

People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research

8 MAI 1945 UNIVERSITY / GUELMA

جامعة 8 ماي 1945 \ قالمة

FACULTY OF LETTERS AND LANGUAGES

كلية الآداب واللغات

DEPARTMENT OF LETTERS & ENGLISH LANGUAGE

قسم الآداب واللغة الانجليزية



Option: Literary Translation

Otherness in Translation: Postcolonial Arabic Novel Translated into English

Case Study: Tayyeb Salih's *Mawsim al-Hijra ila al-Shamal*

A Dissertation Submitted to the Department of Letters and English Language in Partial Fulfillment of the Requirements for the Degree of Master in Anglophone Language, Literatures, and Civilizations.

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June 2017

Dedication

In dedication to

Allah the Almighty

My beloved parents who have been my constant source of inspiration and support.

My one and only, my sweet adorable little sister Nadine

My brother Chawki, my aunt Wided and her lovely kids, my angels, Rihem maya
and Chamsou

The best friend I ever had Nada, my cousins Rima Samira Marwa and Amira

My second sister, the special girl with the longest name ever, Maryam Zahrat el
Oula

Mrs. Tabbikh, my teacher of Arabic at the secondary school

All those I love, my family my colleagues and my teachers

Acknowledgements

I would like to thank my supervisor Mrs. CHAHAT Nardjesse to whom I owe a considerable debt. Without her patient guidance, constant supervision, and insightful academic advice, this dissertation would never have come to fruition

Also, I would like to express my sincere gratitude to one of the greatest teachers in the Department of English, Ms. Moumene for her kindness and encouragement.

Abstract

The purpose of the present study is to examine the role of translation as a manipulative tool in the distortion/ celebration of Otherness in the Source Text. It adopts a descriptive analytical approach. Taking Tayyeb Salih's *Mawsim al-Hijra ila al-Shamal* (1966) and its translation *Season of Migration to the North* (1969) as its practical corpora, the dissertation draws on the postcolonial literary criticism as it draws on cultural and postcolonial approaches to translation. Accordingly, the first part of the analysis is a postcolonial reading of the novel. It tackles the theme of the encounter between the East and the West and that of identity construction. The second part, however, is a descriptive analysis of the strategies and procedures used to translate culture-bound references defining Otherness in *Season of Migration to the North*. Through the examination of several passages, it is found out that the translator, Denys Johnson-Davies, uses domesticating strategies of translation, thus emphasizing the hegemony of the English language and the subsequent superiority of the Western culture. The dissertation concludes that in spite of introducing new models based on foreignizing the TT and retaining the heterogeneities of the ST, many of the practice of translation in the Center is still attached to notions of self- confirmation.

List of Abbreviations

ST	Source Text
SL	Source Language
TT	Target Text
TL	Target Language

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Introduction

During the last half of the twentieth century, many nations in Africa, Asia, Latin America and elsewhere started a series of struggles proclaiming their self-determination against Western countries such as Britain, France, and Spain. Meanwhile, and even later in time, scholars alongside with writers and elites of those colonized countries rose their pens to confront the imperialistic powers in an attempt to redefine the East-West relationship of power. Thus, the likes of Edward Said, Frantz Fanon, Ngugi Wa Thiong'O, and Homi Bhabha among others are to be mentioned. The latter, significantly, contributed to the very notion of postcolonial criticism and studies. They introduced concepts of Orientalism, Otherness, National Culture, Pluralism of Cultures, Hybridity, and In Betweenness.

Many postcolonial literature, as the body of literary works written by current or former colonized people, is regarded as an ultimate outcome of the Eastern-Western contact. As far as the Arab world is concerned, Arab intellects were influenced by the Novel Genre brought by the colonial powers. There were many significant works of Modern Arabic Literature which; yet, remained under the shadow of the "superior" mainstream literature. Hence, little was known about the native indigenous culture from a perspective other than that of Westerners. It was not until recent times that translators showed interest in Modern Arabic literary products introducing distinct attempts to the theory and practice of translation.

In the merge of postcolonialism and literary translation, culture has developed as a key aspect while reading both postcolonial works and translations. In his book *Cultural Translation and PostColonial Poetry* Ashok Bery quotes Seamus Heaney:

In translation theory, it is now widely accepted that questions of difference and equivalence cannot simply be confined narrowly to language, but that they are

inseparable from, and embedded in, wider issues of cultural difference; and particularly in feminist and postcolonial perspectives on translation, there is an awareness that these issues in turn need to be related to power differentials between nations, languages and cultures. (qtd. in 7)

Cultural differences; thus, are not to be neglected while undergoing the task of translating postcolonial texts. The focus of literary translation shifted to the whole language and culture of the source text, rather than a word or a sentence or a page or the text itself. The integration of culture in translation studies was rigorously discussed in Susan Bassnett and André Lefevere's book *Translation, History and Culture* (1990) under a whole chapter entitled 'The Cultural Turn in Translation Studies'.

In 1969, the first Heinemann edition of Tayyeb Salih's *Mawsim al-Hijra ila al-Shamal* was published in English translation. *Season of Migration to the North* opened the Sudanese 'peripheral' culture to that of the Western Metropolis. The novel was, and still is, a masterpiece of Modern Arabic Literature. In his *The Arabic Novel*, Roger Allen claims that Salih's work was "the most accomplished among several works in modern Arabic literature that deal with cultures in contact." (159) The paper in hand gives an account of the concept of Otherness in relation to cultures' encounter. Drawing on Postcolonial Theory and Postcolonial Translation Theory, this study attempts to examine the strategies and procedures used in the translation of culture-bound references defining otherness in *Mawsim al-Hijra ila al-Shamal* and thus synthesizing the translator's position vis-à-vis the postcolonial Arabic text.

Significance of the Study

This study is a descriptive and an analytic examination of *Mawsim al-Hijra ila al-Shamal* and its translation. It discusses the concept of Otherness as well as the culture-specific aspects and the issues of translating them; and hence, it sheds light on the importance of considering cultural references defining Otherness in the Arabic-English literary translation. It uses Tayyeb Salih's novel as its sole case study. A matter of fact, that will place more emphasis on the novel. The study introduces *Mawsim al-Hijra ila al-Shamal* alongside with its translation in English. Accordingly, this master dissertation asserts the impact of translation on a colonized source culture, and the hegemonies imposed by a colonizing target language, thus culture.

Statement of the Problem

The recent trends in translation studies acclaim the major role that the cultural turn has held. It becomes evident that translation and culture are interrelated. Consequently, translators are required not to ignore the cultural elements of the source text. Fundamentally, they are to be culturally literate and to acquire a cross-cultural competence. Further on, while translating, they are exposed to a world other than theirs. Thus, translators need to acquire such cultural competences in order to perceive, and simultaneously be able to make the target audience perceive, the Otherness of the other world. In such a respect, one may conclude that translators are transcultural mediators. However, is it an easy task to fulfill? Through the examination of *Mawsim al-Hijra ila al-Shamal* and its translation, this study attempts to determine the impacts of translating cultural elements defining Otherness; that translators may encounter. Hence, it attempts to answer the following questions:

Research Questions

1. To what extent the image of the Other is preserved/ distorted in the process of translation?
2. What are the translation procedures used in the translation of culture-bound terms and concepts into the language of the Center? In which ways are those procedures harmful to the original text?
3. Does the translator treat the text from a perspective of superiority?
4. To which extent the literariness of the Arabic original text is found in the English translation?
5. Was the translator successful in re-depicting and voicing the Sudanese culture?

Research Methodology

The study is carried out in a descriptive analytical approach, taking *Mawsim al-Hijra ila al-Shamal* and its English translation *Season of Migration to the North* as its practical corpora. The dissertation deploys the postcolonial literary criticism as it draws on cultural and postcolonial approaches to translation in order to examine the concept of Otherness and how it is reinterpreted through translation.

Organization of the Dissertation

The dissertation is divided into an introduction, three chapters and a conclusion. The introduction is a general overview contextualizing the work. It includes the dissertation's problematic, aims, significance, methodology and the questions to be answered in the conclusion. Moreover, it describes the structure of the dissertation.

The first and the second chapters are theoretical. The former is under the title 'Postcolonial Arabic Novel'. It is divided into four sections. The first section 'Development of Arabic Literature', traces the development of Arabic compositions until the establishment

of the novel as a new emerging genre. The second section, 'The Arabic Novel', states a set of Arab writers and their works. Most of the writers in this section are from the center of intellectual revival, *al-Nahdha* movement. The third section, 'Postcolonialism', discusses postcolonialism as a political legacy, a set of literary works, and a theory of literary criticism. It tackles the works of such scholars as Edward Said, Homi Bhabha, and Gayatri Spivak. The last section, 'The Postcolonial Arabic Novel', includes two subsections namely, 'The Issue of Language' and 'The Postcolonial Arabic Novel in Sudan'. The former argues that the issue of language remains an unresolved debate, whereas, the latter argues that after years of neglect, some of the Sudanese writers began to gain recognition in many fields, one of which is translation studies. The conclusion states that the Sudanese postcolonial Arabic novel *Mawsim al-Hijra ila al-Shamal* by Tayyeb Salih enjoyed a happy life in translation. It is selected out of several acclaimed alternatives to be the case study of this dissertation.

The concern of the second chapter is investigating early and recent translation theories. It is entitled 'Cultures in Translation: Translation, Culture, and the Postcolonial'. Divided into four sections, the chapter runs through some of the very influential names in the study of translation. The first section, 'Translation and Translation Studies', reviews the emergence, then the development of translation studies into an interdisciplinary area of investigation. The second section, 'Literary Translation and Its Difficulties' establishes literary translation as a special genre of translation in which handling culture-bound references requires special efforts and consideration on the part of the translator. The Third section, 'Translating Culture', is divided into two subsections. The first, 'Cultural Approach to Translation Studies' addresses the shift of interest to culture as the unit of translation. It investigates the works of Susan Bassnett, André Lefevere, and Lawrence Venuti. The second, 'Postcolonial Approach to Translation Studies' discusses the work of Gayatri Spivak as a prominent figure in postcolonial translation theory. The last section, 'Translation Procedures and Strategies',

cites fifteen procedures that may be used in the translation of culture-bound references. The chapter's conclusion is a recapitulation of what was discussed.

The third chapter is a practical one. It is entitled 'Otherness in *Season of Migration to the North*'. It is structured into two sections. The first section, 'Introducing the Novel', starts with presenting Tayyeb Salih's *Mawsim al-Hijra ila al-Shamal* with reference to its translation in English. Then, a postcolonial reading of the novel proceeds emphasizing the theme of self-identification in a context of West-East encounter. The second section, 'Translation of Arabic Cultural Elements Defining Otherness' comprises a critical analysis of selected passages from the novel and their corresponding translations. These passages are looked through to examine the strategies and procedures used in the translation of the cultural references that determine Otherness. The conclusion asserts the domestication of the ST. It argues that despite any translator's impartial intentions, his pre-established discourses unavoidably interfere in the TT.

Chapter One

Postcolonial Arabic Novel

The first chapter is an account of the growth of the Arabic literature from the pre-Islamic era until early twentieth century. It attempts to survey the position of the Postcolonial Arabic novel as a new emerging literary genre within the Arabic and Western literary frameworks. Particularly, it argues that since the years of the Arabic renaissance *al-Nahdha*, the Arabic prose literature went into many phases of development that, eventually, led to the establishment of a must acclaimed narratives. These narratives provide rich texts for postcolonialism, being a theory of literary criticism. In addition, it claims that the work of such scholars as Edward Said, Homi Bhabha, and Gayatri Spivak adds much to postcolonial criticism, which itself adds another dimension to Arabic literature. Generally, Arabic literary studies and postcolonialism positively enrich each other. In conclusion, the chapter argues that translation is another area study to which Arabic literature offers outstanding source texts.

I. 1. Development of Arabic Literature

In the pre-Islamic era, the Arabs possessed a highly sophisticated poetry. The period known as *al-jahiliyah* (the ignorance), witnessed a poetry composed for recitation. It was transmitted from one generation to another. Such poems as *al-Muallaqat* (the suspended odes), praised the hard nature of the Arabian Sahara. *Al-Quasidah*, or the ode, consisted of seventy to eighty pairs of half lines. The Arabic language occupied an even well estimated position with the coming of Islam. It was the language of the holy Qur'an, Muslims sacred book. When the Qur'an was collected, a written Arabic literature began to prosper.

During the Umayyad period, poets, among whom al-Akhtal and al-Frazdaq, formed love lyrics (*Ghazal*). They also wrote wine and hunting poems reflecting the life styles of territories conquered by Muslims. In this period, Arabic prose literature was emerging. It was

in forms of grammatical treatises, interpretations and commentaries on the Qur'an, and stories of the Prophet Mohammed (peace be upon him) and his companions. The Abbasid Empire succeeded the Umayyad. This era is perceived as the Golden Age of Arabic literature.

In this period, literature was highly influenced by Persian works translated into Arabic. Many scholars attributed its development to the contact with Persians. Clément Huart asserts that: “In literature, this Persian influence is immense. It pervades everything—poetry, theology, jurisprudence: the Arabs had ceased to write; men who were not Arabs held all posts, administrative, court, and legal, and the same applies to all the literature of the time.” (64) Ibn al-Muqqafa's translation of the Indian fables of *Kalila wa Dimna*, among other works, led to the emergence of what is known as *al-adab*. The refined style of *al-adab* resembled that of the Qur'an. Its main feature was the use of rhyming prose (*saja'*). Two well-known figures at the time were al-Jahiz and al-Hariri, who was credited with the elaboration of *al maqama*, a collection of tales. It is “a prose genre in Arabic literature combining verbal virtuosity with picaresque portrayal of society. It was almost certainly used for the first time by Badī' al-Zamān al-Hamadhānī (d. 1008).” (Allen, *The Arabic* 11).

Another type of Arabic literature was popular folk literature. *The Thousand and One Nights*, also known as *The Arabian Nights*, is the best illustration of folk literature. The fame of this anonymous work “overshadows all others” (Huart 399). It is a collection of stories of Arabian, Indian, and Persian origins. It was written in Arabic between the fourteenth and sixteenth centuries. Compiled between 1704-1717, Antoine Galland introduced *The Thousand and One Nights* to European readers in his French translation. Substantially, Arab scholars neglected the work for many decades. That is:

while the Western world became completely fascinated by the narratives of the *Thousand and One Nights* and the fantastic worlds that they invoked [...], most Arab

critics have ignored not only them but also the many other collections of popular narrative since they are not considered to be part of the literary canon.

(Allen, *An Introduction* 4)

The Thousand and One Nights had a great influence on the Western world. It is assumed that due to this work, the European masterpieces of *Robinson Crusoe* by Daniel Defoe and *Gulliver's Travels* by Jonathan Swift were composed.

Over the centuries, the work was published in diverse editions. Although many scholars regarded it the most successful of Arabic works, the book was not acclaimed by Arab critics until recently. Jabra Ibrahim Jabra asserted that *The Thousand and One Nights* consisted of elements of the modern novel including “multilayered techniques, the fragmentation of time, the concern with the life of the individual in society” (Allen, *The Arabic* 16). To conclude, as far as the origins of the Arabic novel is considered, *The Thousand and One Nights* is to be mentioned.

