورة ( ص 236- <sup>22</sup> ( 271 قندورة ( ص 131)	F8	<i>gandoura</i> (p.212-297-298)	Preservation of form and content
A26	الفسفاري ( ص 100) <sup>23</sup>	F9	<i>Sefsari</i> (p.94)	Preservation of form and content
A27	( 23-275-281-295- ملاءة <sup>24</sup> 298)	F10	<i>melaya</i> (p.23 -245-.265- p.311) <i>malayas</i> (p.250- 262-265)	Preservation of form and content
A28	عباءة ( ص 319)	F11	<i>habaya</i> (p.280)	Preservation of form and content
A29	الخمارة ( ص 267) <sup>25</sup>	F12	<i>khemar</i> (p.311)	Preservation of form and content
A30	العجار ( ص 299)	F13	<i>idjar</i> (p.265)	Preservation of form and content
A31	ثوب مطرّز بخيوط الذهب ( ص 342)	F14	<i>karakous</i> (p.265)	Creation
A32	المقياس ( ص 108) مقياس ( ص 236- 237)	F15	<i>mikiass</i> (p.101)	Preservation of form and content

<sup>21</sup> A24 "Kholkhal" a traditional jewel for women, a kind of bracelet for the feet that goes to the ankle. This golden Berber jewellery was part of the dowry offered by the man to his wife.

<sup>22</sup> A25 *gandoura* (كندورة) traditional dress of the city of Constantine (Algeria) embroidered with gold.

<sup>23</sup> A26 *Sefsari* (الفسفاري) a traditional female veil made of silk, cotton, or satin. It is a large piece of fabric that covers the whole female body.

<sup>24</sup> A27 "malaya" Algerian veil of Eastern Algeria worn by women outside.

<sup>25</sup> A29 *Khemar* (الخمارة) : a veil concealing all of the face except the eyes, worn by some Muslim women in public.

A33	الشاش (ص 295)	F16	<i>turban</i> (p.262)	Globalisation
A34	البرنس (ص 295) <sup>26</sup>	F17	<i>burnous</i> (p.262)	Preservation of form and content
A35	حزام الذهب (ص 342)	F18	<i>Ceinture d'or</i> (p.297)	Preservation of content

In the French translation, Among the twelve terms, ten were kept unchangeable. Here, I also have to stress the fact that Mokaddem knows well these terms because of his origin. So, he preferred to use a foreignized strategy. He was also able to find the term “*karakous*” even if the writer just gave an explanation of it.

For the terms “*habaya*”, “*malaya*”, “*khemar*”, “*idjar*”, “*mikiass*” and “*burnous*”, The translator clearly opts for giving a transliteration of the Arabic terms. This is a favourable strategy that maintains the particularity of the foreign text by retaining its cultural components.

### C. Furniture:

In the novel *Thakirat Al-Jassad* some words related to furniture were pointed out by the author. The following table represents some of them:

Arabic / English:

Ar.	Ar. SL	Eng.	Eng. TL(A)	TS
A36	الشيحة الخشبية (ص 104)	E36	<i>wooden rack</i> (p.80)	Preservation of content
A37	المطرح الصوفي (ص 104)	E37	<i>woolen cushion</i> (p.80)	Preservation of content
A38	الحصير (ص 226)	E38	<i>mat</i> (p.177)	Globalisation
A39	خزانة (ص 235)	E39	<i>wardrobe</i> (p.182)	Preservation of content

In E36, the translator used the term “*rack*” instead of “*clothes horse*” and kept the term *wooden*. The term “الشيحة” in Arabic is not a standard Arabic word but taken from the Algerian dialect. The question here is how could a translator like Cohen who certainly has

<sup>26</sup> A34 (البرنس) *Burnous*: A long, loose hooded cloak worn by Arabs. From the Arabic *burnus*, from the Greek *birros* “cloak”.

mastered the standard Arabic language grasp the meaning of a local Algerian dialect? I can guess that the meaning of this term was detected by the translator through the context of the sentence. In E37, he used “cushion” instead of “mattress” but kept the term “woollen”. In E38, the translator used “mat”, a general term to translate “الحصير” which is a “mat” but with a special material made of a plant. In E 23, the translator used the English equivalent of the Arabic word.

Arabic / French:

Ar.	Ar. SL	Fr.	Fr. TL(B)	TS
A36	الشيحة الخشبية (ص 104)	F36	<i>séchoir en bois</i> (p.98)	Preservation of content
A37	المطرح الصوفي (ص 104)	F37	<i>matelas de laine</i> (p.97)	Preservation of content
A38	الحصير (ص 226)	F38	<i>natte d'alfa</i> (p.203)	Preservation of content
A39	خزانة (ص 235)	F39	<i>armoire</i> (p.211)	Preservation of content

In F36, F37, F38 and F39, the translator found the exact French equivalents of the Arabic words. The translator Mokaddem was successful in finding most of the equivalents in French because he is from the same country and the same society, so, he knows the components of such a society, including the Algerian dialect such as the word “الشيحة الخشبية” which was translated as «*séchoir en bois*»

## 6.6 Religious Terms and Expressions:

In *Thakirat Al-Jassad* religion was present by the use of some religious concepts by Mosteghanemi. We all know that the Arabic language has always been influenced by Islamic terms. These Islamic terms are either difficult to translate or are untranslatable. Most of the terms which are discussed in this section are Islamic terms that are difficult to translate and can be a real challenge for translators. The reason behind restricting myself to Islamic terminology is that most of the terms in the source novel *Thakirat Al-Jassad* are used in an Islamic context and do not have similar terms that have the same effect either in English or in French.

