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Title:

From the Center to the Margin: The Literary Character and the Translator's Reception of the Social Reality in some Arab diaspora writings

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**Submitted by
Kaddouri Souad**

Defended on Monday, October 2nd, 2023

Statement of Authorship

I hereby declare that I am the sole author of this thesis and that no part of it has been published or submitted at any other University or institution in order to obtain a higher degree.

I further declare that I have not used any sources other than those listed and identified as references.

A handwritten signature in black ink, consisting of several stylized, overlapping strokes that form a unique, illegible mark.

Dedication

To my husband, my mother, and my daughter *Celine*
everything beautiful in my life

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Abstract

The translation is no longer regarded as exclusively a linguistic process. It is a cultural, social and ideological instrument. It is a very subjective process, manipulated by the objectives of its users. This study aims to investigate the influence of the translation of some Arab writings on the Western reader's reception and perception. It focuses on the translator's reception of Arab social reality and the way this act of reception is transformed into a new text with certain ideologies to accomplish a certain impact. The study has employed the reception and postcolonial theories as well as the socio-analytical and feminist points of view. These approaches of analysis would provide a platform for understanding and contextualizing the process of translation within the Arab social and political milieu. The results reveal that translation as an ideological apparatus functions in two opposing ways; it either operates to fulfill a pure hegemonic project that is to perpetuate the traditional Western Orientalist stereotypes of Arabs as barbarian and aggressive; and/or to reshape Western public opinion about Arabs and Islam in which some Arab writings in translation challenge and resist the forgoing misrepresentation and biased stereotypes. It has been concluded that translation plays a momentous role in manipulating the dynamics of power structures in a colonial and postcolonial context.

Keywords: Arab Writings, Challenge, Ideological apparatus, Reception, Social reality, Stereotypes, Translation.

Resumé

La traduction n'est plus considérée uniquement comme un processus linguistique. Elle est plutôt perçue comme un outil culturel, social et idéologique. Il s'agit d'un processus hautement subjectif, influencé par les objectifs de ses utilisateurs. Cette étude vise à comprendre l'effet de la traduction de certains textes arabes sur la réception et la perception des lecteurs occidentaux. Elle se concentre sur la manière dont les traducteurs appréhendent la réalité sociale arabe et sur la façon dont cela se traduit dans la création d'un nouveau texte, porteur de certaines idéologies, afin d'obtenir un effet spécifique.

Cette étude s'appuie sur les théories réceptionnistes et postcoloniales, ainsi que sur des approches socio-analytiques et féministes. Elle propose différentes approches d'analyse. Elle constitue une plate-forme permettant de comprendre le processus de traduction et de le contextualiser dans le milieu social et politique arabe. Les résultats révèlent que la traduction, en tant que dispositif idéologique, opère de deux manières opposées. Elle peut soit contribuer à la perpétuation d'un projet hégémonique visant à renforcer les stéréotypes occidentaux traditionnels et orientalistes selon lesquels les Arabes sont barbares et agressifs. Ou bien, elle peut travailler à remodeler l'opinion du public occidental sur les Arabes et l'islam, en présentant des traductions d'écrits arabes qui défient et résistent à la distorsion et aux stéréotypes biaisés. L'étude conclut que la traduction joue un rôle essentiel dans la manipulation de la dynamique des structures de pouvoir, tant dans le contexte colonial que postcolonial.

Mots clés : écritures arabes, défi, dispositif idéologique, réception, réalité sociale, stéréotypes, traduction.

