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Speciality: Translation

**Between the centripetal construction of meaning and the suggestion
of individual's model of conduct:
An annotated translation of Beyala's Your Name Shall Be Tanga
from English into Arabic**

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Dedication

In loving memory of my mother and grandmother, who now rest in the hands of God, I
humbly dedicate this master's dissertation.



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Abstract

This study investigates the translatability of the novel *Your Name Shall Be Tangga*. It is rather a focus on the process of translating works of literature with controversial themes and taboos while maintaining the integrity of the original work and while targeting a global audience. The impact of the translator's ideology on the translation process and its implications on the book's main essence deserves being dealt with through the analysis of the African novel that touches on sensitive subjects. This is, no doubt, why the selected passages from the novel are translated and examined qualitatively and by making use of corpus-based method. The chosen passages deal with particular themes such as relationships, gender roles, societal norms, power dynamics, religion, and culture. The results highlight the necessity for an inclusive approach that recognizes the translator's distinctive perspective while embracing the universality of the human experience. They also reveal the intricate connection between the translator's ideology and the preservation of the book's essence.

Keywords:

Translatability. Universality, Ideology. Literary translation.

List of Abbreviations

SL: Source Language

ST: Source Text

TL: Target Language

TT: Target Text

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Introduction

Reading Narrative Fiction Can Be a Profoundly emotional experience (Oatley, 1994, 2002). A good novel will often elicit real sadness, even tears, when a character dies or encounter hardship. The same book might make one smile or laugh out loud upon encountering a startling slice of absurdity or at a redemptive conclusion. Emotions and literary fiction interact in ways far more complicated than these examples might imply (Raymond. A, 2011 P1) revealing unique viewpoints and illuminating fresh ideas. My reading of the novel *Your Name Shall Be Tanga* resulted in three unique emotional reactions, each spaced apart by at least five months. The original reading caused me to experience a severe culture shock, forcing me to confront foreign concepts and viewpoints, testing my preconceptions, and leaving me in a state of great shock and confusion. A sense of incredulity and extreme melancholy characterized my experience during the second reading. As I revisited the book pages, I encountered heart-wrenching narratives and unsettling truths that stirred deep emotions within me. The themes and events unfolded with an undeniable weight, leaving me with a profound sense of sadness and a renewed understanding of the human condition. As I read the third time, a surge of anger and disgust engulfed me as I delved deeper into the narrative. I could relate to the author's sharp depiction of society's patriarchal culture and the mistreatment of women. With each turn of the page, I grew increasingly appalled by the injustices faced by female characters and the societal norms that perpetuated their suffering. My rage and indignation increased as the themes of injustice, tyranny, and gender bias became obvious. It was a stunning awakening to the

hard truth that many live within communities tainted by ingrained prejudices. This reading experience sparked introspection and prompted me to take action by forcing me to face and combat the injustices pervasive in our world.

My growing experience served as a testament to the transformational power of personal growth and the intrinsic nature of human development as I reflected on the range of feelings I felt. Psychologist Carl Rogers once stated, “The self is influenced by the experiences a person has and our interpretations of those experiences.” This sentiment resonates deeply with my understanding of my evolving reading experience. I experienced personal growth and gained new information, understanding, and views. My interpretation and response to the book were unavoidably molded by these internal shifts brought on by my expanding worldview, values, and life experiences. My capacity for empathy, critical thinking, and emotional awareness increased as I went through these stages of growth, which enabled me to interpret the book in more complex ways as I went along.

I should emphasize that before I am a translator, I am a reader with my own set of values and viewpoints. I participate fundamentally and actively in constructing meaning; I am not merely a passive recipient of the author’s thoughts and imaginative conjectures. I am compelled to evaluate the author’s commitment objectively since one of my responsibilities as a reader is to reveal the bilateral linkages obscured by certain ideological restraints. I am a living, breathing human with interests, likes, dislikes, prejudices, histories, other reading experiences, and various information; I am not a forcedly objective,

impersonal computer program when I read. These insightful analyses of my changing reading habits have caused me to think about the possible effects of my growing ideologies on the translation process. My ideas, values, and perspectives have changed through time, and I am aware of the transforming nature of personal growth. This begs the question

- Does these ideological changes impact how I approach and execute translations?

It takes skill to navigate the difficult translation process, which includes cultural, linguistic, and ideological complexities. It calls for the translator to make a number of choices that could influence the result and understanding of the text. Given the critical role that ideology plays in determining one's worldview and comprehension of social and cultural structures, it is conceivable to think that changes in ideology might affect the translation process. But a more profound query emerges:

- Will my ideology's intervention alter the book's fundamental value and meaning?
- Does the model of conduct suggested by the original author change when the text is translated from language into another language?

I am fully aware of the enormous responsibility of adapting a literary work for a different audience. The ideology I bring to the translation process has the potential to influence the way the book is understood and interpreted by readers who may have different cultural, social, and ideological backgrounds.

Themes, characters, and narrative are all carefully intertwined into a book's overall narrative, reflecting the author's goals and the particular cultural setting in which it was written. The original material may be adjusted or stressed in another manner if I approach the translation from my own ideological perspective, which could change the book's overall significance and meaning. The difficulty lies in finding a careful balance between being true to the book's fundamental ideas while also making it understandable and relatable to a broad audience. It requires careful consideration of cultural nuances, linguistic choices, and the preservation of the author's intended message.

This thesis explores the complex interplay between ideology, translation, and the effects on the book's values and meaning. This study focuses on the African novel *Your Name Shall Be Tanga* by Calixthe Beyala. To investigate potential changes and consequences that might take place when translating the novel with controversial topics and taboos by looking at the translation process through the perspective of my personal ideology as a Muslim Arab woman translator. The research methodology is a corpus-based with qualitative approach focusing in genre analysis, allowing for a comprehensive examination of the translated passages. The analysis will consider linguistic choices, cultural nuances, and the impact on the reader's interpretation and understanding. By providing insights into the challenges of translating literature with various themes and the potential effects of ideological influences, the study aims to contribute to translation studies. The results of this study will help us understand the translatability of novels that tackle taboo subjects, as well as how the translator shapes a role in the book's overall essence. It will provide valuable insights into the challenges translators face when navigating cultural,

social, and ideological differences and offer recommendations for maintaining the integrity of the original work while ensuring its accessibility to a universal audience.



CHAPTER-I. Theoretical Framework

Introduction

The importance of ideology in the translation process has long been acknowledged by the area of translation studies. A complex web of values, ideas, and cultural presumptions known as ideology shapes how people see and understand the outside world. When it comes to translating literary works, the translator assumes the role of an active agent who not only translates the text's words but also bears the burden of retaining the original text's meaning and main points. This chapter examines the translator's function as a bridge between cultures and languages, the tools and resources used in translation, and the ways in which ideology can influence how the original text is interpreted and represented and explores the complex relationship that exists between ideology and translation and the various ways in which the translator's ideology affected the fundamental meaning of the text.

Ideology in Translation

The approaches of critical discourse analysis and cultural studies are both relevant to the topic of ideology in Translation (Johnson, 2018; Venuti, 2008). It is essential to consider two different points of view when looking at Translation and ideology. The first goal of ideological Translation is adequately representing the "ideology" present in the original text during Translation (Johnson, 2018, P18). This viewpoint stresses analyzing the text's many discursive forms, considering how language is used in social situations, and considering the dominant values and belief systems in particular social groups (Bassnett, 2014). Such ideologies, which frequently call for articulating cultural components from the source language into the target language (Venuti, 2008), include those linked to political regimes or feminist movements as examples. Nevertheless, given the disparities between these two viewpoints, translators must choose which principles to apply when translating (Bassnett, 2014).

The Translator's job entails ideological mediation since the self-perspective of widely accepted values and belief systems also contributes to this. Ideology here refers to a system of presumptions, convictions, and ideals shared by a community or social group. It shapes individuals' thinking, behavior, and linguistic choices, including Translation. Translation ideology can be categorized into two orientations. (a) Foreignization of Translation is when a translation willfully breaks the target convention by keeping an unfamiliar element from a foreign text; (b) Domestication of Translation, or a transparent translation that adopts an eloquent style to lessen the strangeness of the source text. (Ryan, A. (2020) in this

study, a textual technique is utilized to analyze how the book's substance was transferred from English into Arabic. Since the analysis is carried out directly by me, no third party is involved. This study employs two analysis approaches to address the problems posed; an ideological analysis mixed with comparisons.

Analysis of the Translator's Role in Shaping the Essence of a Book

I.2.1. Translation as re-writing

Re-writing and ¹recontextualizing both take place during the translation process. Re-writing and recontextualization go hand in hand. There will always be some recontextualization as a result of Translation. Reinterpreting foreign concepts and behaviors in a different cultural context is known as recontextualization. The shift in reception location shows that certain modifications are unavoidable. Recontextualization is primarily driven by the perception of context for various communicative purposes. Given the market, Translation must be handled to accommodate the ensuing diverse context of reception. It is possible for a derivative context to emerge as a result of recontextualization rather than a complete substitution or the replacement of the original context with the target context.