In my opinion, a translator cannot reach a great level of fidelity in translating such terms and concepts if he is not paying close enough attention to the differences between these concepts, making a clear distinction between them, especially when dealing with religion and related terms that are very delicate and sensitive. The following tables show how both translators dealt with such religious terms:

Arabic / English

Ar.	Ar. SL	Eng.	Eng. TL(A)	Eng. TS
A40	المسجد (ص 12)	E40	mosque (p.4)	Preservation of content
A41	صوت المآذن (ص 27)	E41	minarets (p.16)	Preservation of content
A42	صلاة الفجر (ص 27)	E42	the dawn prayer (p.16)	Preservation of content
A43	السجّاد (ص 100)	E43	a prayer mat (p.77)	Preservation of content
A44	الأولياء الصالحين (ص 100)	E44	Holy saints (p.102)	Preservation of content
A45	المآتم (ص 142)	E45	funeral (p.110)	Preservation of content
A46	مسيح (ص 134)	E46	Messiah (p.104)	Preservation of form and content
A47	يصلب (ص 134)	E47	Crucifier (p.125)	Preservation of content
A48	أصوم (ص 227)	E48	to fast (p.177)	Preservation of content
A49	العبادة (ص 227)	E49	Worship (p.177)	Preservation of content
A50	أنتسخر (ص 227)	E50	The night meal (p.178)	Globalisation
A51	أمسك عن الأكل (ص 227)	E51	Refrained from food (p.178)	Preservation of content
A52	الكتاتيب العتيقة (ص 311)	E52	kuttabs (p.246)	Preservation of form and content
A53	الرتاء (ص 234)	E53	eulogies (p.183)	Preservation of content

In the English version, among the fourteen examples, preservation was used thirteen times but globalisation used only one time in E50, as the term “أنتسخر” has no equivalent in English so the translation used a more general word.

Arabic / French:

Ar.	Ar. SL	Fr.	Fr. TL (B)	Fr. TS
A40	المسجد (ص 12)	F40	La mosquée (p.13)	Preservation of content
A41	صوت المآذن (ص 27)	F41	muezzin (p.26)	Preservation of content
A42	صلاة الفجر (ص 27)	F42	la prière de l'aube (p.26)	Preservation of content
A43	السجّاد (ص 100)	F43	tapis (p.94)	Preservation of content
A44	الأولياء الصالحين (ص 100)	F44	Saint hommes (p.94)	Preservation of content
A45	المآثم (ص 142)	F45	corbillard (p.132)	Preservation of content
A46	مسيح (ص 134)	F46	Christ (p.125)	Preservation of content
A47	يصلب (ص 134)	F47	Crucified (p.104)	Preservation of content
A48	أصوم (ص 227)	F48	Le carême (p.203)	Preservation of content
A49	العبادة (ص 227)	F49	La foi (p.204)	Preservation of content
A50	أتسخر (ص 227)	F50	S'hour (p.204)	Preservation of form and content
A51	أمسك عن الأكل (ص 227)	F51	Imsak (p.204)	Preservation of form and content
A52	الكتاتيب العتيقة (ص 311)	F52	antiques écoles coraniques (p.274)	Addition
A53	الرتاء (ص 234)	F53	Litanies funéraires (p.210)	Addition

In the French version, among the fourteen examples, Preservation was used twelve times. The strategy of addition was used twice in F52, the term « coraniques» and in F53, the word «funéraires » were added to explain the whole expression because the translator decided to retain the original term, but added to the text what he considered as essential to its meaning.

### 6.7 The *Hajj* and Other Related Terms:

In *Thakirat Al-Jassad* many Islamic terms were employed by Mostaghneimi.

The Arabic term “الحجّ” “*al-hajj*” was translated by Cohen as The *hajj* on p.227 and by “*pilgrimage*” on the same page. But the same term was translated by Mokaddem into «*pèlerinage*» on page 256 and to the expression «*aller à la Mecque*» on page 257.

In my opinion, when Cohen gives a transliteration of the Arabic term *al-hajj*: "the hajj.", his translation was faithful to the original text. The English term "pilgrimage"(p.227) or French one «*pèlerinage*» (p.256) which is more general and refers to any religious trip regardless of the religion it belongs to. Mokaddem, on the other hand, replaces the term *al-hajj* with «*aller à la Mecque*» which is an explication of the action because Muslims mostly go to mecca to perform *al-hajj*.

### 6.8 Mujahid and Shahid

The Arabic and Islamic terms (مجاهد) *mujahid* and (شهيد) *shahid* are mainly religious and are very commonly used in Muslim discourse. For example, when dealing with the term *shahid*, it is difficult to ignore its religious connotations. In addition to its strong emotional nature, the term *shahid* evokes in the minds of Arab-Muslim readers plenty of images and a large number of positive associations as well as strongly sympathetic images and ideas that are specific to Arab-Islamic culture.