ملخص

لم يعد يُنظر إلى الترجمة على أنها عملية لغوية حصرية. بل إنها أداة ثقافية واجتماعية وأيديولوجية. إنها عملية ذاتية للغاية، حيث يتم التلاعب بها من خلال أهداف مستخدميها. تهدف هذه الدراسة إلى معرفة تأثير ترجمة بعض الكتابات العربية على استقبال وتصور القارئ الغربي. حيث انها تركز على استقبال المترجم للواقع الاجتماعي العربي والطريقة التي يتم بها تحويل فعل الاستقبال هذا إلى نص جديد بإيديولوجيات معينة لتحقيق تأثير معين. عمدت هذه الدراسة الى استخدام كل من نظريتي الاستقبال وما بعد الاستعمار بالإضافة إلى كل من المنهج الاجتماعي التحليلي والنسوي. ستوفر مقاربات التحليل هذه منبراً لفهم عملية الترجمة ووضعها في سياقها ضمن الوسط الاجتماعي والسياسي العربي. تكشف النتائج أن الترجمة كجهاز أيديولوجي تعمل بطريقتين متعارضتين؛ إما أنها تعمل لتحقيق مشروع مهيمن خالص يتمثل في إدامة الصور النمطية الاستشراقية الغربية التقليدية للعرب على أنهم بربر وعدوانيون. و / أو أنها تعمل على إعادة تشكيل الرأي العام الغربي حول العرب والإسلام حيث ان بعض الكتابات العربية المترجمة تتحدى وتقاوم التحريف والصور النمطية المتحيزة. خلصت الدراسة الى أن الترجمة تلعب دوراً بالغ الأهمية في التلاعب بديناميكيات هيكل السلطة في السياقين الاستعماري وما بعد الاستعمار.

الكلمات المفتاحية: كتابات عربية، تحدي، جهاز أيديولوجي، استقبال، واقع اجتماعي، قوالب نمطية، ترجمة.

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General Introduction

General Introduction

Translation has long been acknowledged as an authoritative tool for cross-cultural communication, enabling the exchange of knowledge across linguistic boundaries. However, translation is not a neutral or objective process; it is deeply associated with ideology, shaping and influencing the way information is transferred and interpreted. Translators deliberately or unintentionally can be influenced by their ideological perspectives. They often prioritize certain cultures, beliefs, and perspectives over others. Lawrence Venuti argues:

The scandals of translation are cultural, economic, and political. They are revealed when one asks why translation today remains in the margins of research, commentary, and debate, especially (although not exclusively) in English. Any description of these margins risks seeming a mere litany of abuse, the premise of an incredible victimology of translation and the victims it leaves in its wake. Translation is stigmatized as a form of writing, discouraged by copyright law, depreciated by the academy, exploited by publishers and corporations, governments and religious organizations. Translation is treated so disadvantageously, I want to suggest, partly because it occasions revelations that question the authority of dominant cultural values and institutions. And like every challenge to established reputations, it provokes their efforts at damage control, their various policing functions, all designed to shore up the questioned values and institutions by mystifying their uses of translation. (Venuti, 1998, introduction)

The translator's reception of reality can therefore manipulate the dynamics of power structures in a colonial and postcolonial context in which the center and the margin are impacted by translation. This work will focus on the power of translation in defining what is the center and what the margin is in the context of Arab social reality and Western hegemony. It is essential, then to understand the nature of the center and the margin in literature and to define what is the

origin or the norm and what its deviation is. Through translation, it seems that there is a possibility of centralizing the margin and marginalizing the center. This possibility gives translation the power of making a shift in the reader's reception from a certain perspective to another.

Traditionally, the notion of the center and the margin had been addressed and associated with politics and the economy. In 1961, the American sociologist Edward Shils defines center within ideological, archaeological, historical, and cultural studies. He believes that the center is a system of symbols, values, and beliefs that the authority approves to dominate and control society and it is implicitly revealed in the institution of the state (Polanyi, 1961, p.117). Accordingly, the authority tends to internalize the elites associated with this center those values and works on its sovereignty. Consequently, all societies generally contain more than one center opposing each other to impose its values.

Formerly, the center-margin model was discussed within a spatial geographical context to define the structural relationship between the developed/metropolitan center and a less developed margin or more particularly between capitalist societies and third-world societies; third world here refers to the developing countries of Africa, Asia, and Latin America. In the preface to *Feminist Theory: From Margin to Centre*, Bell Hooks explains the dialectical relation between the margin and the center across history in which she views the margin as a part of the whole but outside the main body (Hooks, 1984).

The notion of the center-margin is then largely connected to the discourse about the urban fabric in which the margin is regarded as essential for the existence of the center. Noticeably, contemporary cultures, through identifying each other as exotic and different, are all undistinguishably text-based. These cultures are then equally understandable and negotiable, on the basis of the material restrictions of their common textuality” (Willson,2006, p.2)

Accordingly, the margin is now centralized as it offers the space for absolute control of the boundaries of the private sphere and the taming of the public through its interiorization. New terms 'Centralized periphery' and 'Marginalized center' had been introduced to describe the relationship between the center and the margin. Olga Touloumi defines these terms as a shift of interest from the center to the periphery. This same idea can be applied to define the relationship between post-colonizers as a center and post-colonized as a margin in which the center is considered as the producer of the ruling discourse, that is, the producer of knowledge, for whoever has power imposes the discourse.

