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Muslim Women**

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## ***Dedication***

*This work is dedicated to*

*To my **M**other,*

*Whose sacrifices, love, and patience made this possible.*

*To my **F**ather,*

*Who enlightens my way, and supports me.*

*To my **s**isters,*

*For their endless support all through the progress of this work.*

*To **a**ll those,*

*Who gave me help and support I needed while working on this dissertation.*

***Bless you All***

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*Last but not least, I thank my **dear Mother** so greatly for being my guide in giving me help with her priceless knowledge and guiding my steps till the end, for she was my inspiration. She kept up with me step by step and word by word till the very end.*

***Thank you all***

## Abstract

Feminism along Orientalism have been a much appreciated weapon in the arsenal of colonialist powers, conveying a poor image of the Arab-Muslim societies particularly of Arab-Muslim women. Therefore this Study seeks to examine the effectiveness and objectivity of the strategies used by Post Colonial Feminist Translation to deconstruct Orientalist representation of Arab-Muslim women in literary works. The analysis focuses on the study of two novels "موسم الهجرة إلى الشمال" by Tayeb Salih, translated into French by Fady Noun and into English by Johnson Davies, and "أولاد حارتنا" by Najib Mahfuz translated into French by Guillaume and into English by Stewart and Theroux. The research follows an analytical comparative method where the data is collected then analysed by comparing the Source Text and the Target Text. The techniques used are as well analysed and compared while suggesting some alternative solutions to avoid reproducing an Orientalist representation. The results of the analysis reveal that the effectiveness of these techniques varies between positive and negative impacts mainly influenced by the translator's own ideology.

**Keywords:** *Orientalism – Post Colonial Feminist Translation –Feminism – Feminist Translation - Post colonialism – Post Colonial Feminist Translation Strategies.*

## List of Abbreviations

Abbr.	English	Arabic
(PCFT)	Post Colonial Feminist Translation.	الترجمة النسائية المابعد الكولونيالية
(TS)	Translation Studies	دراسات الترجمة
(SL)	Source Language	اللغة المصدر
(SC)	Source Culture.	الثقافة المصدر
(ST)	Source Text.	النص المصدر
(TL)	Target Language.	اللغة الهدف
(TC)	Target Culture.	الثقافة الهدف
(TT)	Target Text.	النص الهدف
(TR)	Target Reader.	القارئ المستهدف
(CT)	Cultural Turn.	النهج الثقافي
(*)	Our translation.	ترجمتنا الشخصية

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# **General Introduction**

## General Introduction

In his speech, of January 29, 2002, the ex- US President George W. Bush addressed the Congress stating:

*“The last time we met in this chamber, the mothers and daughters of Afghanistan were captives in their own homes, forbidden from working or going to school (...) Today women are free, and are part of Afghanistan's new government.”* (Olson et al, 2008).

This speech delivered after the USA invasion of Afghanistan is a typically Orientalist discourse that had led and even encouraged the invasion of many Third World Countries which has caused devastating conflicts particularly between the Orient and the West.

Arab-Muslim Women and their status have always been put forward and used as a pretext by European to criticise Islamic rules and to legitimise their animosity towards the Orient as well as to justify their ethnocentrism and imperialism. Different manners and strategies are used to portray and convey the image of these women, particularly in literary works and translations.

Till the early 20<sup>th</sup> century, translation was following a linguistic approach which strictly focused on the structure of language. However, after the advent of the (CT) in (TS), it was granted an enormous power; the power of constructing and deconstructing the image of the (SC) and accordingly the power to influence the manner in which this culture is perceived by the (TRs). Therefore, according to translators including Andre Lefevere and Susanne Bassnett, exhorted translators to look beyond language and to consider translation as a complex process that includes all the cultural elements that are embodied and rooted within a language such history, convention and context. (Munday, 2001, p.127)

Yet, such power can be considered a two edged weapon, for it can either reflect a truthful image of the (SC) or instead exaggerate its negative aspect or yet fabricate a distorted portrait of it which would contribute to the creation and reinforcement of prejudices against the (SC).

Consequently, it cannot be denied that (TS) has greatly contributed to the construction of the image of Arab-Muslim woman that was portrayed in Arabic novels, particularly in Arabic post colonial novels, which has greatly expanded, after the success met by the Nobel Prize of literature “*Children of Gebelawi*” by Najib Mahfuz, in 1988. Still, these translations were quite problematic due to the fact that they were, mainly, carried out by Western translators who tended to portray a disfigured and erroneous image of the Orient under the label of Orientalism.

Orientalism, According to Edward Said, is the list of lies and myths about the Orient inserted and fixed in the imagery and vocabulary of the West and which main objective is to allow Europe to overpower and rule over the Orient (Said, 2003, p.6). This Orientalist depiction has always been the most visible when dealing with Arab-Muslim Women representation, for instance, Said described how Flaubert's encounter with an Egyptian courtesan produced a widely influential model of the Oriental woman which was portrayed as follows:

*"[...] she never spoke of herself, she never represented her emotions, presence, or history. He spoke for and represented her. He was foreign, comparatively wealthy, male, and these were historical facts of domination that allowed him not only to possess Kuchuk Hanem physically but to speak for her and tell his readers in what way she was "typically Oriental.""* (Ibid)

Orientalist authors along with Orientalist translators have stolen the voices of these women and their individuality, in order to make them fit the exotic image that the WEST expects from them and has constructed about them.

Therefore, this study will try to explore and analyse the strategies that can be used to deconstruct this deformed representation about Arab-Muslim Women.

### **a. The Research Statement**

The present study will focus on the articulation of gender with Orientalism; how the perception of the West about Muslim Arab women is produced, reproduced and influenced by Orientalist translation and how it can be deconstructed.

### **b. The Research Questions**

The research work aims at answering the following main question:

How can Post Colonial Feminist translation deconstruct Orientalist representation of Arab-Muslim women in literary works?

Subsequently, the following sub-questions are raised:

1. What are the strategies and techniques used to achieve that?
2. To what extent are these strategies and techniques really effective?

### **c. Hypotheses**

It is hypothesised that:

1. PCFT strategies and techniques can be effective strategies that help deconstruct negative representations about Arab-Muslim women.
2. PCFT Strategies can be non-ethnocentric strategies.

#### **d. The Objectives of the Study**

The main objectives for conducting this study are to:

- Explore the different stereotyped and deformed manners in which Orientalists translators have represented Arab-Muslim women and how Muslim men are represented with regard to those Arab-Muslim women in translation.
- Highlight the strategies and techniques used to counter the Orientalist representation of Arab-Muslim women.
- Shed lights on the importance of PCFT in recovering Arab-Muslim Women's identity on a global scale and thus of the Arab-Muslim society as a whole.

#### **e. Methodology**

In order to answer the questions raised by this study, a comparative analytical method is used. This method is divided into a number of steps: the first step deals with women representations within the (ST) which are analysed along the ideological tendencies of the Translators. Then, the selected expressions from (ST) and the (TT) are compared and the strategies and techniques employed are extracted.

To help obtain the most accurate results, a contrapuntal reading of the (TT) is carried out in order to spot and uncover any Orientalist attitude from the translator which may be hidden and not explicitly expressed in the (TT). (Ashcroft et al, 2007, p. 56)

#### **f. Structure of the dissertation**

The present work is divided into theoretical and practical parts: three chapters in the former and two in the latter.

The first chapter of the theoretical part contains a general overview of the principle of Feminist Translation Studies, in addition to its nature, reasons, and strategies. As for the second chapter of this part, the Orientalist representation of Arab-Muslim Women is tackled along Postcolonial Translation, while the third chapter is exclusively devoted to PCFT and tackles particularly Arab-Muslim women representation, translation and colonialism. The first chapter of the practical part contains a brief analysis of corpus1 "موسم الهجرة إلى الشمال" followed by a discussion and comparison of the different parts selected from the novel with their French and English translations.

The second chapter as well, contains a brief analysis of corpus2 "أولاد حارتنا", followed by a discussion and comparison of the different parts selected from the novel with their French and English translations.

Finally, the dissertation is concluded with an evaluation of the effectiveness of such translation and its strategies.

### **g. The Subject Matter of the Study**

This dissertation focuses on the analysis of two Arabic novels and their translations into English and French. The first novel, "موسم الهجرة إلى الشمال", is written by the Sudanese author Tayeb Salih and translated into French by Fady Noun under the title "**Le Migrateur**" and into English by Johnson-Davies, under the title "**Season of Migration to the North**". The second selected novel is the 1988 Nobel Prize of literature, "أولاد حارتنا" by Najib Mahfuz which was translated into French by Jean-Patrick Guillaume "**Les Fils de la Medina**" and into English by Philip J. Stewart, "**Children of Gebelawi**" and later on by Peter Theroux under the title "**Children of the Alley**".

# ***Part I***

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## ***Theoretical Frame Work***

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# *Chapter One*

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## *Feminist Translation*

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## Introduction

The advent of Post-Structuralism thinking, especially deconstruction, had had a great impact on Translation Studies, making it shift from an essentialist (linguistic oriented) stance to a non-essentialist one (CT), as a way to insufflate novelty into the very concept of translation, recasting it as a “**cross-cultural transfer**” that is characterised by rewriting, manipulating and the plurality of the activity of translation (Boria and Risso, 2007, p.217). In this newly and broader perspective, the (TT) was granted the same authority as the (ST), in addition to the fact that (TS) has opened up to other disciplines among which Gender Studies as well as Women’s Studies, acting as an active agent for these field’s claims of achieving gender equality and highlighting the feminine in translation.

### 1.1 Feminist Studies

The prejudice and discrimination, to which women were subjugated to, in Western countries, led Western women to revolt against men misogyny and subsequently to the emergence, in France, of Feminism, during the late 60s and early 70s of the twentieth century.

The term “Feminism” in its broadest meaning is concerned with erasing gender discrimination in society, so that women can be treated equally with men. Feminism comes in various and different forms, that there is no single specific definition or movement that can encloses the whole concept, hence most scholars prefer to use the plural form “Feminisms” instead of the singular one.

### 1.2 Gender and Translation

Since Gender lies at the core of Feminist Translation Studies and since different cultures have different hierarchical system of gender, the translator may face certain problems when moving between different languages, s/he must decides whether to conform to the cultural expectations of the (TC) or to engage in a social action for gender equality in the (SC).

Lori Chamberlain has noted that throughout history, gender and translation have been closely interconnected, for translation has always been viewed from a gendered metaphoric perspective (TT/Woman, ST/Man) (Arrojo, 1994), which in a way, has contributed to the oppression of women and to the negative gendered connotation inferred to Translation.

#### 1.2.1 Metaphorization of Translation

Metaphors are one of the richest sources of information about Translation, since they reveal a lot about the societies’ attitudes towards translation. Lori Chamberlain in her essay entitled **Gender and the Metaphoric of Translation** explains that these metaphors go as far back as Cicero and are mostly misogynist and sexist, as seen below:



**a. Faithfulness:** *'les belles infidèles'* (the beautiful unfaithful) used to describe Translation in France during the 18<sup>th</sup> century. This expression implied that if translations like women were faithful, they were probably ugly, and if they were beautiful, they were likely to be unfaithful. The South African poet Roy Campbell echoes this saying that "Translations (like wives) are seldom faithful if they are in the least attractive". (Crystal and Crystal, 2001)

**b. Sexual violence:** Chamberlain gives the example of how Thomas Drant an English clergyman and poet described his Translation of Horace, during the 16<sup>th</sup> century, stating that:

*"First I have now done as the people of God were commanded to do with their captive women that were handsome and beautiful: ...I have wiped away all his vanity... I have Englished things... I have pierced his reason, eked and mended his similitudes, mollified his hardness,... changed and much altered his words, but not his sentence, or at least (I dare say) not his purpose."* (Wallach, 2000).

Drant compares his transformation of Horace from the foreign other into a member of the family, to how, in the Old Testament tradition, a captive woman is transformed into a wife.

**c. Ownership (propriety):** Translations belong to the author as women belong to men.

Also, some renewed scholars and translators generated their own metaphors in the same perspective, such as:

**d. Schleiermacher:** who claimed that in marriage as in translation, legitimacy can only be guaranteed by a promise of faithfulness, and without such a vow translators can sire textual bastards (Baker, 1998).

**e. Steiner:** associated his hermeneutic model of Translation process with an aggressive rape paradigm of *thrust/penetration*, stating that the (ST/woman) must be kept in check in order to be sure that the offspring (the TT) is legitimately his, in an attempt to ensure faithfulness to the original (Bai, 2010).

**f. Serge Gavronsky:** Serge goes even further in comparing the liberation of Translation from excessive faithfulness with performing incest and rape, affirming that "the original has been captured, raped and incest performed, so that the son is father of the man, the original is mutilated beyond recognition and the slave master dialectic reversed" (Venuti, 2012).

### 1.3 The Canadian Feminist Translation Project

The Canadian Feminist Translators, led by feminist translators such as Barbara Godard, Susanne Lotbinière-Harwood and Luise von Flotow, aim at affirming their feminine identity by challenging conventional patriarchal language and by making women visible and acknowledged. This project advocates the **woman-handling** (Bassnett, 2014, p.71) of language both in content and form, for example through the forced injection of feminine gender markers as well the personal involvement of the translator in the creation of the (TT). Furthermore, those feminist translators, most often, share the same feminist intentions, ideology and goals of the author, making the (TT) an extension within a new cultural context of the (ST).

#### 1.3.1 Feminist Translator vs Phallo-Translator

Steiner argues that men and women cannot understand each other's language since the fall of the Tower of Babel. However, for a long time, women have been, mainly, translated by phallo-translators resulting most of the time in an over shadowing of women's presence and misinterpretation of the (ST) intents which ended up entailing gender oppression. Therefore, Feminist Translation has given the Feminist translator a new found authority and even the duty to "abuse the (ST)" (Sandoval, 2017) in order to let both the feminine and the translator emerge and be visible.

#### 1.3.2 Feminist Translation, Visibility and Strategies

The feminist translator, De Lotbinière-Harwood claims to use every possible strategy to make her presence and involvement in the Translation process visible.

##### A. Luise Von Flotow Feminist Translation Strategies

Von Flotow introduces three types of exclusively Feminist Translation Strategies.