The Arabic term *shahid* is usually translated into English and French as “martyr” which differ in their denotative and connotative meanings from the Arabic *shahid*. In this regard, Shunnaq confirms:

The Arabic lexical items [shahadah] and [shahid] when rendered into "martyrdom" and "martyr" are incongruent. For in Arabic - [shahid] means that he is not dead: he lives, and in a far higher and deeper sense than in life he has left. Further, the relatives, the martyr left have no cause to grieve at his death; rather, they have a cause to rejoice. The mother of the martyr may sing, dance and [tuzaghrid]. "Martyrdom" is the sacrifice of one's life in the service of God. Its reward is great. The martyr's sins are forgiven. However, for an English speaker, "martyr" means: "one who willingly suffers death rather than renounce his religion. (Shunnaq, 1993)

The use of the term *jihad* as a synonym of "terrorism" has caused much harm to Muslim

people. This has also contributed to the spread of stereotypes and misunderstandings about the reality of Islam and Muslims. Soraya Tremayne points out:

"Driven by images of suicide bombers and kidnappings, the widespread perception today is that Islam is a fanatical, reactionary and backward-looking religion that is anti-science and anti-technology" (Tremayne,2006)

Because of the terrorist attacks that have been carried out in the world in recent years, in some of which Muslim groups have been involved, mainly since September 11th, many of these Arabic terms have entered the English and French languages and many Western people have become familiar with them. I, specifically, mean here the Arabic words *jihad*, *shahid* and some other related terms. But, unfortunately, the way these terms are received and interpreted in the West and the "new" meanings that have been attached to them are, in many cases, far from their real, initial and fundamental meanings in Arabic and Islam.

They are perceived as very negative and offensive terms. They are directly attached to terrorism. The Arabic term *jihad* has simply come to mean a terrorist attack or a holy war launched by "Muslim Jihadists" to kill innocent people. Furthermore, the term *shahid* is attributed to anyone involved in such attacks. The problem is that the arbitrary and fanatic doctrines of those terrorists are generalized to include every Arab and Muslim, and are generally attached to the whole Islam as a religion. In my opinion, the real Islam is a religion of tolerance, flexibility and acceptance of others, not a synonym of terror, horror, fear and consternation.

The problem of the translator in dealing with such terms is completely justifiable.

Is it better to transliterate the Arabic terms *shahid* and *mujahid* in the target text, or to translate them using English and French terms that have no religious meanings?

I am absolutely in favour of preserving the Arabic terms because I strongly believe the role of literature is not only a passion but a means of teaching, too. A good literature should teach the readers about other peoples' lives, cultures and religions. Therefore, translation is an opportunity for the translator to correct many of the misinterpretations about the source culture. In *Thakirat Al-Jassad* the terms (شهيد) *shahid* and (مجاهد) *mujahid* were translated in different ways:

For example, the term (شهيد) *shahid* on pages 14 and 27 was translated by Cohen as "*shahid*" but as martyr (s) in the same page. The term was translated by Cohen as "*fighters*" in the sentence "we lost six fighters". The term (مجاهد) *mujahid* was translated by Mokaddem as "*mujahid*" on page 32 and "*mujahidin*" on page 37. The term (شهيد) *shahid* was translated as "martyr (s)" on page 24.



Both translators were cautious in translating the terms *shahid* and *mujahid* because they know how sensitive translation is when dealing with religious terms.

In using a foreignizing translation strategy, the two translators succeed in creating an image almost identical to the one presented in the Arabic text. In this regard, I should explain my point of view about foreignizing, which I am in favour of. I believe that foreignizing should not be a tedious and dull activity. It should, however, be implemented using creative methods and strategies that make the process of communication acceptable, adequate, informational and educative.

### 6.9 Artistic Concepts: Words relevant to Arts and Literature

In *Thakirat Al-Jassad* several terms and expression related to arts and literature are used by Mostaghanemi. I chose the following because of their particularity, and because they are rooted in Algerian society and especially the society of Constantine:

Arabic / English

Ar	Ar. SL	Eng	Eng. TL(A)	Eng. TS
A54	المالوف و الموشحات <sup>27</sup> القسنطينية(ص123)	E54	The maalouf or muwashhat of Contantine (p.95)	Preservation of form and content

<sup>27</sup> The *maluf* (Arabic: مالوف *Ma'lūf*) (French: *Malouf*) is a genre of art music in the Andalusian classical music tradition of Algeria. <https://en.wikipedia.org/wiki/Ma'luf> Retrieved October 25th, 2015

*Muwashshah* (موشح *muwaššah* literally means "girdled" in Classical Arabic; plural *muwāshshahāt* موشحات or *tawāshih* تواشيح) is the name for both an Arabic poetic form and a secular musical genre. The poetic form consists of a multi-lined strophic verse poem written in classical Arabic, usually consisting of five stanzas, alternating with a refrain with a running rhyme. It was customary to open with one or two lines which matched the second part of the poem in rhyme and meter. The musical genre of the same name uses *muwaššah* texts as lyrics, still in classical Arabic. This tradition can take two forms: the *waṣla* of Aleppo and the Andalusian *nubah* of the western part of the Arab world. <https://en.wikipedia.org/wiki/Muwashshah> Retrieved October 25th, 2015

Arabic / French

Ar	Ar. SL	Fr	Fr. TL (B)	Fr. TS
A54	المالوف و الموشحات القسنطينية(ص123 )	F54	Malouf et mouwachahates Constantinois (p.115)	Preservation of form and content

**Comment:** The two translators kept the same terms in translating the two types of music known in Constantine (المالوف و الموشحات القسنطينية (ص123 ) known in Constantine ( *The maalouf or muwashhat of Contantine*” (p.95) and « *Malouf et mouwachahates Constantinois* » (p.115).