After the collapse of Baghdad (1258), the Golden Age of Arabic literature had ended. Over the centuries, fewer works of recognizable consideration were produced. Under the Ottoman Empire, the Arabic culture fell into decline. This fact was to be changed in the mid of the nineteenth century due to what is known as *al-Nahda*. *Al-Nahda* is the Arabic word for ‘the renaissance’. It is an intellectual movement aimed at reviving the Arabic culture in general, and the Arabic literature in particular. In fact, it is argued that the literature of the time both celebrated the classical Arabic heritage and embraced the modern Western trends. Consequently, the novel genre emerged.

I. 2. The Arabic Novel

The emergence of the Arabic novel as a new literary genre has been controversial among critics. Some argued that the novel genre was nothing but an attempt to renew the classics of Arabic literature, while others, asserted that it was the result of the encounter with

the West. According to Hamdi Sakkut, the scholars who support the argument that Arabs have composed novelistic narratives since ancient times often cite, “the epic folk romances of Antara and of Sayf ibn Dhī Yazan, the Hilālī cycles of chivalric romance, *The Thousand and One Nights*, al-Maarrī's *Epistle of Forgiveness*, Ibn Tufayl's philosophical romance *hayy ibn Yaqzān* (Alive Son of Awake), and a host of other works.” (13-14) To neither agree nor disagree with these two opposing opinions is to accept the reconciliation between what is traditional and what is modern. In other words, to accept the merge between Arabic and Western cultures.

It might be true that the Arabic novel is rooted in the classical epics and romances; nonetheless, the novel with its modern characteristics started to emerge in the late years of the nineteenth century. The movement known as *al-Nahdah* had its impact on the Arabic speaking countries. It, particularly, affected the growth of the Arabic literature. Egypt and greater Syria were the major centers of *al-Nahdha*. Inhabitants of Syria and Lebanon had strong bonds with Westerners since early times. The schools established by the Christian missions strengthened the connections with Rome and France. In the nineteenth century, new missionaries arrived at the area. The new comers' influence is still standing. The Syrian Protestant College, which they established in 1866, exists today under the name of the American University of Beirut. After the civil war of the 1850s, some Christians immigrated to the Americas where they formed what is known as the *mahjar* or *Émigré School*. (Allen, *The Arabic* 83). Others went to Egypt.

As far as Egypt is concerned, Napoleon Bonaparte invaded it in 1798. Despite the fact that the French expedition lasted only three years, it had great effects on the development of the Western culture in the region. It introduced western technology and science to the Egyptians. In 1801, the British and the Ottomans joined forces, and thus, obliged the French to withdraw from the territory. Four years later, Mohammed Ali Pasha was declared the

Khedive of Egypt with the ascent of the Ottomans. During his rule, Egypt witnessed cultural, military, and economic reforms. In the 1820s, he sent an educational mission to Italy, and later to France. He desired that Egyptian students would learn European technology and military tactics. (Badawi 26)

Rifaa al-Tahtawi (1801-73) joined these missions as *An Imam*. At Paris, he learned the French language. During his stay, he came in touch with a new community and a different culture, which left a landmark on his intellect. In accordance, al-Tahtawi composed an account of his experience reflecting the influence of the French culture. The first of his works was *Takhliis al Ibriz fi Talkhis Bariz* (1834). The work is regarded “the first in a whole series of works in which Arab visitors to Europe have recorded their impressions.” (Allen, *The Arabic* 23) In 1863, al-Tahtawi headed a new school of languages. Along with his pupils, they translated a considerable number of European works. Among these are his translation of Fenelon's novel *Telemaque* under the title *Mawaqi al-'Aflak fi Waqa'i Tilimak* (1867), and Muhammad Uthman Jalal's, al-Tahtawi's pupil, translation of Bernardin de Saint Pierre's *Paul et Virginie* under the title *al-'Amani wa al-minnafi hadith Qabul wa Wardajinna* (1872).

Modern education that was maintained by Khedive Mohammed Ali Pasha created a new generation of readers who enjoyed both the Western works and their Arabic translations. Unlike Mohammed Ali Pasha who concentrated on the translation of scientific works, Khedive Ismail (1863-73) paid more attention to translating literary works. He encouraged the freedom of expression and he was in favor of westernization in education. During his reign, the translation movement flourished. It is described as the second great movement after the translation from Greek and Latin during the middle ages. In this respect, Hamdi Sakkut states that “The rule of Khedive 'Ismail (1863-1879) ushered in a golden age of cultural enrichment with the flowering of literary translations.” (14)

Translators played a major role in the development of Arabic literature. They are the ones who introduced the novel genre to the Egyptian readers who were distancing themselves from the rhymed poetry and classical folk literature. However, the response of these readers to new literary trends was different from one group to another. Some considered the influence of the West as “cultural invasion to be fought against foot and nail” (Sakkut 15), while, others embraced them as a part of a “universal civilization” necessary to revitalize past heritage. As to the third group, cultured people shared a more moderate reaction. They believed that it did not matter whether the source of cultural influence was from the West or the Arab heritage as far as it fosters the Arabic intellect. (ibid 16)

In the Arab speaking countries, writers and translators faced many problems to publish their works. Earlier, the Ottomans applied a strict censorship policy that reached the regions of Iraq. Mohammed Kurd Ali described the situation as follows: “what pained me most was the heavy censorship and the complications involved in obtaining the permit for publication... how often I suffered from the publisher’s deletion of whole paragraphs of mine, and sometimes entire articles.” (qtd. in Allen, *The Arabic* 21) Nevertheless, with the foundation of the periodical press, newspapers emerged as significant media of publication. Writers could not depend on the incomes of their compositions to live. Fortunately, newspapers and literary magazines offered them posts like that of editors while publishing their works.

There were many newspapers, journals, and magazines created throughout the Arabic world. In the province of Aleppo, *al-Furat* had been publishing since 1866. In the middle of the year 1870, Butrus al-Bustani established a bi-monthly review under the name *Janna*. Another publication that was founded in the region of Lebanon was *Thamarat al-Founoun*. It was a weekly journal founded in 1874 by Muslims living in Beirut. In Egypt, journalism flourished even more due to the economic prosperity the country saw during the reign of

Khedive Ismail Pasha. In 1892, Jurji Zaydan worked as the editor of *al-Hilal*. The latter was a scientific and literary journal that published information on the history and science of the West. It appeared once a month. One of several institutions that were devoted to express anti-foreignization feelings was *al-Adala*. Founded in 1897, this daily paper was edited by Mohamed al-Khayyami. (Huart 438-40)

The periodicals helped the dissemination of literary works. These cultural bodies encouraged the production of literary translations, short stories, and books. That is, even with the development of publishing houses, many writers, one of whom was Naguib Mahfuz, preferred to publish their novels in the serialized press. To sum up, the mentioned above were just few of numerous publications that appeared in the Arab world, precisely, in Syria, Lebanon, and Egypt. Other areas like Iraq, and the Grand Maghreb were not tackled, for the focus was rather on the centers of revival. Accordingly, surveys and scholars paid more attention to Egypt in that it was the core of the renaissance. In Roger Allen's words: "all these [the educational policies of Muhammad 'Alī, the influx of Syrian immigrants, the focus of the British colonialism on economics rather than cultural matters, the geographic centrality of the country] contributed to the emergence of Egypt as a major focal point of literary activity at the end of the nineteenth century and during the first decades of this century." (*The Arabic* 26)

The Syrian émigré contributed largely to the development of the Arabic novel. Their works show the extent to which they were influenced by the Western thought. That is, they transported their expertise with them. To add, Syrian émigré owned many journals like *al-Hilal* and *al-Muqtataf*, newspapers like *al-Ahram* and *al-Muqqatam*, a matter of fact that facilitated the publication of their novels. They were interested in writing romantic as well as historical novels.

In parallel, the novel in Lebanon was developing. Salim, the son of Butrus al-Bustani wrote a series of social novels. His first novel *al-Huyum fi Jinan al-Sham* (1870) is set during

the seventh century of the Islamic conquest of Syria. It appeared in serialized episodes in al-Bustani family's journal, *al-Jinan*. He also wrote a historical novel under the title *Zanubia* (1871). It was published in *al-Fannan*. Even though many novelists wrote historical novels, the pioneer of this genre was, in fact, Jurji Zaydan. Zaydan is a Lebanese immigrant who established *al-Hilal* in 1892, a magazine in which he published his novels. He most prominently invoked the pre-modern history of Islam in his novels. Badawi asserts that Zaydan was, "at pains to acquaint his generation with the history and literature of the Arabs [...] he chose a number of periods in Islamic history as time frames for his novels." (187) His works reached a wide public and were translated into Persian and Urdu.

In any account of tracing the development of the Arabic novel, mentioning Muhammad Hussain Haykal's *Zaynab* (1913) is inevitable. Many scholars consider it the first real Arabic novel. "*Zaynab*," affirms Khaled Akbar Alkodimi "was undoubtedly avant-garde for its time." (2) Haykal broke up with old trends of Arabic tradition. He wrote *Zaynab* while he was studying in France, for this reason, the influence of French literature is clearly apparent. To add, *Zaynab* is a depiction of Egypt's rural life. It approaches social, political, and religious issues through a simple style.

During the 1920s and the 1930s, the improvements in education, coupled with nationalistic feelings rising against colonialism, led to the flourishing of the novel. The romantic and historical novels continued to be published; however, there was a remarkable shift to the fictional realistic aspects. During later times, the novel being a "reflector and even a catalyst of change" (Badawi 193) was the best genre to reflect the events of the time as well as to mirror the realities of the society. By the 1940s, the realistic trend paved the way for the Arabic novel to occupy a well-estimated position within world literature. The novel was to assume a more noteworthy role with the emergence of autobiographical writing. Taha Hussain's *al-Ayyam* (1933) is a tremendous contribution to the autobiographical novel. In

fact, the novel was serialized in *al-Hilal* before being published in a three-volume book. Taha Hussein is one of the most influential Egyptian writers and a figurehead of *al-Nahdha*.

One of the very important authors, to whom the maturity of the Arabic novel is attributed, is Naguib Mahfuz. Over his lengthy career, he wrote several novels, hundreds of short stories, and a number of screen and theatrical plays. In 1988, he became the first Arab writer to win the Nobel Prize for literature. Therefore, he asserts the position of the novel as a coequal to poetry within the Arabic readership and literary criticism. His remarkable work *Al-Thulāthiyyah* (1956–57), known as *The Cairo Trilogy*, consists of three novels namely *Bayn al-qasrayn* (1956), *Qasr al-shawq* (1957), and *Al-Sukkariyyah* (1957). The novels trace the lives of three generations of the family of tyrannical patriarch al-Sayyid Ahmad Abd al-Jawadin Cairo, the city of the author's upbringing. Influenced by Arabic and Western traditions, Naguib Mahfuz skillfully depicts the daily life of Egyptians. His works went hand in hand with the development of the Arabic novel. In this regard, his style and techniques varied from his earliest historical romances to his realist, naturalist, symbolic, and modernist novels. Mahfuz is widely regarded "the founding father of the Arabic novel". (Allen, *An Introduction* 186)

The previously cited names are selected from a long list of innovative writers. Under this section, only writers from the centers of revival are discussed, not in the attempt to neglect or marginalize authors from other regions in the Arabic-speaking world, but because the process of *al-Nahdha* in other countries was relatively slow. Due to various reasons like censorship, geographical separation from the centers, and policies of the colonizer, the novel in these countries did not develop until later times. For instance, since the appearance of the first French-language Algerian novels in the 1920s, almost all Algerian writers used the language of the colonizer in their works. Essentially, the first Algerian novel of Arabic expression was Abd al-Hamid Ben Hedouga's *Rih al-Janoub* (1971). To sum up, the writers

of *al-Nahdha* laid the cornerstone for the maturation of the Arabic novel. Furthermore, they brought back the Arabic literature into its venerated status among literatures of the world.

As far as, world literatures are concerned, many Arabic writers shared the same interests as writers in Asia and Latin America in that their works were a form of resistance against a foreigner, an Other who sought to impose its own values on them. In accordance, several Arabic narratives may fall under the category of postcolonial literature. Postcolonial criticism, in several ways, adds another dimension to the Arabic literary heritage. The following section is devoted to the discussion of postcolonialism as a political agenda, postcolonial theory and postcolonial criticism.

I. 3. Post-colonialism

In the nineteenth century, nine tenth of the globe was ruled by European imperial powers. Under the pretext of civilizing the ‘uncivilized’, and legitimated by anthropological theories, Europeans colonized regions of Africa, Asia, and Latin America. The inhabitants of these areas were considered as “inferior, childlike, or feminine, incapable of looking after themselves (despite having done so perfectly well for millennia) and requiring the paternal rule of the west for their own best interests (today they are deemed to require 'development')” (Young 2). In fact, Europeans were, most of all, driven by such theories as ‘universalism’, ‘Eurocentricism’, and ‘the white man’s burden’. They believed that whites were the superior race on earth, consequently, they were chosen by God to enlighten the non-whites.

The legacy of colonialism, therefore, builds on the very notion of race. It highlights the binary opposition of the whites versus the non-whites, or in Young’s terms ‘the west’ and ‘the rest’. However, the years of Western expansionism did not pass unresisted. The colonized rejected the institutions and models the colonizer imposed on them. They refused to be suppressed by the so claimed invincible power. Ultimately, their struggles were crowned by independence. Indeed, the subsequent victory of the liberation movements came

at a massive cost of both natural and human resources. In this respect, Aimé Césaire says, “Europe is responsible before the human community for the highest heap of corpses in human history.” (45) Yet, was it a full independence? As observed by many scholars and intellectuals of post- independent countries, decolonization was only achieved at the political level.

The term ‘postcolonial’ is used to describe the situations after official decolonization. However, post-colonialism is not merely the account of the historical moments that took place after colonization. Rather, it concerns itself with the moments and activities emerging as oppositions to the Western domination, as anticolonial nationalisms, and as resistance to neocolonial deteriorations. It is not only a matter of repossessing the land, but also, a matter of requesting the recognition of the cultural differences the colonized adhered. That is, post-colonialism marks the beginning of a more complex agency than that of colonialism. Even after decolonization, “the major world powers did not change substantially during the course of the 20th century. For the most part, the same (ex-) imperial countries continue to dominate those countries that they formerly ruled as colonies.” (Young 3)

Post-colonialism as an academic discipline draws attention to the intellectual discourses’ analysis, explanation, and response to the cultural perceptions of imperial colonialism. It traces this latter’s effects on cultures and societies. In other words, it deals with the continuities and the discords within the histories of the colonized. Critics have used terms as post-colonialism, postcolonial, and postcoloniality either differently or interchangeably. The term *postcolonial* claims Arif Dirlik is “the most recent entrant to achieve prominent visibility in the ranks of those "post" marked words [...] that serve as signposts in(to) contemporary cultural criticism.” (329) The postcolonial enters the field of cultural studies as a referent to the study of cultural groups, practices, and discourses in the

colonized world, in a sense that, it aims at reclaiming a position for the periphery within the globalized racist world of the center.

Moreover, postcolonial theory of literary criticism consists of literatures written by the colonizer and the colonized. On one hand, it significantly takes account of the way in which the colonizer's works misrepresent the realities of the colonized. On another hand, it focuses on the literary works of the colonized as being attempts to articulate their national identity, and a self-reclaimed past. Its ultimate goal is to respond to the portraits of the colonized as imperial subjects. In accordance, concepts of resistance, subversion, and reconstruction are its main components. It challenges writings of Westerners about a history, which was not endured by them. Under post-colonialism, the history that is most of the time falsified is to be rewritten from the viewpoint of those who actually went through it. By tackling such topics as decolonization, representation, knowledge production, and language, post-colonialism seeks a recognition within both the mainstream literature and literary criticism.