**a. Prefacing and Footnoting:** This strategy plays a didactic role; using prefaces, critical commentaries, footnotes, annotations and italics.

- The translator uses prefacing to explain and inform the reader about the strategies s/he used during the process of translation as well to analyse and criticize the (ST).

- Footnoting on the other hand, provide references and explanation.

**b. Supplementing:** Von Flotow claims that supplementing is one of the most positive feminist strategies, since it can be used when translation seems impossible, such as for wordplays. This strategy is a compensatory procedure which sometimes is referred to as textual exhibitionism.

Flotow cites the example of “**le ou la coupable doit être punie**” where The “e” on “**punie**” indicates that it is the woman who is going to be punished for aborting; and when translated into English, the translator chose to supplement the non-existence of the grammatical category “e” in the English language, by adding a clause “**The guilty one must be punished, whether she is a man or a woman**”, which means in Arabic “**يجب معاقبة المذنب سواء أكانت ذكرا أم أنثى**” .

**c. Hijacking:** Hijacking is the appropriation of the Text through excessive feminisation strategies using forced female marked units where there is none in the (ST), male-female order reverse in fixed expressions, the fragmentation of language and Neologisms: “author”: “auther”.

Susanne justifies the violence of these strategies by the fact that Feminist Translation is a political activity aimed at making language speaks for women; hence, it is more than legitimate to use all possible strategies and deliberate intervention to make women visible, as seen below:

ST	Arabic Tran.	Hijacking	Arabic Tran.
La Victoire de l’homme	انتصار الرجل	Our Victory	انتصارنا
Les hommes et les femmes	الرجال و النساء	Women and men	النساء و الرجال
Il	هو	she	هي

However, Massardier-Kenney argues that these strategies are not exclusively feminists or innovative, for they were derived from already existing Translation strategies.

## B. Massardier-Kenney Feminist Translation Strategies

She categorizes these feminist strategies as Author-Centred and Translator-Centred strategies (Munoz, 2008, p.167), except for hijacking.

**a. Author-centred strategies:** Those have a didactic purpose, they seek to make the reader understand the (ST) and they include: Recovery, Commentary, Resistency and Thick Translation.

- **Recovery:** recovery as a strategy refers to making women authors available to a wider audience through translation, and thus extending their visibility and accessibility across national and linguistic boundaries.

- **Commentary:** supports the project of recovery, and highlight the visibility of the translator. It is used to introduce the ST writer and to analyse and explain the feminist aspect in the text.

- **Resistency:** M. kenney draws on venuti’s concept of resistance; it aims at having a de-familiarizing effect that resists the TC values.

- **Thick Translation:** In this strategy, the translator creates obstacles to the easy assimilation of the TT, by making the strangeness (otherness) of the other culture (women) visible in para-textual elements which interrupt the flow of the text, and allow the translator to point out the importance of what is a woman.

**b. Translator-centred strategies:** They primarily aim at making the cultural and ideological position of the translator apparent, they include: Commentary, Collaboration and Parallel texts.

- **Commentary:** shows the translator's cultural background and ideological stance that influence Translation choices.

- **Collaboration:** This strategy highlights the importance of cooperation between authors, translators and the text. It also serves as a reminder that meaning is always negotiated.

- **Parallel texts:** original texts in the TL, helps the translator find an appropriate voice for the writers who have not yet been translated.

Despite the divergence in point of view between Kenney and Flotow, critics agree that the strategies introduced by both focus, essentially, on women authors, and on texts that are supporting Feminism. Gómez, M. Ángeles Ruiz-Moneva in her book **“New Trends in Translation and Cultural Identity”** shows that this tendency makes these feminist strategies of limited use when it comes to “hostile” texts that are not sympathetic to feminist concerns.

## Conclusion

Feminist Translation contributed highly to (TS), however, it was accused of applying and legitimizing the “marginalization” of men, under the pretence of pursuing gender equality. Despite its claim of trying to overcome the traditional Gender duality of masculine/feminine, it is, in fact, biased of the feminine, which in many ways mirrors the patriarchal practice. Rejecting “male” at all costs, ignoring the heterogeneity of women and forcefully deviating the writer's intention have brought upon it criticism of hypocrisy and ethnocentrism, particularly from Third World Feminists, specially from those who suffered from Colonialism. Subsequently, such criticism has prompted the emergence of a new movement that is the Post Colonial Feminism movement which unlike Western Feminism reflects the realities of Third World Women in accordance with the specificities of their cultural, racial and territorial characteristics.

## *Chapter Two*

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### *Post Colonial Translation*

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## Introduction

Colonialists tried to impose their colonial authority, by all means, physically as well mentally, on Third World Countries, by forcing them to assimilate the colonizers' language, religion and customs; the colonial hegemony extended to the norms dominating the literary production, stressing that only the texts that do not prove to be alien to the (TC) can be translated following the European ideology and expectations which is an Orientalist one. Vicente Rafael recognized that colonialism and translation went hand in hand since the notion of colony was often assimilated to translation in order to induce a notion of inferiority within the colonized subjects.

### 2.1 Orientalism and Orientalist representation

Edward Said explains that Orientalism is how the West presents the Orient, according to wrong assumptions that “can create not only knowledge but also the very reality that they appear to describe” (Said, op cit p. 94), for the Orientalist discourse imposes what it considers a reality about the Arab culture, using specific vocabulary then compels the (TRs) to have the same opinion and image about the (SC), which is, according to Orientalists, exotic, strange and inferior to the European culture.

Such discourse has helped extend the colonialist authority by producing negative and deformed representation of the colonized, for instance, Edward Lane, in his translation of “The Arabian Nights”, informed his European readers, in footnotes, that the Arabs have difficulties in distinguishing between reality and fiction compared with the European audience who is more rationale and educated (Bassnett and Trivedi, 2002, p. 6).

#### 2.1.1 Orientalism and Arab-Muslim Women representation

Said's analysis of the nineteenth-century English novels shows the negative stereotyped images of oriental women, which were depicted in Orientalist texts as exotic, submissive and oppressed women, victims of the savage nature of the east ruled by Islamic patriarchal and barbaric precepts. Such representation has contributed, on the one hand, to the construction of an Orientalist and barbaric image of the oriental man which has subsequently justified western invasion and imperialism in an approach that Spivak describes as “white men saving brown women from brown men” (Spivak, 1999, p. 287), and, on the other hand, it has contributed to the creation of a sensual and overly sexual orient, that was looked at as a place where, European men can freely experience their sexual fantasies without being judged, unlike in Europe.

Therefore oriental women, according to Orientalist westerners “[...] are more or less stupid, and above all they are willing and submissive” (Said, op cit, p. 207), they are no longer individuals but objects of male domination and sexual fantasy.

## 2.2 Post Colonialism and Translation

The exchanges across cultures in Translation are mostly dictated by the power relations that were built through colonialism, according to Simon “What post-colonialism means [...] for Translation Studies, is briefly this: that we understand all exchange within the context of global power relations. That we see cultural traffic[...]as involved in the dynamics of exchange dictated by colonialism and its consequences” (Simon and St-Pierre, 2008, p.17). This means that Postcolonial Translation has emerged in order to re-establish a more balanced exchange between cultures.

Within this frame work, the task and ethics of the translator have been reconsidered:

## 2.3 The Tasks and Ethics of the Translator

Walter Benjamin in his essay “The Task of the Translator”, along some other scholars and translators, has raised the question of the tasks entrusted to the translators, for instance, Venuti claims that the task of the translator is to challenge the notion of fidelity, he further adds that translation is an ethico-political activity which role should be to deconstruct abusive power systems. As for Gayatri Spivak the task of the translator is to promote gender equality and obliterate imperialism. Consequently, the task of the translator is negotiating difference, making sure that no language, culture or gender is to be annihilated or marginalized in the interest of the other.

## 2.4 Different Strategies in Dealing with Postcolonial Translation

With the advent of Post-Structuralism, Translation is no longer about looking for sameness but rather for difference. Snell-Hornby shows that it is, in fact, the notion of sameness that is at odd with the practice of translation for there is no real symmetry between languages (Wallmach, 2000); therefore, Post colonial Translation emerged to resist this notion of sameness and assimilation advocated by the imperialist discourse. In doing so, the translator make use of a number of innovative strategies which can be grouped under the umbrella term of resistive strategies and approaches:

### 2.4.1 Foreignness

This strategy has been promoted by some famous translators such: F. Schleiermacher, Antoine Berman and Lawrence Venuti, and it consists in picking cultural elements from the (SC) then introducing them to (TRs) who are unfamiliar with such terms, like food, clothes, animals and costumes...etc. These elements are most of the time transferred to the (TC) with their specific lexical items from the (SL), using Transliteration. Moreover, the translator can choose not to import the word as it is, substituting it by its (TL) equivalent, while adding an explanation in a footnote.

### a. Lawrence Venuti's Theory

Venuti criticised ethnocentric translation and advocates an ethical practice of translation that retains something of the (ST) foreignness and allows the foreign to be received as foreign.

### b. Antoine Berman's Theory

According to Antoine Berman, the TL must incorporate the foreign using every possible means, including stylistic innovation, he considers as well that Literal translation is the only strategy capable of preserving cultural difference. Furthermore, in his article "**Translation and the Trials of the Foreign**" he declares that literary texts are bound to their language and that when attempting to translate them, the translator can't avoid manipulating and deforming them and therefore "forcing it to exile" (Berman, 1999, p. 84).

## 2.4.2 Réécriture au Feminine

The Quebec feminists developed a Post Colonial Feminist Translation strategy which they named "**Réécriture au Feminine**" (rewriting in/of the feminine). This translation strategy considers postcolonial translation as a new form of writing that is interconnected with the original and which emphasises difference between (ST) and (TT).

This "réécriture" implies experimentations with language, which aims at exposing the manipulated nature of language and the limitations imposed by colonisation or patriarchy while offering possible solutions to escape those limitations.

Instead of reversing gender roles and rewriting everything in the feminine, the Quebec feminist translators tend to refer to contexts to decide the kind of liberties that can be taken when translating and to what extent the (TT) can be manipulated in order to allow new meanings to emerge.

Despite its social and political engagement of gender equality, Luise Von Flotow did admit that the Canadian feminist project did imply a global scale application in all cultures and countries, which made the local feel "hijacked" by the global (Flotow, 2017). Therefore, she decided to correct that by making use of the interaction between different concepts from different fields such as the concept of "Intersectionality" from sociology and "Metamorphosis" from psychoanalysis, and translation.

### a. Intersectionality

Intersectionality, in sociology, refers to the different and changeable aspect of women situations and conditions induced by different factors that may influence their experiences and identities (Ibid). This process of analysis can be employed in PCFT in order to avoid producing what Spivak describes as a **convenient translation** (Spivak, 1993) that is lacking real understanding of the (SL) and (SC). Moreover, such strategy would prevent any generalisation about minority cultures and their aspirations from biased powerful cultures.



### **b. Metramorphosis**

Carolyn Shread suggested that the feminist psychoanalyst Bracha Ettinger's model "metramorphosis" would help expand Translation beyond the notions of metonymic and metamorphic processes (Flotow, op cit), allowing further development of translation theories and practice towards an ethic of difference.

Therefore, Metramorphosis is an ethical space of encounter that transgresses the borders between (ST) and (TT) and where translation is seen as an encounter and exchange that allows meaning to be generated, instead of assimilated, displaced, or rejected. According to Ettinger, translation does not eliminate or appropriate the (ST) but rather expand it through a less polarized and more interconnected perception of difference.

This approach resembles much the politics of **in-betweenness** (Bassnett and Trivedi, op cit, p.6) advocated by Sherry Simon, which suggests the creation of a productive, creative and interactive negotiation space between (ST) and (TT), where cultures come together on equal terms. The translator may fill the space in different ways using different tools, such as footnotes, commentaries, glossaries and maps...etc that ensures that meanings and symbols have no primordial unity or fixity, and that even the same signs can be appropriated, translated, and read anew. Within this space, there is no original or translation since the Self and the Other are determining each other in a variable and dynamic process.

### **2.4.3 Cannibalistic (Anthropophagy) Translation**

Cannibalism emerged in Brazil as a metaphor of resistance. For the leaders of this movement, the two Brazilian brother translators, Augusto and Haroldo de Campos, to translate means to cannibalise, to absorb and transform, this way, the minority culture is enriched but not dominated by the (TC). The anthropophagist theory offers the translator a complete authority over the translation by allowing him/her to insert local references into the text and to create a **trans-cultural hybrid form** (Lehnen, 2010) that rejects European stereotyped image about indigenous peoples as passive, submissive subjects and favour instead the more aggressive images of the cannibal.

## **2.5 Criticism of PCFT Strategies**

Resistance to domination that implies the rejection of the Other for being deficient and wrong, by an opposing representation, does not free the minority culture from being constructed in contrast with the dominant one but instead perpetuate imperialism since the relation between the self and the other can only be of that inferior/superior.

Therefore, in advocating difference, resistive translation theories have simply reversed an existing duality, perpetuating an endlessly swing of the pendulum between the other and the self, according to power balance and to the whim of the times.

However, despite the flaws of such strategies, they are at least challenging the domination of imperialism.

### **Conclusion**

Vicente Rafael gives an exhaustive explanation of the significance of Post Colonial Translation, using the Spanish colonizers and the Tagalog people as an example, because Translation was to the Spanish, a tool for reducing the other language and culture to accessible objects, whereas, for the Tagalogs, it was a process of resistance to colonialism and Christian conversion (*Bassnett and Trivedi, op cit*). This view echoes that of the Moroccan writer and theorist Abdelkebir Khatibi who affirms that "the power of the word," can challenge "the word of power" (Woodhull, 1993). Language can be used to resist the colonial hegemony and its aftermath. In this case, (PCFT) strategies challenge the Orientalist representation of the Orient in order to restore the orient status, recover its history and its people's voices.

## *Chapter Three*

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### *Post Colonial Feminist Translation*

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## Introduction

Feminism has long been a much appreciated weapon in the arsenal of the colonialist powers in their supposed claim of European civilizing mission. The body of the colonized woman came to represent the national emblem, playing the role of both the object and the subject since she serves as at the same time as a medium of colonial invasion and resistance (Reid, 2007).