These artistic terms have no equivalents in English or French so the best and most useful approach is to keep them as they are in the source and original text.

#### 6.10 Terms related to Ecology:

In her description of the events of the novel *Thakirat Al-Jassad*, Mosteghanemi used several words related to ecology. I sorted out the following as examples:

Arabic / English

Ar	Ar. SL	Eng	Eng. TL(A)	Eng. TS
A55	غابات الغار و البلوط (ص (23	E55	<b>forests of bay and oak</b> (p.13)	Preservation of content
A56	تلك الأدغال و الجروف (ص (23	E56	<b>woods and cliffs</b> (p.13)	Preservation of content
A57	الصخور (ص 24)	E57	<b>rocks</b> (p.14)	Preservation of content

In E55, E56 and E57, the translator keeps the same sentence as the Arabic without changing it.

Arabic / French:

Ar	Ar. SL	Fr	Fr. TL (B)	Fr. TS
A55	غابات الغار و البَلُوط (ص) (23)	F55	<b>les forêts de chênes</b> (p.23)	Omission: The word "الغار" was neglected and all was preserved.
A56	تلك الأدغال و الجروف (ص) (23)	F56	ses <b>grottes</b> et ses <b>falaises</b> (p.23)	Preservation of content
A57	الصخور (ص 24)	F57	<b>rochers</b> (p.23)	Preservation of content

In F55, the translator omitted the word "الغار" which has an equivalent in French « laurier » but kept the other words.

In F56 and F57, the translator translated the two words using their French equivalents.

When translating words related to Ecology, the two translators were able to provide faithful translations because, in my opinion, these terms exist in all languages and are not really entrenched in the cultural heritage of nations.

## CHAPTER SEVEN

### Conclusion and Recommendations

Culture plays an active role in the translation process, given that the latter is a cultural act and a linguistic one at once, or in other words is a process of cultural communication through language. It is a process in which both language and culture are involved and trying to separate them is futile.

Even if there is an agreement on the awareness of the importance of culture in the translation process, especially when it comes to translating literature, the way in which the translator deals with the manifestations of the culture of the literary text is so sensitive that he is like someone who is caught between a rock and a hard place; the tendency of keeping the culture of the original text or dressing this text with the target culture and giving it the colour and flavour of the receiving audience. This is shown particularly through the measures and strategies of translation adopted by the translator in his work. The present study has investigated the problems involved in translating cultural elements from Arabic into English and French. These cultural elements were drawn from one Algerian Arabic novel, *Thakirat Al-Jassad*, that was translated into English by Raphael Cohen and to French by Mohamed Mokaddem. The study has explored the various translation methods adopted by those translators when translating such elements. The text sections I chose from the above-mentioned novel represent some cultural, linguistic, and religious issues that might seem afflicting or puzzling during the translation process. The study has shown that translating such elements is problematic and challenging, especially if translation takes place between three distant (linguistically and culturally) languages such as Arabic, English and French. Cultural terms and expressions are rooted in their native cultures. Their power of signification emerges from their innate position in the cultures they belong to.

As the study is dealing with cultural issues, I mainly relied on cultural studies to carry out my research in a coherent, rational and convincing manner. The differences between the original text and their translations are analysed. The influence of the translators' strategies on the original texts are highlighted. Therefore, both the original text and the translated ones were compared and evaluated. The aim of this comparative procedure is not limited to demonstrating how the cultural elements of the SL are accomplished in the TL. Differences, incompatibilities and errors are identified and studied.

In brief, through a deep analysis, the different types of strategies used by both translators and the effects of such strategies on the quality of translations were analysed and evaluated. Generally, the Arabic novel is a medium through which Arab writers deal with themes that are directly and intimately related to the lives of Arab individuals, societies and nations. Therefore, the Arabic novel is a representation of Arab cultural values, traditions, religious beliefs, social problems, political issues, and history. The novel selected for this study is no exception. *Thakirat Al-Jassad* deals with significant turning points in the history of the Arab world in general and of Algeria in particular; it characterizes wars, political conflicts and social, economic and cultural changes. The novel is also highly artistic and inventive, and thus, in many cases, problematic to translators. It depends heavily on the use of imagery, incomparable language and styles, emotive meanings, unveiling ideas, customs and beliefs profoundly implanted in the Algerian Arabic culture.

The cultural elements that have been scrutinized in this study represent a main part of the Arab identity and Arabic language and literature. Proverbs, artistic and folkloric terminology, social customs of marriage and religious terms and expressions are interesting and stimulating points that need careful analysis and, thus, faithful and reliable translation. *Thakirat Al-Jassad* is also proof of the richness of the Arabic language and its depth, beauty, charm and elegance.