Edward Said is a pioneer of postcolonial criticism. His book *Orientalism* (1978) restructured the postcolonial theory. It is regarded the most controversial scholarly work of the last three decades. It is considered "the first book in a trilogy devoted to an exploration of the historically imbalanced relationship between the world of Islam, the Middle East and the 'Orient' on the one hand, and that of European and American imperialism on the other." (Gandhi 9). In *Orientalism*, Edward Said tackles the process by which the colonizing first world creates stereotypical images and myths about the third postcolonial world. These images of a barbaric, exotic, erotic world are imaginative and most of all false. They have implicitly justified Western domination and exploitation of Eastern and Middle Eastern cultures and peoples. In conclusion, orientalism is a style that enables the Occident to control over the Orient. As Ashcroft, Griffiths, and Tiffin put it in their book *The Post-colonial*

Studies Reader (2003), Orientalism is, “a Western style for dominating, restructuring, and having authority over the Orient.” (88)

The Orient is a construction of Western thought. It “is not an inert fact of nature, but a phenomenon constructed by generations of intellectuals, artists, commentators, writers, politicians, and, more importantly, constructed by the naturalizing of a wide range of Orientalist assumptions and stereotypes.” (Ashcroft et al., *Post* 153) The issue, then, is that non-Westerners start to believe themselves as an ‘inferior Other’. That is, the relationship between the Orient and the Occident is that of power, of dominance, and of a complex hegemony. This relationship suggests a set of mutually excluding opposites: center/periphery, colonizer/colonized, metropolis/empire, civilized/primitive. According to Hans Bertens:

“[The] West and East form a binary opposition in which the two poles define each other, the inferiority that orientalism attributes to the East simultaneously serves to construct the West’s superiority. The sensuality, irrationality, primitiveness, and despotism of the East construct the West as rational, democratic, and progressive and so on.” (205)

Orientalism is a distribution, an elaboration, interests, and a discourse. As Said puts it, the oriental is “: a distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical and philological texts; it is an elaboration not only of a basic geographical distinction (the world is made up of two unequal halves, Orient and Occident) but also of a whole series of ‘interests’” (20). The field of orientalism is interdisciplinary; it includes languages, history, and philology. Nonetheless, for Said, the orientalist discourse is a style of thought that stresses the distinction between the orient and the occident, (10) and by the same token, enables the West to suppress the Orient, construct and manage it. (Ashcroft et al., *Post* 85)

Homi Bhabha is another prominent figure of post-colonialism. His works are of a great contribution to the postcolonial theory. In a series of essays, most of which, are collected in

his book *The Location of Culture* (1994), Bhabha disapproved and complemented many of the assumptions introduced by Edward Said. Drawing on poststructuralism, he extends some of its tenets to the postcolonial discourse, nationality, and culture. ‘Hybridity’ is central in Bhabha’s theory, as it challenges the validity of the essentialist’s notion of fixed identity and nation as united properties. It expresses a state of ‘in-betweenness’ that characterizes former colonized subjects. Through the fusion of two cultures, a transcultural element develops, and hence, creates a double identity, a double consciousness. Hybridity “commonly refers to the creation of new transcultural forms within the contact zone produced by colonization.” (Ashcroft et al., *Post* 121)

Hybridity, then, offers the possibility of a third space of potential articulation and negotiation of cultural differences. It is an ‘interrogative’, ‘enunciative’ space of cultural identity wherein the two cultures go beyond the limitation of binaries to interact, transgress, and transform each other. The new hybrid is positioned in this third, ‘in-between’ space as a production of the colonizer’s translation, a translation of the other’s identity within a universal context. To quote Bhabha’s own words:

It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory [. . .] may open the way to conceptualizing an *international* culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture’s hybridity. (38)

It can be claimed that the newly produced identity is ambivalent. It emerges from the interweaving of cultural elements of both the colonizer and colonized. Hybridity is related to ambivalence. The subjects become confused to identify with either cultures whose relationship is ambivalent itself. It is more complex than the assumption that colonized subjects fell into two categories: some are ‘complicit’ and some ‘resistant. Instead,

ambivalence proposes that complicity and resistance exist in a “fluctuating relation within the colonial subject.” (Ashcroft et al., *Post10*) In summary, the exploration of the third space allows for the possibility of eluding the politics of polarity, and thus emerging as the other of our selves. (Bhabha 39)

The term ‘subaltern’ was first used by Antonio Gramsci to refer to persons who are marginalized outside of the hegemonic power structure in terms of social classes, and later it was extended to cover politics, and geography. The term’s definition was established by the theoretician Gayatri Spivak in her essay “Can the Subaltern Speak?” (1983). Her influential essay “marks the occasion of Spivak's official collaboration with the Subaltern Studies collective of historians, who are rewriting the history of colonial India from below, from the point of view of peasant insurgency.” (Landry, Maclean 203) In her essay, Spivak tackles the double oppression imposed onto Indian ‘subaltern women’; however, “[b]y implication, the silencing of the subaltern woman extends to the whole of the colonial world, and to the silencing and muting of all natives, male or female.” (Ashcroft et al., *The Empire* 175) In postcolonial theory, the subaltern people are the colonized subjects whose cultures were silenced “after the planned epistemic violence of the imperialist project.” (Parry 19)

Gayatri Spivak, in “Can the Subaltern Speak?” reads an array of Western writers including Marx, Foucault, Deleuze and Derrida. In fact, she accuses Western academia of justifying legacies of imperialism and colonialism. She examines the historical and ideological factors that hinder the possibility of hearing the voice of the marginalized. Moreover, Spivak examines the validity of Western representation of the ‘other’ through addressing the issue of achieving a voice outside of the periphery. In Devadas and Nicholls view, ‘being heard’ is related to ‘speaking’:

the “cannot speak” in “the subaltern cannot speak” is gesturing to the impossibility of speech to an audience that refuses to hear and respond to the crying out. It is this

incomplete transaction that suppresses the subaltern. . . . [S]peaking, as a complete transaction, is only possible on the contingency of the reception of the sent message. (84)

Therefore, the argument goes as follows: since the subaltern is unable to speak because of the oppressor inability, or refusal, to listen, the latter cannot speak about the subaltern that he cannot hear. Then, in order for the subaltern to be heard, he must adopt Western thought and conform to the ways of Western knowledge. To extend, the postcolonial discourse's appropriation of what it requires from European theory may result in a prolific reflexivity and utility. "It is, after all, at the point of intersection with other discourses that any discourse becomes determined."(Ashcroft et al., *The Empire* 166)

To conclude with, the contribution of the deliberated names continues to stimulate later postcolonial theorists. Recently, postcolonialism comprises many areas of inquiry starting from the study of "European territorial conquests, the various institutions of European colonialisms, the discursive operations of empire, the subtleties of subject construction in colonial discourse and the resistance of those subjects" to the very "differing responses to such incursions and their contemporary colonial legacies".(Ashcroft et al. *Post* 169) It focuses on unveiling subjugation and injustice, combating discrimination and inequality, canceling stereotypes, sounding the subordinate and the subaltern peoples. The postcolonial critique examines the oppressive forces that operate in the contemporary world. It is defined by the politics of anti-colonialism and neo-colonialism, race, gender, nationalism, class and ethnicity (Young 11). Postcolonial theory "has proven to be one of the most diverse and contentious fields in literary and cultural studies." (Ashcroft et al., *The Empire* 193)

I. 4. The Postcolonial Arabic Novel

Napoleon's expedition to Egypt in 1798 was the first of subsequent expansionist movements in the Arab world. By the nineteenth century, the majority of Arab countries were under the domination of Britain or France. The European colonial regimes started programs of settlements bringing foreigners in contact with Arabs. The new comers, along with the policies of colonial powers, affected the indigenous people's life style, language, and consciousness. The natives saw their lands being seized, their fortunes being exploited, and their children being killed, exiled, and most of all 'dislocated'. Consequently, the spirit of rebellion was 'awakened'.

The Arab world played the role of 'the contact zone' for many centuries. Throughout the history of colonization, the events that took place left its impact on the souls, as well as, on the intellects of the colonized. There emerged different trends of thought. Some intellectuals believed in the necessity of reviving the religion of Islam, adhering to the Classical Arabic language, and thus rejecting all forms of the westerners. Others showed an awareness of the need to adopt Western practices. Another group, however, believed in the reconciliation between the two cultures. That is, borrowing from the West while simultaneously preserving the Arabic Islamic culture. Their ultimate goal was to obtain independence and assert a national identity that was deconstructed by colonialist legacies.

During and after the anti-colonial struggle, the novel emerged as the best genre to cope with the cause of independence, and social realities endured by Arabs. "Arabic novels with postcolonial consciousness," claims Muhsin Jassim al-Musawi "contest a number of hegemonic positions and contaminated discourses like the strictly nationalist and even the reformist that succumb to colonialist compartmentalization of the colonial subject." (6) In seeking an identity in an 'ambivalent space', the Arab intellectuals developed national

narratives that open windows on the Arab-West encounter. It was the effects of such encounter that stimulated the emergence of the novelistic tradition in the first place.

As an emerging new genre, the postcolonial Arabic novel was a reflector of change depicting the history of Arabs, yet it went into disdain before achieving maturity. In the Arab world, much attention was given to poetic productions because of such conventions as reviving classical literary canons, and thus, preserving old heritage. Even abroad, scholarly research on Arabic literature showed more interest in classical Arabic poetry due to its pivotal role in constructing the Arab culture. It was not until recent times that the postcolonial Arabic novel received scholarly notice. To use Wail S. Hassan's words:

traditional literary scholarship in the field of Middle Eastern Studies, both in Euro-American universities and in the Arab world, has tended to ignore or to severely bracket the role of colonial history and anti-colonial resistance in modern Arabic literature, in spite of the fact that modern Arabic literature is conventionally said to begin in the nineteenth century in response to the colonial encounter with Europe.

(57)

In fact, in postcolonial critique, many Western and non-Western scholars' attention has been focused on Anglophone literature from South Asia, Japan, Africa, and Canada, and on Francophone literature from North Africa and the Antilles. By comparison, Arabophone literature was less explored in postcolonial thought. The irony, in Hassan's claim, is that postcolonial theorists studied colonialism in the Arab world. To illustrate, Albert Memmi (in Tunisia), Frantz Fanon (in Algeria), and Edward Said (in the Levant). They developed "a sophisticated theoretical apparatus" that, eventually, neglected Arabic literary and cultural production. (45) Hassan went further criticizing the practice of postcolonialism. He asserts that the theory contradicts itself. That is while "postcolonial studies profess to make the balance of global power relations central to its inquiry"; it "seems to inscribe neocolonial

hegemony by privileging the languages (and consequently the canons) of the major colonial powers, Britain and France.” (46)

I. 4. 1. The Issue of Language

The issue of language in postcolonial studies is a controversial one. The proponents of using the language of the colonizer believed that through such use, they would reach a wider audience, and hence, they would have their voice heard. For many authors, however, to write in the colonizer’s medium of expression was a much imposition rather than a choice, for the majority of the elite received Western education. Some novels are written in French or English, “not because of their writers’ willful inclination, but due to colonization as a cultural imposition.” (al-Musawi 7) Nonetheless, the content of their works does reflect their native culture and concerns itself with national, political, and social matters of their homeland.

In opposition, a bunch of the late nineteenth and early twentieth century advocated the use of Arabic in its classical, written form. Since the Arabic language was, and still is, an important component of the Arab individual’s identity, it was the best weapon to fight against colonialism. The use of indigenous languages became most worthy when writers began to address their own peoples. In the same vein, some writers were not convinced that using the colonizer’s language, at least as it is, suits the spirit of struggle. Rather, they developed what is termed ‘appropriation’ in postcolonial studies. Appropriation as a concept is used “to describe the ways in which post-colonial societies take over those aspects of the imperial culture – language, forms of writing, film, theatre, even modes of thought and argument such as rationalism, logic and analysis – that may be of use to them in articulating their own social and cultural identities.” (Ashcroft et al., *Post* 15)

The question of language was long discussed among scholars and debated within writers themselves. One of the practitioners of language adaptation is Chinua Achebe who “noted that the language so used can ‘bear the burden of another experience’”, an expression

that “has become one of the most famous declarations of the power of appropriation in post-colonial discourse.” (*ibid* 16) The choice of language can never be a conclusive act. For instance, the Algerian writer Rachid Boudjadra turned to write in Arabic after a career of novels of French expression. To sum up, deciding which language to write in is, after all, ambiguous in the sense that it reflects the identity dilemma that the author endeavors as a result of the colonial experience. The question of language remains an unresolved debate.

I. 4. 2. The postcolonial Arabic Novel in Sudan

In 1898, the British defeated the Sudanese at the battle of Omdurman. Their dominance in the area would last until 1956. Throughout the 1940s, an independence movement in the country gained momentum. Similar to other Arab writers, the Sudanese raised their pens to tackle issues of colonization and resistance. Each new revolution or civil war in this part of the Arab world is reflected in many literary works. Sudanese writers have compiled a wide range of poems and fictional narratives mirroring the hybrid nature of Sudan, in that it has a unique diversified profile affected by the Arabic culture, Africanism, and later Westernization. The works they produced examine issues of self-identification and nationalism, hence, playing a major role in the development of the Sudanese identity and in the national and cultural resistance to Western occupation.

The Sudanese novel investigates the crisis of Arab consciousness, identity quest, and portrayal of the realities endured by Sudanese society. They reflect the impacts of colonial and postcolonial legacies, in that the Sudanese individual is left torn between the colonizer’s culture on the one hand, and their traditions, on the other. In fact, some critics qualified Khalil Abd Allah al-Hadj’s novel *Innahom Bacharas* being the first real Sudanese novel. Nevertheless, Ibrahim Ishaq (his novel *Hadith fi al-Qaryah*) and Tayyeb Salih are regarded the ones who put the basics for the genre in the country. Their familiarity with the Western culture and knowledge enabled them to give much to the Sudanese novel. In the matrix of the

historical events Sudanese people experienced, the Sudanese writer is one who is influenced by Western literature, invests in the emerging genre of the novel, meanwhile, he maintains bonds with traditional and modern Arabic literature.

Reflecting the Sudanese hybrid identity, the works of many Sudanese writers reveal their acculturation to Western artistic and philosophical values on one hand, and their commitment to their original heritage on the other. They did not reject the Other's culture in its entirety; rather, many of them opt for a reconciliation. The encounter of civilizations and the subsequent dilemma of identity are central themes of the Sudanese novel. Despite its richness, the Sudanese literature was and still is marginalized. Recently, however, some Sudanese writers begin to attract the interest of Arab scholars, critics adhering to postcolonial approaches, and finally translators. The role of postcolonial theory and translation theory in the introduction of the Sudanese literature is prevalent.

To conclude with, after the prosperity the classical Arabic literature had known between the seventh and fifteenth centuries, the Arabic culture went into decay. However, due to the awakening movement of the nineteenth century and early twentieth century *al-Nahdha*, a new genre has emerged. The novel genre was both a revival of the old literary tradition and the result of the encounter with Western cultures. As in many other spheres, literature becomes a hybrid production, a merge between old and modern traditions.