The habits and norms associated with the familiar in the target language and culture require and influence recontextualization since the unfamiliar might symbolize the imperceptible. This substitution may result in the original being reframed in the context of the local cultural milieu and ethos. Specific differences exist in how the source text is produced and how the target content is reproduced. Dynamic equivalence is a robust method of communicating holistically, even when strict semantic equivalence is challenging to attain.

I.2.2. The Translator's role

The primary function of a translator is as a cross-cultural communicator. In literary Translation, it is essential to replicate many literary elements in addition to the literal meaning. However, untranslatability in literature makes it challenging to fully convey the original work's literary worth and aesthetic pleasure. Translation's goal is to communicate, yet there are barriers to successful communication, which could be improved in getting the original message across to the intended audience. Literary Translation aims to transmit the nuanced feelings and complicated information associated with various settings, civilizations, and

¹ Recontextualization refers to the process of placing a particular text, idea, or discourse in a new context or setting. It involves taking something from its original context and applying it in a different context, often with a modified meaning or interpretation.

circumstances. It calls for complex approaches to effectively convey thoughts and emotions and give the target reader the necessary context to react correctly.

Cross-cultural sensitivity is continually required to effectively transmit the transcultural dimension inherent in literary Translation. Communication that involves cross-cultural transference in Translation is inextricably linked to the Translator's ideology. The Translator's individual views, values, and viewpoints shape the process as cultural components from the source text are transmitted to their society.

The Translator's ideology affects how they interpret and communicate cultural elements to the target audience. As they manage the difficulties of cultural diversity, it directs their decision-making, ensuring successful communication and resonance within the target population. The Translator's decisions reveal their philosophy, such as which cultural allusions to emphasize, alter, or conserve. As a result, they make cross-cultural transference communication a manifestation of their ideology and work to promote cultural understanding and close the gap between languages and cultures. The Translator must ascertain the author's aim to ensure what is being communicated. However, even if the Translator tries to convey the author's meaning, there is no guarantee that it can even be done. This complicates the entire process of communication. The fact is that it is often unreasonable but impossible to ascertain the author's exact meaning.

The Translator's attitude and feelings influence how well a translation conveys. There is no question that Translation can be manipulated and interpreted. Nida asserts that communication involves ²encoding and decoding regarding Translation (Nida, 1972, p. 310). The "facility" of communication is hampered by Translation since "the codes of two languages are never the same" (Nida, 1972, p. 310). This means the Translation's codes must be written so the intended reader can decode the message. While encoding necessitates interpretation, re-encoding in the target language is determined by the Translator's attitude, whose approach dramatically influences the target text's development and impact on the target reader. Re-encoding may take into account the Translator's emotions.

Regarding the Translator's attitude, whether it is detached or involved, it significantly affects how it is received. The presence of resonance empathy and subsequent interaction are telltale signs of effective cross-cultural communication.

² According to Eugene Nida, a renowned translation theorist, encoding involves selecting and formulating appropriate linguistic structures in the target language that effectively convey the meaning of the source text. It includes making decisions regarding word choice, sentence structure, style, and other linguistic elements.

The statement that "the translator is first a reader, then a translator" is clarified by this.

Materials and methods in translation studies

Translation from ST to TT can be done using two broad approaches. The two techniques are the direct and the indirect (oblique) techniques. Oblique Translation comprises transposition, modulation, equivalence, transcreation, and adaptation, generalization, expansion while direct Translation only involves literal Translation. Because ST messages are based on categories or similar concepts, direct Translation means that ST messages can be perfectly translated into TL. Indirect Translation is used when there is a gap in the ST that needs to be filled with an equivalent meaning so that the meaning or impression is the same for ST and TT. Indirect Translation should also be used to communicate specific aesthetic effects without lexical or significant semantic alterations when there are structural or metalinguistic differences between the languages. The Translator should use indirect Translation to translate more precisely. This study will concentrate more on indirect ways if the message translated literally from ST has a different meaning.

Table 1 : Translation methods and materials:

strategies	Definition
Literal Translation	a direct transfer from the SL text according to TL's grammatical and idiomatic texts where the translator's task is limited to observing adherence to the linguistic level of TT.
Adaptation	It is a procedure that creates new situations to demonstrate situational equality. Moreover, it involves changing the connotations of the reference culture when the situation in the source culture does not exist in the target culture. To find an already existing equivalence in the Target culture.
Modulation	a variation of the message form obtained from a change in point of view. This shift will change the semantic form and point of view of the SL.
Transposition	replacing one-word class with another word class without changing the meaning of the message or meaning

And other Techniques used like;

Table 1 : Other used techniques

Transcreation	Recreating the content in a way that resonates with the target audience, considering cultural, social, and linguistic factors. Rather than focusing strictly on linguistic equivalence
Exposition	The process of expanding or adding additional information or words in the target language that are not explicitly present in the source language.
Generalization	the process of abstracting and applying broader principles or patterns from specific linguistic or cultural elements.

The relationship between ideology and the translator

The adopted ideology of the translator, which dictates how the translation process is approached in connection to their goals, is said to have a significant influence on the translator's choice of translation method (Venuti, 2012, p. 17). The relationship between translation ideology and methodology is inversely proportional; a translator subscribing to the foreignization ideology would choose translation strategies that highly value source language (SL) orientation. On the other hand, if they subscribe to the domestication theory, they will use translation techniques that show respect for the TL system and culture (Venuti, 1995, p. 20). The choice of translation method is dictated by the translator's pre-existing translation ideology (Bassnett, 2014, p. 23). While the translation process is a decision that affects the entire text before the translator begins working, it functions at a super macro level, outside of the text itself (Baker, 2018, p. 45). Since it affects the entire text, the translation approach functions at a macro level rather than at the micro level of sentences, clauses, phrases, or words (Nord, 2005, p. 37).

Based on their direction, translation techniques can be divided into two major groups. Four translation techniques are included in each group (Lefevere, 1992, p. 112). Word-for-word translation, literal translation, faithful translation, and semantic translation techniques are included in the first category. These techniques reveal a profound regard for the origin language system and culture. The second category, in contrast, includes communicative translation techniques (modulation/transposition), free translation (transcreation), idiomatic translation (equivalence), and adaptive translation. These translation techniques exhibit a deep understanding of the target language's culture and linguistic structure, producing natural and approachable translations for readers (Newmark, 1988, p. 77). As a result, the readers will find the translation created using the second group's techniques highly natural and familiar.

The concept of untranslatability

Untranslatability can be regarded as a feature of a text in a language for which the target language has no equivalent. “Untranslatability occurs when there is no lexical or syntactical substitute in the TL for an SL item. (Bassnett, 2002, P.39). According to this definition, we notice that each time the equivalence is absent in the target text, it is considered as a case of untranslatability.

Translation fails—or untranslatability occurs—when it is impossible to incorporate contextually crucial aspects of the context into the TL text, according to Catford, Both those whose difficulties are linguistics and those whose difficulties are cultural, (Catford, 1965, pp. 52-53). The two main types of untranslatability are linguistic and cultural. Linguistic untranslatability, which includes grammar, style, and lexis, appears to be more challenging and absolute due to the differences between languages, particularly if they are not from the same family. Consequently, on a linguistic level, many translation issues are resolved. (GHARBI, 2021, p. 7). The cultural untranslatability appears “when a situational feature, functionally relevant for the SL text, is completely absent from the culture of which the T L is a part. This may lead to what we have called cultural untranslatability.” (Catford, 1965, p. 99). This belongs to cultural untranslatability when the target culture cannot afford the situation in the source one. While those who reside in rural farmlands have no demand for skyscrapers, those who live in a bustling city like New York City have no need for expansive open spaces. Every environment accommodates various lives and tastes, reflecting the various demands and viewpoints of its residents. Rural residents may look for peace and a sense of connection to nature, just as city dwellers may find comfort in the rush and bustle of metropolitan life. These various viewpoints highlight the gap in culture that exists between many populations, which is shaped by their distinctive environments, values, and experiences. Understanding and bridging this gap is crucial for effective communication and fostering mutual understanding among diverse groups. Consequently, the cultural gap is always there.

Based on some theorists’ opinions such as; Catford, Popovic, Von Humboldt, Mounin and George Steiner and many more (e.g., Von Humboldt, Quine, Virginia Woolf, among others) insist that translation is ultimately impossible (Aldaresh, 2014, p.25), But there are two ways to look at the concept of untranslatability. The first is "solvable" when the translator may resolve the issue by employing some procedures, such as adaptation, borrowing, compensation, and translator's comments, whereas the second is considered as "absolute" when equivalence cannot be found between the two texts. Moreover, De Pedro suggested that dealing with literary translation, it is thought that the ideal translation, which does not incur any losses from the original, which is impossible to achieve. (De Pedro, 1999, pp. 556-557). She continued by saying that not all text can be translated from one language to another and that there will inevitably be some losses. “A practical approach to translation must accept that, since not everything that appears in the source text can be reproduced in the target text, an evaluation of potential losses has to be carried out” (ibid, p. 556).