To conclude my findings, the two translators, Mokaddem and Cohen, have chosen to use the foreignization strategy in most of their translations.

- ❖ I found that the foreignization strategy is the most common strategy used because it was chosen deliberately by both translators to maintain and retain the foreign atmosphere of the Algerian Arabic culture.
- ❖ To translate the elements of material culture, Cohen and Mokaddem resorted to the foreignization strategy. They most widely used the procedure of **preservation of form and content**. In this case, translation did not pose any difficulties for them.
- ❖ The most widely used procedures in the translation of cultural elements in this research are: **preservation, localization and addition**.
- ❖ Employing both **preservation** and **addition** procedures is an attempt by the translators to perform a translation as accurately as possible and provide all the necessary information to the reader of the target text.

- ❖ The two translators resorted to **globalization** in cases where they estimated that the exact translation of cultural element is not necessary, or that it could disrupt the reader's understanding of the context.
- ❖ Cohen and Mokaddem used the **transformation** procedure in their translations to avoid potential ambiguity in the event of a direct translation of cultural elements.
- ❖ The **omission** procedure was the least used to translate elements that are not important in the context.
- ❖ **The preservation and addition** procedures contribute in keeping the local colour of the culture of the original text, though the translation of cultural elements by these two forms make these elements sometimes more difficult to be grasped by the reader.
- ❖ The use of **globalization and omission** make the text more neutral and easy to understand by stripping the cultural component of its distinct identity.
- ❖ **Localization and transformation** strategies will not only contribute to denuding the text of its distinctive cultural identity, but also seeking to cover this text with another culture through domesticating it.

When analysing the examples listed in this study, we found that:

- The most common strategy in this research is preservation.
- The main consequence of the use of preservation is that the local colour of the original text is preserved, which sometimes leads to the misunderstanding of cultural words by Western reader.

The purpose of my analysis was to study the strategies used in the translation of cultural elements in an Algerian Arabic novel, *Thakirat Al-Jassad* and its French and English Translations. I have seen that the proper names of characters, places and even the bridges of Constantine are simply transferred as in the original novel because transfers are rather the rule for proper names. Most of the types of food, clothes, proverbs, myths, artistic heritage and rituals were also preserved as in the original Arabic novel.

This is related to the choice of translators who tried to keep the local colour of the novel. I can see how important it is for the translator to be familiar with the language and culture of the source and target languages. He / she must be vigilant to the problem of polysemy, which means one word is associated with two or more distinct meanings.

Only by having a strong understanding of the cultures of the source and target languages can the translator grasp the implicit meaning; therefore, he is required to improve his intercultural awareness and needs to be open-minded to the cultural aspects of the two languages. Cultural roots, however, play a major role in the translation process. Words that have different connotations in a language cannot have the same emotional effect in another.

The difference between the Arabic language, French and English, and the variety in their cultures may make the translation process challenging.

Only by having a solid knowledge of the culture of both the source and the target languages, can the translator recognize the implied meaning. He is also required to enhance his cross-cultural awareness to be open-minded to the other cultures.

Finally, I believe that both Cohen and Mokaddem did their best in translating such a beautiful Algerian Arabic novel, whatever the complexity of the Arabic language used. Here I mean, the existence of Algerian dialect of Constantine in the novel, which is not an easy task for a translator. This local dialect makes the process of translation if not possible, more and more sophisticated. When reading both translations, I am almost certain the two translators have deliberately chosen the foreignizing strategy by mainly adopting two procedures, “preservation” and “globalization”, which are likely to be closer to foreignizing than domesticating. By doing so the two translators seem to be open to other cultures and show a firm willingness to discover both the Algerian Arabic language and culture and then to maintain the originality of the source text. Cohen and Mokaddem showed great respect for the original text and a deep understanding of the Algerian Arabic language and culture. During their translation process, they tried to keep the flavour and colour of the Arabic language and its aesthetic. This will give a chance to the European and Anglo-American reader to discover the beauty of a different and distant language, Arabic.

We should to highlight here that the foreignization strategy recommended in this study leans more toward attaining a hybrid text that keeps the identity of the original text and can be a faithful and reliable source of information for the TL reader. Cultural elements that are not conceived in the target language or do not have linguistic and lexical representations in the target language or are not part of the cultural heritage of the target language should be foreignized. Foreignization, in this regard, turns into an enriching translation strategy. It helps overcome the problems of finding equivalents for such untranslatable cultural elements. It maintains the identity of the original text and makes the translation visible.

I personally think a translation should be read as a translation. The reader should be made aware of the fact that the text he is reading is a translation and not an original text. This can be done through using foreignizing translation strategies that may involve foreignized terms and expressions, transliterated words and explanatory footnotes that smooth the path for the target reader to have an understandable, enjoyable and a pleasant reading.

I strongly believe that translation is a cross-cultural activity; an area where different worlds meet and influence one another, and open new doors and horizons for one another rather than an area of racial, ideological and linguistic conflicts.

I hope this study will be a contributing step in the field of Translation Studies between Arabic, English and French, which I think suffers from a lack of empirical research and has not yet been introduced to the new developments in the field of Translation Studies and the comparative methods used by both Descriptive Translation Studies and Cultural Studies. I also hope this study will be especially significant to readers and researchers who do not speak Arabic and who are not familiar with Arabic language, literature and culture. I am hoping this study will pave the way to a clearer image and a better appreciation of the aesthetic values of Arabic language and literature.