Even though postcolonial studies' aim at responding to notions of marginalization and inferiority, they seem to privilege Anglophone and Francophone literatures causing the novel of Arabic expression into neglect. Nevertheless, the East-West intersectional encounter influenced the Arabs to develop a very rich body of literature that tackles many current issues of identity, hybridity, ambivalence, and commitment. Since the intellectual movement of *al-Nahdha*, the Arabs produced masterpieces to be studied within the postcolonial framework.

Thus, Arabic literary studies and postcolonial studies can mutually add dimensions to each other in terms of theory and scholarship.

Narrative engagements since *al-Nahdha* do not only offer a great area of investigation for postcolonial thought, but also provides tremendous source texts for translators. When Naguib Mahfuz received the Nobel Prize in Literature award in 1988, an interest in Arabic literature arose among Western scholars. The number of translators was growing marking an explosion of translations of Arabic literature. The aim was to get to know the ‘others’ life styles from their own perspective. In the last chapter of this dissertation, some light will be shed on *Season of Migration to the North*, Denys Johnson-Davies’ translation of Tayyeb Salih’s *Mawsim al-Hijra ila al-Shamal*. The novel stands as a selection from several well-estimated Arabic prose.

Chapter Two

Cultures in Translation: Translation, Culture, and the Postcolonial

The second chapter surveys the emergence of translation studies as an independent field of study and then its development into an interdisciplinary area of study. After approaching translation from a systematic linguistic perspective and then the introduction of many theories like that of the ‘theory of equivalence’ and the ‘Skopos theory’, translation studies was revitalized. Its scope overlaps with that of cultural studies creating a prolific space of interaction between the two ‘interdisciplines’. There were several scholars who adhered to the cultural approach to translation studies. Amongst them are Bassnett, Lefevere, Venuti, Berman, Trivedi, and Spivak. Considerably, Spivak’s work is classified under the postcolonial translation theory, which stands as an extension to the cultural approach. The last section of the chapter considers a set of strategies and procedures used in the translation of culture-bound elements which difficulty is discussed in earlier section.

II. 1. Translation and translation studies

Throughout the years, varied assumptions have been introduced to the field of translation. From the early distinctions of “word-for-word” and “sense-for-sense” translations initiated firstly by Marcus Tullius Cicero (106-43 B.C.E) in his *De optimo genere oratorum* (The Best Kind of Orator, 46 B.C.E), scholars developed a set of interesting theories. Thus, what is termed as ‘translation studies’ has emerged and occupied a prominent position within academia due to the contributions of a bunch of theorists. The works of some, which are relevant to the study in hands, will be discussed in later sections.

In the beginning of the twentieth century, foreign languages were taught through the grammar translation method. However, during the late 1960s and early 1970s, the use of the method was decreasing, mainly, due to the rise of alternative methods of language teaching, namely the direct method and the communicative approach. With the rejection of the

translation method as a classical practice, scholars of the mid twentieth century worked to open translation to a more systematic dimension. Almost all of them favored approaching it from a linguistic perspective. Among those scholars are Roman Jakobson in his paper *On Linguistic Aspects of Translation* (1959) and Jean-Paul Vinay and Jean Darbelnet and their work *Stylistique comparée du français et de l'anglais* (1958). The latter book is a contrastive analysis between English and French. It includes interesting descriptions of translation.

This era is regarded as the golden age of linguistic equivalence in translation theory. (Cheung 3) One influential scholar who shared a similar linguistic perspective to translation studies was Eugene Nida. His most significant contribution is his concept of dynamic equivalence. Eugene Nida differentiated between two types of equivalence: formal and dynamic. The former is an attempt to reproduce a close surface structure of the Source Text (ST), whereas, the latter is more concerned with creating the same reader response the Source Text created among the target audience. (Nida and Taber 24) Nida asserts, “[t]ranslating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning, and second in terms of style (12). To put it differently, the dynamic equivalence principle calls for the creation of an equivalent response, in the receptor, similar to that of the original reader.

The English term ‘translation’ derives from the Latin ‘*translatio*’ which means ‘to bring, or carry across’. Other than its etymology, the term may refer to the subject of translation in general, to the product; which is the text that has been translated; or to the process of translating itself. Translation had been practiced since earlier times, nevertheless, its establishment as a discipline of academic investigation dates back to recent years. Though Eugene Nida viewed translation as a science (his book *Toward a Science of Translating*), the name of the appearing discipline was not yet determined. Substantially, James Holmes’s seminal paper “The Name and Nature of Translation Studies” (1972) paved the way for such

a discipline to be established. His work, states Ali Reza Ghanooni, “draws up a disciplinary map for translation studies and serves as a springboard for researchers with its binary division of Translation Studies into two branches: "pure" and "applied.”” (77)

Even though subsequent theorists have renovated Holmes’s viewpoints, his paper is “generally accepted as the founding statement for the field”. (Gentzler 93) With evaluating ‘The Name and Nature of Translation Studies’ and describing restrictions in some parts of the map, new assumptions surfaced in the field. Since the 1970s, translation theorists’ interest in linguistics-oriented ‘science’ of translation began to diminish. The concept of equivalence was questioned. New theories investigating text type and text purpose has emerged. In her article “Type, Kind and individuality of text: decision making in translation” (1981), Katharina Reiss considers the text as the unit of translation. She introduced a text typology that encompasses informative, expressive, operative, and audio medial texts. As to text purpose, in the mid-1980s, Vermeer initiated the Skopos theory. The theory focuses on the purpose of translation, which determines the strategies employed for the production of a functionally adequate translation. In 1984, Reiss and Vermeer co-authored a book *Groundwork for a General Theory of Translation* discussing the basics of the Skopos Theory.

In the late 1980s, Susan Bassnett and André Lefevere’s book *Translation, History and Culture* (1990) introduced the notion of the ‘cultural turn’ to translation studies. With the adoption of ideas from other disciplines in social sciences, culturally oriented approaches continued to pervade the area for much of the next decade. In the 1990s, Postcolonial Translation Theory, the prominent figure of which is Gayatri Spivak, was incorporated to the theoretical framework of translation. Lawrence Venuti’s views promoted the cultural-oriented studies in the U.S.A. His most significant contribution was the concept of the translator’s invisibility. With the advances in technologies and globalization, Translation Studies have been flourishing rapidly. New areas such as audiovisual translation and corpus-based

translation studies have developed reaching further parts of the world namely China and the Arab world. (Routledge 21)

Scholars were influenced by the growing interdisciplinary nature of translation studies. To quote, George Steiner claims: “the study of the theory and practice of translation has become a point of contact between established and newly evolving disciplines” (250). In commenting on the developments that took place in the field, Edwin Gentzler says that “the shift from source-text oriented theories to target-text oriented theories and [...] the shift to include cultural factors as well as linguistic elements in the translation training models” have been the most significant shift in theoretical developments in translation theory. (70) Today, Translation Studies strongly relates to such areas as modern languages, linguistics, literature studies (comparative literature), political theory, philosophy, psychology, and cultural studies including both gender and postcolonial studies.

II. 2. Literary Translation and Its Difficulties

The aesthetic function, poetic language, rhetorical effects, along with other special characteristics are what distinguishes literary from non-literary texts. The aesthetic value of literary productions hardens the task of translators. In effect, literary translation is considered a more complex branch of translation. Literary texts are written artistically, a fact, which leads translators to face difficulties in maintaining the Source Text’s (referred to as ST henceforth) literariness. That is, literariness is an important notion while translating literature. According to Jakobson: “The subject of literary science is not literature, but literariness, i.e. that which makes a given work a literary work” (qtd. in Pilkington 17). Consequently, the translator’s task is to read the Source text rigorously in order to understand it. In the literature on translation, “a thorough understanding of the original text is a necessary precondition for making a good translation.”(Gutt 164)

Literary texts might be of a great ambiguity to the translator in terms of unusual language use. “[T]he choice of words and syntax,” in such texts“, will often combine or collide with the apparent meaning to generate that richness and, frequently, ambiguity, that we associate with literature and that would seem to be essential if a poem or a novel is to offer a satisfying vision of life.” (Parks 14) Furthermore, the translator might struggle with expressing all the complications that happen in literary texts in his own language. (ibid)

Another area of difficulty in literary texts is that they do not only consist of lexical, syntactic or conceptual items, but they also include features like style, genre, figurative language, cultural items and culture-bound concepts and values. If one of the features is not reflected in the translation, style as a matter of instance, the translation departs from being “lively, highly readable” to becoming “a stilted, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its soul.” (Landers 7)

Literary translation is an artistic communicative act in that, “[l]iterature is both the condition and the place of artistic communication between senders and addressees, or the public” (Bassnett 83). In accomplishing this act, translators have two tasks: to read a text and to create a new text. The two tasks of ‘decoding’ and ‘encoding’, respectively (House 179) entail the complexity of the translators’ work. The decoding task includes reading, comprehending, and interpreting the ST, then transferring it in another medium. The task of encoding, however, is not a simple transfer. Accordingly, conveying the meaning of the original text correctly is not an easy job. Many of the theories that assert the rendering of the original text’s message acclaim the translator’s role and responsibility, especially, as far as the cultural differences are concerned. Some of the aspects to be taken into account while evaluating the quality of the translation include “faithfulness to the original, the retention of the original's specific flavour, local colour or spirit” (House 6). The act of translating, thus,

necessitates the translator's mastery of, at least, two languages and knowledge about their respective cultures.

The translator is involved in a crucial process of selection from the wide range of alternatives. His decisions about the choices of words is ultimately subjective. The latter has "the last say" for he is the only person doing the creative work of translation. (Xianbin 25) Therefore, leaving his "fingerprints" is something inevitable. (Baker 244) The translator's "other voice", as put by Theo Hermans, "is there in the text itself, in every word of it" (9). In a point of fact, he is put in a problematic position. The translator is cut between being faithful to the ST, on the one hand, and creating an identical but ideal translation, on the other hand. In literary translation, it is difficult to approach the concept of "*how* one says something can be as important, sometimes more important, than what one says." (Landers 7) Consequently, the literary translator must possess a command of style, SL culture, tone, perception, flexibility, creativity, and an ear for sonority. His task is to select from a range of choices as far as words, fidelity, emphasis, punctuation, register, and sometimes, even spelling. (ibid 10)

II. 3. Translating Culture

Many theorists have reached the conclusion that there is no exact equivalence between two languages. Bassnett stresses this argument saying that equivalence should not be viewed as a search for sameness, because sameness does not even exist in two TL versions of the same text. (37-38) Besides, they agree that the process of translation involves looking beyond the explicit literary text itself, holding that each language bears its culture and that the two are inseparable. Accordingly, they view language as a mirror of the cultural aspects, traditions, habits, life styles associated with a certain society. Translation is not a mere linguistic transfer, for which to be achieved successfully, the translator's training in linguistics, literature, history, and most of all culture comes into play. In short, these theorists focus on

the overlap between cultural and translation studies. They are interested in the impacts as well as the hindrances culture introduces in translation.

In the attempt of bridging two cultures, the translator comes across some implicit elements; these are culture-specific references. The difficulty in translation lies in rendering the cultural items that enrich the literary text. In other words, the translator asks himself whether the linguistic in addition to the cultural differences are 'translatable' or not. Again, the concept of equivalence surfaces into the context. However, 'equivalence' in the culture-oriented translation is no longer restricted to lexis or syntax. Rather, it is looked up from a deeper perspective that covers style, genre, figures of speech, historical stylistic dimensions, denotations and connotations, and culture-bound aspects. The focus goes beyond the linguistic or verbal meaning of the word to treating it as a "cultural memory" which encompasses the histories of the society. (Talgeri and Verma 3)

A literary text may denote some cultural items including food, customs, medicinal systems, myths and local superstitions, rituals and religious conventions, other than the literary tradition of the source text. These specificities create obstacles to the translator. They block the target text from bridging the gap across the two cultures. In this regard, some words can be exclusive to the source culture and may have no equivalence. The cultural differences may be the reason of even more complexities for the translator than the linguistic ones. The question that raises itself is whether literary texts are 'untranslatable'. The answer is 'no'. First, many scholars argue that the same thing might be expressed in many languages provided that it is said in a different way. Second, the translator may rely on a bunch of translation procedures and strategies to undergo the task of translation. (Guerra 4-5) To conclude, one can translate anything as far as some factors are concerned.

II. 3. 1. The Cultural Approach to Translation Studies

Culture is the representation of a nation's natural environment, historical experiences, and social realities. With the emerging trend of globalization, the urge of communication in politics, economics, and between cultures has led to the emergence of translation. As Chen Yan and Jingjing Huang put it: "it can be seen that culture and culture exchange are the originations of translation, and translation is the product of culture exchange". (490)

Translation, then, emerges as the communicative act by which peoples speaking distinct languages interact, regarding that language is the most crucial "instrument for culture." (ibid)

In fact, the shift to culture as the unit of translation revitalized the field of translation studies. The interest in the interdependence between the aspects of language and those of culture was described as 'the cultural turn in translation studies' in Susan Bassnett and André Lefevere's book *Translation, History and Culture* (1990).

In the foreword to *Constructing Cultures: Essays on Literary Translation*, Gentzler argues that Bassnett and Lefevere were the pioneering scholars "to suggest that translation studies take 'the cultural turn'". (Bassnett and Lefevere *Constructing.*, ix) Their enlightening views of cultural transmissions and constructing cultures in translation studies are a must-mentioned in any inquiry drawing on the cultural perspective to the field. The cultural turn is both a theoretical and methodological shift criticizing the old traditions, mainly, the linguistic approach and the concept of equivalence. In Bassnett and Lefevere's words, "Now the questions have changed, the object of study has been redefined, what is studied is the text, embedded within its network of both source and target cultural signs and in this way Translation Studies has been able to utilize the linguistic approach and move out beyond it." (*Trans.*, 12) Furthermore, translation is attributed to the cultural power. It is a means by which texts are manipulated to serve certain ideologies. (ibid 88)

Two other important contributions by the two scholars are the concept of manipulation and the notion of rewriting. In the general editors' preface to *Translation/History/Culture: A Sourcebook* (1992), Bassnett and Lefevere observe that translation is one way to rewrite literature, and that all rewritings are reflections of a certain ideology and poetics. They go further asserting that rewritings are nothing but a means to manipulate literature. (xi) The argument is that translation is an opened channel through which native cultures can be penetrated, challenged, and even subverted by foreign influences. (Lefevere 2) It is linked to power, patronage, ideology, and poetics. These factors govern the production and reception of literatures. That is, people in power rewrite literature and decide its consumption by readers. To use a different terminology, patrons who "commission" translation impose particular poetics and/or ideology. (ibid 14) André Lefevere claims that the significance of ideology and poetics lies in the way central cultures translate originals of cultures, which are regarded peripheral. (ibid 70)

In a different work, *Translation, Rewriting, and the Manipulation of Literary Fame* (1992), Lefevere analyzes the 'control factors', he considers behind the manipulation of literature, in association with the concept of patronage. Lefevere mentions two control factors: the first within and the second outside the literary system. The former is 'the professionals', whereas, the latter is 'Patronage'. The professionals are critics, reviewers, teachers, and translators. Professionals act within the parameters of patronage in determining which pieces of literature to rewrite and how. (Lefevere 14) In this context, the concept of patronage is broadly used to refer to monarchs, religious bodies, political parties, publishers, or media. It is the power (persons or institutions) capable of promoting or obstructing the reading, writing, and rewriting of literature. (ibid 15) Patronage can influence or impose translation decisions.