### 3.1 Postcolonial Feminism

According to post colonial feminists, the Post colonial theory is a male-centred theory which excluded women and their roles from the struggle for independence (Tyagi, 2014). For instance, Ketu Katrak argued that Mahatma Gandhi's resistance to British colonialism in India used gendered representations of passive Indian women to promote his campaign of passive resistance to British hegemony. Similarly, African's women involvement in nationalist discourse was conceived only as supporting characters to African's male resistance.

This tendency has motivated third world women to come up with a new discipline that is at the cross road of Post Colonialism and Feminism, this new field was entitled Post Colonial Feminism, which is according to Dr. Ritu Tyagi, is primarily concerned with the representation of women in once colonized countries (Ibid), and among the issues discussed by Post Colonial Feminism is women's negative representation by Orientalists and ethnocentric Westerners in literature, art and translation.

### 3.2 Post Colonial Feminist Translation

After regaining their independence, women living in post-colonies felt that they needed to present themselves in their own words and that they must correct the erroneous representation communicated about them to the rest of the world. Therefore, they established PCFT, which advocates a heterogeneous practice of Translation that put forward women differences and demand that the Orientalist representation promoted by the ex-colonizer to be dismantled:

- The assumption of the category of Third World women as a uniform group with identical experiences, goals and typically religious and family-oriented women.
- The typical model of power; men as oppressors and women as oppressed.(Mohanty, 1988)

The act of resistance in translation is a violent one; Arrojo Rosemary states that a search for a non-violent theory of translation, one based on respectful collaboration between author and translator is idealistic and incompatible with the process of translation itself since it always intends to replace other texts by translations (Gentzler, 2008, p.2). "Translation is not an innocent, transparent activity; it is rarely, if ever, involves a relationship of equality between texts, authors or systems." (Bassnett, & Trivedi, op cit). Therefore, PCFT is a battleground between the (ST) and (TT) where patriarchal

oppression is fought along with western ethnocentrism, in order to portray a truthful image of the East, by deconstructing the binary opposition of Third World Woman as victims and of men as oppressors.

### 3.2.1 Arab-Muslim Women, Colonialism and Translation

Usually, westerners cast Arab-Muslim women as victims in need to be rescued from male violence and Islamic religious practices, such as the veil, the harem, excision, sexism, concubines and polygamy, making Arab women symbols of a region and a religion that are, according to them, at once violent and inferior.

For instance, the **Harem** according to Sarah Graham-Brown, is a social space inhabited by women and children, structured by its own internal hierarchies, the network of relations inside and between harems permitted women to play important roles in the public sphere, yet, it was perceived and represented by Europeans as brothel-like sexual prison for Muslim enslaved women (Lewis and Mills, 2003, p.15). The Harem was not only used to represent Arab women as sexual objects but also used as a metaphor of a sensual Orient, nurturing the sexual fantasies of western men and justifying colonialism.



**Figure N°1:**

A propaganda poster made by the 5<sup>th</sup> office of the French army psychological action, inciting Muslim women to unveil.

The same thing can be noted for the **veil**; Orientalist translators do not focus on the women wearing the veil but rather on the veil itself, emphasizing the exotic representation entailed by such objects rather than the individual herself, Fanon states that “She in fact becomes the veil itself.” (*Ibid*, p.25), in his essay “**L’Algérie se Dévoile**”, he further points that Europeans followed the famous

colonial formula, “Let us win over the women and the rest will follow” (Ibid, p.24), which made the position and the body of the colonized Algerian woman an issue in the battle against colonial invasion, since the metaphor of “uncovering the veiled woman” corresponded to “uncovering Algeria”.

Consequently, the colonizer tried to win over the Arab-Muslim women by imposing its own vision and prejudicing opinion about Islam, convincing them that they do know better what is good for them.

### **3.2.2 The Subject Presumed to Know and the Subaltern**

Such state of mind shows that Orientalists often considers themselves more capable of speaking for and representing the Oriental man and woman, since those are considered to be incapable of self representation as Karl Marx puts it: “They cannot represent themselves; they must be represented” (Hartley, 2003, p. 248). That is why, according to Spivak translating in third world countries is often a political exercise of a different kind, which may explain the manipulation of the auctorial intention and of the (ST) meaning.

Jacques Lacan’s notion of **The Subject Presumed To Know**, affirms that the dominant culture plays the role of the subject presumed to know, the subject holding the ultimate and unquestionable truth and knowledge and which the (SC) seeks to acquire. Accordingly, the author of the (ST) is excluded from the interpretation and translation of his/her text by the subject presumed to know violent desire to possess the text. Such perspective only serves the interests of the dominant culture to legitimate its authority to decide what is right and what is not, in which whoever is subject to foreign domination has to come under the latter’s complete control (Bassnett, & Trivedi, op cit, pp. 142-143).

Gayatri Spivak elaborates that the Self in order to take possession of what he desires, doesn’t hesitate to destroy the voice of the other; the author will not really ‘speak’ no matter what s/he writes, because the completion of his work has been entirely dependent on the translator’s power not only of deciding what the author is allowed to say or not but, most of all, of being heard and taken seriously. Therefore, the (ST) has been hijacked by the Orientalist translator, who keeps on portraying a point of view that confirms Western supremacy over Arab-Muslim culture.

## **Conclusion**

In the end, PCFT has helped women in former colonised countries to speak for themselves and to introduce new terms of exchange through translation. However, these strategies can be a double edged weapon that can either produce stereotyped representations which would result in cultural ethnocentrism or instead portray the foreign culture as it is.

# ***Part II***

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## ***Practical Frame Work***

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## Introduction

According to Roger Allen, woman is one of the main key themes of the Arabic postcolonial literary works produced after the WWII, which offers one of the most interesting cases of cultural representation in Translation. Consequently, this chapter will tackle the different, mostly negative and Orientalist, representations of Arab-Muslim Women in Translation and their impact on both the (SC) and (TRs).

In an attempt to obtain the most accurate results possible as well to highlight the different strategies mentioned in the theoretical chapter, a French translation will be used to help bring out the Orientalist tendencies of the translators and to examine the effectiveness of the strategies used in deconstructing Orientalist representation of Arab-Muslim women.

## 1. Corpus and Motivation

The corpus is composed of two Arabic novels along their French and English translations:

### 1.1 موسم الهجرة إلى الشمال by Tayib Sālih:

This particular novel was selected, first of all, because it is one of the most renewed Arabic literary works. It tackles crucial issues with audacity, boldness and originality, for the author uses women, their roles, status, sexuality and issues to illustrates and highlight the unbalanced and vicious relations between the West and the South, he exposes their struggle for balance or unbalance, their fight for and against power and hegemony. Therefore, the novel offers the most explicit contrast that can exist between the two cultures, their religions and traditions.

The first translation selected is that of Johnson Davies, who is one of the most famous Arabic-English-Arabic translators, he was a close friend of Tayeb Salih, which is why he was the first translator to translate the novel into English. Moreover, he grew up in Arab and African countries, which made him acquainted with their languages, local traditions and rules as well Islamic faith. All these elements, makes it interesting to discover and explore the different manners and strategies he resorted to in order to render the novel into English, to see if he really was faithful to the original and to the intentions of the author, or if there are any hidden agenda and Orientalist tendency in his translation.

The second translation selected for the analysis is a French one, by the Lebanese author and translator Fady Noun. Noun is well known in the literary world for his Orientalist tendencies and critical view of the Arab-Muslim culture, he tends to consider Europeans and their lifestyle far more superiors than that of easterners and Arabs. Noun, estimates that the non-civilized



aspects of the Arab-Muslim culture and its inferiority is best illustrated by Arab-Muslim women status and situation. Thus it will be interesting to observe how Noun has conveyed his Orientalist view in his translation, to see as well how he renders the positive and empowering aspect of the Arab-Muslim women within the novel in comparison with the less bright aspect of the European women.

### 1.2 أولاد حارتنا by Najib Mahfuz.

The second novel selected is the Nobel Prize of literature of 1988 by Najib Mahfuz. The novel is about a patriarchal society (EL Hara), that tends sometimes to reproduce the typical stereotyped image of the oppressed and submissive Arab-Muslim woman, however the more the story evolves, the more the characters and personalities of the women of the Hara assert themselves and become more empowered. Thus, we were motivated to study how the translator has rendered those different aspects without resorting to stereotypes and Orientalism.

Since Jean Patrick Guillaume is a well known Orientalist, we wanted to examine the Orientalist representation in his French version to try to explore the different manner that can be used to deconstruct it.

Philip Stewart and Peter Theroux English translations of the novel are the earliest and most known translation of the novel, we chose to use both translations, because of their contrasting ideology and point of view and consequently contrasting choice of equivalents and impact on the TR.

It must be mentioned that:

- 1- The techniques to be focused on during the analysis are: Venuti's Foreignisation and Domestication techniques along Antoine BERMANE's Literal Translation.
- 2- The theme of this study is too broad and includes many interrelated parameters both textual and Para-textual: from editors, critics, reader's taste and political factors...etc, that may influence the Translation process and its outcome in different manners. Therefore these factors will be excluded from the analysis, which will only focus on the author's intention and the techniques used by the translators.
- 3- Faithfulness and ethic of translation will be solely judged on the basis of the semantic equivalence and the intention expressed by the author.
- 4- The selected samples will be mostly religious and culturally bound terms and expressions since the Orientalist tendency in translation will be the most visible in these particular cases.

# Chapter One

موسم الهجرة إلى الشمال

By Tayib Sālih

## Introduction

The first novel to be analysed is the Sudanese novel “موسم الهجرة إلى الشمال” by al-Tayib Sālih which was published, in 1966. The book was declared to be the most important Arabic novel of the 20th Century by the Damascus-based Arab Literary Academy in 2001 and was voted as one of the 100 best works of fiction in 2002. ("Obituary: Tayeb Salih", 2017)

### 1. Corpus analysis

The analysis of the following corpus will tackle the different aspects of the novel including the author’s biography, the novel’s storyline and women representation within the story as well the translator’s tendencies with brief biographies of their lives.

#### 1.1 Tayeb Salih (12 July 1929 – 18 February 2009)

Tayeb Salih was often described as the genius of the modern Arabic novel by literary critics; he was born in Karmakol, in Sudan and studied at the University of London. For more than ten years, Salih wrote a weekly column for the London-based Arabic language newspaper al Majalla in which he explored various literary themes, later on, he became Director General of the Ministry of Information in Doha, Qatar, and lastly, he spent the last 10 years of his working career with UNESCO in Paris. His works deal with themes of reality/fiction as well the West/Orient, which were inspired from his native village experiences and the complex relationships of its inhabitants. (*Ibid*)

#### 1.2 موسم الهجرة إلى الشمال

The narrator describes his return, after seven years spent in England, to his Sudanese village “Wad Hamad” in the northern Shamaliyah province in Sudan. On his arrival, he encounters a new villager named Mustafa Sa'eed who seems suspicious. Later on the real identity of Mustafa is revealed along with his love affairs with British women and their tragic death; three of these women committed suicide and the fourth, Mustafa's wife, was murdered by him. In this story the author deals with the relation between two countries -England and Sudan- and through them, with the relation between the North and the South, between the ex-colonizer and the ex-colonized as well between Western countries and Arab countries. In the process, he highlights and questions the prejudices and stereotypes that Sudanese and British cultures have about each other, particularly when it comes to women.

### 1.3 Representation of Women in the Novel

Women's role in the novel holds an important place if not the most important, since the author uses the relationships between, Sudanese women and British women and between Sudanese, British women and Sudanese men as a metaphor for the relation between the Orient and the West.

In the novel there are two opposed categories of women: there is the Sudanese peasant woman and the British city woman. The Sudanese women live in a traditional Arab African and Islamic society under the authority of men and the tribe's customs. Yet, some of them dare to brave the patriarchal authority of their village like Bint Majzūb and Hasna. The first one, due to her strong character and to the enormous fortune that she has inherited from her previous husbands, is treated as an equal by the men of the village, while Hasna had married Mustafā a highly Westernized Sudanese man who did not abide by the village traditions. The British women, on the other hand, live in a modern society; they are not subjugated to their families' authority like the Sudanese, some of them work, go to the university and even get married without the permission of their families.

The relationship between the Sudanese men and British women has a symbolic charge since it constitutes an image of the violent colonial contact and relation between the West and the Orient.

### 1.4 Translations

The novel was translated into more than 20 languages including English and French.

#### a. Johnson-Davies:

Johnson is the first translator to have translated the novel into English, in 1970. He is an eminent English translator, who Edward Said described as "**the leading Arabic-English translator of our time**". Johnson has translated several Arabic literary works and produced more than thirty volumes of translation of modern Arabic literature.

His ideology and approach in translation is characterised by its rejection of any pre-established ideas about the (SC) when dealing with cultural differences.

#### b. Fady Noun

The novel was translated into French by the Lebanese Fady Noun, under the title "**Le Migrateur**" which was published in 1972.

## 1.2 Discussion

This section will attempt to examine the different manners through which the translators dealt with the different representations of women and their situations within the novel.

### 1.2.1 Gender equality

a. The first sample selected from this novel describes the ensuing discussion that follows the reunion between the narrator and his family. This particular scene shows the narrator trying to break the existing stereotype about British people by enumerating the similarities between them and the villagers:

TT	ST
Are there any farmers among them?" Mahjoub asked me. Yes, there are some farmers among them. They've got everything – workers and doctors and farmers and teachers, just like us." ...they seek contentment in <b>wife</b> and child. (Johnson-Davies, p. 3)	و سألني محجوب, "هل بينهم مزارعون؟" و قلت له: "نعم بينهم مزارعون و بينهم كل شيء. منهم العامل و الطبيب و المزارع و المعلم، مثلنا تماما." ... مثلنا تماما... يبحثون عن الطمأنينة في الزوج و الولد. (p.7)

In this sample, we notice that the author has chosen to use the term "زوج", which is a neutral term in classical Arabic designating both husband and wife, yet, Johnson chose to use as an equivalent the term "wife".