In order to achieve the same effect on the target language and come close to a generally accepted translation, many scholars have been working hard to propose a variety of

equivalences among formal, dynamic, functional, situational, and contextual.(Hatim, 2014, p. 66).

Tables 3: variations of Equivalence types

Formal equivalence	Focuses on preserving the formal aspects of the source text, such as sentence structure and grammar in the target language.
Dynamic equivalence	Prioritizes conveying the meaning and intent of the source text rather than adhering strictly to its form. It allows for more flexibility in adapting the text to the target language and culture.
Functional equivalence	Emphasizes achieving the same communicative function and impact in the target language as the source text, even if the specific words or structures differ.
Situational equivalence	Considers the specific context or situation in which the text will be used. It aims to ensure that the translated text is appropriate and effective in the target situation, taking into account factors such as audience, purpose, and cultural norms.
Contextual equivalence	Takes into account the broader context of the source text, including cultural, historical, and social factors. It seeks to maintain the same contextual meaning and significance in the target language.

The author's and translator's stock of experience

Reading literary discourse is a dialectical interaction between the original author, its producer/writer, and the reader, its recipient. The reader's background may differ from the author's (the translator). It is important to remember that when interpreting any text, readers are "equipped" with their bank of experience (Selden, 1997, p. 56). As a result, reading literary discourse can be seen as a collaborative effort between the reader's experience and the text's language (Ibid).

Each reader constructs their meaning(s) in their unique way. As a result, they could be referring to their background. Holub describes the horizon of expectations as "an intersubjective system or structure of expectations, a system of references or a mindset that a hypothetical individual might bring to any text" (1984: 59). This will depend on their collective identity (which includes gender, geography, religion, race, and ideological confessions) as well as their individual (each person's particular identity). In actuality, the reader's attitude toward the experience conveyed in the text is shaped by the intrinsic and extrinsic aspects, the reader's position toward the text, individual and collective scopes of expectations,

and individual or collective identities. It is generally expected for Male readers, for instance, to show sympathy for feminist characters. In contrast, female readers are expected to empathize with the same characters more. Despite this, it is essential to remember that female readers may only identify with feminism and its characters. (Hakkoum Khaoula, 2018 p5)

The translator's strategy for translating a new culture is also unavoidably impacted by their background. This component significantly impacts how they express cultural concepts in the target language. Translators carry their cultural baggage, as suggested by Bassnett, as well as "the values they hold about the world in general and about the role of translation in particular" (Bassnett, 2014 p. 125). It affects how they view cultural differences and how committed they are to faithfully interpret the original text. According to Venuti, "Each translator interprets a foreign text from the unique perspective of his or her own time and place" (Venuti, 2012 p. 4). Their familiarity with specific cultural allusions, practices, and traditions helps them make wise decisions about successfully communicating these features in the target language. As a result, when a translator performs a translation, their own experience and that of the author and suggested reader collide. The translator's background invariably plays a role as they negotiate the complexity of the source material and attempt to express its meaning in the target language. The translator might be considered a co-author, actively influencing the translated text based on their experience. Many translation academics have looked into the idea of the translator as a co-author. According to Venuti (1995), a translator's responsibilities go beyond merely transferring language and include interpretation and making decisions, making them an active contributor to the construction of the translated text. Venuti asserts that the translator's subjectivity and cultural positioning impact the translation process, leading to a joint effort between the translator and the original author. Like Schleiermacher (2012), who emphasizes the translator's active participation in the translation process, Schleiermacher (2012) emphasizes the significance of the translator's subjectivity and inventiveness. According to Schleiermacher, translation entails the translator's interaction with the original text and interpretation of it in light of their own experiences and knowledge. A crucial tool for bridging the linguistic and cultural divides between the source and destination languages is the translator's experience base.

Conclusion

In conclusion, a comprehensive theoretical framework for the research is provided in Chapter One, which looks at the role of ideology in translation and how it affects how a book's core is shaped. The chapter examines the idea of

translation as rewriting, highlighting the translator's crucial part in the process. It explores the translator's function as a navigator and mediator between the source text and the intended audience. The idea of ideology in translation is addressed. Additionally, it looks at the value of the author's and translator's experience, acknowledging that their various backgrounds influence how the original work is interpreted and presented. This theoretical investigation clarifies that the translator's ideology significantly influences how the book's substance is shaped during translation. Overall, gaining a more precise grasp of the book's translatable nature and the potential effects of the translator's political views on its overall meaning will be possible.

CHAPTER-II. African society and literature

Introduction

The primary contentious topic of literary and cultural study throughout the final decade of the 20th century was colonialism and postcolonialism. As countries acquired independence from colonial powers, Africa experienced tremendous social, political, and cultural transformations. This period of decolonization brought a reclamation of African voices and narratives, and a newfound sense of identity emerged. In order to express the intricacies of this post-colonial experience, including concerns of identity, ³cultural hybridity, and colonialism's consequences, post-colonial Literature arose as a potent medium. It came For the next generation to be a theme to understand and remember the universal truth(Cain, 2001). "Colonialism and postcolonialism have produced and diminished nations, massacred populations, disposed of people's lands, cultures, languages, and histories, and shifted vast numbers of people from one place to another." (Ashcroft, 1989 p8). In "post-colonial" Literature, imitation and protest are combined. It combines indignation with compromise. This duality infuses its strategy, presentation, and ideas in a way that is only sometimes apparent to reviewers. This duality has practical didactic implications for the contemporary literary endeavor in Africa. (2000 Asante-Darko, P6)

From post-colonial African Literature to feminist African Literature

Post-colonial Literature emerged after colonization as It includes a wide range of literary genres written by authors from formerly colonized nations or those profoundly affected by colonial experiences, such as novels, poetry, plays, and essays. Themes of identity, cultural hybridity, power relations, resistance, and decolonization are explored in post-colonial Literature. A significant aspect of post-colonial Literature is its engagement with feminist perspectives. (Djebar, 2013, p31-35) Historically, the second wave of feminism began as a women's movement in the United States of America and Europe during the civil rights era (Plain and Sellers, 2007 p25). As a result, feminism is a modern philosophy, a perspective on the world, and a particular nation of how life should be structured and lived by half of all humans on Earth (Macanley 2003 P165). The studies of

³ Cultural Hybridity refers to the blending and mixing of different cultural influences, traditions, and identities that emerge as a result of colonial encounters and their aftermath. It represents the intersection and interplay of multiple cultural elements, including language, beliefs, customs, values, and practices, among others.

women, gender, and writing that broadened the setting of the potentialities of feminist inquiry are to be recognized for the great studies of feminist Literature, which is a source of pleasure, stimulation, confirming insight, self-affirmation, doubt, and questioning (Plain and Sellers 2007 p3). Contrary to this, African feminist Literature emerged in opposition to Western feminist Literature to accurately depict Black women's experiences and sufferings. The emphasis is on the African woman's status as a person who experienced "alienation, marginalization, stigmatization, violence, and -above all - men's supremacy." Consequently, African women authors were forced to overcome obstacles to write their stories independently and from their perspectives. This increases their feeling of dignity and understanding of their circumstances as women and as human beings. It is not required to take a stand in favor of women and against men just because African women writers identify as feminists or womanists. Instead, they are motivated by their actual society in their search for feminism and womanism. The factor that sets them apart from Western feminists in terms of ideological inclination. Writings by African women, such as Beyala's, prompt universal questions about the impact of transnational culture. For instance, Beyala's writings spark discussions involving national and diasporic cultures. (Halimi 2015 p126)

Themes Explored in the Novel

The work discusses feminism from a variety of angles. It tells an unforgettable tale of a friendship that resulted in female solidarity. It has to do with a woman's quest for self-realization. In a modern tale that addresses family concerns and women's aspirations, *Your Name Shall Be Tanga* highlights a few social trends that are sometimes overlooked or suppressed. Calixthe Beyala challenges social standards and exposes readers to uncomfortable truths through her writing, delving into controversial themes and taboo subjects. Beyala opens a discussion about frequently ignored social issues by exploring these disturbing elements. She sheds light on issues like sexuality, gender inequality, social injustice, and cultural conflicts, revealing the reality beyond the surface of accepted myths. Beyala eliminates the idea of geo-cultural differences, introduces a new method for studying social schema to the one that is primarily based on ideological differences, introduces a new model of a woman called the universal woman in place of "African" or "Black" woman, and most importantly, offers a novel conception of sexuality and religion. When translating her work, it is vital to keep the book's core message intact and ensure that a larger audience can access it. The challenge lies in maintaining the rawness and impact of the original text while considering the sensibilities and cultural backgrounds of different readers.