Rewriters are able to produce “the image of an author and/or (a series of) works in another culture, lifting that author and/or those works beyond the boundaries of their culture of origin”. (ibid 9) However, such an image is under the control of two factors. These are ideology, and less importantly, poetics. André Lefevere states:

Two factors basically determine the image of a work of literature as projected by a translation. These two factors are, in order of importance, the translator’s ideology (whether he/she willingly embraces it, or whether it is imposed on him/her as a constraint by some form of patronage) and the poetics dominant in the receiving literature at the time the translation is made. (41)

The dominant poetics is, thus, the third factor that determines the acceptance or rejection of literary texts. Lefevere analyzes the dominant poetics in terms of the literary devices and the role of literature in society.

On one hand, the literary devices constitute of genres, symbols, leitmotifs and prototypical situations and characters. On the other hand, the role of literature is understood as the relationship between literature and the social system in which it exists, (Munday 129) in the sense that, a text can be accepted because it is recognized in the system in which it functions. In an actual point of fact, poetics are more the concern of professionals, whereas, ideology is the interest of patronage. Either ideology can be the ideology the translator accepts or the ideology patrons impose upon him. In accordance, the translator is trapped in the dilemma of choosing between whichever ideology. In conclusion, Lefevere’s consideration of the factors of ideology, patronage, and poetics in the systems of translated literature, posits the theory of manipulation or rewriting in the core of his assumptions. For him, no works of literature are translated in void. They are rewritten or manipulated in a particular form and for a certain purpose.

The interest in translation studies turns to the way in which translations function within and between interrelated cultural systems, and most importantly, to the shaping power of these translations. In their book *Constructing Cultures: Essays on Literary Translation* (1998), Bassnett and Lefevere move the field of cultural studies closer to that of translation studies. In the foreword to the book, Gentzler argues that, according to Bassnett and Lefevere, the study of translation is the study of cultural interaction. (ix) An important notion that is also observed by the two scholars is that of ‘cultural construction’. Cultural construction is the concept into which the ‘manipulation thesis’ evolved. (ibid x) Translations are no longer considered “a secondary and derivative genre”, rather they become a primary literary tools used by social institutions, educational systems, arts councils, publishing firms, and even Governments to 'manipulate' a given society and as such to 'construct' the kind of 'culture' desired. (ibid)

Over the last past decades, the cultural- oriented approach has gained prominence into the area of translation studies. The similar agenda of both cultural and translation fields of investigation resulted in a prolific “meeting” between the two. (Bassnett and Lefevere 125) In the last essay of the book, entitled ‘The Translation Turn in Cultural Studies’, Susan Bassnett argues:

Both translation studies and cultural studies have come of age. Both interdisciplines have entered a new internationalist phase, and have been moving for some time away from their more overtly parochial and Eurocentric beginnings, towards a more sophisticated investigation of the relationship between the local and the global. [...] There are now clearly several areas that would lend themselves fruitfully to greater cooperation between practitioners of both interdisciplines. (ibid 138)

“The plea for a joining of forces,” maintains Harish Trivedi “, has apparently fallen on deaf ears.” However, the innovative thinking of Susan Bassnett and André Lefevere and their contributions are undeniable.

Antoine Berman is a French ST-oriented translator. He is also a theorist and a proponent of foreignization. His major work is “*La Traduction Comme l’ Epreuve de l’Etranger*” (1985) was translated by Venuti into English as “*Translation and the Trials of the Foreign*”. He has two descriptions of the term trial: a trial for the target culture in experiencing the strangeness of the foreign text and word; and a trial for the foreign text in being uprooted from its original language context. Berman discusses twelve distorting tendencies that prevent the foreignness of the text. He examines the system of textual deformation operates in translation using the term ‘Negative Analytic’ to examine the deforming forces. The twelve tendencies are: Rationalization, Clarification, Expansion, Ennoblement and popularization, Qualitative impoverishment, Quantitative impoverishment, The destruction of rhythms, The destruction of underlying networks of signification, The destruction of linguistic patternings, The destruction of vernacular networks, or their exoticization, The destruction of expressions and idioms, and finally The effacement of the superimposition of languages.

The cultural approach is also associated with the work of Lawrence Venuti. Venuti is influenced by the German scholar Friedrich Schleiermacher, whose work deals with the issue of bringing the ST writer and the TT reader together. He extends the controversy of sense-for- sense and word- for- word to a writer- oriented translation versus a reader- oriented one. Schleiermacher insists, “[e]ither the translator leaves the writer alone as much as possible and moves the reader toward the writer, or he [sic] leaves the reader alone as much as possible and moves the writer toward the reader.” (qtd. in Munday 28) He prefers the first strategy of moving the reader towards the writer. Achieving this strategy entails the adoption of an

‘alienating’ translation method in that the translator “must valorize the foreign and transfer that into the TL.” (Munday 28) The ‘alienating’ method of translation is opposite to the ‘naturalizing’ one. That is, the former is applied to achieve a writer-oriented translation, whereas, the latter is used to achieve a reader-oriented translation.

In his classic text *The Translator’s Invisibility: A History of Translation* (1995), Lawrence Venuti uses the term ‘invisibility’ “to describe the situation of the translator and his practice in Anglo-American culture.” (Venuti 1) According to him, ‘invisibility’ is either produced “by the way translators themselves tend to translate ‘fluently’ into English, to produce an idiomatic or ‘readable’ TT, thus creating an ‘illusion of transparency’” or “by the way the translated texts are typically read in the target culture”. (Munday 146) To quote Venuti’s words in length:

A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact a translation, but the “original.” The illusion of transparency is an effect of fluent discourse, of the translator’s effort to insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning. (1)

Fluency, then, is the element determining “the effectiveness of the disguise put up the translator,” and thus “, the degree to which it creates the illusion of transparency.” (Morris et al. 72) Accordingly, the translation seems a text written in the target language. Venuti sees it as “a discursive strategy” used to execute the “ethnocentric violence of domestication” (61)

Venuti discusses ‘invisibility’ in relation to the strategies of ‘domestication’ and ‘foreignization’, mainly, taken up from Schleiermacher’s opposites. (Munday 146) They are

two possible strategies to handle cultural items in translation. ‘Domestication’ and ‘foreignization’ are described by Venuti as “an ethnocentric reduction of the foreign text to target-language cultural values,” and “, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text”, respectively. (Venuti 68)

Domestication involves “translating in a transparent, fluent, invisible style,” so that “, to minimize the foreignness of the TT.” (Munday 146) It entails bending the source text’s cultural and linguistic elements to the demands and expectations of the target readers. On the other extreme, foreignization is an estranging, non-fluent, visible translation style. The translator accentuates the identity of the ST and protects it from the ideological dominance of the target culture. (ibid 147) Lawrence Venuti advocates foreignization.

The aim of foreignization is to render the translator visible. It initiates a type of translation theory and practice to resist and change the trend of the dominance of the target language, especially English. (Venuti 18) Thereby, to highlight the differences between the original and the translation in terms of language and culture. Paula G. Rubel and Abraham Rosman declare that, “[c]ultural differences are emphasized and translation is seen as coming to terms with ‘Otherness’ by ‘resistive’ or ‘foreignizing’ translations which emphasize the difference and the foreignness of the text.” (6) To Venuti, translation becomes a battlefield to resist the hegemonism of Anglo-American culture imposed upon suppressed, so perceived minor cultures. (ibid 11) In fact, foreignization is seen as a form of resistance to the ethnocentric conventions. Lawrence Venuti uses the terms ‘resistancy’ and ‘resistance’ to refer to the strategy of translation by which something of the foreignness of a literary work is retained.

Resistancy is enacted in translation in such a way it evades fluency and challenges the target-language culture (Venuti 18) It “seeks to free the reader of the translation, as well as the translator, from the cultural constraints that ordinarily govern their reading and writing

and threaten to overpower and domesticate the foreign text, annihilating its foreignness.”

(ibid 263) Resistancy is based on “an aesthetic of discontinuity”. It is best suited to preserve the differences between cultures and to utter the other’s otherness “by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps between cultures.”

(ibid 264) To conclude, the work of Lawrence Venuti and other scholars who advocate the strategies of ‘foreignization’ and ‘Resistance’ interfaces with the area of postcolonial approach to translation studies. In this respect, Edwin Gentzler claims:

Rather than using translation as a tool to support and extend a conceptual system based upon Western philosophy and religion, postcolonial translators are seeking to reclaim translation and use it as a strategy of resistance, one that disturbs and displaces the construction of images of non-Western cultures rather than reinterpret them using traditional, normalized concepts and language. (176)

II. 3. 2. Postcolonial Approach to Translation Studies

Postcolonial translation theory has developed in the early 1990s as an outgrowth of the cultural turn. It is one of the most burgeoning contact points between translation studies and postcolonial studies. “The key lines of enquiry in postcolonial translation theory,” asserts Andy Cheung“, include an examination of how translation is practiced in former colonial cultures; how the works of writers from former colonies are translated; and the historical role played by translation in the process of colonization.” (12) Substantially, many theorists observed the active role played by translations in colonial, as well as, postcolonial settings. In one respect, translation is regarded as an imperial tool, whereby, Europe was seen as the Original with the colonies as copies or ‘translations’ of the original (Bassnett and Trivedi 4). In another respect, translation becomes a resistive instrument against hegemonic imperial powers.

As opposed to the colonial translator who adheres to notions of universality, and hence transparency, postcolonial critics “insist on particularity or heterogeneity, and thus the resistance to translation among languages, as crucial to larger projects of historical agency”. (Rubel and Rosman 160) Most of the translations that were produced during the colonial period, and even recent postcolonial translations, mirror hierarchy, hegemony and cultural dominance. The translation of foreign texts may also be a reflection of the ideological and political agendas of the target culture. (ibid 6) In this respect, Cronin assumes that, “Translation relationships between minority and majority languages are rarely divorced from issues of power and identity, that in turn destabilize universalist theoretical prescriptions on the translation process” (qtd. in Rubel and Rosman 6).

The postcolonial approach to translation stresses issues of cultural identities in globalized contexts. One of the most influential works in postcolonial translation studies is Gayatri Chakravorty Spivak’s seminal essay “The Politics of Translation” (1993/2000). Sherry Simon asserts that Spivak concerns herself with the ideological consequences of translating Third World literature into English and the distortion this entails. (cited in Munday 133) Spivak complies poststructuralist, feminist, and postcolonial approaches indicating how cultural studies, precisely postcolonialism, place emphasis on issues of translation, the transnational, and colonization. (ibid 134) Central to Spivak’s work is the term ‘translationese’, which she uses to refer to the type of translation that “eliminates the identity of politically less powerful individuals and cultures”. (ibid)

In Spivak’s opinion, such a ‘translationese’ fails to reflect the rhetoricity of the ST. Spivak refers to the poststructuralist concept of ‘rhetoric’ as the “values working in silence between and around words”, discussing it hand in hand with the concept of ‘logic’. In this respect, she argues that rhetoric disrupts the translatable “logic” of language. (Spivak 399) She proceeds claiming that unless the translator intimately understands the language and

situation of the ST, the translation fails to count for the differences and the diversities of non-Western feminist voices. She notes, “In the act of wholesale translation into English there can be a betrayal of the democratic ideal into the law of the strongest. This happens when all the Literature of the Third World gets translated into a sort of with-it translatese, so that the literature by a woman in Palestine begins to resemble, in the feel of its prose, something by a man in Taiwan.” (Spivak 399-400)

Spivak contends against idealizing any culture. She criticizes Western feminists’ expectations of translating third world texts into English and other hegemonic languages of the ex-colonizers. In fact, she suggests that differences between the distinct cultural groups can be understood and grasped if the translator learns the language of the ‘other’. Mostly, Spivak believes that the translator’s responsibility relates to the larger responsibility to human otherness. Any act of translation comprises an ethical double bind: the impossibility of fully rendering the other’s voice or meaning, and yet the necessity of making the attempt. (Bermann and Wood 89) Accordingly, translation can be perceived as a “‘comprehension’, a taking of power, and a reduction of otherness.” (ibid 90)

Power relationships is a crucial notion in postcolonial translation studies. Susan Bassnett and Harish Trivedi mainly discussed it in their collection of essays *Postcolonial Translation: Theory and Practice* (1999). They examine the relationships between language and power across cultural boundaries, revealing “the vital role of translation in redefining the meanings of cultural and ethnic identity.” (Bassnett and Trivedi i) They assert that translation has been in “the heart of the colonial encounter” in such a way it has been a means to establish the superiority of one language, and hence, one culture over another. Indeed, English has been, for so long, perceived as the ‘one master language’ of the postcolonial world. Nevertheless, in a globalized world, Western languages interact with hundreds of the previously marginalized languages. In addition, there is an “increasing awareness of the

unequal power relations involved in the transfer of texts across cultures” which necessitates rethinking “both the history of translation and its contemporary practice.” (ibid 16)

II. 4. Translation Procedures and Strategies

Translation studies borrow significantly from other disciplines risking to have an incoherent terminology. Likewise, problems “arise from the fact that terms are used in a non-standardized, even chaotic way, the most frequent result being that there is no one-to-one (i.e. univocal) relationship between term and concept.” (Gambier and Doorslaer 20:76). Each scholar uses different term to refer to the same concept, or the same term to refer to different concepts. One of the confusing terms in translation studies is ‘strategy’. ‘Strategy’ is used in different ways, moreover, it “seems to be in competition with a dozen other terms (in English): procedures, techniques, operations, changes, shifts, methods, replacements, etc.” (Gambier and Doorslaer 1:412) In fact, there is no consensus as to what label should be used. The terminology that was first used by Vinay and Darbelnet (1958) has been labeled and relabeled to categorize the set of translation *strategies/ procedures/ techniques/ shifts/ methods*. In the light of the distinction that a strategy is the global orientation of the translated text, and a procedure is the method used to formulate an equivalence for a sentence or a smaller unit in that text, the following are a collection of procedures from distinct taxonomies ordered alphabetically (as cited in Guerra7-12) :

1. Adaptation: is used when the type of situation referred to by the SL message does not exist in the TL culture, or the situation is difficult to be understood. The translator creates another equivalent situation to bridge the cultural gap.

2. Borrowing: involves using foreign words or expression in the target text, without translating them. It is used when the TL does not have a lexicalized correspondence, or when the translator desires to achieve stylistic or rhetorical effect. Borrowing can be either “pure”

(there is no change in the foreign term), or “naturalized” (there is a change at the level of spelling, morphology, or phonetics).

3. Calque: could be considered a special type of borrowing. It involves the transfer of a SL word, expression, or structure into the TL by means of literal translation. Calque is of two types: lexical and structural. The former preserves the syntactic structure of the TL; however, the latter introduces a new construction into the language.

4. Compensation: used to balance the semantic losses (loss of meaning, sound effects, metaphor or pragmatic effect). The losses either in the content of the message or in the stylistic effects, they are compensated in another part of the sentence or in a contiguous sentence.

5. Compression / reduction / condensation / omission: in all of these procedures, the translator concentrates or suppresses SL elements in the TL text. They are generally used to avoid repetitions, misleading information, or lack of naturalness resulting in concision.

6. Description: also known as the ‘descriptive equivalent’. It is used to neutralize or generalize a SL cultural item by means of describing its form or function. It is related to amplification and could be considered a kind of paraphrase, or explanation.

7. Equivalence: is also known as ‘reformulation’. It is used to substitute a TL statement for a SL statement of the same situation by using distinct stylistic or structural methods. It is accounting for the same situation, the same idea, but in a different way.