Novelists and writers in general use cultural elements to show their own cultures to give an idea about the social, philosophical and religious beliefs of their societies. They present their traditions, customs, histories and ways of thinking through integrating such cultural elements in their writings.

I cannot end my modest study without suggesting the following recommendations that translators should take into consideration when dealing with cultural elements:

1. Translators should be armed with enough knowledge about the culture and the language of the source text in order to translate adequately and correctly.
2. Cultural elements are deeply rooted in their cultures therefore; they are part of the identity of the source culture, which should be faithfully shown. The otherness and foreignness of these elements should be indicated in the translation.
3. Translators should deal with these elements as part of the context they are used in, not as detached items.
4. A translation should read as a translation. It cannot replace the original.

Therefore, the foreignness of the SL text should appear in the translation. This can be done by using foreignizing strategies, transliteration, footnotes or endnotes, or glossaries that explain the foreign cultural elements.



5. Lexical units have different meanings depending on the contexts in which they are used or whether they are used informally or formally.
6. A lot of lexical units have more than one meaning and, therefore, translators should be careful in determining which is the intended meaning in the text.
7. Religious terms are very sensitive and should be manipulated in a very careful manner.
8. Proverbs are the sum of a long history of nations' experiences and they represent beliefs and traditions of different and distant nations.
9. The metaphoric and symbolic use of lexical items should receive special attention from translators because cultures use symbols differently.

I could not end my research without citing some examples of some beautiful translations I found:

Arabic:

Example 1:

كنت أندھش وقتھا، وأنا أكتشف فیہ رجلا آخر لا أعرفه. رجل بثياب أخرى، بابتسامة وكلمات أخرى، ويجلسه يسهل له فیها إجلاسك على ركبتیه طوال الوقت لملاعبتك  
 كان يعيش كل لحظة بأكملها، وكأنه يعتصر من الزمن الشحيح كل قطرات السعادة؛ وكأنه يسرق من العمر مسبقا، ساعات يعرفها معدودة؛ ويمنحك مسبقا من الحنان زادك لعمر كامل." (ص 41)

English:

Example 1:

Example 1: "I discovered a different man from the one I knew. A man in different clothes, with a different smile and words. He sat so you could easily sit in his lap for him to play with. He lived every second to the full as though he were squeezing every drop of happiness from the meanness of time, stealing in advance hours of life that he knew would be few, and giving you in advance a lifetime's supply of tenderness." (p.29)

Arabic:

Example 2:

أجبت: "لا.. ولكن هنالك لعنة تلاحق الرسامين دون غيرهم؛ وهنالك جدلية لا تنطبق إلا عليهم. فكلما زاد عذابهم وجوعهم وجنونهم، زاد ثمن لوحاتهم. حتى إن موتهم يوصلها إلى أسعار خيالية، وكأن عليهم أن ينسحبوا لتحل هي مكانهم

(ص 133)

English:

Example 2:

You replied, "No, Painters are specially cursed. They're subject to their own particular correlation: the greater their suffering, hunger and derangement, the higher the price of their paintings. Then they die, and their works go through the roof. It's as if they disappear, and their paintings take their place." (p.103)

Arabic:

Example 3:

وكان سي الطاهر يعرف متى يبنتسم، ومتى يغضب. ويعرف كيف يصمت. وكانت الهيبة لا تفارق وجهه ولا تلك " الابتسامة الغامضة التي كانت تعطي تفسيرًا مختلفًا لملامحه كلّ مرّة." (ص 28)

French :

Example 3 : « Si Thar savait quand sourire et quand exprimer sa colère, comment parler et comment se taire. Son visage rayonnait de majesté et d'un sourire tempéré qui donnait à chaque fois une nouvelle expression à ses traits. » (p.27)

Arabic :

Example 4 :

في الحروب، ليس الذين يموتون هم التعساء دائما. إنّ الأتعس هم أولئك الذين يتركونهم خلفهم ثكالي، يتامى، ومعطوبي أحلام.

..اكتشفت هذه الحقيقة باكرا، شهيدا بعد آخر، وقصة بعد أخرى

واكتشفت في المناسبة نفسها، أنني ربما كنت الوحيد الذي لم يترك خلفه سوى قبر طري لأم ماتت مرضًا

وقهرا، وأخ فريد يصغرني بسنوات، وأب مشغول بمطالب عروسه الصغيرة. " (ص 25)

French :

Example 4 : « Les plus malheureux ne sont souvent pas ceux qui trépassent à la guerre mais ceux qui leur survivent, veuves, orphelins et désabusés. J'étais un orphelin. J'avais pris conscience de cette réalité un peu tôt, un martyr après l'autre, une histoire après l'autre. Parmi les compagnons d'armes, j'étais le seul à n'avoir derrière lui que la tombe encore humide d'une mère morte de maladie et d'affliction, un jeune frère, et un père soucieux de satisfaire les caprices de sa nouvelle jeune épouse. » (p.25)

As an Arab reader who knows how to appreciate Arabic language and Arabic culture, I have to say that when I read these translations in either French or English, I get the same feeling when reading Arabic. I got the same thrill when reading a beautiful Arabic poem.