### Analysis

TT	ST
wife	الزوج

The fact that the translator chose to render the (ST) this way, even though he masters Arabic quite well, reflects a deforming tendency, one that arouses a negative representation of Sudanese women as objects and Sudanese men as subjects. Such representation does not reflect the narrator's point of view about women, since he could have used the term "زوجة" instead of the more inclusive "زوج", for both of them seek contentment and security in the other gender.

The translator, therefore, instead of deforming the (ST) by explicating and over-translating what was not specified or intended to be in the original, could have chosen a more adequate equivalent such as "spouse", using literal translation which would have delivered a more faithful and less Orientalised translation.

As a result of Johnson's choice of equivalent, a sexist and patriarchal image of the Arab-Muslim society is reflected to the (TRs) in which gender equality between men and women do not exist.

b. The second selected sample, clearly, shows the Orientalist approach of the translator. In the following scene, the narrator's grandfather describes his short travel to Egypt and the mores of the Egyptians women he met over there.

TT	ST
In God's truth, I almost got married in Egypt,' said my grandfather. 'The Egyptians are good, God-fearing people, and the Egyptian woman <b>knows how to respect a man</b> . (P.42)	و قال جدي: "الحق لله أنني كدت أتزوج في مصر. المصريين ناس طيبين و يحفظون العشرة. و المرأة المصرية تعرف قيمة الرجل. (p.86)

### Analysis

TT	ST
respect	قيمة

The word "قيمة" employed in the sample, includes within its range of meanings, the notions of "respect", "importance", "worth" and "value", yet the translator, decided to eliminate those underlying meanings by substituting the adequate equivalent "value" by an equivalent that Mona Baker describes as one to part of one equivalent "respect" which stresses the stereotyped image of the oppressed Arab-Muslim woman who is submissive to men. Therefore, Johnson, instead of adopting a faithful literal translation, has chosen to impoverish the quality of the (TT) in an attempt to deconstruct the underlying network of signification and replace it with an Orientalist one that meets the Western expectations about Egyptian woman.

### 1.2.2 Divorce

The second sample tackles the issue of divorce in Islam; in the following passage, Bint Majzub argues with the men of the village and to prove her point, she employs an expression usually used by men only:

TT <sub>2</sub>	TT <sub>1</sub>	ST
<b>May I divorce.</b> (Johnson, p.72)	<b>Par Dieu.</b> (Noun, p.68)	علي الطلاق. (p.79)

## Analysis

In the Islamic tradition when a spouse wants to legally separate from his/her partner, men usually resort to divorce their wives while women resort to **الخلع** “**el Khol**’ ”. This fact makes this expression even more surprising since it is uttered by a woman and no less a widow, thus its use was not fortuitous, but deliberate from the author who tries to show the high status of Bint Majzub among the men of the village.

We observe that Noun decided to domesticate the phrase, by resorting to adaptation, substituting the (ST) expression by a French idiomatic one that is familiar to the (TRs). Such choice has resulted in the destruction of the vernacular networks by substituting an expression that is typically Arab-Muslim by one that is French. This destruction has led to a qualitative impoverishment of the (TT), since it has stripped it from its implicit meaning and hence, deprived the (TRs) from having a glimpse of the Sudanese empowered women as subjects instead of the usual object.

Johnson, on the other hand, decided to resort to literal Translation, in order to render the original meaning as faithfully as possible, yet his translation had undergo an inevitable loss that is cultural and semantic, for it did not render the full implicit meaning behind the (ST), because not all the (TRs) are aware of the significance of such particular expression in the (SC), which makes them miss the whole point.

In conclusion, Noun’s translation “**Par Dieu**” is less faithful to the original; not only it does deform the original, but it also breaks the flow and irony of the expression, while Johnson’s translation could be ameliorated and its loss be recovered, using footnoting or a translator note, explaining the particularity of such expression.

### 1.2.3 Women’s Status in Holy Quran and Marriage

The following sample tackles the issue of translating religious bound terms that deal with women and men relationships; in this selected passage the narrator is debating with Waad Rayys about the importance of the Sudanese woman, while referring to a Quranic verse:

ST	و قال في كتابه العزيز: "النسوان و البنون زينة الحياة الدنيا". و قلت لود الرئيس أن القرآن لم يقل "النسوان و البنون" و لكنه قال "المال و البنون", فقال: "مهما يكن، لا توجد لذة أعظم من لذة <b>النكاح</b> ". (p.82)
TT <sub>1</sub>	Et il est dit dans le Coran : « Les femmes et <b>les fils</b> sont la parure de la vie en ce monde. ». Wad Rayyès, ce n'est pas « les femmes et les fils... » mais « l'argent et les fils » qu'il est écrit dans le Coran. En tout cas, il n'est pas de plus grand plaisir que de <b>jouir d'une femme</b> . (Noun, p. 70)
TT <sub>2</sub>	Women and <b>children</b> are the adornment of life on this earth, God said in His noble Book. I said to Wad Rayes that the Koran did not say, Women and children but Wealth and children. He answered: In any case, there's no pleasure like that of <b>fornication</b> . (Johnson-Davies, p. 78)

The verse that is being debated here is from Surat El KAHF, verse 46:

- "**Wealth and children are an adornment of the life of this world**" (translated by Shakir).

- (المالُ والبنون زينة الحياة الدنيا) (الكهف: 46)

#### a. Women's status in Holy Quran

TT <sub>2</sub>	TT <sub>1</sub>	ST
Children	Les fils	البنون

To translate "بنون", Noun has opted for « **fils** » (sons), which is an inadequate equivalent, since the word "البنون" is used in this Quranic verse in an inclusive way, referring to both genders, daughters and sons. Johnson, on the other hand, has selected the equivalent "**children**" which is the most accurate equivalent for it renders the meaning of the (ST) faithfully.

#### b. Marriage

TT <sub>2</sub>	TT <sub>1</sub>	ST
Fornication	Jouir d'une femme	النكاح

The (ST) was translated by Noun along these lines: "**Jouir d'une femme**", which literally means "**enjoying a woman, sexually**", while Johnson has opted for the equivalent "**Fornication**".

In order to determine if the (TT) is appropriate or not, we will refer to the definitions of both "نكاح" and "**fornication**" to see if they correspond, as seen below:



Fornication	نكاح
Sexual intercourse between people not married to each other. ( <b>Oxford dictionary</b> )	وقال الأعرابي في نكاح بمعنى تزوج. (من معجم لسان العرب).

In regards of the two definitions, Noun and Johnson could have opted for a literal translation, which would have gathered all the elements of the original without deforming its initial meaning

TT <sub>2</sub> (*)	TT <sub>1</sub> (*)	ST
There is no greater pleasure than that of <b>marriage</b> .	IL n'est plus grande jouissance que celle du <b>mariage</b> .	لا توجد لذة أعظم من لذة <b>النكاح</b>

## Analysis

Noun's translation along Johnson's demonstrates a clear and deliberate attempt; from the two translators to generate and promote an Orientalist idea of the Arab society through:

**Negative clarification:** Noun first specified the gender of "بنون" and secondly, tried to explicit the term "النكاح" by introducing a negative sexual charge.

These choices made by Noun, implicitly reinforce the underlying theme that the Holy Quran and the religion of Islam are the roots of women's oppression.

Regarding the translation of Johnson, even if he used an adequate equivalent for "بنون", he still made a misleading and inappropriate choice for "النكاح", because "نكاح" and "fornication, as seen above, are in fact antonyms; for while "النكاح" is legal and legitimate, fornication is, on the other hand, illegitimate and immoral. The first one implies a moral and physical engagement while the second one refers, exclusively, to sexual-intercourse.

**Qualitative impoverishment (loss):** even if the sexual aspect was implied in the (ST) through the use of the term "لذة", it was done in particular context which is marriage and secondly, it did not refer exclusively to men pleasure only, for during the discussion, Bint Majzub was also present and taking part in the discussion along with Wald Rayys about feminine pleasure.

**Destruction of underlying networks of signification:** the two translators have destructed the underlying networks of signification of the (ST), substituting it by their own. Both chose to use particular set of terms that create an Orientalist network of signification which present women as inferior to men and as sexual objects for them to enjoy.

Consequently, the choices made by the translators, implicitly affect the way Sudanese women are perceived by the (TRs), for the equivalents chosen deform the meaning of the (ST) and hence deform the (SC). They reflect an Orientalist and negative representation of Sudanese women whose statue gets diminished, to being inferior, not valued and desired as much as men and to being considered as sexual objects for male satisfaction. Thus, the translators were unfaithful to the intention of the author to the point of hijacking his work to serve their own Orientalist perception and expectations about the situation of Oriental women, and which only contributes to consolidate the prejudices and stereotypes about Arab-Muslim women.

#### 1.2.4 The Veil

The translation of the following sentences highlights the stereotyped representation of the veil as seen below:

- a. Sample one:** The narrator describes a scene where Hasna is celebrating the circumcision of her son, during which she takes off the cloth covering her head.

TT <sub>2</sub>	TT <sub>1</sub>	ST
Hasna <b>bared her head</b> (Johnson, p. 106)	Hasna avait enlevé son <b>voile</b> (Noun, p. 89)	خلعت حسنة الثوب عن رأسها. (p.109)

In this particular scene, the narrator does not indicate what kind of cloth Hasna has over her head, yet, Noun decided to substitute the word "الثوب" by "voile" (veil), while, Johnson chose to omit the word entirely.

#### Analysis

TT <sub>2</sub>	TT <sub>1</sub>	ST
bared her head	Voile	الثوب

Johnson by omitting the word was more faithful than Noun who adds an unneeded clarification which only contributes to a qualitative impoverishment of the translation, since he specifies what was not specified in the (ST). He also deconstructs the underlying networks of signification because his choice conveys a certain stereotyped image of Sudanese women; an image of veiled and subsequently of oppressed a woman that was not intended by the author.

However, his translation would have been more ethical if he had opted for the following techniques:

Techniques	TT (*)	Commentary
<b>Transposition</b>	Hasna s'était découvert la tête.	means "Hasna bared her head"
<b>Domestication + Literal Translation</b>	Hasna avait enlevé son <b>couvre-chef</b> .	<b>Couvre-chef</b> designates, in French, any type of clothing or accessory used to cover the head (hat, cap, hood...).

b. **Sample two:** a similar case of Orientalist representation occurs when in a passage Mustafa describes his mother to the narrator:

<b>ST</b>	حين أرجع الآن بذاكرتي، أراها بوضوح، و على وجهها شيء مثل القناع. لا أدري، قناع كثيف، كأن وجهها صفحة بحر، هل تفهم؟ ليس له لون واحد، بل ألوان متعددة تظهر و تغيب و تتمازج. (p.23)
<b>TT<sub>1</sub></b>	Le visage <b>voilé</b> comment dire, d'une mer dont les couleurs tour à tour se mêlent et s'évanouissent (Noun, p. 31)
<b>TT<sub>2</sub></b>	With something on her face like <b>a mask</b> , I don't know – a <b>thick mask</b> , as though her face were the surface of the sea. Do you understand? It possessed not a single colour but a multitude, appearing and disappearing and intermingling

### Analysis

TT <sub>2</sub>	TT <sub>1</sub>	ST
Mask	Voile	قناع

Noun's translation includes the "**Veil**" when it wasn't mentioned in the (ST), this Orientalist translation does not only affect the explicit meaning of the original but also the richness and the connotation behind it, since Mustafa is not describing what his mother is wearing but his relationship with her. Therefore, Noun, once again, deconstruct the underlying networks of signification by trying to force an Orientalist image of the (SC), through a negative and inadequate over-translation, because the **mask** that covers Mustafa's mother face, symbolizes both the distance between them and her strangeness, for he can't read or understand her, whereas the **veil**, on the other hand, only conveys a religious charge, which is not included in the (ST). As a result, Noun's translation ends up destructing the linguistic pattern and rhetoric of the (ST) rendering the (TT) incoherent.

Johnson, on the other hand, uses literal translation to maintain the richness and the rhetoric of the original as well the intention of the narrator.

Consequently, the English version stays as faithful as possible to the (ST) while the French one deforms the narrator's intention to impose its own Orientalist idea of the Arab-Muslim woman as oppressed veiled woman. A more faithful translation would have used literal translation just like Johnson as follows: “**un mask épais**” (\*) instead of “**veil**”.

### 1.2.5 Religion and Tradition

In the following sample, we will see how the translators deal with religion, in particular Christianity, when mentioned in the (ST).

TT	ST
Bint Majzoub laughed. We were afraid “she said, you’d bring back with you an uncircumcised <b>infidel</b> for a wife. (Johnson-Davies, p. 4)	و قالت بنت مجذوب ضاحكة: "خفنا أن تعود إلينا بنصرانية غلفاء. (p.8)

In the sentence, Bint Majzoub expresses her relief for the return of the narrator without a British wife who she refers to as **uncircumcised Christian**. However, Johnson decided to translate “**infidel**” as “**نصرانية**” which mean **كافرة** in Arabic:

Infidel	كافر
An adjective from mid-15c., describing an adherent of a religion opposed to Christianity, a non-Christian, later on: one who does not believe in religion (1520s). (From <b>Etymonline dictionary</b> ).	هو نكار شخص ما للدين الإسلامي جحوداً وعناداً رغم ظهور الحق له بكل السبل المقنعة، ولذلك يربط القرآن الكريم في آيات كثيرة بين الحكم بالكفر وبلوغ الدعوة فيقول تعالى: إِنَّ الَّذِينَ كَفَرُوا وَصَدُّوا عَن سَبِيلِ اللَّهِ وَشَاقُوا الرَّسُولَ مِن بَعْدِ مَا تَبَيَّنَ لَهُمُ الْهُدَىٰ لَن يَضُرُّوا اللَّهَ شَيْئًا وَسَيُحِيطُ أَعْمَالُهُمْ" (محمد 47: 32). وفي هذا الصدد يساوي الإمام أبو حامد الغزالي في كتابه (فيصل التفرقة بين الإسلام والزندقة) بين من لم تصلهم رسالة الإسلام أصلاً وبين من وصلتهم صورة مشوهة عنه وعن نبيه فكلاهما معذور (قاموس لسان العرب).

## Analysis

Bint Majzoub clearly says “**Christian**” without any explicit disdain towards Christianity but more to show the superiority of the Sudanese tradition that circumcises women and their superior sexuality. However, Johnson’s translation is somehow reversing the roles, putting the Sudanese woman as the intolerant one when in fact the adjective was mostly used by European Christians to justify their invasion and colonizing missions in the Orient.