8. Explication / expansion / amplification / diffusion: Explication is used to express something in the TL which is implicit in the context of the SL by introducing precise details (more information, notes, or explicative paraphrasing) into the TT for clarification. The three remaining terms refer to the translator’s use of more words in the TT to express the same idea, or to reinforce the sense of a ST word when its correspondence in the TL cannot be expressed as concisely.

9. Generalization: consists of the use of hypernyms or more general or neutral terms to render the stylistic effects, or to avoid unnecessary repetitions or ambiguity.

10. Literal Translation: also called word for word translation. It is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text. The translator adheres to the linguistic rules of the TL. It varies from rendering one word to one word, group to group, collocation to collocation, and clause to clause, to sentence to sentence.

11. Modulation: used to convey the same idea in a different way. It involves a change in the point of view, focus, perspective or category of thought in relation to the SL. It is sometimes required to use modulation when a literal or transposed text lacks fluency, though grammatically correct.

12. Particularization: as opposed to generalization, involves the use of hyponyms or more precise or concrete terms.

13. Substitution: is also called 'linguistic- paralinguistic substitution'. It is the procedure in which linguistic elements are replaced by paralinguistic elements (intonation, gestures), or vice versa.

14. Transposition: involves a change in the grammar from SL to TL or replacing one part of the speech for another, without changing the meaning of the text. This may include a change from singular to plural; a change in the position of the adjective, or a change at the level of word class or part of speech.

15. Variation: involves changing the elements that affect several aspects of linguistic variation: changes in tone, style, social dialect, geographical dialect.

To recapitulate, the present chapter discussed the development of translation theory from early practices of translating religious texts to recent postcolonial approaches to the theory. In ancient times, translation developed as a means of transferring cultures and dissemination of religious texts. Later, it was a means of learning classical languages through

the grammar translation method. However, during the mid-twentieth century, a new perspective to translation was emerging. Many scholars worked to establish a more systematic perspective to the study of translation. The contribution of such names as Jakobson, Vinay and Darbelnet, and Nida is evident in approaching translation from a linguistic point of view. Nonetheless, even during that time the name and nature of the new emerging discipline was still controversial. In an actual point of fact, the establishment of 'translation studies' as an outstanding discipline is attributed to James Holmes in his paper "The Name and Nature of Translation Studies".

In investigating the particularity of literary translation, the culture-bound references pose a crucial area of difficulty. Concerned with those difficulties, theorists started to criticize the concept of equivalence. In accordance, a shift to culture as the translation unit revitalized the field of translation studies. In the 1980s, Bassnett and Lefevere introduced the notion of the 'cultural turn'. Their work influenced many subsequent theorists who managed to introduce interesting assumptions to the field. Throughout the years a considerable set of concepts were initiated. To begin with, Bassnett and Lefevere consider translations a form of rewritings, and that all rewritings reflect specific ideology and poetics, thus, acting as a means of manipulation. Lefevere, then, discusses the concept of patronage as the manipulative power promoting or hindering the reading, writing, and rewriting of literature.

Next, Lawrence Venuti is another scholar whose work promoted the cultural approach to translation studies. Venuti deliberates the notion of fluency as being "discursive strategy to execute ethnocentric violence of domestication." (50) Influenced by Schleiermacher's alienating and naturalizing methods, Venuti proposes foreignizing and domesticating strategies, which he tackles along with the concept of invisibility. Noticeably, he uses the terms of resistance or resistancy synonymously with foreignization. After that, in the 1990s, postcolonial translators worked to subvert the translation's role as a manipulative power and

use it as a strategy for resistance. Gayatri Spivak is the major figurehead in developing the postcolonial translation theory. Through her work, she tackles the ideological outcomes of translating third world literature. Finally is the work of Bassnett and Trivedi who concern themselves with the relation between power and language concluding that the task of translation in a globalized world should be revised.

Chapter Three

Otherness in *Season of Migration to the North*

The third chapter is structured into two sections. It is an application of the theoretical notions discussed in the previous two chapters. It starts by introducing the case study *Mawsim al-Hijra ila al-Shamal* with reference to its translation *Season of Migration to the North*. Next is a postcolonial reading of the novel in which an account of the concepts examined in the first chapter is taken. The novel is read through the characters of its main protagonists. The section examines identity crisis as being a main issue in postcolonial contexts. In the last section, an analysis of the procedures and strategies used to translate cultural elements defining Otherness is held. Building on the postcolonial translation theory inspected in the second chapter, comments and conclusive statements are built upon a thorough analysis of a set of selected examples.

III. 1. Introducing the Novel

Mawsim al-Hijra ila al-Shamal was published in English translation in 1969 under the title *Season of Migration to the North*. In the introduction of the novel's first Heinemann edition, Wail Hassan argues that, "just as *Heart of Darkness* is a masterpiece of English literature, so is *Season of Migration to the North* an equally great classic of modern Arabic literature" (n. pag.), that it is a reversal of the "trajectory" of *Heart of Darkness*. *Season of Migration to the North* is a depiction of the journey north from Sudan to the metropolitan alleys of London. The protagonist Mustafa Sa'eed immigrates from a small Sudanese village, the heart of the jungles of Africa, to London, the heart of the civilized Empire. In this respect, the novel can be regarded as what postcolonial critics call counter-narrative. The novel did not only gain the interest of postcolonial critics in European and American universities,

claims Hassan, but “it became an instant classic as soon as it was published in Beirut in 1966.” (n. pag.)

Similar to his protagonist, Tayyeb Salih is a native of Sudan who immigrated abroad and confronted the Western culture. He was born in 1929 in the Northern Province of Sudan. He studied at Khartoum University and in 1953 he went to London to work at the British Broadcasting Corporation as Head of Drama in the Arabic Service. Both culturally and geographically, he lives astride Europe and the Arab world. He is well read in Europe, well as, in the Arab world. In addition to *Mawsim al-Hijra ila al-Shamal*, he has written several other works: *The Wedding of Zein* (1962), *Bandarshah* (published in two parts in 1971 and 1976), and nine short stories. *The Wedding of Zein* was adapted into an Arabic film that won an award at the Cannes Film Festival in 1976. In this context, the comment that can be made is that *Mawsim al-Hijra ila al-Shamal* is not Salih’s first novel, yet, it is regarded by many the finest of his works. Accordingly, three years after its publication, Denys Johnson-Davies translated it into the English language.

Denys Johnson-Davies considers Tayyeb Salih a unique writer. He claims that Salih is one writer of “singular talent” among the writers of *al-Nahdha* movement. (xvii) Davies is an Arabist and an eminent translator of Arabic fiction into English. He studied Arabic at the Universities of London and Cambridge and spent most of his life in the Arab world. In a period during which modern Arabic literature was overlooked, Davies was trying to open up that very field. In 1947, as he recounts, he had published the first book of short stories translated from Arabic, *Tales from Egyptian Life* (by Mahmoud Taymour) at his own expense. (ibid) during this and until 1988, the year Naguib Mahfouz became the first Arab writer to be awarded the Noble Prize in literature, Davies’s task of finding publishers was slowly getting easier. That is, with an Arab Nobel laureate, modern Arabic literature started

to gain recognition. Davies has published many volumes of novels, short stories, plays and poetry from modern Arabic literature.

When Davies's translation was introduced to Western academia, it constituted a rich text for postcolonial criticism, as being a postcolonial Arabic novel translated into English. Postcolonial texts are another way to resist the hegemony of Western colonial cultures. They are concerned with the subversion of Western epistemological ideas, the effects of colonialism, and the process of identification the ex-colonized subjects go through. As a postcolonial text, *Season of Migration to the North* tells the story of two protagonists who both spend a period of time in England and then return to their homeland Sudan. In what follows, the novel is read through the characters of Mustafa Sa'eed and the unnamed narrator. It surveys the in-between middle space in which two cultures, the Other and the Self, can meet. It investigates how 'contact zones' disrupt indigenous cultures and identities, in that, sometimes the cultural identity is restored (the case of the narrator), other times, it is lost (the case of Mustafa Sa'eed).

The novel opens with the narrator's nostalgic mood as he arrives back to his village at the banks of the Nile,

"I looked through the window at the palm tree standing in the courtyard of our house and I knew that all was still well with life. I looked at its strong straight trunk, at its roots that strike down into the ground, at the green branches hanging down loosely over its top, and I experienced a feeling of assurance. I felt not like a storm-swept feather but like that palm tree, a being with a background, with roots, with a purpose."

(n. pag.)

The narrator expresses his affiliations with his motherland, and identifies himself with the palm tree in their courtyard; however, his sense of identification and his feeling of belonging

is disturbed as the novel progresses. As soon as he meets Mustafa Sa'eed, shadows, contradictions, and rhetorical questions overwhelm the novel. The narrator realizes that his seven years of study in the 1920s London have their impact on his soul, mind, and intellect. The presence and absence of Mustafa Sa'eed leads the narrator to question his very existence. "He had said that he was a lie, so was I also a lie? I am from here — is not this reality enough? I too had lived with them. But I had lived with them superficially neither loving nor hating them. I used to treasure within me the image of this little village, seeing it wherever I went with the eye of my imagination." (n. pag.)

Because the narrator lived in Europe and the Afro-Arab world, he is enduring the destructive impact, the tension between the Occidental culture and the Oriental one. The Orient-Occident or North-South paradigms create an ambivalent identity. This state of ambivalence and uncertainty drives the narrator to strive for survival between North and South. The question asked by him in the middle of the novel "Where lies the mean? Where the middle way?" (n. pag.) is answered at the closing scene. When he is "half way between north and south" (n. pag.), he chooses to make a decision for the first time of his life. He selects the alternative of freeing himself from the complexities and ideological power relations between the North and the South. The narrator chooses to live, to return to his family. The character of the narrator symbolizes those postcolonial individuals seeking to develop their identities in an attempt to achieve a reconciliation between the 'self' and 'the other'. In other words, a hybrid identity.

Through flashbacks and broken up events in time and place, glances of Mustafa Sa'eed's life story is introduced to the reader. Similar to the unnamed narrator, Sa'eed is educated in Europe. Since childhood, he is depicted as a genius. He is sent by the postcolonial government to study abroad. He goes to Cairo and then to London. May be the similarities between him and the narrator are the reason that makes Sa'eed tell him his story

in the first place. Throughout his life journey, Sa'eed is aided by many people to whom he feels no gratitude. Mrs. Robinson, who takes care of him in Cairo, recognizes that he never smiles. Sa'eed's personality is a very complicated one. Therefore, he is mostly to go through a traumatic experience of identity crisis. Mustafa Sa'eed's absorption of the white culture and his abuse of the colonial system turn against him and eventually caused his dreadful ending.

The colonized becomes a colonizer who seeks revenge. Mustafa Sa'eed's contact with the West manifests itself in an interracial sexuality. He gets involved in sexual relationships with four women: Sheila Greenwood, Isabella Seymour, Ann Hammond, and Jean Morris. What the women have for Sa'eed is a mere emotional obsession and a desire for sexual satisfaction. He perceives their love as that of the colonizers' obsession of the colonized land. They exhaust and drain it at the expense of their benefits and enjoyment. Sa'eed does not tolerate his exploitation. He deceives the women, leads the first three to commit suicide and kills the last who becomes his wife. He considers the English woman something to be hunted, a prey, "Mr Mustafa, the bird has fallen into the snare. The Nile, that snake god, has gained a new victim". (n. pag.) He does everything to entice her to his bed. Sa'eed uses the Westerner's weapon against them. He creates the image of the Orientalist eroticism. His bed was a graveyard:

its curtains were pink and had been chosen with care, the carpeting was of a warm greenness, the bed spacious, with swans-down cushions. There were small electric lights, red, blue, and violet, placed in certain corners; on the walls were large mirrors, so that when I slept with a woman it was as if I slept with a whole harem simultaneously. The room was heavy with the smell of burning sandalwood and incense, and in the bathroom were pungent Eastern perfumes, lotions, unguents, powders, and pills. My bedroom was like an operating theatre in a hospital. (n. pag.)

He decorated his room, “the theatre of war” (n. pag.) to simulate the Haram in the stereotypical contexts of the orientalist image constructed by the West. He makes his bed “a patch of hell” (n. pag.), on which he avenges for his people.

Mustafa Sa’eed comes to them as a conqueror. He treats women as sexual objects, as an ‘Other’ whom he literally conquered both physically and psychologically. However, Jean Morris disrupts his psychological counter attack. Jean is the depiction of the colonizer’s hegemony against the colonized. Since their first meeting, she treats him as an inferior Black calling him “ugly”, beating him, and pushing him away. Just like the colonizer, Jean causes the destruction of the protagonist’s cultural heritage. When she intrudes Sa’eed’s house and finds Ann Hammond there, she humiliates her and then she smashes a Wedgwood vase, tears a rare Arabic manuscript to bits, and throws a silken Isphahan prayer rug in fire. She recolonizes the world of Mustafa Sa’eed and leads to his failing and collapse, “having been a hunter, I had become the quarry.” (n. pag.)

After killing Morris, Sa’eed is sentenced to seven years prison and then returns to Sudan where he seeks relief. Nonetheless, the phantom of Jean Morris keeps hunting him just like the phantom of colonialism hunts postcolonial individuals. Sa’eed’s identity crisis ends in his suicide or drowning, it is uncertain. In fact, he is aware of the deception and hypocrisy of the colonial ideologies. He says,

“It was as though they wanted to say: Look how tolerant and liberal we are! This African is just like one of us! He has married a daughter of ours and works with us on an equal footing! If you only knew, this sort of European is no less evil than the madmen who believe in the supremacy of the white man in South Africa and in the southern states of America.” (n. pag.)

As many other ex- colonized people, Mustafa Sa'eed believes that the colonizer's lies and violence are nothing but a germ of a fatal disease bringing destruction, which should be fought against:

“The ships at first sailed down the Nile carrying guns not bread, and the railways were originally set up to transport troops; the schools were started so as to teach us how to say “Yes" in their language. They imported to us the germ of the greatest European violence, as seen on the Somme and at Verdun, the like of which the world has never previously known, the germ of a deadly disease that struck them more than a thousand years ago. Yes, my dear sirs, I came as an invader into your very homes: a drop of the poison which you have injected into the veins of history.” (n. pag.)

To conclude, through the course of the novel, Tayyeb Salih succeeds to write back to the episteme. He criticizes the legacy of colonialism and its role in identity destruction and reconstruction. Even though Tayyeb Salih's novel is written in Arabic, it contains many cultural references from the Western culture, thus, proving that two confronted languages and cultures can coexist with one another. By the same token, he provides hope for the development of a hybrid identity that may survive in a fusion of cultures. In a merge between the North and the South, the narrator emerges from the water celebrating his roots and open to be an active person in society. The savage, uncivilized have subverted the stereotypes and developed an identity of their own.

III. 2. Translation of Arabic Cultural Elements Defining Otherness

As a postcolonial text, *Mawsim al-Hijra ila al-Shamal* utters the specificities of the Sudanese culture. Through the stylistic effects of the Arabic language, the Sudanese characters are skillfully depicted in their natural setting: their emotions, attitudes, interactions, food, and even religious practices. Investigating to what extent the Otherness of

the Sudanese culture is preserved/distorted in the novel's translation into English is the task at hand in this section. It is undoubted that each language is the expression of its culture.