Gender Roles and Relationships

Beyala was interested in writing about women, and her motivation was to change the negative portrayal of women in books written by men. Her stories begin at the grassroots, where the women's characters live in a rural setting dominated by men and where customs and traditions rigidly regulate gender roles and relationships. Her book focuses on the problems African women face as human beings who, regrettably, are denied the right to live in a post-colonial context (post-colonial Africa). Her main character is a microcosm of all people: (African and non-African), (males and females), (blacks and non-blacks), (Christians and non-Christians), (intellectuals and non-intellectuals). In actuality, Beyala has modeled her characters. In order to say that not just men are to blame for the suffering and injustice in the world, the author makes an effort to delve deeply into its social strata. She invokes the exploitation of women and children through prostitution and the violence perpetrated by males and occasionally by women against women. The fictional world Beyala created is a disturbing yet insightful echo of the "real world," in which the young Tanga is denied her infancy due to poverty, prostitution, corruption, and violence. Beyala argues that Tanga is most negatively impacted in this setting, which combines oppressive social and political constraints with patriarchal ideals and self-doubt. Beyala seeks to demonstrate how this girl is forced to become a woman before her time by the deteriorating circumstances, typically through a series of terrible events. The list of struggles this young woman faces is overwhelming. Rape, sexual assault, early pregnancies, and female genital mutilation are stark and blatant violations of fundamental human rights.

Tanga experiences challenges and abuse from virtually everyone, including her parents, strangers, guards, and family. On the other hand, Beyala's pessimistic assessment of human nature does include more than a sense of hope. Tanga tries to survive bruises to her body and mental torments while being roughed up by life, let down by society, and in danger of annihilation. She never loses hope that things will improve, as when Tanga dreamed of having a tidy home despite being forced into prostitution. Therefore, it is incredibly fair to compare existentialism to feminism by utilizing much of Simone de Beauvoir's statement in *The Second Sex*. Feminism has elements of choice, authenticity, and social criticism. A Feminist chooses to detach herself from gender roles and lives her own independent life. She chooses to remain an entity, a human, rather than become a prostitute, narcissist, or mystic. Living up to the circumstances rather than developing self-deception is the mark of actual existence. A woman must act bravely and honest-

ly while making decisions. She should not accept anything less than what she feels she deserves. By attempting to demolish gender norms, a concept created by society (Men) and solely established out of fear and ignorance, feminism exemplifies social criticism (1971). Tanga's testimony gave Anna-Claude a chance to share her anguish with her fellow prisoner, a white Jewish woman from Paris, and integrate her as a new, constructive part of her identity. Because the two personas had fused by the book's finale, the agony of women is universal, as the example below illustrates.

"Well then, enter into me. My secret will be illuminated. But first, the white woman in you must die. Give me your hand; from now on, you shall be me. You shall be seventeen seasons old; you shall be black; your name shall be Tanga. Come Tanga, give me your hand; give it to me."..... Her heart is encased, and with a tortured soul, Anna-Claude gives her hand. The silence is so heavy that she hears an owl taking flight. She closes her eyes, having decided to let her terror recoil, to let herself be captivated. Beyond the locked away gaze, jumbled forms begin to rise, become sharper, sketching Tanga's life line by line, first a crack, then a notch, before she is entirely undressed. And Tanga's story flowed out into her until it became her own story. (Beyala, 1996, P6-7)

Social Dynamics and power structures

Female characters are frequently portrayed in African feminist Literature as complex individuals with aspirations, challenges, and wants. Instead of being passive victims, they are active agents who challenge cultural norms and expectations. In Calixthe Beyala's book *Your Name Shall Be Tanga*, Tanga, for example, challenges the patriarchal systems in her village and violates societal conventions. Despite criticism and hostility, Tanga is adamant about following her objectives because she knows that doing so will ultimately lead to her empowerment and liberation. Beyala talks about religion, society, and tradition very transitively and treats sexuality and masculinity as if they were synonymous. So deciding one's sexuality is a crucial prerequisite for liberty. As a result, women who cannot choose their sexual behavior are not truly free. The husband or family most frequently decides the nature of the sexual relationship. In general, they make all the decisions about their lives, not just sexual relationships, and disobeying them is forbidden and punishable.

Numerous sections in the book refer to the family's financial reliance on their children's earnings. The patriarchal family has always relied on its members' economic for stability. Shown in this example.

"My dear brothers." We are here tonight to put some reason into this child's head."

"Mmmmm," the others agree, shaking their heads.

"Thank you, father," mother old one says as she wipes her nose. "The child wants to starve us to death while we put life itself into her mouth. Even our dead will not accept this."

"Mmmmm," the crowd agrees more emphatically.

"We want justice!"

"Mmmmm"

"If God created her body to look like this, it's so that it will be of use. And it must stay with us all the way to the final hole."

I don't want to hear anything else; I cannot take any more time to listen to this. I run off to my room. (Beyala, 1996, P95)

Cultural values and religion

It is clear why man's attitudes toward women are wrong if one considers the statement, "You will kill in the name of God... You will kill in the name of Man" (45). Although man cannot attain the status of God, he grants himself the unalienable right to treat women as his creature. Through her characters, the author questions this situation. It is not accidental that the phrases described above have structurally equivalent meanings. The words "God" and "Man" are symbolically linked as powerful, and the only decision-makers, and they are printed in capital letters at the end of each phrase. This sentence, where man is compared to God, implies that women are inferior to men. In this way, the author illustrates how religion supports patriarchal societies that value men's dominance over women through her character. In the example above, the writer may be attempting to argue that man has chosen precisely the divine traits that signify domination by juxtaposing man and God. The analogy suggests that by putting God and Man together, one can notice or disclose some qualities or meanings when in reality, God so "vastly transcends" anything else. When comparing God and Man, the semantics—the meanings and interpretations attached to words—might not be the same. The remark implies that this analogy may cause one to realize that the lines separating God from Man may become hazy or unclear. God is conceived as

⁴ Juxtaposition is a literary and rhetorical term that refers to the act of placing two or more things side by side or in close proximity to highlight their contrasting or complementary qualities. It involves the deliberate arrangement of contrasting elements or ideas to create a vivid comparison or contrast, often for the purpose of emphasizing a particular concept or theme.

the "Celestial Light" and brightness. Therefore, he has all the positive qualities, expressed now by words containing the seams (+ relief, + goodness, + protection). The qualities of God are like light and brightness, signs of wisdom. So, it is clear that she introduces the notion that man is a "God on earth" in order to highlight the severity of her critique of man's position.

I am to recognize Beyala's characters by their names as a reader. Because they play a significant and crucial role in this section and are more than just labels used to separate fictitious characters, names like Hassan and Ousman show the cultural values of a particular community that are consistent with their social environment. This has a significant pragmatic allusion and unquestionably a symbolic meaning that calls for discussion. Hassan is the name of one of the Muslim prophet Mohammed's closest companions, Hassan Ibn Tabit, and one of his two sons (Hassan et Hussein). Due to the linguistic peculiarities of the African speakers who mispronounce the consonant /th/, the name Ousman has subjected a phonetic erosion /usman/ instead of Othman. Othman is the name of Two of the companions of the Prophet of Islam and caliphs in Islam; they are 'Othmân ben' Affân ben al-'s ben Amîa (579-656). He was the third caliph of Islam, and he followed Abû Bakr and Omar. He ruled from 644 to 656. People in the Arabo-Muslim world give their children names with cultural or religious implications out of cultural and religious conviction. (Mohammed Sghir, 2015, P102) Therefore, the names of these two characters have been influenced by religion, and the author has indicated how they relate to, respectively, the Black Christian African Tanga and the White Jewish French Anna Claude. Even while the author may not have purposefully hinted at Islam through her characters, this allusion is noteworthy because it combines three distinct Abrahamic religions. One is prompted to examine the author's method of handling things if the author here questions a particular religious conviction by the nature of the interactions between her female characters (Tanga and Anna Claude) and male/female characters (Hassan/Tanga and Ousman/Anna Claude).

The notion that all people are the same and equal, regardless of their origin, sexual orientation, or skin color, is equivalent to asserting that all people are perfect and that the entire universe is ideal. However, Judaism, Christianity, and Islam—the majority of monotheistic religions—proclaim this viewpoint. The author's attempt to provide a general perspective on human behavior regardless of religious or other ideological orientation seems like a sound argument. However, the semantic cues undoubtedly refer to the mosaic specificities of cultural differences within one society, which, in the author's opinion, should not be ignored or even denied the essence of the human being. (Mohammed Sghir, 2015 P200-2010)

Conclusion

This chapter has examined the transition between feminist and post-colonial Literature, highlighting fundamental changes and advancements within these literary groups. We have obtained a better understanding of the complexity and nuanced aspects of the story by looking at the novel's themes of relationships and gender roles, social structure and power dynamics, and religion and culture. The investigation of these topics has highlighted the significance of intersectionality in comprehending the difficulties and aspirations of the characters by illuminating the complex interplay between individual experiences and more extensive social circumstances. This chapter has also highlighted the novel's contribution to feminist discourse by exposing underlying power dynamics that influence people and communities and challenging traditional conventions. Overall, this analysis has deepened our understanding of the novel's engagement with feminist thought and its exploration of diverse perspectives, ultimately enriching our appreciation of the complex tapestry of post-colonial and feminist Literature.