And I could say without hesitation that translation is not an easy activity and a good translator is as the writer, a creator and an innovator who can have a positive role in the rapprochement and reconciliation between nations whatever their distant languages and cultures.

## **BIBLIOGRAPHY**

### **Primary Corpora:**

Mosteghanemi, Ahlem. *Dhakirat al-jassad*. Manshurat Ahlem Mosteghanemi, 2004.

*The bridges of Constantine* / Ahlem Mosteghanemi, translated by Raphael Cohen.  
London Bloomsbury, 2013.

*Mémoires de la chair* / Ahlem Mosteghanemi, translated by Mohamed Mokeddem.

Albin Michel S.A., 2002 Paris.

### **Secondary Sources:**

Abbasi, Pyearn, and H. Vahid Dastjerdi. "Obstacles to Literary Translation: Challenges and Choices." *Iranian Journal of Translation Studies* 3.10 (2005): 29-48.

Axiela, J. F. "Culture-Specific Items in Translation: *Translation, Power, Subversion*" (1996): 52-78.

Aldebyan, Qusai A. *Strategies for Translating Arabic Cultural Markers into English: A Foreignizing Approach*, University of Arkansas, Ann Arbor, 2008. *ProQuest Dissertations & Theses Global*,

<https://0search.proquest.com.mercury.concordia.ca/docview/304686882?accountid=10246>.

Retrieved 9 Mar.2015.

Allen, Roger. *The Arabic Novel: An Historical and Critical Introduction*. Syracuse, N.Y.: Syracuse University Press, 1995.

Altoma, Salih J., ed. *Modern Arabic literature in translation: A companion*. Saqi Books, 2005.

Bahameed, Adel. "Hindrances in Arabic-English intercultural translation." *Translation Journal* 12.1 (2008): 1-16.

Bandia, Paul Fadio. *Sociolinguistic and Sociocultural Aspects of Translation: A Cross-cultural Study in an African Context*. National Library of Canada= Bibliothèque nationale du Canada, 1995.

Bandia, Paul F. "Translation as culture transfer: Evidence from African creative writing." *TTR: traduction, terminologie, rédaction* 6.2 (1993): 55-78.

Barthes, Roland. "Toward a psychosociology of contemporary food consumption." *Food and culture: A reader* 2 (1997): 28-35.

- Bassnett, Susan, and André Lefevere. *Constructing Cultures: Essays on Literary Translation*. 11 Vol. Clevedon; Philadelphia: Multilingual Matters, 1998.
- Bhabha, Homi K. *The Location of Culture*. London; New York: Routledge, 1994.
- Bourdieu, Pierre. "A conservative revolution in publishing." *Translation studies* 1.2 (2008): 123-153.
- Catford, J. C. *A Linguistic Theory of Translation: An Essay in Applied Linguistics*. 8 Vol. London: Oxford University Press, 1965.
- Davies, Eirlys E. "A goblin or a dirty nose? The treatment of culture-specific references in translations of the Harry Potter books." *The Translator* 9.1 (2003) : 65-100.
- Hatim, Basil. "Implications of research into translator invisibility." *Target* 11.2 (1999): 201-222.
- Hatim, B., and I. Mason. *Discourse and the Translator*. London; New York: Longman, 1990.
- Ettobi, Mustapha, *Traduire la culture arabe en anglais et en français: al-Khubz al-Hāfī de Mohamed Choukri traduit par Paul Bowles et Tahar Ben Jelloun*. Diss. Concordia University, 2004.
- Faiq, Said. "Arabic translation: A glorious past but a meek present." *Translation Perspectives XI: Beyond the Western Tradition, Binghamton: State University of New York at Binghamton* (2000): 83-98.
- Faiq, Said. *Trans-Lated: Translation and Cultural Manipulation*. Lanham, MD: University Press of America, 2007.
- Farghal, Mohammed. "Lexical and discursal problems in English-Arabic translation." *Meta: Journal des traducteurs Meta: Translators' Journal* 40.1 (1995): 54-61.
- Ghazala, Hasan. "Stylistic-semantic and grammatical functions of punctuation in English-Arabic translation." *Babel* 50.3 (2004): 230-245.
- Harvey, Malcolm. "A beginner's course in legal translation: the case of culture-bound terms." *ASTTI/ETI* (2000) : 357-369.
- Homeidi, Moheiddin A. "Arabic translation across cultures." *Babel* 50.1 (2004): 13-27.
- House, Juliane. "Moving across languages and cultures in translation as intercultural communication." *Translation action and intercultural communication* (2009): 7-39.