Therefore, cultural terms are gaining momentum interest among theorists and researchers alike. Different theorists introduced different taxonomies typifying the culture-specific items.

Peter Newmark sets up five "cultural categories":

1. Ecology: animals, plants, local winds, mountains, plains, ice, etc.
2. Material culture (artefacts): food, clothes, housing, transport and communications.
3. Social culture: work and leisure.
4. Organizations, customs, ideas: political, social, legal, religious, artistic.
5. Gestures and habit: which, according to Newmark, are often described in non-cultural language. (103)

The following is a selection of a set of cultural references, which are analyzed to determine the procedures and strategies involved in the translation of the culture-specific referents into the language of the Center, English, shedding light on the impact of using them.

Many difficulties are posed by the translation of proper names. Some proper names may deeply be rooted to the culture of the ST. The names مصطفى سعيد، ود الرئيس، ود البصير، عبد مصطفي سعيد، رجب محمد سعيد العباسي، حاج احمد، الكريم ، عبد المنان، عيسى، رجب Wad Rayyes, Wad Baseer, Abdul Karim, Abdul Mannan, Mohamed Sa'eed El-Abbasi, Hajj Ahmed, Rajab. Other than those examples, all the names of characters are preserved. However, some loss happens. These names are originated in the Arabic culture and have certain social aspects and religious dimensions. As a matter of illustration, the word 'Wad' is used in the Sudanese dialect to mean walad or ابن، ولد، which corresponds to the word 'son' in English. Many personal names in Arabic are coined by adding the words ibn, bint,

abu ابن، بنت، أبو and clarifying this is neglected in the course of translation. Besides, transliterating the two names عبد المنان and عبد الكريم without providing a footnote blurs the religious significance of such a name pattern which highlights the worship of Allah. In the Islamic culture, many names are compound variations of the word عبد، slave in English, and one of Allah's names: al-karim الكريم (the Generous), al-mannan المنان (the Benefactor, the Giver of all good). Moreover, many Muslims do chose names from the holly Qur'an, names of months from the Muslim Calendar like Rajab. They, especially, favor names of prophets like Mohamed, Ahmed, and Isa in the aforementioned examples. To conclude, the pattern of naming in the Arabic culture is overlooked by the translator, by extension, an important part of the Arabic culture is not appreciated.

The source text, in its entirety, celebrates the Sudanese environment distinguishing it from that of the West by the use of metaphors and similes. Tayyeb Salih says:

ذلك دفء الحياة في العشيرة، فقدتته زمانا في بلاد «تموت من البرد حيتانها». (5)

that life warmth of the tribe which I had lost for a time in a land 'whose fishes die of the cold'

The metaphor «تموت من البرد حيتانها» is literally translated into 'whose fishes die of the cold'.

The phrase is used to denote the frosty climate of the 'North' as opposed to the desert climate of the 'South'. The literariness of the ST is lost.

In the following examples, the writer uses his native weather conditions, as well as, the life style of small-village peasants to express the literariness of his text:

وانا صحراء الظمأ، متاهة الرغائب الجنوبية. (41)

And I am a thirsty desert, a wilderness of southern desires.

ونحن في قمة الألم عبرت برأسي سحائب ذكريات بعيدة قديمة كبخار يصعد من بحيرة مالحة وسط الصحراء. (48)

At the climax of our pain there passed through my head clouds of old, far-off memories, like a vapour rising up from a salt lake in the middle of the desert.

وخيل لي أن الضوء المنعكس على نظارة الرجل، في لحظة لا تزيد عن طرفة العين، يتوهج توهجا خاطفا كأنه شمس في رابعة النهار. (55)

and it seemed to me that the light reflected from the man's glasses — in an instant that was no longer than the twinkling of an eye — gave off a dazzling flash, bright as the sun at its height.

فمضى عقلي يعض ويقطع كأسنان محراث. (26)

My brain continued on, biting and cutting like the teeth of a plough.

فكان مثل جبل ضربت خيمتي عنده، وفي الصباح قلعت الأوتاد وأسرجت بعيري، وواصلت رحلتي. (28)

it was like some mountain on which I had pitched my tent and in the morning I had taken up the pegs, saddled my camel and continued my travels.

If one examines the first example rigorously, it would be apparent that the translator mistranslates the word *al-jounouniyya* الجنونية into 'Southern' instead of using 'crazy', which is the appropriate equivalent. It can be assumed that the translator is influenced by the prototypes the West, or the 'North' in Salih's terminology, constructed about the East. Thus, the word desire is attached to the adjective Southern as if, without a second thought, attributing sexualities, eroticism, and exoticism to the 'South', the Orient. Therefore, it can be concluded that the image of the 'Other' is distorted in this example.

In the second example, the simile is literally translated; however, in the third *كأنه شمس في رابعة النهار* is adapted into 'the sun at its height'. Adaptation here is suitable since, a reader who lives in London and who never visited a desert would not understand how hot the sun is at four p.m. In the last two examples, the author's language provides glimpses about the life of the Sudanese people: those 'bedouin fellows', the camel nomads who travel between the desert and the cultivated river banks throughout the year, those peasants whose lives are bent to serve the soil and devoted to agriculture. Back at the time of translation, most of these ecological features were unknown to the TT reader. Yet, the translator did not really consider their importance, and hence, the importance of one element shaping the Sudanese culture. In a point of fact, the way translators treat these features depends on the importance of their country in addition to this latter's geographical and political proximity. Unless they are commercially important, ecological features become more or less a lexical item in the importing TL. (Newmark 96) Bearing in mind that Sudan was a mere ex-colony of the British Empire, one can deduce the reason of the translator's decisions.

Mawsim al-Hijra ila al-Shamal is filled with notable historical figures and iconic characters in Arabic literature, the knowledge of most of whom is implied in the SL culture.

هذا إذن يفسر كل شيء. يفسر لقاءنا صدفة، وتفاهمنا تلقائياً، كأننا تعارفنا منذ قرون. لا بد أن جدي كان جندياً في جيش طارق ابن زياد. ولا بد أنه قابل جدتك، وهي تجني العنب في بستان في اشبيلية.

(46)

That, then, explains everything. It explains our meeting by chance, our spontaneous mutual understanding as though we had got to know each other centuries ago. Doubtless one of my forefathers was a soldier in Tarik ibn Ziyad's army. Doubtless he met one of your ancestors as she gathered in the grapes from an orchard in Seville.

The translator should have added a note explaining that Tarik ibn Ziyad was a Muslim leader who conquered Spain. In many pretexts, the history is falsified, and what one cultural community thinks of its symbols differs from what another community perceives. One may hypothesize that the fact that Muslims were conquerors and not colonizers is left intentionally unclarified. Accordingly, those supporting the legacy of Western colonialism will not sympathize with the colonies, holding the attitude that they once colonized us, why not to colonize them back.

يشعر الرجل كأنه أبو زيد الهلالي. (84)

a man feels like he's Abu Zeid El-Hilali

In the above-mentioned example, Salih uses a very well-known figure in the Arabic tradition. The name Abu Zeid El-Hilali has specific connotations. He was a smart, strong man. Historians made of his name a superhero-like legend. Thus, omitting the implied information this culture-specific name has, certainly affected the meaning. It is one of several examples emphasizing the argument that in a framework of relations of power and knowledge, the Western translator deemed it unnecessary to show the heterogeneity of an SL culture-specific referent. Accordingly, the English language has at its disposal an already established knowledge system with which the Western culture is content. To put it differently, the superiority of the Western culture makes it worthless to fully know the Other's culture, that of the Islamic Arab world in this context.

وسألتني: «ماجنسك؟ هل انت أفريقي أم آسيوي؟»

قلت لها: «أنا مثل عطيل. عربي أفريقي». (42)

"What race are you?" she asked me. 'Are you African or Asian?'"

"I'm like Othello— Arab—African," I said to her.

The name Otil عطيل has been used in the translation of William Shakespeare's *Othello*. In the introduction of the eighth edition of *عطيل* (1974), Khalil Matran states that Shakespeare's *Othello* is based on a tale recounted by a storyteller. According to the storyteller's claims, Otil was a bedouin from the Maghreb who immigrated to Venice and became a leader in its army. Matran goes further arguing that since people inhabiting the area back at the time were a mixture of Arabs and Berbers, the name of Otil عطيل must be distorted by foreigners. (1) Matran adds explaining that he chose Otil عطيل instead of keeping the hero's name Othello as أوتيلو, because he refuses to confirm the distortion of the name by accepting to use it in his translation. To quote his own words. (2) According to Khalil Matran, it is more or less appropriate to naturalize 'Othello'. What may come across one's mind is that: why did not the translator transliterate or transcribe the name of Otil عطيل? The translator rejects the beliefs held by some Arab scholars that the pre-eminent dramatist may have been, in a way or in another, connected to the Arabic culture. Therefore, William Shakespeare is the greatest writer of the English language, and hence, he merely belongs to the Western 'original' culture. If this tells anything, it tells how the Arabic literature, therefore, the Arabic culture is perceived as inferior.

In *Season of Migration to the North*, the idiomatic expressions (129) من رابع المستحيالات (103) (103) *من رابع المستحيالات* (129) are, respectively, translated as 'an out-and-out impossibility', 'Good riddance!' and 'every Tom, Dick and Harry'. Replacing an idiom or a proverb by its equivalent in the TL is, according to Antoine Berman, an ethnocentric act. Berman states, "to play with 'equivalence' is to attack the discourse of the foreign work". (295) As such, the idiomatic expressions are 'distorted' and 'destroyed' and much of their cultural value is lost in the TT version. To illustrate, the first expression entails that there are other three impossibilities embedded in the Arabic heritage. These are mentioned in one of the ancient poet's verse: the ogre, the phoenix, and the faithful friend. A significant part of

the Arabic cultural heritage is omitted. The translator is moving the writer towards the reader, thus, excluding that very culture.

The most part of this section is devoted to discuss the religious content of the novel:

- **Translation of الصلاة، الأوراد، الآذان :**

وفرع أبي من صلاته وأوراده فجاء. (6)

My father, having finished his prayers and recitations from the Koran, came along.

انه [مصطفى سعيد] يحضر صلاة الجمعة في المسجد بانتظام (10-64)

that he regularly attended the mosque for Friday prayers

حدثني أبي، فقد كنت في الخرطوم وقتها، أنهم سمعوا بعد صلاة العشاء صراخ نسوة في الحي (49)

My father told me — for I was in Khartoum at the time — that they heard women screaming in the quarter after the evening prayers

ووصلت عند بيت جدي فسمعتة يتلو أوراده استعدادا لصلاة الصبح. (52)

I reached the door of my grandfather's house and heard him reading his collects in preparation for the morning prayers

بعضنا يصلي جماعة وراء الشيخ (65)

Some of us pray in a group behind the Sheikh

ولكنني ما لبثت ان سمعت المؤذن ينادي: «الله أكبر. الله أكبر» لصلاة العشاء (99)

but presently I heard the muezzin calling for the night prayer: 'God is great. God is great'.

Some of us performed the night prayer

صلى أناس صلاة العشاء (115)

Much of the meaning is lost in the above stated examples since they include Islamic religion- specific terms. The prayer performed by a Muslim differs from a prayer performed by a Christian. It would rather be adequate to translate the noun الصلاة by means of borrowing into *al-salat* and the verb يصلي into *yusalli*. Since a prayer in Islam involves particular prescribed sayings and actions, furthermore, it is set to be practiced five times a day at specific time intervals. As far as, the time of *al-salat* is concerned, the TT reader may be confused while coming across these two examples: “evening prayers” and “night prayer”. They are mistranslations of the same *salat*, *salat al-icha* صلاة العشاء. The confusion lies in that the translator gives the impression that they are two distinct prayers. In fact, the time of each *salat* is indicated in its name, for such a reason, it is suggested that the translator should rather preserve the Islamic terms.

The use of endnotes and explanations is deemed necessary while translating the sentence *بعضنا يصلي جماعة وراء الشيخ*, for the literal translation ‘Some of us pray in a group behind the Sheikh’ blurs many cultural implications. It would be more acceptable if the translator clarifies that praying in group corresponds to *salat al- jama’ah* (Congregational Prayer) and if he has explained its importance in the Islamic programs of promoting unity, solidarity, and consistency. In the same vein, it is argued that it would be more appropriate if the translator supplied extra notes to explain the importance of attending the mosque regularly for *salat al- jomoa’ah* (Friday prayers). In accordance, such notes would help the reader understand that this act is considered conclusive criteria to judge that the novel’s protagonist is a good person.

The word *أوراده* is differently translated into ‘his recitations from koran’ and ‘his collects’. In the first translation, the translator used a descriptive equivalent, yet in the second he used a TL equivalent. The last case can be considered a mistranslation since ‘collects’ are short prayers performed in the Church, which are assigned to a particular day or season. On

the other extreme, al-awrad الأوراد in Islam are rather Adkhar of morning and evening and the *Dua'a* made by Muslims as a form of worshipping Allah the Almighty.

Translation of الله:

God alone knows الله وحده يعلم. (65)

«والله حكايته حكاية يا ود الرئيس». (78)

'By God, that's some story of yours, Wad Rayyes.'

may God rest his soul والذي رحمه الله (102،104،78)

'Praise be to God, Bint Majzoub.' هانث الله يا بنت مجزوب (80)

Good God, Hajj Ahmed يا الله يا حاج احمد (85)

Good God, wonders never cease أما والله عجائب. (134)

"God willing, nothing bad will happen." «إن شاء الله ما في عوج» (95)

الحق لله انني كدت اتزوج في مصر (86)

'In God's truth, I almost got married in Egypt,'

وقال بكري: «النصيحة لله يا ود الرئيس. انت لم تعد رجل زواج. انك الآن شيخ في السبعين وأحفادك

صار لهم أولاد. الا تستحي، لك كل سنة عرس؟ الآن يلزمك الوقار والاستعداد لملاقة الله سبحانه

وتعالى». 81

'By God, the truth is, Wad Rayyes,' said Bakri, 'that you're past marrying again. You're now an old man in your seventies and your grandchildren have children of their own. Aren't you ashamed of yourself having a wedding every year? What you need now is to bear yourself with dignity and prepare to meet the Almighty God.'

حاج احمد هذا طول اليوم في صلاة وتسييح كأن الجنة خلقت له وحده. وأنت يا بكري مشغول في جمع المال إلى أن يريحك منه الموت. الله سبحانه حلل الزواج وحلل الطلاق وقال ما معناه خذوهن باحسان أو فارقوهن باحسان. (81-82)

Hajj Ahmed here spends all day praying and telling his beads as though Paradise had been created just for him. And you, Bakri, busy yourself in making money till death gives you release from it. Almighty God sanctioned marriage and He sanctioned divorce. "Take them with liberality and separate from them with liberality" he said.

In all the previous examples, (الله) is translated into God. By using God in the translation, the Islamic oriented text is given a Christian connotation. The translator adheres to the Christian culture and does not take the Islamic dimension the text entails into account. That is, Muslims use Allah (الله) in their everyday speech denoting the prevailing of Islam in all life aspects. For instance, it is used for confirming something, as an oath, when preceded by waw al-kassam 'واوالقسم' as in wallah (والله). It is also used when someone likes something 'Allah Allah' (الله الله). Accordingly, using the expression 'praise be to God' is inappropriate in this context since it is used to express happiness or relief that something did or did not happen. Moreover, ya 'Allah (يا الله) is used to express surprise and amazement. Using the adaptation procedure, it is translated into 'Good God'. In all, Allah (الله) occurs in unexpected contexts, which may confuse the reader leaving him wondering about the reason of using the name of 'God' (in the TT) in an unfamiliar situation. Consequently, some clarifications are needed.