**CHAPTER-III. Methodology and
discussion of findings**

Introduction

The current study examines how the core of the book and my ideological beliefs interact while also attempting to produce a translation that has broad appeal. This research provides an informative foundation for making insightful comparisons and interpretations. The study gives an understanding of ideological differences and captures the genuine substance of the book itself with considerable importance over simple linguistic and stylistic choices. To meet the study's goals, the analysis of the translations from the book your name shall be tanga is the focus of this chapter. This study uses translation assessment as a powerful method for carrying out a thorough corpus-based analysis, thoroughly examining the fine distinctions and significant implications present in the translations.

Design and methodology

This corpus-based study intends to examine three translated passages from Calixthe Beyala's book "Your Name Shall Be Tanga" by me. The main objectives are examining how ideology has affected translations and determining if the book's essential meaning has been retained. The research will employ a corpus-based approach; the analysis will encompass various aspects, including linguistic features, stylistic choices, and the portrayal of controversial topics and taboos. By examining these translations, the study aims to provide insights into the impact of ideology on the translated work and the potential challenges in achieving a universal understanding of the novel's themes.

The research methodology used in this study is a qualitative approach, which is characterized as a methodology that focuses on gathering and analyzing non-numerical data in order to understand and explain phenomena in their natural surroundings (Creswell, 2013). Because it enables a thorough examination of unique experiences, perspectives, and situations, the qualitative approach is particularly well suited for examining complex social and cultural phenomena. Specifically utilizing genre analysis. Genre analysis allows for the identification and exploration of recurring themes, narrative structures, and stylistic conventions within the texts. This approach helps to uncover the broader cultural, social, and ideological contexts that shape the literature being studied. By examining the translations of a few passages from "Your Name Shall Be Tanga," this study aims to understand better how the translator's experiences, beliefs, and background affect on translatability of the original text and how it is interpreted and translated.

Corpus

The text used in this study was carefully chosen excerpts from Calixthe Beyala's book *Your Name Shall Be Tanga* which was originally written in French, then translated to English. The translated version is the corpus used in this study. These excerpts have been carefully picked to represent and express the concepts the study aims to address. Instead of employing a random selection process, the passages were intentionally chosen based on their relevance to the themes and topics discussed in the research. Each passage was carefully examined to ensure it was pertinent and in line with the study's goals. Three passages altogether have been added to the corpus. A wide variety of narrative components, such as dialogues, descriptive passages, and key plot developments, are represented in the chosen corpus material. This study tries to clarify the many layers of meaning, ideological nuance, and literary methods used in the original text and later translated versions by carefully reviewing and analyzing this corpus material.

Data Analysis Procedure

The data analysis procedure for this study involves the examination of the translated passages from the novel "Your Name Shall Be Tanga" and the subsequent presentation of the findings in a structured manner. The analysis is conducted in the following steps.

- Selecting specific passages from the novel that align with the research objectives and address the themes of interest.
- Translating the selected passages from the source language (English) into the target language (Arabic) without considering the cultural aspect.
- Adapting the translated passages to reflect the translator's cultural and ideological viewpoints. Putting into action translation strategies and techniques to guarantee precision, accuracy, and cultural suitability.
- Reviewing the work and making the required edits and adjustments to maintain the original work's essence while ensuring that it is understandable to a universal audience.
- Analyzing the translated passages and comparing them to the original text to identify any modifications or changes in the essence of the book.

Examining the impact of the translator's ideology on the translated work and assessing its translatability.

The findings from both levels of analysis will be presented in a tabular format, with the translated sentences from each passage listed alongside their corresponding translation strategies and a comprehensive discussion of the reasons behind the chosen translations.

III.3.1. Data Analysis of Passage 01

Passage number01:

The source text:

I'll rob unhappiness. I'll attain peace. And there'll be the man from Japan: filming every one of his meals. There'll be the little girl skipping rope and the man watching her with a smile. But death is there. She prowls all around this prison. Without permission! Nobody asks for my opinion. Besides I haven't any, Poor mortal and a woman into the bargain. It's not for me to forbid nor to give permission. Fear? Who's talking about fear? Fear is an illusion. As is man. As is God. Even he knows fear. I see him sitting on his cloud of dust, trembling at the thought of blowing the wind of knowledge into the world, or song of laughter, and finally setting the wheel of love going. What can I, woman, do about that? My death exists before I do, and well beyond me. That's God's way -his very personal way of getting rid of all undesirables. Otherwise. he'd die poisoned, killed by his own work.

The Target text:

سأحرّر نفسي من التعاسة، سأجد الراحة الداخلية وسيكون هناك أناس من كل أنحاء العالم يعيشون كل لحظة بدهشة. سيكون هناك أطفال يلعبون وكبار يشاهدونهم بمتعة. ومع ذلك، فإن الموت موجودة والتغيير مستمر. تحيط بحول هذا السجن. بدون إذن! لا يستشير أحدًا رأيي. عدا أن ليس لدي إجابات، "أدمي ضعيف وبالإضافة إلى ذلك امرأة ليس لدي سلطة السماح أو الرفض. الخوف؟ من يتحدث عن الخوف؟ الخوف وهم. مثل البشر مشابه بالإله. حتى الإله يمكنه أن يدرك عدم اليقين أتخيله في هاوية الأبدية يتردد في إعطاء الحياة للعالم، أو السخرية، قبل أن يبدأ الحب في النهاية. و ماذا باستطاعتي فعله، مخلوق إنساني؟ نهايتي تسبق بدايتي وتطول بعدي. هذه هي طريقة الطبيعة - طريقته المحايدة للتجديد. أو سوف نذبل، متسمة بخلفها الخاص

Discussion:

Source text	Target text
Poor mortal and a woman into the bargain	أدمي ضعيف وبالإضافة إلى ذلك امرأة"

1. **Functional equivalence (dynamic equivalence):** the use of "أدمي" (human) as an alternative to "البشر" (mortal) captures the broader concept of humanity rather than focusing solely on mortality. By using "أدمي," which is derived from the Arabic word "آدم" (Adam), it emphasizes the common human nature or essence. This choice also considers the cultural and religious associations related to Adam, considered the first human according to Abrahamic religions. This strategy conveys the intended meaning in a more familiar and natural way to Arabic-speaking readers.

2. **Semantic equivalence:** The translation replaces the word "مسكين" (poor) with «ضعيف» (weak), both conveying a sense of vulnerability and lacking strength. The word "ضعيف" captures the notion of being in a state of weakness or fragility physically, while "مسكين" refers to emotional weakness. In this context, the original author intended to convey the weakness of physical strength.

3. The translation preserved the same tone and expression in "a woman into the Bargain," - "وبالإضافة إلى ذلك امرأة" - "The gender perception is kept by using restructuring of the sentence to conform to the grammatical norms of the Arabic language. The tone is also preserved, and it expresses that being a woman adds more challenges and difficulty to survive compared to a man.

Source text	Target text
As is man. As is God. Even he knows fear. I see him sitting on his cloud of dust	مثل البشر مشابه بالإله. حتى الإله يمكنه أن يدرك عدم اليقين أتخيله في هاوية الأبدية

1. The translation "As is man. As is God." - "مثل البشر مشابه بالإله" accurately conveys the concept of the resemblance between humans and God. In order to show respect towards Allah, I have chosen the word "مشابه" (similar) instead of "تشبيه" (like). This choice acknowledges that, as humans, we possess qualities that are akin to God, considering the belief that humans are created in the image of God, as mentioned in the Bible "So God created mankind in his own image, in the image of God he created them; male and female he created them." (Genesis 1:27). It is worth noting that Tanga the main character, being Christian, may have employed this comparison in a Christian context. Moreover, using "as is as" in English grammar compares equality.

2. **Generalization:** The word "الرجل" in Arabic refers specifically to a male individual or a man, whereas "البشر" generally encompasses all human beings, regardless of gender. By translating "Man" as "humans," the translator aims to avoid any gender-specific connotations and present a more inclusive and encompassing term that represents the entirety of humanity. Using Generalization gives a broader more egalitarian view by promoting inclusivity and recognizing the diversity within the human race. It signifies a departure from the traditional and potentially exclusive understanding of "Man" and aligns more with the modern principles of equality and human rights.

2. The translation, "حتى الإله يمكنه أن يدرك عدم اليقين," captures the meaning that even God is knowledgeable of uncertainty. However, the word "الإله" (deity) would be more suitable from an Islamic perspective. To maintain the broader reference to a divine being without explicitly attributing it to Allah, to avoid misunderstandings or confusion, and also to address a universal audience. Many cultures and religions can understand the term (deity).