Therefore, his choice is inadequate and contributes to the creation of a religious animosity between the (SC) and (TC), since it reflects a negative image of the Sudanese women as intolerant towards the religion of the other.

c. In a similar sample and following the same tendency, Johnson translates:

- أغلقت بنت مجذوب الزجاجة و قالت: " هذا يكفي. **خمر النصارى** هذه جبارة، ليست كعرق التمر "

TT	ST
heathen’s drink. (p. 125).	خمر النصارى (p. 126)

## Analysis

Heathen is used to describe a person who does not belong to a widely held religion (especially one who is not a Christian, Jew or Muslim) as regarded by those who do.

However, Bint Mejjoub is only describing how strong the Christian alcohol is in comparison with the local one, even implying a sort of admiration, without including any negative religious charge. Yet, Johnson chose to deform the meaning by reflecting a clear disdain from the Sudanese women towards the other religion.

Moreover, this translation creates an inconsistency and incoherence in the (TT), since the narrator describes Bint Majzoub as an open minded person who drinks and smokes in front of everyone without restrains while the translation conveys a total opposite image, of an intolerant and conservative woman:

TT	ST
She used to smoke, drink and swear on oath of divorce like a man. (p.39)	كانت تدخن السجاير وتشرب الخمر وتحلف بالطلاق كأنها رجل (p.80).

In this case also, Johnson is taking too much liberty in substituting the narrator’s intentions by his own, trying to force his own Orientalist ideology into the (TT).

### 1.2.6 Sexuality

Another tendency of Orientalist translation is the over-sexualisation of Arab-Muslim women as follows:

- a. In this sample, the narrator's grandfather proposes to Wad al-Rayyis to marry "Hasna", since three years have passed since the death of her husband Mustapha, in addition to the fact that Wad al-Rayyis is still "شاب" (young), wealthy and more than capable of taking care of her.

فقال جدي: "ود الرئيس لا يزال شابا، و هو صاحب مال. و على أي حال المرأة يلزم لها الستر. ثلاثة أعوام مرت على وفاة زوجها. ألا تريد الزواج أبدا؟".

TT <sub>2</sub>	TT <sub>1</sub>	ST
sprightly enough (p. 86)	puissant (p.76)	شاب (p.89)

Noun chose to render the word by "puissant" (potent), opting for an over translation, that confer an explicit sexual connotation to the text and contributes to the exotic representation of Sudanese women. Such portrayal encourages and feeds the fantasies of both European women and men about sensual and erotic Arab women and men. Johnson, on the other hand, prefers to use a more rational and appropriate expression "sprightly enough", opting for a more faithful translation one that renders the real intentions of the narrator and his implicitness.

- b. The following sample is a similar case to the previous one:

ST	حريم النصارى لا يعرفن لهذا الشيء كما تعرف له بنات البلد. نساء غلف. الحكاية عندهن كشراب الماء (p.84)
TT <sub>1</sub>	Les chrétiennes, ici, manquent de la science que les natives du pays ont de la chose. Elles font l'amour sans gourmandise, comme on boit un verre d'eau. (Noun, p. 71)
TT <sub>2</sub>	The infidel women aren't so knowledgeable about this business as our village girls, said Bint Majzoub. They're uncircumcised and treat the whole business like having a drink of water. (Johnson, p. 80)

In this scene, Bint Majzoub was discussing with the men of the villages- Wad Rayes, Bakari and the narrator's grandfather along with the narrator- about their favourite subjects which are women, marriage and intimate lives. Wad Rayyes asked the narrator if the Christian women were really that good, to which the narrator answered "I don't know". Then, Bint Majzoub, out of jealousy, states that the circumcised Sudanese women were better than European women.

## Analysis

In Noun's version we notice a clear attempt to distinguish the mores of British women from those of Sudanese women. His translation hijacks the narrator's idea and deforms his point of view by reversing the balance the narrator has created between the superior Self (Sudanese women) and the inferior Other (British women).

In order to render a positive image of Christian women, he resorts to over translating, amplifying and exaggerating the sexuality of Sudanese women; for instance, he adds the word "science" to describe the deep knowledge of Sudanese women of sexual matters.

He adds, as well, the following expression "font l'amour sans gourmandise" "make love without lust and passion" which implicitly implies that Sudanese women are lustful and in some sort nymphomaniac contrasting with Christian women who are more conservative and less outrageous. He also omits an important cultural term which is "غلف" (uncircumcised) for he considers such tradition to be too barbaric and inferior to be assimilated to Christian women.

Therefore, Noun keeps on destructing the underlying networks of signification using negative clarifications; over translating and explicating according to his own ideology. Consequently, conveying an Orientalist image of Arab-Muslim women as very erotic and sexual individuals.

Johnson-Davies translation, on the other hand, renders the point of view of the narrator, using literal translation; however, he keeps on substituting the term, نصارى by infidel which makes the target readers think that Sudanese women are intolerant towards Christianity.

c. In the same vein, the following sample shows how Noun omits certain sexual references that puts the European women into bad light: in this passage, Mustapha talks about Sheila a British women he had known in London, and describes how she was addicted and obsessed with him in a very crude and sexual way:

ST	كانت تدفن وجهها تحت إبطي و تستنشقتني كأنها تستنشق دخانا مخدرا. وجهها يتقلص باللذة, تقول كأنها تردد طقوسا في معبد: "أحب عرقك. أريد رائحتك كاملة. رائحة الأوراق المتعفنة في غابات افريقيا ورائحة المنجة و الباباي و التوابل الإستوائية. رائحة الأمطار في صحاري بلاد العرب." (p.143)
TT <sub>1</sub>	Elle enfouissait son visage sous mon aisselle : « j'aime ta sueur, ton odeur m'appartient : c'est l'odeur des feuilles en décomposition dans les forêts d'Afrique, l'odeur de la mangue, de la papaye, des épices ». (p. 111)
TT <sub>2</sub>	She used to bury her face under my armpit and <b>breathe me into herself, as though inhaling some narcotic smoke. Her face would be puckered with pleasure.</b> I love your sweat, <b>she would say as though intoning rites in a temple.</b> I want to have the smell of you in full: the smell of rotting leaves in the jungles of Africa, the smell of the mango and the pawpaw and <b>tropical spices, the smell of rains in the deserts of Arabia.</b> (p. 142)

We notice that Johnson has rendered the whole scene as the original, using literal translation and respecting both the structure and semantic details of the (ST). However, for Noun the scene was too unflattering and disturbing that he couldn't bring himself to render it as it is, hence, his decision to omit a large part, almost half of the elements from his translation. The parts he decided to discard are the ones showing a deviant behaviour from the usually "perfect" image of the European woman. Consequently, Noun deforms the (TT) and betrays the original by causing a quantitative impoverishment during the passage from the (ST) to the (TT).

## Conclusion

As mentioned above, this novel deals with the struggle between the Self and the Other, the Orient and the West, it is based on a certain balance between all these elements, showing both their positive and negative sides as well the similarities and differences between them.

The analyses of the samples extracted from the translations of the novel into both English and French allowed us to explore the nature of the strategies adopted by each translator in order to transfer and portray the image of the Arab-Muslim women.

It was observed that Noun penchant when it comes to portraying the women mentioned in the novel is to omit the negative and unflattering image about Christian women, causing a quantitative impoverishment while contrarily preserving and over translating (emphasizing and exaggerating) the exotic and sexual image of Sudanese woman.

As a result, the image that is portrayed through noun's translation is that of Sudanese world where Sudanese women lives revolve mainly around lust, sexuality and submission to men which echoes Sardar claim that for the orientalist "the violent and barbaric Muslim male and sensual, passive female, come together to represent the perfect Orient of the Western perception, they fuse together to produce a concrete image of sensuality and despotism and thus inferiority" (Sardar, 1999, p. 48). Johnson, on the other hand, tends most of the time to maintain the cultural differences and their nuances; his version renders the metaphors and rhetoric of the original and its structure using literal Translation. This can be explained by the fact that Johnson had a certain interest for eroticism in Arabic literature and as a translator he has taken as rule to translate everything or not translate anything at all for he doesn't appreciate the fact that for a text to be translated it needs to be entirely modified.

In conclusion, the French translator orientalises the situation of the Sudanese women, creating a stereotyped and erotic version of the (ST) -veiled, inferior and sexually active- which betray the original intention of the author and contributes to broaden the gap between the (SC) and (TC).



## **Chapter Two**

**أولاد حارتنا**

**By Najib Mahfouz**

## Introduction

The second novel will also tackle the cultural representation of Arab-Muslim women in translation; the choices made by the translators will be compared and discussed along their strategies and impact on Orientalist stereotypes.

### 1. Corpus analysis

Same as the previous analysis of corpus 1, the analysis of corpus 2 is as well going to tackle the different aspects of the novel from the author's biography, to the translator's biographies, exploring in the way, the storyline and the different representations of women within the story.

#### 1.1 Najib Mahfuz (December 12, 1912 – August 30, 2006)

The author of the novel is Najib Mahfouz, an Egyptian writer born in Cairo in 1911. He is Egypt's most famous novelist and the first Arab to win the Nobel Prize of Literature. Usually, through his characters, Mahfuz describes the cultural and political problems that Egypt is or has experienced.

#### 1.2 أولاد حارتنا

His novel, published in (1959) made him famous throughout the Arab world for its concealed political judgements under allegory and symbolism.

The story is about the life of a Hara, an Egyptian neighbourhood, which fights to re-establish order and social justice. It succeeded three times in doing so, each time lead by a different man–Jabal, Rifaa and Qasim- however the fourth hero Arafa fails to succeed using science.

What makes this novel an allegory is that the four heroes corresponds to three monotheists religions: Judaism, Christianity and Islam, because the protagonists, Adham, Jabal, Rifaa and Qasim lead similar lives to that of Adam, Moses, Jesus and Muhammad PBOH. The book caused a huge controversy in Egypt for, on the one hand, its blasphemous nature and on the other hand for its tendency to relate the life of the Hara to the real situation of Egypt at that time and its struggle to overcome the political and social problems.

#### 1.3 Representation of Women in the novel

The society represented in the story is dominated by the patriarchal rules of the futuwwa and the women mentioned in the story are different with different situations and status.

Inside the mansion, women are subjected to the authority of Al-Jabalawi and of their husbands. They are responsible for housework, children education and arranging weddings. However, this social structure does not apply to all the women of the Hara, since some of them who are from noble families; wives and daughters of rich men (hanim or sitt) have a considerable influence and are more respected and taken into consideration. In other cases, it is the well behaviour that confers to women such status, such as Qamar, the wife of Qāsim, who is respected by everyone for her mores, or their strong personality and their defence of justice and equity, e.g., Tamarhana who doesn't hesitate to criticize the futuwwa's behaviour.

#### 1.4 The Translations

After winning the Nobel Prize of literature in 1988, the novel got known worldwide and translated into different languages, among which French and English. Some of the first translators who successfully translated the novel are, Jean Patrick Guillaume into French, Peter Theroux and Philip J. Stewart into English.

##### a. Philip J. Stewart

Born on 8 January 1939 in London, Stewart is a British writer and academic, who, in 1962, in order to obtain a Master degree from the Oxford University, decided to translate the novel **Children of Gebelawi**. In his translation, Stewart included a biography of the author as well an introduction in which he discusses the controversy that the novel has stirred in Egypt.

##### b. Jean-Patrick Guillaume

The novel was translated into French by Jean-Patrick Guillaume, a professor of linguistics at the University of Paris III. His translation was published in 1991, under the title "**Les Fils de la Medina**", it included an introduction in which he explains the symbolic aspect of the story and the controversy surrounding it.

##### c. Peter Theroux

In 1994, a second English translation of the novel appeared made by the American translator Peter Christopher Sebastian Theroux under the title **Children of the Alley**. Theroux mentioned several times his anti-Orientalist stance; in his travel book; **Sandstorms: Days and Nights in Arabia** (1990) in which he rejects any Orientalist representation of the Arab culture and insists on avoiding stereotypes, by taking into consideration the context and specificities of the Arab Culture.

## 2. Discussion

In this section will be discussed the different strategies and techniques used by the translators to deal with the different representations of women and their situations within the novel.

### 2.1 The Veil

In this first sample we will see how the translators dealt with a particular cultural bound expression "يا ساتر" that is used to warn the inhabitant of a house of someone entering:

<b>ST</b>	دخل حوش قمر ليأخذ النعجة و هو يقول: "يا ساتر"...و إذا بصريير باب الحريم يسمع و هو يفتح... (P .330)
<b>TT<sub>1</sub></b>	Kassim went into Kamar's courtyard to collect the ewe, calling out: <b>Veils on!</b> (Stewart, p. 213)
<b>TT<sub>2</sub></b>	He went into Qamar's courtyard to fetch Naama, the ewe. <b>Here I am</b> , he called (Theroux p. 269)

### Analysis

<b>TT<sub>2</sub></b>	<b>TT<sub>1</sub></b>	<b>ST</b>
Here I am	Veils on	يا ساتر

We notice that Stewart over-translate the word by choosing the equivalent « **veils-on** » since according to him women inside the house must put on their veils which is not mentioned in the novel or intended by the narrator, because Qasim did not intend to inter the house but just inform the inhabitants of his presence. As a result, Stewart is deforming the text by deconstructing the underlying networks of signification, replacing it with his own stereotyped image of the Egyptian women, while Theroux translation « **here I am** », on the other hand, is more neutral and faithful.

In this case, we notice the paradox of the translation; Theroux has opted for a domesticating technique which has rendered a more faithful and neutral translation of the (ST), while Stewart tried to maintain the difference between (SC) and (TC), by resorting to a Foreignizing technique, which has resulted, in fact, in an Orientalist representation that portrays a stereotyped image of the Egyptian women.