- **Other Religious References**

وقال في كتابه العزيز: النسوان والبنون زينة الحياة الدنيا (82)

«Women and children are the adornment of life on this earth , » God said in His noble Book.

وقلت لود الرئيس ان القرآن لم يقل «النسوان والبنون» ولكنه قال «المال و البنون». (82)

I said to Wad Rayyes that the Koran did not say ‘Women and children’ but ‘wealth and children’.

In the above examples, Qur’an is introduced in the text. *Al- Kitab* and *al-Aziz* are other names of Qur’an; therefore, it is more adequate to render *كتاب العزيز* into ‘his Mighty Book’. In addition, the passages include some Qur’anic teachings the meaning of which is distorted in the translation. The expression *al-mal wal-banoun* «المال و البنون» is a part of a Qur’anic verse. Qur’an should be interpreted and not literally translated. In accordance, it is rather correct to use the word ‘allurement’ rather than ‘adornment’ in the translation of the word *zinate* زينة in order to maintain the meaning clearly. Consulting commentaries on the Qur’an is necessary.

In the Islamic culture, the remembrance of Allah through supplications and *dua’a* is very important. It is necessary to develop it as a habit for it is one of the easiest forms of worshipping Allah that grants Muslims insurmountable amount of rewards. Remembrance of Allah or *Dhikr* diffuses the characters conversations, especially, after the terrible crime committed by Husna Bint Mahmoud when she kills her husband Wad Rayyes, and then kills herself. This incident left its mark on the souls of the people of the village since such a deed is Haram, even worse than a crime, a sin. The translator maintains the *Dhikr* of the characters as an ordinary part of the text neglecting its significance in Islam as a reflection of constant connection and a loving bond between Allah and his creatures. The characters repeat *al-istighfar* to seek forgiveness from Allah and wash away their sins, even when not committing

any, *al-hawqala* to relieve their souls from the calamity that was over their control. Consider the following illustrations from the novel:

وقال جدي: «أستغفر الله العظيم وأتوب إليه». وقالت بنت مجذوب: «أستغفر الله. والله ضحكوتونا يا جماعة اللهم اجمعنا ثانية في ساعة خير». وقال بكري: «أستغفر الله. اللهم اغفر لنا وارزقنا حسن الختام». وقال ود الريس: «أستغفر الله العظيم. أيام نقضيها على وجه الأرض وبعدها ربنا يفعل فينا ما يشاء». 88

'I ask forgiveness of Almighty God, I pray pardon of Him.'

'I ask forgiveness of Almighty God,' said Bint Majzoub. 'By God, what a laugh we've had. May God bring us together again on some auspicious occasion.' (n. pag.)

'I ask God's forgiveness,' said Bakri. 'May God do as He wishes with us all the days of our lives on this earth and in the Hereafter.'

'I ask forgiveness of God,' said Wad Rayyes. 'We spend our days on the face of the earth and in the Hereafter God does with us as He wills. (n. pag.)

ويتقلب على سريره ويستعيز بالله من الشيطان الرجيم. كلما فعل ذلك أحس بوخز، كأن بيني وبين الشيطان سببا. وبعد انتظار طويل قال يخاطب سقف الغرفة: «لعنة الله على النسوان. النسوان أخوات الشيطان. ود الريس، ود الريس». [...] بعد زمن قال: «رحمة الله عليك يا ود الريس. اللهم أغفر له وتغمده برحمتك». [...] لا حول ولا قوة إلا بالله. أول مرة يحصل شيء مثل ذلك في هذا البلد منذ خلقه الله. محن آخر الزمن 125

only sighed from time to time and fidgeted and called upon God to grant him refuge from the accursed Devil. Every time he did this I would feel twinges of conscience as though the Devil and I were in some sort of league together. After a long time, addressing the ceiling, he said: 'God curse all women!

Women are the sisters of the Devil. Wad Rayyes! Wad Rayyes!’ [...]. ‘God rest your soul, Wad Rayyes,’ he said after a while. ‘May God forgive him and encompass him with His mercy’ He muttered some prayers [...] There is no power and no strength save in God — it’s the first time anything like this has happened in the village since God created it. What a time of affliction we live in! (n. pag.)

The above examples are quite long to emphasize that several passages involving Islamic connotations are not given the attention they deserve and, mostly, they are moved toward the TT culture and Christianity. The usual cliché about Islam includes violence, barbarism, and savagery. The passages draw a picture of impotent pious persons asking forgiveness from The Creator while not committing any wrong. Such a picture or image that Salih creates, challenges the Western prevailing view about Islam and Muslims. Therefore, this image is absent in the translation. That is, the translator tends to preserve only the cultural referents that conform to the hegemonic Western culture, and its pre-existing representations of Arabs, Arab culture and Islam.

In the below examples, the writer mentions various Qur’anic references that, unless acquainted with the Qur’an, the TT reader will not grasp. Al-Khidr الخضر is described in Qur’an as a righteous servant of Allah and his story as the guide of the prophet Moussa موسى (عليه السلام) is mentioned in Surat al-Kahf. Similarly, the story of the prophet Suleiman is mentioned in many Surat of the Qur’an including Surat al-Anbiya’ and Surat al-Naml. It would be appropriate if the name of the prophet was transliterated. Because these two Islamic figures are also mentioned in the Bible and other religious texts, it would be more proper to make the distinction between the religious references; otherwise, a culture is valorized at the expense of the rest. The last example states Ahd Aad عهد عاد which is taken from the story of the people of Aad mentioned in the Qur’an. Once more, the translator does not provide any

further explanation to the literal translation. He does not remind the reader that he is reading a foreign text. He translates in a fluid, transparent way. That is, his overall orientation is a domesticating one.

مصطفى سعيد هو في الحقيقة نبي الله الخضر. يظهر فجأة ويغيب فجأة. والكنوز التي في هذه الغرفة هي كنوز الملك سليمان حملها الجان إلى هنا. وأنت عندك مفتاح الكنز. «افتح يا سمسم ودعنا نفرق الذهب والجواهر على الناس». (111-110)

‘Mustafa Sa’eed is in fact the Prophet El-Kidr, suddenly making his appearance and as suddenly vanishing. The treasures that lie in this room are like those of King Solomon, brought here by genies, and you have the key to that treasure. Open, Sesame, and let’s distribute the gold and jewels to the people.’

شربنا شرب قوم ظمئوا من عهد عاد (113)

We drank as deeply as a people athirst since the age of Aad.’

Mawsim al-Hijra ila al-Shamal proves itself as an excellent novel writing back to the Center. It manages to represent the paradigms and historical conflicts between North and South. The novel is a reversal of Otherness in that it traces the effects of two cultures encounter in the fracturing of the national and cultural identity in postcolonial Sudan. Blending colonial hegemony with racial and gender hierarchies, the novel illustrates the destructiveness of such mixture. (Hassan n. pag.) The novel’s complex structure, skillful narration, unforgettable cast of characters, and its poetic condensation to the lofty idiom of the Qur’an (ibid) provide evidence that Tayyeb Salih is not called “the genius of the Arabic novel” in vein. He is regarded as one of the best Arabic stylists, “a quality,” says Hassan “, inevitably lost to non-Arabic speakers, although Denys Johnson-Davies’s English translation is outstanding.” (n. pag.)

Much of the novel's aesthetic values and culture are lost in its translation. Although Denys Johnson-Davies uses transliteration of some cultural referents, he does not constantly retain the ST foreignness. Through the translation strategies he uses, he is marginalizing the ST, and hence, the SC. The English discursive options Davies makes emphasize the latter language's hegemonic discourse, especially when invested in the ideologies vis-à-vis the Arab Islamic world. It can be said that Davies seeks the acceptance of his translation among patronage, which explains the way he tends to preserve Western misrepresentations of the Orientalist East. Accordingly, he translates in a transparent, fluent, and invisible way. One may assume that Davies translated *Mawsim al-Hijra ila al-Shamal*, unwittingly, within the demands of the Western culture within which his attitudes of dealing with the Other were formed. To conclude, in any translation, the translator's own emotional and cultural outlook is reflected in spite of his neutral intentions.

Conclusion

After years of stagnation under the Ottoman Empire, the Arabic literature witnessed the development of the Novel as a new emerging genre. For many scholars, this development is attributed to the Arabic intellectual movement known as *al-Nahdha*. Fundamentally, the novel genre is a hybrid production of Western influences and Arabic traditions revitalization. Accordingly, the novels produced in the Arab world tackle issues of West- East encounters, otherness, identity quest, hybridity, power relations, and the issue of representation. The dimension these novels add to the theory of postcolonial criticism is undisputable. Furthermore, the way Arabic productions are translated opens new windows in recent cultural approaches to translation.

The shift of interest to culture as the unit of translation revitalized the field of Translation Studies. Thereafter, many models of translation theory were introduced. These models view translation as an unnatural process heralding the differences of the languages, thus, the cultures in translation. Through emphasizing the cultural differences, translation comes to terms with 'Otherness'. In Lawrence Venuti's view, the ethnocentric violence of the domestication should be resisted against by means of foreignizing strategies that retain the differences and foreignness of the Other. The cultural approaches of domestication and foreignization reveal the ideological discourses involved in translation.

In accordance, the concept of manipulation manifests itself as central to the recent theories of translation. According to Susan Bassnett and André Lefevere, translations are rewritings, and all rewritings are manipulation. In Lefevere's work, manipulation is studied hand in hand with crucial control factors of ideology and poetics. Related to the concept of manipulation is that of power relations introduced by Bassnett and Harish Trivedi. In translation, especially the ones done in colonial and postcolonial contexts, the relationship

between the colonizer's language and that of the colonized is hardly on equal terms. Therefore, the opposition between the ST and TT reflects the hierarchy, hegemony, and the cultural domination of the colonizer over the colonized.

Through such a practice of translation, the Other is misrepresented and suppressed. Reacting to this practice that hegemonizes literatures and cultures of former colonies, Postcolonial Translation Theory emerged to reclaim translation as a resistive strategy against the metropolitan culture. The development of this theory is attributed to the work of the Indian scholar Gayatri Spivak. Spivak is concerned with the ideological consequences of translating third world literature, and its ultimate distortion. Significantly, in third world literary texts:

post-colonial writers are not transposing a text. As background to their literary works, they are transposing a culture – to be understood as a language, a cognitive system, a literature (comprised of a system of texts, genres, tale types, and so on), a material culture, a social system and legal framework, a history, and so forth. In the case of many former colonies, there may even be more than one culture or one language that stand behind a writer's work. (Bassnett and Trivedi 20)

Hegemonic trends involved in the translation of postcolonial texts reduce the otherness underlying the SL and the ST culture- bound references.

One of the culturally richest postcolonial texts of Arabic expression is Tayyeb Salih's *Mawsim al-Hijra ila al-Shamal*. This text and its translation comprises a thriving choice to investigate both the issue of writing back to the Western colonizer and the problem of Otherness in translation. In accordance to the last point, and drawing on the aforementioned assumptions, the present dissertation shows that the strategy of translating Otherness in *Season of Migration to the North* is an excluding one. The Western and Arabic Islamic

cultures mingle throughout the translation and Denys Johnson-Davies decides to interiorize the latter at the expense of the former. Whether intentionally or not, the Otherness of the ST is contained asserting the dominance and supremacy of the Western culture.

As to answer the questions asked in the introduction of this dissertation, the image of the Other is distorted in the process of translation. The strategies of borrowing, adaptation, literal translation, and equivalence do not account for the foreignness of the ST, and hence, their use is harmful. Moreover, the translator does treat the text from a perspective of superiority, indeed. He does not use any notes. He translates in a fluent way, which gives the reader the impression he is reading an original. Furthermore, much of the stylistic effects and literariness of the ST is lost. Finally, it may be said that the translator fails in depicting the Otherness of the Sudanese culture.

To sum up, this dissertation suggests that further research may be built on the assumption that despite the rejection of domesticating models of translation and the parallel growing interest in the foreignizing translation strategies, the practice of translation by Westerners retains its adherence to legacies of superiority and power. The focus on cultures in translation reveals other ideological, political, and economic dimensions of translation. As far as the translation of Arabic literature is concerned, many publishers' selection of literary productions depends on the degree these works reinforce the stereotypical images of the Arabs and the Arab world established in the West.

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Résumé

Le but de la présente étude est d'examiner le rôle de la traduction en tant qu'outil manipulateur dans la distorsion / célébration d'Altérité dans le texte source. Il adopte une approche analytique descriptive. Prenant le roman de *Mawsim al-Hijra ila al-Shamal* (1966) écrit par Tayyeb Salih et sa traduction *Season of Migration to The North* (1969) en tant que corpus, la dissertation s'appuie sur la critique littéraire postcoloniale et également sur les approches culturelles et postcoloniales de la traduction. La première partie de l'analyse est une lecture postcoloniale du roman. Elle examine le thème de la rencontre entre l'Est et l'Ouest et celui du transfère d'identité. Néanmoins, la deuxième partie est une analyse descriptive des stratégies et procédures utilisées pour traduire les éléments culturels spécifiques définissant l'Altérité dans le texte original. L'analyse de plusieurs passages, a permis de déduire que le traducteur, Denys Johnson-Davies, utilise la stratégie de domestication, mettant ainsi l'accent sur l'hégémonie de la langue anglaise et la supériorité de la culture occidentale. La mémoire conclut que, malgré l'introduction de nouveaux modèles basés sur l'étrangeté dans le texte cible et la conservation des hétérogénéités de le texte source, une grande partie de la pratique de la traduction dans le Centre est toujours attachée aux notions de la confirmation de soi-même.

ملخص

تهدف هذه الدراسة إلى مناقشة دور الترجمة كأداة تلاعب من شأنها أن تحتفي ب/ تشوه الغيرية التي يتضمنها النص المصدر، وهو يعتمد نهجا تحليليا وصفيا. ولتحقيق الغرض من هذه الدراسة اختيرت رواية الطيب صالح موسم الهجرة إلى الشمال (1966) وترجمتها إلى الإنجليزية سيزن أوف مايجرايشن تونو نورث (1969). حيث أن الأطروحة تعتمد على كل من نظرية النقد الأدبي ما بعد الاستعماري ونظرية الترجمة ما بعد الاستعمارية. إن الجزء الأول من التحليل عبارة عن قراءة ما بعد استعمارية للخطاب الروائي عند الطيب صالح. إذ يتناول جوانب اللقاء بين الشرق والغرب وإشكالية الهوية. ثم إن الجزء الثاني هو تحليل وصفي للاستراتيجيات والأساليب المتبعة لترجمة العناصر المرتبطة بالثقافة والتي توضح الغيرية في سيزن أوف مايجرايشن تونو نورث. من خلال فحص العديد من المقاطع، تبين أن المترجم، دنيس جونسون ديفيز، يستخدم إستراتيجية التوطين، حيث يؤكد على هيمنة اللغة الإنجليزية وبالتالي رفعة وفوقية الثقافة الغربية. وخلصت المذكرة إلى أنه على الرغم من إدخال نماذج جديدة تقوم على إضفاء طابع أجنبي إلى النص المصدر، والحفاظ على تفرد (أي تغريبه)، فإن العديد من ممارسات الترجمة في الغرب لا تزال تعلق على مفاهيم تأكيد الذات.