3. The translation, "I see him sitting on his cloud of dust," is rendered as "أتخيله في هاوية الأبدية" in Arabic. The strategies used in this translation can be identified as follows:

- **Contextualization:** I have adapted the phrase to suit the target language and cultural context. Instead of a direct word-for-word translation, I have opted for a more interpretive approach to convey the intended meaning in Arabic.

- **Substitution and Expansion:** The word "cloud" in the original sentence has been substituted with "هاوية الأبدية" (eternal abyss) in the translation. This substitution reflects a similar metaphorical image aimed to evoke a visual image of a vast and ethereal entity while expanding the concept to emphasize the eternal nature of the setting.

· **Adaptation/Equivalence:** In this case, the word "أراه" (see him) is translated as "أتخيله" (imagine). By using "أتخيله" (imagine), the translation conveys the idea of envisioning or visualizing the subject, even though it may not be physically seen with the eyes. The word "see" is literal, and it is impossible to envision God in detail and see him.

Source text	Target text
That's God's way -his very personal way of getting rid of all undesirables. Otherwise. He'd die poisoned, killed by his own work.	“ هذه هي طريقة الطبيعة - طريقته المحايدة للتجديد. “ "أو سوف تذبل، متسمة بخلقها الخاص"

1. **Cultural adaptation:** "That is God's way" implies that something is happening or being done according to God's plan or divine will. However, the translation has adapted the expression to align with the cultural and linguistic context of the Arabic language. The translation replaces the direct reference to "God" with the phrase "طريقة الطبيعة," which translates to "the way of nature." This adaptation is motivated by cultural considerations, as Arabic translations or expressions that refer directly to God, speak in his place, or assume occult things are often modified to reflect a more general understanding or encompass a wider audience. By using "طريقة الطبيعة" (the way of nature), the translation retains the sense of events occurring in a predetermined or natural order, similar to the concept of God's way in the original phrase.

2. **Modulation:** The translation shifts and interprets the original phrase to convey a different concept related to renewal or to eliminate unwanted things. This strategy involves transforming the original text to fit a different cultural or linguistic context while retaining the essence of the intended meaning. The word "getting rid of" in the original phrase is changed to "renewal" in the translation, which implies a neutral process of change rather than a personal act of removal, "طريقته المحايدة للتجديد." Reflect the Islamic belief that God is all-loving and neutral and does not personally get rid of the undesirables. The use of the word "محايدة" (neutral) emphasizes God's impartiality and absence of grudges or hatred towards His creation. This aligns with the Islamic belief that God's actions are just and fair without personal biases or negative emotions. This modification reflects an interpretive choice to present a different perspective on God's actions.

3. **Substitution:** The word "God" is replaced with "nature" to maintain the overall meaning and convey that something would face negative consequences due to its actions or creations. Using "nature," the translation shifts the focus from a religious context to a more general perspective. This substitution strategy prevents potential misinterpretation or controversy from directly associating adverse outcomes with God in the given context. It allows for a more neutral and universally understandable phrasing while conveying the intended meaning.

In the original sentence, the phrase "he'd die" implies the potential mortality of God, which goes against any belief in a deity's eternal and immortal nature. To align with beliefs and the concept of the deity's eternity, I substituted "he'd die" with "it will wither" (سوف تذبل). The translation avoids ascribing mortality directly to God. Furthermore, the phrase "killed by his own work" has been adapted to "poisoned by its own creation" (متسممة بخلقها الخاص). This adaptation emphasizes the idea of negative consequences resulting from one's actions without implying that God can be killed. The term "poisoned" metaphorically represents the harmful effects caused by one's own creation.

Additionally, the use of "متسممة بخلقها الخاص" (poisoned by its own creation) emphasizes the negative consequences of going against nature; the phrase is slightly toned In the Arabic translation, which could result in a loss of the original intensity. Nevertheless, the limitations of translation must be considered. In this case, it was necessary to maintain the essence of the source text while adapting it to the target language and culture.

III.3.2. Data Analysis of Passage 02

Passage 02:

A- Source text:

A kick in the ribs sends me crashing to the floor. It's mother old one. With her hands on her head, she shrieks "Witch! You dirty witch! You want to get back into my belly feet first! Help! She wants to kill me. My God! My God!" She screams, punctuating every word with a kick And I girlchild-woman, who wanted to go back to the land where parents are innocent of every crime, a world that's whole and matches my desires. I set my body in motion looking for the path of unreality so I won't have to describe to pain and affliction the harshness of its slopes. The idea comes to me of painting mother old one with whimsical visions. She can holler, I've already packed my bags. (Beyala, 1996, (pp. P 39-40)

Target text:

ركلة في الضلوع تطرحني على الأرض. إنها أمي. بيديها على رأسها، تصرخ

"ساحرة! ساحرة نجسة! تريدون العودة إلى بطني! انقذوني! إنها تريد قتلي. يا الهي يا إلهي"

تصرخ، وتتخلل كل كلمة بركلة. وأنا فتاة-امرأة، أتمنى العودة إلى مكان فيه الوالدين معصومين من كل خطيئة، عالم متكامل ومتناسق مع رغباتي. أحرر عقلي لأبحث عن سبيل الوهم. حتى لا أصف الألم والمعاناة وقسوة ضراوتها تخطر ببالي رؤية أمي بصور غريبة وجميلة. فلتنصرخ بكل قوتها، لا أبالي على الإطلاق

Source Text	Target text
Land where parents are innocent of every crime	مكان فيه الوالدين معصومين من كل خطيئة

· **Contextualization:** Two words should be highlighted here: "innocent" and "crime." In the original English text, The term "معصومين" (innocent) is used in the translation to emphasize the idea that parents in this imagined land are free from any wrongdoing or sins. In an Islamic context, "معصوم" is a term used to describe prophets and specific revered figures that are considered to be protected from committing major sins. By using this term, the translation aligns with Islamic teachings and beliefs. However, it is essential to note that the word "معصومين" can also have broader connotations beyond the specific Islamic context. It can convey the idea of innocence, purity, or being free from wrongdoing in a general sense, making the translation more universally applicable and relatable to a broader audience. Furthermore, the word "crime" describes the act of brutally beating a girl. However, the translation considers the cultural and legal context where child abuse might not be universally considered a crime. Instead of directly translating "crime" as "جريمة" (Karima), which carries legal implications, the translation uses the word "خطيئة" (khaki's). The term "خطيئة" can be translated as "sin" or "wrongdoing" and carries a moral connotation rather than a legal one. By using this term, the translation ensures that child abuse is still morally wrong within the region's religious context and moral framework. It captures the gravity of the issue and conveys the sense that the parents' actions are morally reprehensible despite the absence of legal consequences.

Source text	Target text
She can holler, I've already packed my bags.	يمكنها أن تصرخ بكل قوتها، لا أبالي على الاطلاق

1. **Dynamic equivalence:** The translation "لا أبالي على الاطلاق" of the English phrase "packed my bags" allows the translated text to convey the sense of world-weary resignation and determination implied by the English idiom. Simply translating it literally as "حزمت حقائبي" may not have the same connotation. The replacement of "لا أبالي على الاطلاق" makes it unambiguous that the daughter no longer cares about her mother's yelling, which helps compensate for any potential ambiguity in the idiom "packed my bags." Maintaining the word order, "She can holler ... I have already packed my bags." It helps mirror the casual, detached

tone of the English. Different word orders in Arabic may have disrupted this tone. Using common verbs like "تصرخ" ensures that the implied meaning of the mother's "hollering" and the daughter's indifference comes across clearly, without requiring the reader to understand an unusual term. This prioritizes clarity and naturalness of expression. Overall, the strategies aim to convey the literal meaning and the tone, attitude, and implied emotional distance between the daughter and mother.

B- Source text:

In the savanna, a little girl milks a cow in the street, on the threshold of prostitution, two gigantic breasts hang down from the sky a sow-woman, her rump in the air, rolls her eighteen nipples in the mud. Not one tear leaves my eyes to fall on the burns caused by her kicks. I'm getting in the mood to laugh. The room is filling up with a swell of feelings and thoughts. My heart is beating hard. My spirit becomes activated. I'm deconstructing my mother! It's an act of birth. It's madness to believe that the blood bond is indestructible!

Target text:

لا أسمح لدمعة واحدة أن تسقط على الحروق التي خلفتها ركلاتها. أشعر بدفء الضحك يتغلغل في داخلي. تمتلئ الغرفة بطفرة من من المشاعر واشتعلت روحي من دقات قلبي المتخافقة. أستطيع أن أرى أمي بوضوح! الآن ! إنها لحظة إدراك !. من الجنون التصديق أن رابطة الدم لا تتداعى

Source text	Target text
<p>In the savanna, a little girl milks a cow In the street, on the threshold of prostitution, two gigantic breasts hang down from the sky</p> <p>A sow-woman, her rump in the air, rolls her eighteen nipples in the mud</p>	Omitted

· **Omission:** In translation, it is sometimes necessary to omit specific sentences or passages from the original work, mainly when the content includes taboo subjects, explicit sexual vocabulary, or adds no significant value or meaning to the book. This is particularly important when translating for Arabic or universal audiences, as cultural sensitivities and preferences must be considered. By selectively omitting such content, the translation aims to maintain the integrity and essence of the original work while ensuring that it is accessible and appropriate for the target audience. This decision is made to ensure that the translated version

aligns with cultural norms, respects social sensitivities, and provides a meaningful reading experience that adheres to the values and expectations of the intended readers. I took this decision in the passage above. It has very explicit vocabulary and adds no meaning or holds value to the scene or the book's essence in general

Source text	Target text
I'm deconstructing my mother! It's an act of birth.	أستطيع أن أرى أمي بوضوح الآن ! إنها لحظة إدراك ! !