## 2.2 Women's Status

Stewart tendency to modify the image of the Arab-Muslim woman and her situation can be further seen in the following sample: this passage from the (ST) compares the importance of women and their status, within the house, to that of the internal organs inside the body:

<b>ST</b>	... فالحریم فی هذا البيت كالأعضاء الباطنية يعرفها صاحبها على نحو و يعيش بفضلها و لكنه لا يراها. (p.21)
<b>TT<sub>1</sub></b>	... as the <b>women's quarters</b> in the house were like a <b>man's heart</b> , of whose existence he knows and by virtue of which he lives but which he never sees. (Stewart, p. 11)
<b>TT<sub>2</sub></b>	..for <b>the women</b> in the mansion were like the <b>internal organs</b> which a man knows of, and thanks to which he lives, but which he never sees. (Theroux, p. 17)

### Analysis

The narrator in the sentence explains how women as individuals are important to the household, yet, Stewart decided to substitute the word "حریم" by « **women's quarter** », and even if he avoids using transliteration "**Harem**", he still deforms the intention of the narrator, by causing a qualitative impoverishment of the original; substituting women as individuals by a place, while Theroux chose to adopt a literal and faithful translation which respects the original without causing any modification.

The choices made by Stewart reflect a certain contradiction in the strategies he employs; on the one hand, he portrays a stereotypical image of Egyptian women as inferior and segregated from men, while on the other hand, he glamorise and ameliorate the image of these women by over-translating the phrase "الأعضاء الباطنية" by "**man's heart**", specifying and clarifying the type of organ when it is not mentioned in the (ST).

Therefore, Stewart is deconstructing the underlying networks of signification, once again, in order to convey to the (TRs) an Orientalist image of the Egyptian woman.

### 2.3 Women and Insults

The sample hereafter highlights how translation contributes to the production of negative image through misogynist expressions:

ST	باعة متسولون و لن يظهر فتوة منهم من قوم خرعين. (p.128)
TT <sub>1</sub>	Des boutiquiers et des mendiants! [...] <b>Des femmelettes pareilles</b> ne donnent jamais naissance à un <i>futuwwa</i> . (Guillaume, p. 132).
TT <sub>2</sub>	Peddlers and beggars! <b>A spineless people</b> will never produce a chief. (Stewart, p. 80)

In this scene, Zuqlut, one of the futuwwa threatens and belittle the inhabitants of the neighbourhood of Jabal, insulting them of cowardice and weakness, and the adjective he uses "خرعين" is defined as follows:

خُرُع فلان: ضعُف واسترخى ، لانّت مفاصله ، أصبح كالخزوع لِيناً واسترخاءً.

#### Analysis

TT <sub>2</sub>	TT <sub>1</sub>	ST
A spineless people	Des femmelettes	قوم خرعين

Guillaume translated the sentence into French, choosing to substitute the cowardice of those men by the adjective “**femmelettes**” which is a familiar and misogynist description of someone who is coward and weak.

The term “femmelettes” is coined from “femme” (women), therefore the translator did not only domesticate the term but also modify the register; by combining women, cowardice and familiar register he deformed the (ST) adding a negative and misogynist charge to the expression.

Stewart, on the other hand, gives a much more precise and faithful translation using literal translation, unlike Guillaume who opts for an over-translation that ends up conveying an image of an Egyptian patriarchal society which under-estimates women and associate them with weakness.

## 2.4 Sensuality

The next sample describes the marriage of Qasim and Qamar, where a dancer leads the new married couple to their bridal chamber:

ST	سارا معا تتقدمهما راقصة كأنما تلقي عليهما الدرس الأخير حتى احتوتهما غرفة العرس. (p.340)
TT <sub>1</sub>	Ils se mirent tous deux en marche, précédés jusqu'à la porte de la chambre nuptiale par <b>une danseuse dont les mouvements lascifs</b> semblaient leur donner une <b>ultime leçon</b> . (Guillaume, p. 329)
TT <sub>2</sub>	He took her by the hand, and walked with her to the bridal chamber, preceded by a <b>belly dancer</b> . (Stewart, p. 220)
TT <sub>3</sub>	They walked out, <b>led by a dancer</b> who seemed to be giving them their <b>final lesson</b> , until they were alone in the bridal chamber. (Theroux, p. 277)

### Analysis

TT <sub>3</sub>	TT <sub>2</sub>	TT <sub>1</sub>	ST
a dancer	a belly dancer.	une danseuse dont les mouvements lascifs	راقصة

Guillaume has opted for over-translating the word “dancer” by adding a descriptive phrase: « **dont les mouvements lascifs**” (whose lascivious movements), this phrase adds to the text a sensual and sexual charge that was not included in the (ST) or at least not explicitly.

Stewart, on the other hand, chose to adopt a Foreignizing technique by over translating as well and specifying the type of dancer: “**belly dancer**” which reflects an exotic image of the text.

Theroux, unlike the two others, respects the structure and semantic meaning of the (ST), which he renders in the (TT) using literal translation.

Therefore, we conclude that Theroux’s translation is the most faithful in comparison with Guillaume’s and Stewart’s, since both of them decided to deform the (ST) by deconstructing the underlying network of the text in order to infuse it with their own Orientalist, exotic and stereotyped image of Egyptian women.

## 2.5 Slavery

In this sample, al-Jabalāwī and Idrīs are talking about Adham as the next in line to be the future intendant of the waqf:

<b>ST</b>	إني و أشقائي أبناء هاتم من خيرة النساء. أما هذا فإبن جارية سوداء. (p.13)
<b>TT<sub>1</sub></b>	... he's the son of a black <b>slave</b> woman! (Theroux p. 11)
<b>TT<sub>2</sub></b>	... Alors que lui, sa mère n'est qu'une <b>esclave</b> noire (Guillaume P. 29)
<b>TT<sub>3</sub></b>	... but this fellow is the son of a black <b>maid</b> . (Stewart p.6)

Stewart substitutes the word "جارية" by "**maid**" while both Guillaume and Theroux substitute the word by « **esclave and slave** ».

Even if the term implies a notion of propriety, it still does not hold the same meaning and violent charge that the word "**slave**" hold in the (TC), which render TT<sub>1</sub> and TT<sub>2</sub> inadequate substitutions to the (ST) for they contribute to only further dramatize the situation of the Egyptian women, of the Egyptian society and of their social hierarchy.

## Conclusion

The comparative analysis of the selected samples from the novel and their translations show that the decisions made by the translators when it comes to the cultural representation of the situation of women and of their relationships with men and other women as well, are crucial, since the manner in which these Arab-Muslim women are perceived by the (TRs) is closely connected to how the strategies are used to highlight cultural differences. This image can be either positive or negative, and in our case, most of the time it is negative, since the translators follow an Orientalist approach especially regarding cultural and religious bound terms, since they tend to deform the original text by destructing the underlying networks of signification in favour of the portrayal of a more submissive, oppressed, sensual and erotic Arab-Muslim women living in a patriarchal, violent and dominant male Arab-Muslim society.



# **General Conclusion**

## General Conclusion

Orientalist representation is derived by political and imperialist agenda which aims at dominating the Orient. Therefore, Edward Said has fought to uncover and reveal the Orientalist discourse and representation along their impact on this part of Orient.

Regarding both novels which were presented in the present study, the translations have reproduced an Orientalist (TT) in a subtle way by employing a certain set of specific terms. Muslim women have been presented in some of the (TTs) as a stereotyped monolithic group subjected to male domination. However, such representation has overlooked and even rejected the diverse realities and experiences of a Muslim women's life.

The danger of such translations is that the (TRs) are exposed to fictitious, fabricated and racist representation which would lead to more stereotyping and injustice towards Arab-Muslim women.

In translation to counter such prejudicing discourse and to deconstruct its constituents, different scholars and translators have proposed different translation strategies that help avoid the transmittal of these stereotypes to Western readers who do not know of the Orient cultural specificities, as well to help recover the identity and status of women who have or are still suffering from colonisation.

However, after analysing and comparing the selected samples, mentioned above, with their translations, we can say that not all the Post Colonial Feminist techniques are always effective in avoiding or deconstructing Orientalist depictions of Arab-Muslim women, especially when the (ST) is translated into Western languages.

Foreignisation strategy, for instance, is supposed to be the most effective Post-Colonial strategy in highlighting the cultural differences existing between (SC) and (TC) and maintaining their individuality without obliterating the other's cultural identity, however, this strategy seems to be doing the opposite when it comes to feminine cultural representation.

This can be explained by the fact that Orientalists, in order to make their writings feel more exotic and to feed their readers imagination and fantasies, they tended to transliterate some Arab words and deform their meanings, e.g., Harem.

These deformed and deviated meanings along with their lexical units got so deeply embedded in the Western imaginary and vocabulary, they started to be considered real and truthful representation of the Orient, and thus, making Foreignizing strategy serves Orientalist

expectations, unlike Literal translation, which seems to be more effective and more successful in avoiding such representations.

Consequently and according to what have been noticed so far, through the selected samples, when it comes to literary Translation and women representation there is no unique or effective PCFT strategy, for the impact and results of the strategies used depends solely on the situation and on the intention of the translator, for instance, a domesticating strategy can be more faithful than a Foreignizing strategy.

In fact, Translation can never entirely be objective and certainly not when it comes to literature, considering that the translator would always emphasis certain values and traits in the text in comparison with others as well as infer consciously or unconsciously his/her own ideology in the (TT) whether it is right or wrong.

Therefore, PCFT strategies are a two edged sword, for they can either help resist the Orientalist representation and avoid it or instead contributes to emphasising and consolidating stereotyped images.

Considering that postcolonial literary production is characterized by a multitude of different cultures, traditions, gender roles, religions and ideology, we shouldn't consider that every strategy that might work in one situation or case may work in another situation or case. Moreover, it would be unfair to tie the practice of translation to any fixed notion of sameness or difference, thus rather than using one approach of Foreignizing/Domesticating, Phalo/feminist translation, it is better to choose different strategies, depending on the (ST) characteristics, the communicative situation, the audience and the social and political agenda.

Additionally, the translator must pay attention to little details in his/her translation, regarding the choice of equivalent, their placement in the text, their charges, connotative meanings, and even, in some cases, their etymology, so that to not create any Orientalist representation even implicitly within the translation.

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## المخلص

صرح الرئيس الأمريكي السابق جورج و لكر بوش في خطابه، الذي ألقاه في 29 يناير 2002، أمام الكونغرس، قائلاً: "آخر مرة التقينا فيها وسط هذه الغرفة، كانت أمهات وبنات أفغانستان أسرى في منازلهن، محرومات من العمل أو الذهاب إلى المدارس (...). و لكن اليوم هؤلاء النساء تحررن و أصبحن جزءا من الحكومة الأفغانية الجديدة".

يبين مثل هذا التفكير الاستشراقي بأن الغرب طالما استغل وضعية المرأة العربية المسلمة و التعاليم الإسلامية المتعلقة بها من: الحجاب و النقاب و تعدد الزوجات لتبرير النزعة العرقية و الإمبريالية التي أدت إلى تشجيع العدوان العرقي و الديني ضد العديد من الدول العربية الإسلامية. لذلك تسعى الدراسة الحالية للتعرف على مختلف التقنيات و الاستراتيجيات المستعملة لتمثيل المرأة العربية المسلمة و عكس صورتها لدى القارئ المستهدف.

منذ البداية وحتى أوائل القرن العشرين، اتبعت الترجمة نهجا لغويا يركز بشكل أساسي على البنية اللغوية فحسب، لكن بعد إدراج النهج الثقافي في دراسات الترجمة تحت إشراف مترجمين من أمثال أندريه ليفيفير و سوزان باسنيت اللذان قاما بتجاوز الإطار اللغوي و حث المترجمين على إدراج جميع العناصر المتجسدة في اللغة من تاريخ و ثقافة و إيديولوجية ضمن عملية الترجمة، أصبحت الترجمة تتمتع بسلطة هائلة تسمح لها بتمثيل و تفكيك و تصنيع صورة الثقافة المصدر، مما منحها القدرة على التأثير في شكل الصورة التي سيتلقى بها القارئ المستهدف تلك الثقافة.

هذه الخاصية جعلت من الترجمة سلاحا ذو حدين، بإمكانه، إما عكس صورة مخلص و موثوقة للثقافة المصدر أو تليفيق صورة مشوهة و خاطئة لها من شأنها أن تسهم في خلق و تعزيز القوالب النمطية السلبية. و من هنا نستنتج أن عملية الترجمة، ساهمت إسهاما كبيرا في بناء صورة المرأة العربية المسلمة التي تم ذكرها و وصفها في الروايات العربية.

يمكن القول أن التمثيل الاستشراقي للنساء العربيات المسلمات و المشرق ككل يرجع إلى تأثير الترجمات الاستشراقية للقصص الشعبية "ألف ليلة و ليلة"، من أمثال ترجمات أنطوان غالاند و إدوارد لين، حيث أن كلاهما قاما بحشو ترجمتهما بالقوالب النمطية الغربية و المثيرة حول المشرق، و خاصة حول المرأة الشرقية، مما أثر على الترجمات التي تلتها و التي بنيت على تصورات خاطئة تم نقلها إلى معظم البلدان الغربية في مؤلفات لروائيين و صحفيين و مترجمين مستشرقين.



بعد تتويج رواية "أولاد حارتنا" للأديب المصري نجيب محفوظ بجائزة نوبل للأدب في 1988، توسعت ترجمة الرواية العربية و بالخصوص الرواية العربية ما بعد الكولونيالية بشكل كبير، و لكنها كانت تتم تحت إشراف مترجمين غربيين ذوي أيديولوجية امبريالية، يقومون، في معظمهم، بتحريف النص المصدر و دمج عناصر الخطاب الاستعماري و الفكر الاستشراقي ضمن النص الهدف.

حارب إدوارد سعيد مثل هذا التمثيل و سعى جاهدا للكشف عنه ضمن الخطاب الاستشراقي من أجل تسليط الضوء على مخلفاته السلبية في أذهان القراء المتلقين الذين لا يدركون الخصائص الثقافية للشرق. حيث يرى بأن الاستشراق هو قائمة الأكاذيب والخرافات المتداولة حول الشرق التي تم تثبيتها في مفردات تهدف إلى السيطرة على مجتمعات العربية، ذلك لأن العلاقة التي تربط الغرب بالشرق هي علاقة صراع و سلطة، يحاول فيها الغرب إضفاء هيئته على المشرق.