- Jacquemond, Richard. "Translation policies in the Arab world: Representations, discourses and realities." *The Translator* 15.1 (2009): 15-35.
- Johnson-Davies, Denys, and Najib Mahfoud. *Memories in Translation: A Life between the Lines of Arabic Literature*. Cairo; New York: The American University in Cairo Press, 2006.
- Komissarov, Vilen N. "Language and Culture in Translation: Competitors or Collaborators?" *TTR: Traduction, terminologie, rédaction* 4.1 (1991): 33-47.
- Kroeber, Alfred Louis, and Clyde Kluckhohn. "Culture: A critical review of concepts and definitions." *Papers. Peabody Museum of Archaeology & Ethnology, Harvard University* (1952).
- Manini, Luca. "Meaningful literary names: Their forms and functions, and their translation." *The Translator* 2.2 (1996) : 161-178.
- Milton, John, and Paul F. Bandia. *Agents of Translation*. 81 Vol. Amsterdam, NL: John Benjamins Pub., 2009.
- Larson, Mildred L. *Meaning-Based Translation: A Guide to Cross-Language Equivalence*. Lanham, Md.: University Press of America, 1998.
- McQuilkin, J. Robertson. "Limits of Cultural Interpretation." *JETS* 23 (1980): 113-24.
- Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. Fourth ed. Milton Park, Abingdon, Oxon; New York: Routledge, 2016.
- Newmark, Peter. *A textbook of translation*. Vol. 1. New York: Prentice hall, 1988.
- Nida, Eugene Albert. *Contexts in Translating*. 41 Vol. Amsterdam; Philadelphia: J. Benjamins Pub. Co., 2001.
- Nord, Christiane. *Translating as a Purposeful Activity: Functionalist Approaches Explained*. Manchester, UK: St. Jerome, 1997.
- Poshi, Ilda. "Culture-Specific Items and Literary Translation." *Mediterranean Journal of Social Sciences* 4.9 (2013): 171.
- Pym, Anthony. "Against praise of hybridity." *Across Languages and Cultures* 2.2 (2001): 195-206.
- Rogers, Richard A. "From cultural exchange to transculturation: A review and reconceptualization of cultural appropriation." *Communication Theory* 16.4 (2006): 474-503.

- Salama-Carr, Myriam. "Transparency in translating from Arabic." *Intercultural Communication Studies* 14.4 (2005): 103.
- Sapir, Edward, and David Goodman Mandelbaum. *Selected writings of Edward Sapir in language, culture and personality*. Vol. 342. University of California Press, 1985.
- Schäffner, Christina, and Helen Kelly-Holmes. *Cultural Functions of Translation*. Clevedon; Bristol, PA, USA: Multilingual Matters, 1995.
- Shunnaq, Abdullah. "Problems in translating Arabic texts into English." *Abdullah Shannaq, Cay Dollerup, and Mohammed Saraireh (eds), Issues in Translation. Irbid: Irbid National University & Jordanian Translators' Association* (1998): 33-52.
- Shunnaq, Abdullah T. "Lexical Incongruence in Arabic-English Translation due to Emotiveness in Arabic." *Turjuman : revue de traduction et d'interprétation, journal of translation studies* 2.2 (1993) : 37-63.
- Storm, Penny. *Functions of dress: Tool of Culture and the Individual*. New Jersey, Prentice Hall, 1987.
- Tremayne, Soraya. "Not all Muslims are luddites." *Anthropology Today* 22.3 (2006): 1-2.
- Trivedi, Harish. "Translating culture vs. cultural translation." *Benjamins translation library* 71 (2007): 277.
- Ursula, Lindsey. "A Potential Renaissance for Arabic Translation. "  
<http://www.alfanar.org/2013/06/a-new-dawn-for-arabic-translation/> Retrieved 9 Mar.2015.
- Valassopoulos, Anastasia. *Contemporary Arab women writers: cultural expression in context*. London, Routledge, 2008.
- Van Leeuwen, Richard. "The cultural context of translating Arabic literature." *Cultural encounters in translation from Arabic* (2004) : 14-25.
- Venuti, Lawrence. "Translation and the Formation of Cultural Identities." *Current Issues in Language and Society* 1.3 (1994) : 201-17.
- Venuti, Lawrence. *Rethinking Translation: Discourse, Subjectivity, Ideology*. London; New York: Routledge.
- Venuti, Lawrence. *The translator's invisibility: A history of translation*. London; New York: Routledge, 2008.
- Venuti, Lawrence. "Translation as social practice: Or, the violence of translation." *Translation Horizons Beyond the Boundaries of Translation Spectrum [Translation Perspectives IX]* (1996): 195-214.

● **Web sites, Magazines and News Paper Articles:**

Anonymous "Award-winning Arabic-English Translator Humphrey Davies speaks at AUC". Al Bawaba 10 Feb 2010. ABI/INFORM Trade & Industry, ProQuest.  
Retrieved 16 Jan. 2016

● **Dictionaries and Encyclopaedias:**

CORREARD, Marie-Hélène/ GRUNDY, Valérie. Hachette-Oxford Compact. Dictionnaire Français-Anglais. Anglais-Français. HACHETTE LIVRE/ OXFORD UNIVERSITIES PRESS. New York, Toronto 1995.

GREIMAS, A.J. et COURTES, J. : Sémiotique : Dictionnaire raisonné de la théorie du langage. - Paris, Hachette, 1979. REIG, Daniel. ~ AS~SABIL Collection Saturne : Arabe- Français/ Français- Arabe, 1983.

Dictionary, Oxford English. "Oxford: Oxford University Press, 2015." *Web. May 14 (2015).*

LE NOUVEAU, PETIT ROBERT. "Dictionnaire alphabétique et analogique de la langue française." *Paris, Dictionnaire Le Robert (2004).*

REIG, Daniel, Dictionnaire Larousse : Arabe- Français/Français Arabe., Paris, Larousse Bordas, 1999.