The strategy employed in this instance can be described as a combination of dynamic equivalence and contextualization. The translation accurately conveys the idea that the speaker is metaphorically dismantling the concept of their mother. The use of the phrase "act of birth" - "إنها لحظة إدراك" suggests a transformative process and a new beginning. It conveys the protagonist's shift in her perception regarding her mother-daughter relationship. It also captures the intensity and significance of the speaker's epiphany and their realization about the destructible nature of blood bonds. The translation maintains a universal appeal, allowing a broader audience to understand and relate to the emotions and experiences conveyed in the text. It is also essential to highlight the notable effort to tone down the disrespect towards the mother while maintaining the original message's essence. The phrase "I am deconstructing my mother!" in the source text, which could be interpreted as disrespectful or confrontational, is rendered as "أستطيع أن أرى أمي بوضوح الآن!" in the target text, meaning "I can see my mother now!" this shifts the focus from an aggressive act towards the mother to a more introspective and self-reflective realization. This allows the reader to understand the protagonist's growing awareness without overly emphasizing the disrespect or aggression towards the mother (the dynamic relationship between offspring and parents).

C- Source Text

As my reflections continue, so my universe widens, passed on by the wind of the spirit. In advance I forswear anything, shadow or light, that will explode this situation. Perhaps God reigns over the universe, but as for me, I annihilate the world at my feet, since my state causes the world in which blood bonds exist to overturn, and a world in which they don't exist to emerge. If someone had taken a photograph of me, some other face, some other woman would have emerged. A woman who was pure, wise, and as clamorous as death. I am the custodian of a particle of light, of a fragment of joy hidden underneath my clothes. Like time, like the oracle, I am motionless despite mother old one's wish to impose guidelines upon me so as to devour me better.

Target text:

تتسع رؤيتي مع استمرار تأملاتي بريح عقلي وروحي. أتخلص مسبقاً من أي شيء، كان خيراً أم شراً يمكن أن يحل هذا الوضع. ربما قوة إلهية ستتدخل، أما أنا، فأنا أهدم العالم بيدي، حيث يدمر وضعي روابط الدم في هذا العالم. لو التقط أحدهم صورة لي، لظهر وجهاً آخر، امرأة أخرى تكون نقية، نقية وحكيمة وعاصفة كالموت.

Source text	Target text
since my state causes the world in which blood bonds exist to overturn, and a world in which they don't exist to emerge.	حيث يدمر وضعي روابط الدم في هذا العالم

Transcreation: I have creatively rendered the concept of the speaker's state, causing disruption and overturning of blood bonds in the world. The use of " يدمر " (my state causes destruction) vividly conveys the impact and upheaval, while " روابط الدم " (blood bonds) suggests the deep-seated nature of these relationships. Transcreation is often used to make the translated content more simplified and understandable by all readers. It recognizes that a literal translation may not effectively convey the target audience's intended meaning, tone, or cultural nuances. It considers the cultural, linguistic, and stylistic differences between the source and target languages. In some cases, a literal translation may result in an

awkward, confusing, or culturally inappropriate text for the target audience. -
+Transcreation overcomes these challenges by recreating the content in a more accessible way to the readers.

D- Source text:

I escape from her, I dispose of her. "Go to hell, Ma! I am becoming a tower. I have clearly demarcated borders. From now on, you'll need a key to penetrate me". Mother old one doesn't know this secret: In order to break through it, she'll need to kneel down before me-only then will she become aware of what I know.

Target text:

أهرب منها، "لطفًا علي يا امي! كل ما أردته هو بعض الاحترام والحدود . ألا يمكنك فهم ذلك؟". ما زالت معرفتي ووجهة لا تدرك حتى الآن: عليها أن تكون متواضعة ، أن تطلب المغفرة أولاً، و حينها ستتطلع على نظري

Source text	Target text
"Go to hell, Ma! I am becoming a tower. I have clearly demarcated borders."	"لطفًا علي يا امي! كل ما أردته هو بعض الاحترام والحدود . ألا يمكنك فهم ذلك؟".

The phrase "Go to hell, Ma!" May be considered offensive or culturally inappropriate in certain contexts. So the translation "لطفًا علي يا امي" can be understood as a plea or request to the mother figure, possibly for respect or understanding. It doesn't directly translate the "Go to hell" part, but rather includes "لطفًا" (please) which softens the tone.

"I am becoming a tower." does not explicitly mention the phrase "لقد أصبحت برجاً", but it seems to focus on the speaker's desire for respect and boundaries. It might imply a sense of personal growth or independence, akin to the metaphor of a tower, but it is not directly translated in this version.

"I have clearly demarcated borders. » The translation states "كل ما أردته هو بعض الاحترام والحدود" which means "All I wanted is some respect and boundaries." It conveys the speaker's need for both respect and personal boundaries in a clear and straightforward manner.

The translation choice here clearly strips away the sentence from the tone and the severity of the situation. I used Trans-creation to avoid any aggression against parents. What we can conclude after having read this example is that ab-

solite untranslatability does exist. it is where we cannot find the equivalent in the target languages even if through using some solutions suggested by many theorists to solve similar problems. As well, in most cases, we cannot recover what has been lost by implementing the so proposed techniques such as, adaptation, compensation, translator's note and so on. Indefinitely, the phenomenon of untranslatability, here, is obvious because the main point is lost and cannot be recovered once these texts are rendered in a new language.

III.3.3. Data Analysis of Passage 03

Passage 03:

Source text:

"You should have left that night," says Anna-Claude, interrupting the flow of the dialogue. Tanga looks at her. Eyes staring and open wide. Lips cracked. She is gripped by such ingeniousness. She nestles her hand more deeply in the other one's and says in a voice worn out with suffering I couldn't have done it, woman

You are strong: you could have done it." "No."

"And why not? It was the opportunity to start from scratch, to build a new life."

"Impossible. In my country, the child is born an adult, responsible for its parents.

That's not normal. It's a country of madmen!"

"Here, even God is mad. He's painted the world in a whirl."

Anna-Claude, sobs stuck in her throat, lets her body curve around itself, like a shrimp.

"I'd like to smoke a cigarette."

"Close your eyes and you can smoke as many cigarettes as your heart desires

"Go to hell. Dreams' dreams! I'm sick of escaping from reality. That's all I've ever done all my life. Escape from rejection, hatred, the hard luck of

the Jews. I want real cigarettes, and to smoke until my eyes begin to water. D'you understand?"

Target text:

كان يجب أن تغادري تلك الليلة"، تقول أنا-كلود، مقاطعة تدفق الحوار. تنظر تانجا إليها، عيناها ومفتوحتين. شفاهاها متشققة نظرت تانجا إليها بعينين واسعتين وشفثيها المتشققتين. سذاجتها تثير فضولها. تحشر يدها بقوة في يد الأخرى وتقول بصوت ينبعث منه التعب والمعاناة: "لم أكن قادرة على فعل ذلك، يا امرأة. أنت قوية: كان بإمكانك فعل ذلك". "لا".

"وَلِمَا لَا؟ إنها الفرصة للبدء من الصفر، لبناء حياة جديدة"

"مُستحيل. في بلدي، الطفل يولد بالغ، مسؤول عن والديه"

"!هذا ليس طبيعياً. إنها بلد من المجانين"

هنا، يعتقد بعض الناس أن الإله لم يكن عادلاً عندما خلق العالم."

.جسدها حول نفسها كالرضيع تلف تنهار أنا-كلود، البكاء محبوس في حلقها،

"أرغب في تدخين سيجارة"

"أغمض عينيك ويمكنك أن تُدخِنَ الكثير من السجائر بخيالك قدر رغبتك."
"لقد طمح الكيل. أحلام! خيال! لقد تعبت من الهروب من الواقع. هذا كل ما فعلته طوال حياتي.
الهروب من الرفض والكراهية والنحس القاسي الذي يلاحق اليهود. أريد سجائر حقيقية، وأن أذخن حتى تدمع عيناى. هل تفهمين؟"

Source text	Target text
"Here, even God is mad. He's painted the world in a whirl."	"هنا، يعتقد بعض الناس أن الإله لم يكن عادلاً عندما خلق العالم."