تظهر مثل هذه العلاقات غير المتوازنة و المتمركزة عرقيا بشكل واضح و جلي عندما يتعلق الأمر بتمثيل المرأة العربية المسلمة، إذ كما ذكر سعيد، كثيرا ما يتجاهل الأدباء و المترجمون الغربيون الواقع الحقيقي و الإيجابي للمرأة العربية، بهدف عرض صورة استشراقية مغايرة لوضعيتها تتناسب و الصورة التي يتوهمها الغرب عنها. و لتفكيك هذه الصورة المشوهة، قام التيار النسوي ما بعد الكولونيالي بتأسيس حركة الترجمة النسوية ما بعد الكولونيالية.

السؤال الذي يطرح نفسه هنا أنه كيف للترجمة النسوية ما بعد الكولونيالية أن تقوم بتفكيك الصورة الاستشراقية للمرأة العربية المسلمة في الأعمال الأدبية؟ ما هي استراتيجياتها و تقنياتها؟ وهل هي بالفعل فعالة و مجدية؟

من خلال الإجابة عن هذه الأسئلة تهدف الدراسة إلى تسليط الضوء على أهمية الترجمة النسوية ما بعد الكولونيالية في استرجاع هوية المرأة العربية المسلمة و من خلالها في استعادة مكانة المجتمع العربي الإسلامي ككل بعيدا عن أي قوالب نمطية سلبية. كما تهدف إلى تسليط الضوء على الاستراتيجيات المستخدمة في مواجهة التمثيل الاستشراقي للنساء العربيات المسلمات في الأعمال الأدبية.

قبل الشروع في عملية التحليل نقوم بافتراض أن الإستراتيجيات التي تستعملها الترجمة النسوية ما بعد الكولونالية استراتيجيات فعالة و غير متحيزة تساعد على تفكيك التمثيل الاستشراقي.

للإجابة عن الأسئلة المطروحة أعلاه و للتأكد من صحة الفرضيات المقترحة، تم اختيار مدونتين عربيتين، الأولى للروائي السوداني الطيب صالح "موسم الهجرة إلى الشمال" و الثانية للأديب المصري نجيب محفوظ "أولاد حارتنا".

لإجراء عملية التحليل تم تبني منهجية تحليلية مقارنة، تقوم بمقارنة العبارات و الجمل و المصطلحات التي تم اختيارها بترجماتها الفرنسية و الانجليزية مع تحديد و تقييم تقنيات الترجمة المستعملة.

## الجزء الأول

### الفصل الأول: الترجمة النسوية

أثر ظهور المنهجية ما بعد البنيوية بشكل كبير على دراسات الترجمة أدت إلى إجراء تعديلات و تغييرات في الكثير من مفاهيم الترجمة و استراتيجياتها، مما أتاح الفرصة للترجمة للانفتاح على جملة من الميادين الأكاديمية من بينها الدراسات النسوية.

#### الدراسات النسوية

أدى كل من التحيز الجنساني و التعصب الجنسي ضد المرأة في الدول الغربية إلى ظهور حركات و تيارات نسوية، في أواخر الستينيات و أوائل السبعينيات من القرن العشرين، تطالب من خلالها بتحقيق المساواة بين المرأة و الرجل و بمحو التحيز الجنسي بينهما.

كذلك هذه التيارات النسوية تأتي في أشكال مختلفة و غير متجانسة تختلف حتى من حيث الجوهر و الأهداف مما دفع معظم العلماء إلى استخدام صيغة الجمع لتعريفها "التيارات النسوية" بدلا من "التيار النسوي".

## الترجمة و المنظور الجنساني

اختلاف الثقافات و النظم الاجتماعية قد يؤدي بالترجم إلى مواجهة بعض المشاكل و الصعوبات في تحديد الجندر المناسب و الملائم عند الانتقال من اللغة المصدر إلى اللغة الهدف، إذ في هذه الحالة يتوجب عليه إما أن يقوم باختيار المكافئ الذي يتماشى و توقعات الثقافة المستهدفة أو المساهمة في تحقيق المساواة بين الجنسين.

في هذا الصدد، لاحظت لوري تشامبرلين أنه عبر مختلف الأحقاب التاريخية بنيت علاقة وثيقة بين الترجمة و الجندر، إذ أنه كان ينظر إلى الترجمة من منظور مجازي جنساني (الترجمة/المرأة، النص المصدر/ الرجل)، مما شجع على قمع المرأة و على منح الدلالة السلبية للترجمة.

## الترجمة و الاستعارة

تعد الاستعارة إحدى أغنى المصادر المعلوماتية حول الترجمة، حيث يعود أصلها إلى عهد شيشرون، وهي في معظمها متعصبة و متحيزة جنسانياً، كما هو مبين أدناه:

**الأمانة:** "الجماليات الخائبات" استعملت هذه العبارة لأول مرة في فرنسا لوصف عملية الترجمة التي تمت خلال القرن الثامن عشر. هذا التعبير يشير إلى أن الترجمة كالمرأة إذا كانت وفيه فهي بالحثم قبيحة، أما إذا كانت جميلة، فمن المرجح أن تكون خائنة. إذ تمثل هذه الاستعارة إهانة لكل من المرأة و شرفها و لنشاط الترجمة و مصداقيته.

**العنف الجنسي:** وصف توماس درانت رجل دين وشاعر إنجليزي ترجمته لهوراس، خلال القرن السادس عشر، بتقاليد العهد القديم التي كان يتم من خلالها تحويل امرأة أسيرة إلى زوجة.

**الملكية:** الترجمة ملك المؤلف مثلما المرأة ملك للرجل.

علاوة على ذلك ابتكر بعض المترجمين استعاراتهم الخاصة في نفس المنظور، مثل:

**شلييرماخر:** الذي ادعى أنه في الزواج كما في الترجمة، لا يمكن ضمان شرعية الأطفال و لا شرعية النص الهدف إلا إذا تقيدنا بمبدأ الأمانة.

## مشروع الترجمة النسوية الكندية

يهدف هذا المشروع بقيادة رواده من المترجمين من أمثال باربرا غودار وسوزان دي لوتوبينير هارود ولويس فون فلوتو إلى تأكيد هوية المرأة و هذا من خلال تحدي اللغة الذكورية التقليدية، إذ يلجأ على سبيل المثال إلى إقحام المؤشرات الجنسانية الأنثوية في النص الهدف رغم عدم وجودها في النص المصدر. كذلك عادة ما يبادل المترجم النسوي المؤلف أو الكاتب ميولاته المناصرة للتيارات و التوجهات النسوية، مما يجعل النص الهدف امتدادا للنص المصدر و لكن في سياق ثقافي جديد.

## الفرق بين المترجم النسوي و المترجم الذكوري

يرى شتاينر بأنه منذ انهيار برج بابل لا يمكن للرجال والنساء فهم لغة الآخر. و لكن ذلك لم يمنع المترجم الذكوري من القيام بترجمة المرأة و الجانب الأنثوي في النصوص مما أدى في الكثير من الأحيان إلى محو ذلك الجانب الأنثوي و حتى إلى سوء تأويل معنى النص المصدر و في نهاية المطاف إلى تشجيع القمع الجنساني ضد المرأة. ولذلك السبب، منحت الترجمة النسوية المترجم النسائي سلطة جديدة، تدفعه حتى إلى "الإساءة " إلى النص المصدر و ذلك للسماح لكل من المؤنث و المترجم بأن يصبحوا مرئيين.

## مرئية المترجم النسوي و استراتيجياته

تقدم فون فلوتو ثلاثة أنواع من استراتيجيات الترجمة النسوية كالاتي:

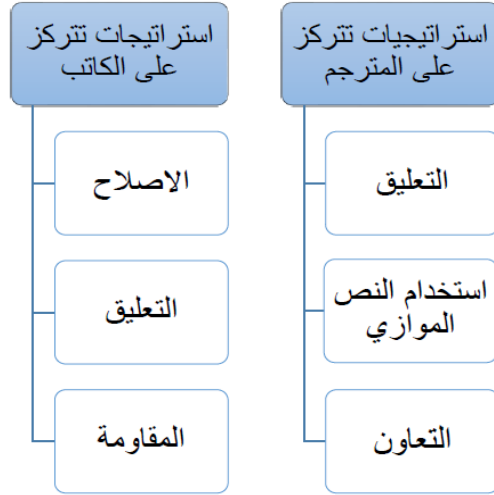
**الديباجة و الهوامش:** تلعب هذه الإستراتيجية دورا تعليميا. إذ يستخدم المترجم الديباجة للشرح وتوضيح الاستراتيجيات التي استخدمها أثناء عملية الترجمة وكذلك لتحليل ونقد (النص المصدر). أما الهوامش فتستعمل لتوضيح المراجع و للشرح كذلك.

**التكملة:** تعتبر فلوتو أن التكملة من الاستراتيجيات النسوية الأكثر إيجابية إذ يقوم مناصري التيار النسوي بالتدخل والتأثير على النص الأصلي و استكمالها و بالخصوص عندما تتعذر الترجمة لسبب أو لآخر.

**تحويل وجهة النص:** يتم اختطاف النص المصدر و الاستيلاء عليه بهدف تعمّد إضفاء الطابع النسوي عليه.

تبرر سوزان عنف و تلاعب هذه الاستراتيجيات بأن الترجمة النسوية هي نشاط سياسي يهدف إلى جعل اللغة تخدم مصالح المرأة و إلى جعلها مرئية.  
لكن ماساردي كيني تجادل بأن هذه الاستراتيجيات ليست نسوية حصرا أو مبتكرة، إذ هي مستمدة من استراتيجيات ترجمة موجودة من قبل، يمكن حصرها في استراتيجيتين هما:

الاستراتيجيات التي تتركز على الكاتب و الاستراتيجيات التي تتركز على المترجم.



جدول 1: استراتيجيات كيني ماساردي للترجمة

ساهمت الترجمة النسوية بشكل كبير في دراسات الترجمة، ولكنها أدت كذلك إلى إعادة خلق التعصب الجنسي لكن من منظور ذكوري و ذلك من خلال تهميش "الرجل". فبالرغم من ادعائها محاولة التغلب على التحيز الجنساني التقليدي المذكر / المؤنث، لكنها في الواقع متحيزة للإناث.  
إضافة إلى ذلك، تجاهل هذا التيار للتبيان النسائي جلب إليه انتقادات لاذعة تتهمه بالنفاق و العنصرية خاصة تجاه نساء العالم الثالث و بالأحرى تلك اللواتي عانين من الاستعمار. تلك الانتقادات أدت إلى بروز تيار جديد هو تيار النسوية ما بعد الكولونيالية و التي خلافا عن النسوية الغربية تقوم بعكس وجهة نظر نساء العالم الثالث و معاناتهم وفقا لخصائصهن الثقافية و العرقية و الإقليمية.

## الفصل الثاني: الترجمة ما بعد الكولونيالية

حاول المستعمرون فرض سلطتهم الاستعمارية بكل الوسائل على دول العالم الثالث، جسديا ولغويا، من خلال إرغامهم على استيعاب لغات المستعمر وديانته وعاداته. إذ يرى فيسنتي رافائيل بأن الاستعمار والترجمة يسيران جنبا إلى جنب لأن فكرة المستعمرة كثيرا ما تنسب للترجمة لما تحمله من أفكار ضمنية سلبية.

### الاستشراق والتمثيل الاستشراقي

الاستشراق هو المصطلح العام الذي يستخدم لوصف النهج الغربي في الشرق بالإضافة إلى مجموع الصور والمفردات المستعملة للحديث عن الشرق. حيث يوضح إدوارد سعيد أن الاستشراق هو كيف يمثل الغرب المشرق، وفقا لافتراضات خاطئة.

في الأصل كان يستعمل المصطلح للدلالة على جميع المناطق الشرقية مثل الهند و الفرس و الصين، إلا أنه كان يستخدم أساسا لوصف الدول الإسلامية والعرب و العثمانيين.

يفرض الخطاب الاستشراقي، الذي ساهم في توسيع السلطة الاستعمارية، ما يعتبره حقيقة واقعية للثقافة العربية الإسلامية مجبرا القارئ المستهدف على مشاركته نفس الرأي والنظرة عن هذه الثقافة، والتي هي وفقا للمستشرقين، غريبة و دونية.

### الترجمة ما بعد الكولونيالية

ظهر هذا النوع من الترجمة لتفكيك الأسس الكولونيالية التي بنيت عليها العلاقات و المبادلات بين مختلف الثقافات و المجتمعات و من أجل بناء علاقات جديدة أكثر توازنا.

وفي هذا الإطار، تم إعادة النظر في المهام المكلفة للمترجم و الأخلاقيات التي يجب عليه أن يتحلى بها أثناء ممارسته لنشاط الترجمة:

### مهام و أخلاقيات المترجم

فعلى سبيل المثال، يعتبر فينوتي أن مهمة المترجم هي تحدي لمفهوم الأمانة و نشاط إجتماعي وسياسي. أما غاياتري سيففاك فتعتبر أن مهمة المترجم تتمثل في تعزيز المساواة بين الجنسين و طمس الإمبريالية المتمركزة عرقيا. لذلك نستنتج أن مهمة المترجم تتمثل في التفاوض مع كل من الثقافة المصدر و الهدف، مع الحرص على عدم طمس أو تهميش أي منهما لخدمة مصالح الأخرى.

## استراتيجيات مختلفة في التعامل مع الترجمة ما بعد الكولونيالية

ظهرت الترجمة ما بعد الكولونيالية لمقاومة الخطاب الإمبريالي الأوروبي مستعملة عددا من الاستراتيجيات والتقنيات التي يمكن تجميعها تحت مظلة الاستراتيجيات المقاومة:

### إستراتيجية التغريب

تقوم هذه الإستراتيجية بضم عناصر ثقافية، تنتمي إلى الثقافة المصدر، إلى الثقافة المستهدفة كالأكلات والملابس والحيوانات والنباتات... الخ. و اتبع هذا النهج كل من: شلييرماخر، أنطوان بيرمان ولورانس فينوتي.

### نظرية لورانس فينوتي

انتقد فينوتي الترجمة المتمركزة عرقيا و دعا إلى ممارسة الترجمة بطريقة تحترم ثقافة النص المصدر و ذلك من خلال الاحتفاظ ببعض عناصر تلك الثقافة والسماح للقارئ المستهدف بتلقيها كما هي.