• **Adaptation:** The use of the phrase "يعتقد بعض الناس" (some people believe) reflects the cultural diversity and varying perspectives within a community. It suggests that the idea that God is just is not generally held to be true but is rather assigned to a certain point of view. Furthermore, the translation addresses the concept of justice, which is significant in many cultures, including Arabic-speaking cultures. The phrase "الإله لم يكن

"عادلاً" (God was not just) reflects the notion that God's justice is being questioned or disputed. But not necessarily the reality, since God is indeed just. This adaptation effectively expresses the original sentence's displeasure or unhappiness with the way things are right now.

Results and Discussion of the Findings

A handful of significant findings on the inclusion of ideology throughout the translation process were drawn from the analysis of the translated passages. It was noted that the incorporation of ideological components in the translation did not divert away from or change the significance and essence of the book. The author's message and objective were communicated in both the original text and the translated version. The translated version was appropriate for various civilizations and did not offend any communities; instead, it simply conveyed a message without establishing it as the standard. This shows that it is possible to translate literary masterpieces for a global audience without losing the essence of the original text. The outcomes also show that translating for international audiences is possible. The translated passages closely matched the original text in that they upheld the author's message and intent. The didactic implications of this study suggest that taking ideology into account and assimilating it can result in a more accurate translation of the source text. This emphasizes how crucial it is to comprehend the ideological framework and underpinning themes of the original text in order for translators to more accurately communicate the author's intended message. These revelations can help to improve the general accuracy of translated works and improve translation processes. The study focuses on how translation promotes intercultural communication and understanding. Cultural divides can be removed by translating literary works for a global audience, enabling readers from various backgrounds to access and understand the original work. As a result, the academic environment becomes more diverse and interconnected, encouraging a deeper understanding of various cultural viewpoints. The study highlights how important cultural context is for translation. Future learners can learn the value of cultural awareness and how to negotiate cultural differences through translation. Through the promotion of cultural understanding and the facilitation of communication across other communities, this knowledge fosters inclusion and global consciousness.

Conclusion

In conclusion, the analysis of the translated passages yielded significant findings on the inclusion of ideology in the translation process. It was observed that incorporating ideology did not alter the essence of the book and successfully conveyed the author's message in both the original and translated versions. The translations were culturally appropriate and did not impose a singular standard. This study demonstrates the possibility of translating literary masterpieces for a global audience while preserving the original text's essence. Furthermore, the results indicate that translating for international audiences is achievable, as the translated passages closely matched the author's intent and message.

Conclusion

In conclusion, it cannot be assumed that all societies follow the same set of standards because norms are relative and each civilization has its own distinct set of norms and values. What Beyala considers to be essential to her autonomy and sense of self isn't compatible with my viewpoints. Even if some of the concepts in the book were sometimes insulting to my values, not everyone in the world holds the same views, thus this study attempted to appeal to a broad audience. As a translator, I don't think like Beyala. It is my responsibility as a translation to convey the information, not to validate her social conventions. This dissertation analysed translated passages from *Your Name Shall Be Tanga*, to examine the problems/difficulties experienced by the translator while attempting to convey the translation to a universal audience. The analysis of these translations has shed important light on the strategies and techniques used to convey the essence of the novel while adapting it for the target language and culture. Translating novels that deal with sensitive topics requires finding a careful balance between maintaining the original content and making necessary linguistic and cultural adjustments. Effective translation methods can be used to express the essence and have a similar effect on the target audience, even though it may not always be possible to replicate the same tone and emotions. It can improve the quality of the following translations and promote African feminist literature's value across cultures by broadening knowledge of the problems that come with translating ideologically...

Limitations of the study

While this study strives to provide valuable insights into the translatability of a novel and the impact of the translator's ideology on its essence, it is important to acknowledge certain limitations. These limitations include:

- The study is restricted to a single novel and a few translated passages. Further study is required to validate the results across a variety of literary works because it's possible that the results won't generalize to other books or texts.
- Despite efforts to remain objective during the translation process, the translator's individual convictions, life experiences, and cultural

upbringing may have an impact on the interpretation and translation decisions. When analyzing the data, it is important to take this subjectivity into account because it could introduce bias.

- The translation of specific passages chosen to fit the study's theme is the main focus of this research, which may limit the thorough examination of the book and all the cultural nuances that might present unique challenges and factors to take into account during the translation process and are not fully explored in this study.
- The study focuses on how the translator's ideology affected the book's overall meaning. However, there are significant aspects that may affect how the translated work is interpreted and received, including the cultural environment in which the original novel was written and the cultural background of the target audience. In this study, these contextual factors are not covered in great detail.
- The research is conducted within a specific timeframe, which may limit the depth and breadth of the analysis. A more comprehensive study with a longer duration could yield additional insights into the translatability and ideological implications of the novel.

Recommendations

Future studies could include:

- A more thorough comparison investigation of several translations of sensitive topics and taboo novels to deepen the understanding of translator's ideology this would make it possible to explore various possibilities for audiences.
- Studying how different translations of cultures are received and understood by the target audience so the translation process of cultural and linguistic contexts could be narrowed.
- There are many translations on novels. Additional studies can concentrate on particular genres.



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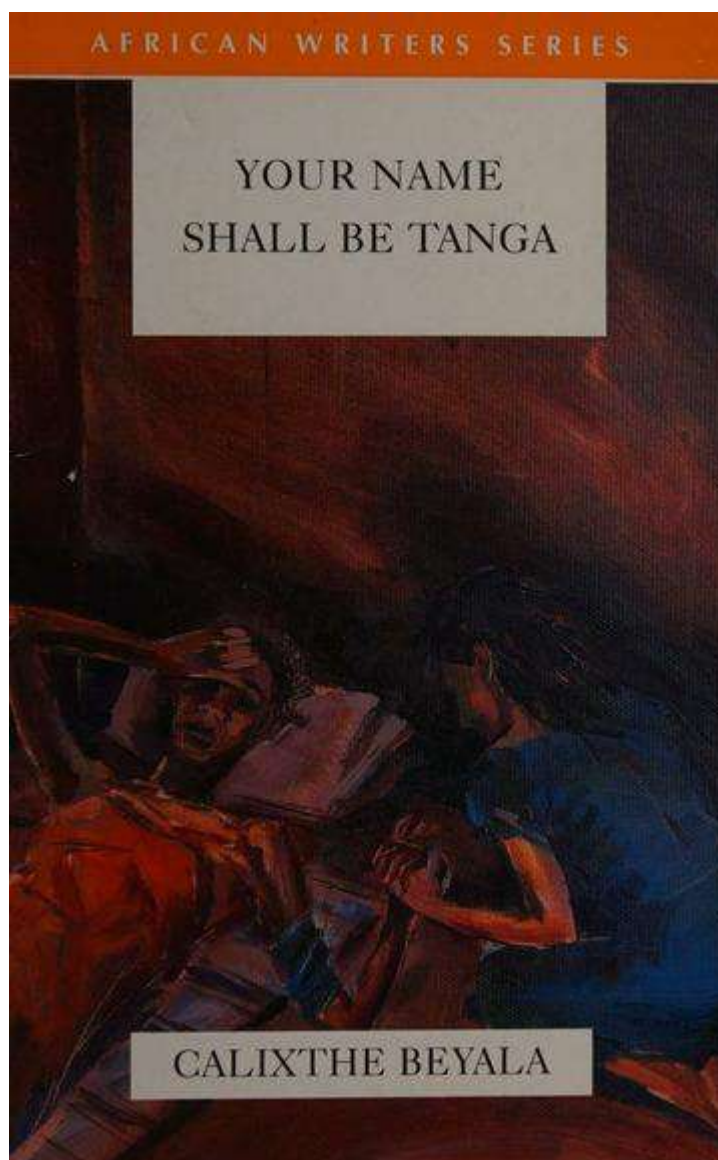
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Appendices

Appendices

This study was conducted using Calixthe Beyala's novel *Your Name Shall Be Tanga*.



تبحث هذه الدراسة في إمكانية ترجمة رواية *Your Name Shall Be Tanga*. بل هو بالأحرى تركيز على عملية ترجمة الأعمال الأدبية ذات الموضوعات والمحرمات المثيرة للجدل مع الحفاظ على سلامة العمل الأصلي واستهداف جمهور عالمي. يتم التعامل مع تأثير إيديولوجي للمترجم على عملية الترجمة وأثارها على الجوهر الرئيسي للكتاب من خلال تحليل الرواية الأفريقية التي تمس مواضيع حساسة. هذا ، بلا شك ، هو سبب ترجمة المقاطع المختارة من الرواية وفحصها نوعياً ومن خلال استخدام الأسلوب القائم على الجسد. تتناول المقاطع المختارة موضوعات معينة مثل العلاقات ، وأدوار الجنسين ، والأعراف المجتمعية ، وديناميكيات السلطة ، والدين ، والثقافة. تسلط النتائج الضوء على ضرورة اتباع نهج شامل يعترف بالمنظور المميز للمترجم مع احتضان عالمية التجربة الإنسانية. كما أنها تكشف عن العلاقة المعقدة بين أيديولوجية المترجم والحفاظ على جوهر الكتاب.