### نظرية أنطوان بيرمان

يرى أنطوان بيرمان بأنه يجب على اللغة الهدف اللجوء إلى استخدام كل الوسائل الممكنة لدمج ما يختلف عن ثقافتها و ينتمي إلى الثقافة المصدر. كذلك هو يعتبر أن الترجمة الحرفية هي الإستراتيجية الوحيدة القادرة على الحفاظ على الاختلاف الثقافي بين اللغتين.

### إعادة الكتابة النسوية

تعتبر هذه النظرية أن الترجمة ما بعد الكولونيالية شكل جديد للكتابة تختلف عن سابقتها إذ أنها تتميز بارتباطها بالنص الأصل و في نفس الوقت بإبرازها للفروقات و الاختلافات بين النصين المصدر و الهدف.

تعتمد هذه الإستراتيجية على سياق النص من أجل تحديد إلى أي مدى يمكن التلاعب بالنص الهدف و بمعانيه، ذلك لأن الخطاب المناصر للتيار النسوي خطاب سياسي موجه إلى إضفاء معان جديدة في ظل الممارسة التحررية، مما يسمح للمترجمين بتوليد نصوص تعتمد على التلاعب الساخر للمعنى.

لاحظ فيسنتي رافائيل أنه خلال الغزوات الإسبانية لجنوب آسيا، كانت الترجمة بالنسبة للإسبانيين أداة لمحو كل من لغة و ثقافة الشعوب المستعمرة ، في حين أنها كانت بالنسبة لتلك الشعوب أداة لمقاومة الهيمنة الاستعمارية و هنا يتضح لنا دور الترجمة ما بعد الكولونيالية في مقاومة الإمبريالية و التمركز العرقي.

و هذا ما يؤكد الكاتب المغربي عبد الكبير الخطيب عندما يكتب بأن "قوة الكلمة" يمكن لها أن تتحدى "كلمة السلطة"، إذ بإمكان اللغة مقاومة الهيمنة الاستعمارية ومخلفاتها و استرجاع مكانة الثقافة المصدر.

### الفصل الثالث: الترجمة النسوية ما بعد الكولونيالية

كثيرا ما استعملت مكانة المرأة في المجتمع العربي المسلم كحجة للغزو الاستعماري، و استمر هذا التمثيل الخاطئ حتى بعد نهاية الحقبة الاستعمارية.

#### التيار النسوي ما بعد الكولونيالي

وفقا لنشطاء التيار النسوي ما بعد الكولونيالي، فإن النظرية ما بعد الكولونيالية هي نظرية ذكورية قامت باستبعاد المرأة ودورها في الكفاح من أجل الاستقلال، فعلى سبيل المثال، قام مهاتما غاندي بمقارنة مقاومته السلمية للاستعمار البريطاني بطبيعة المرأة الهندية المسالمة و الغير منفعلة. مثل هذا التمثيل دفع نساء العالم الثالث إلى النهوض بتيار خاص بهن تحت تسمية التيار النسوي ما بعد كولونيالي، و الذي هو يقوم وفقا للدكتور ريتو تياجي بتمثيل نساء الدول المستعمرة. من بين القضايا التي يناقشها هذا التيار هو التمثيل السلبي و الاستشراقي للمرأة في الأدب والفنون والترجمة.

#### الترجمة النسوية ما بعد الكولونيالية

تهدف هذه الترجمة إلى تصحيح التمثيل الخاطئ و المشوه المتداول عن نساء العالم الثالث في بقية أرجاء العالم، وتطالب بتفكيك التمثيل الاستشراقي الذي يروج له المستعمر.



هذه الترجمة أشبه بساحة قتال أو بمعركة تدور بين النص المصدر و النص الهدف، حيث أن أروخو روزماري تقول أن البحث عن نظرية ترجمة غير عنيفة أمر غير معقول وغير متوافق مع عملية الترجمة نفسها إذ أن هذه الأخيرة تحاول استبدال نص بنص آخر. فهذه الترجمة تقاوم النزعة العرقية الإمبريالية في النصوص التي تمثل المرأة التي تنتمي إلى العالم الثالث كضحية للعنف الرجالي.

### المرأة العربية المسلمة و الاستعمار و الترجمة

اعتاد الغرب على استغلال وضعية المرأة العربية المسلمة كرمز للاضطهاد و العنف الذكوري و الممارسات الدينية الإسلامية التي في نظرهم لا تتماشى و حقوق الإنسان، فمثلا استعملوا كلمة "حريم" لتمثيل سجن جنسي أين يتم فيه استغلال المرأة و حرمانها من أبسط حقوقها. كذلك نفس الشيء بالنسبة للحجاب حيث قاموا بإهمال المرأة في حد ذاتها و تجاهل خصوصياتها و شخصيتها للتركيز على الحجاب الذي ترتديه فقط و ذلك بهدف تحقيق أهداف سياسية امبريالية أكثرها من إنسانية، مثلما ذكره فرانز فانون عندما أشار إلى أن الأوروبيين اتبعوا الصيغة الاستعمارية الشهيرة، "دعونا ننتصر على النساء و الباقي سوف يتبع"، إذ اعتبروا أن جسد و وضعية المرأة الجزائرية مفتاح السيطرة على الشعب الجزائري من منظور أن "كشف المرأة المحجبة" هو عبارة عن "كشف الجزائر". و لذلك حاول المستعمر إقناع المرأة العربية المسلمة بالتخلي عن هويتها و دينها.

و ذلك و وفقا لسبيفاك فأن الترجمة في العالم الثالث غالبا ما تكون ممارسة سياسية من نوع مختلف مما يفسر عمليات التلاعب في معاني النص المصدر و مخالفة وجهة نظر المؤلف. توضح سبيفاك في هذا الصدد بأن الذات من أجل الاستيلاء على ما يريد، لا يتردد في محو صوت الآخر و وجهة نظره لاستبدالها بوجهة نظر مغايرة تتوافق و الطموح الامبريالية و الالكولونيالية للمستعمر.

## الجزء الثاني

### التحليل و المقارنة

أظهرت عملية التحليل بأن الفكر و التحريف الاستشراقي يتجلى بصفة واضحة في ترجمة العادات و المعتقدات و الديانات و في كيفية تنظيم و تسيير الحياة اليومية للمرأة العربية المسلمة من ختان و زواج و طلاق...إلخ

كما تبين بأن فعالية التقنيات المستعملة تتفاوت و ليست دوما فعالة و مجدية في تجنب أو تفكيك الصورة الاستشراقية، فمثلا، استبان لنا بأن تقنية التغريب تساهم في معظم الأمثلة إلى تعزيز الصور الاستشراقية بدل محوها، و السبب وراء ذلك هو أن الروائيين و المترجمين المستشرقين اعتادوا على نقل بعض الكلمات العربية إلى اللغة الهدف ثم تحريف معانيها، على سبيل المثال، كلمة "حريم" التي بحسب ميرال الطحاوي:

"لم تظهر اصطلاحا إلا مع الرحالة والمستشرقين حيث أن العرب أو الأتراك لم يفكروا أن يطلقوا عليها هذا المرادف الرمزي، يعني الحريم كان معناه من الحرمة حتى الرجل في العامة يقول لزوجته يا حرمة من المحرم من الأشياء الكثيرة الخصوصية وكان لفظ يطلق على الزوجات وعلى الجوّاري ثم أصبح بعد ذلك له مدلول شديد الاختلاف والتباين مع المستشرقين ومع الرحالة أصبح الحريم هو الدلالة على سوء أوضاع المرأة في الشرق، صار الحريم له معنى الشرق الشبقي المليء بالإثم المليء بالمحظيات والجوّاري والفسق، الشرق غير العاقل الكسول الذي يستحق أن يُستعمر وأن يُضبط." (الطحاوي، 2004)

و لكثرة تداول هذه المعاني مع وحداتها المعجمية، تجدرت في ذهن القارئ و المواطن الغربي على أنها تمثل الواقع الحقيقي للمشرق. وهكذا أصبحت تقنية التغريب تخدم التوقعات الاستشراقية بدل مقاومتها، على خلاف الترجمة الحرفية التي تبدو أكثر فعالية وأكثر نجاحا في تجنب مثل هذه الميولات التحريفية. كذلك يتجلى لنا بوضوح في بعض المصطلحات التي تم تحليلها من *النكاح و شاب و نصارى و ثوب و جارية* لجوء المترجمين إلى اختيار مصطلحات أكثر تطرفا تحمل دلالات ضمنية أكثر سلبية في اللغة الانجليزية كما يلي *fornication, puissant, infidel and heathen, veil and slave* و مصطلحات أخرى مثل *قيمة، البنون، خرعين، الحريم* أين قام المترجمين باختيار مصطلحات *respect, fammelettes, women's quarter* تحمل دلالات ضمنية سلبية حول التمييز في المعاملة الذي تتعرض إليه المرأة و إلى النظرة التي يوجهها لها المجتمع العربي المسلم. بناء على ما سلف نستخلص أن اختيار المصطلحات المشار إليها أعلاه لم يكن عفويا بل لخدمة فكرة ضمنية كامنة في المعنى الخفي للنص تستعمل لترويج صورة استشراقية مشوهة للمرأة العربية المسلمة. وبالتالي، ووفقا لما لاحظناه، استنتجنا أنه عندما يتعلق الأمر بالترجمة الأدبية وتمثيل المرأة، لا توجد هناك إستراتيجية أو تقنية معينة فعالة، حيث أن تأثيرها و النتائج المترتبة عنها يعتمد فقط على الموضع الذي تستعمل فيه وعلى ميولات و أيديولوجية المترجم، فمثلا لاحظنا، فإن تقنية الأهلنة قد تكون أنجع من

تقنية التغريب و هذا يعود إلى أن الترجمة الأدبية غير موضوعية حيث أن المترجم عادة ما يميل اتجاه قيم وصفات و أفكار معينة بالمقارنة مع أخرى، فضلا عن إدراج إيديولوجيته الخاصة في الترجمة، فلا يمكن استبعاد فرضية تلاعبه بالترجمة لخدمة أهداف عقائدية شخصية.

فليست كل إستراتيجية أو تقنية ناجعة في حالة معينة، ناجعة في حالة أخرى. و لأن الأعمال الأدبية ما بعد الكولونيالية تتميز باختلافها و تنوعها فمن غير المنصف تقييدها بأي فكرة ثابتة عن التشابه أو الاختلاف أو بإستراتيجية ترجمة معينة مثل التغريب/الأهنة أو التذكير/التأنيث، فمن الأفضل اختيار استراتيجيات و تقنيات تتناسب و سياق النص المصدر و الغرض منه.

## Résumé

Le Féminisme ainsi que l'Orientalisme sont des armes très appréciées dans l'arsenal des puissances colonialistes, transmettant une image médiocre des sociétés Arabo-musulmanes, en particulier des femmes Arabo-musulmanes. Par conséquent, cette étude cherche à examiner l'efficacité et l'objectivité des stratégies utilisées par la Traduction Féministe Post Colonial dans la déconstruction de la représentation orientaliste des femmes Arabo-musulmanes dans les œuvres littéraires. L'analyse se concentre sur l'étude de deux romans "موسم الهجرة إلى الشمال" de Tayeb Salih, traduit en français par Fady Noun et en anglais par Johnson Davies, et "أولاد حارتنا" de Najib Mahfuz traduit en français par Guillaume et en anglais par Stewart Et Theroux. Pour cette étude nous utilisons une méthode comparative analytique où les données sont collectées puis analysées en comparant le texte source et le texte cible. Les techniques utilisées sont également analysées et comparées tout en suggérant des solutions alternatives afin d'éviter de reproduire toute représentation orientaliste. Les résultats de l'analyse révèlent que l'efficacité de ces techniques varie entre impacts positifs et d'autres négatifs influencés principalement par l'idéologie propre au traducteur.

**Mots-clés:** *Orientalisme - Traduction Féministe Postcoloniale - Féminisme - Traduction Féministe - Post Colonialisme - Stratégies de Traduction Féminines Postcoloniales.*

## المخلص

أُستعملت كلا من الحركة النسوية و الفكر الاستشراقي كأسلحة فتاكة في ترسانة القوى الاستعمارية، تقوم ببعث صورة مشوهة عن المجتمعات العربية المسلمة وخاصة عن المرأة العربية المسلمة. لذلك سعت هذه الدراسة إلى تسليط الضوء على نجاعة الاستراتيجيات التي تستخدمها الترجمة النسائية ما بعد الكولونيالية و حيادياتها في تفكيك التمثيل الاستشراقي للمرأة العربية المسلمة في النصوص الأدبية. للقيام بذلك تم اختيار كمدونة كل من رواية "موسم الهجرة إلى الشمال" للروائي السوداني الطيب صالح و رواية "أولاد حارتنا" للروائي المصري نجيب محفوظ، حيث قام بترجمة الرواية الأولى كل من فادي نون إلى اللغة الفرنسية و جونسون ديفيز إلى اللغة الإنجليزية أما الرواية الثانية فقام بترجمتها إلى الفرنسية اللساني جون غيوم وإلى الإنجليزية كل من فيليب ستيوارت و بيتر ثيروكس. تم تحليل الروايتين وفقاً للنهج التحليلي المقارن، إذ تم جمع البيانات وفحصها ثم مقارنة الجمل و المصطلحات بترجمات الفرنسية و الانجليزية، مع اقتراح بعض الحلول البديلة التي تُجنب تداول التمثيل الاستشراقي. في الأخير أظهرت نتائج الدراسة أن فعالية هذه الإستراتيجيات في محو التمثيل الاستشراقي مرتبطة بشكل أساسي بالمرجم في حد ذاته و بإيديولوجيته.

**الكلمات المفتاحية:** *الاستشراق - الترجمة النسوية ما بعد الكولونيالية - الحركة النسوية - الترجمة النسوية - مابعد الكولونيالية - استراتيجيات الترجمة النسوية ما بعد الكولونيالية.*

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مذكرة مقدمة لاستكمال متطلبات نيل شهادة الماستر

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تخصص: إنجليزي - عربي - انجليزي

بعنوان

الترجمة النسوية ما بعد الكولونيالية  
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