In fact, to understand the relationship between the center-margin notion and the power of knowledge, it is necessary to refer to the power-knowledge theory that had been employed by Michel Foucault. Thus, Foucault believes that Man is subjected to the production of truth through power and cannot exercise power except through the production of truth (1930, p.93). He argues that knowledge matches up with power. Foucault focuses on the relationship between those who exercise power and those who undergo it (p.121). He looks at truth as a "system of ordered procedure for the production, regulation, distribution, circulation, and operation of statements" (p.133). Foucault then associates the system's power and the manifestation of truth. This system is known as 'A régime of truth' (p.133). However, human history is characterized by ruptures and discontinuities in what we hold to be true. Therefore, we can not speak about truth outside its social construction. In this relationship between power and truth, Foucault introduced the concept of discourse that "can be both an instrument and an effect of power but also a hindrance, a stumbling point of resistance and a starting point for an opposing strategy. Discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to the art" (1998, p.100). Therefore, in this sense, it seems that there is a dialectical relationship between power and knowledge or truth. Truth is imposed by power systems meanwhile prevailing truth gives a kind of power and dominance.

This interconnectedness between power, knowledge, and history is well operated within colonial and orientalist discourses in which the West emphasized its centrality and marginalized everything else. The reader's reception of reality is, therefore, focused on the center, believes it, and constructs social reality and expectations based on its discourse. As an orientalist tool, translation is functioned to reinforce the superiority and centrality of the West, through forging facts, omitting details, foreignization, and many other techniques of translation. Translation is not only a linguistic process but also an exercise of power. It plays a significant role in shaping and maintaining power structures, reinforcing the dominance of certain languages and cultures over others. It is cogently proved that translation can perpetuate unequal power dynamics, marginalize voices and hinder the impartial exchange of knowledge and truth.

However, in the early 1990s, the cultural approach or 'cultural turn' gained recognition in translation studies. This approach is mainly connected to the work of Susan Bassnett and André Lefevere and, later, Lawrence Venuti. Yet, cultural turn had an impact on the colonial and postcolonial context. A group of writers and theorists believed in the power of translation in the decolonizing process as well as in reshaping the Western reader's reception of the third world. Translation, herein, is to be considered as an apparatus that works to shift the reader's reception of social reality from the center's point of view (Western perspective) to the margin's point of view (the Third World). Indeed, the Third World is to be centralized and to be the one that rewrites history and offers knowledge. This work therefore will focus on the way translation as an instrument function to both maintain the centrality of the West and to reshape and challenge this centrality by centralizing the Arab social reality.

In Literary Translation and (or as?) Conflict between the Arab World and the West, Mustapha Ettobi (2008) addresses the influence of conflicts between the Arab world and the West on the translation of their respective literature into Arabic or Western languages. Ettobi reveals the role of geopolitics in literary translation in which interregional problems can boost

or hinder its development. Ettobi focuses on investigating the translation history in some particular periods that show the influence of geopolitical relations between the Arab world and the West in translation.

Rahma Ibrahim Al-Mahrooqi (2016) explores the representation of Arab Identity and its relationship with the process of translation into European languages. Al-Mahrooqi emphasizes the Arabic literary production during the Islamic Era to recent times in which she concluded that translation has a negative impact on the conceptualization of Arabs and Arab identities and that translation of Arabic Literature is often limited to some particular territories that generalize information.

In 2016, Tarek Shamma investigates the limitation of the translation and publication of Arabic literature. Translation is defined as being a means of gathering information about Arabs. Recently, Arabic literature made tangible progress as part of world literature. However, according to Shamma, this progress is not because of its literary value rather it is because of some political considerations.

Accordingly, the main concern of this thesis is to examine translation as an ideological construct, where the act of translation itself becomes a means of conveying and reinforcing particular ideologies, power dynamics, and cultural biases. These ideological biases in translation can influence the perception and reception of social realities, potentially reinforcing existing power structures and promoting dominant ideologies while marginalizing alternative narratives and perspectives. Yet in postcolonial discourse, scholars believe that translation can be also utilized as an instrument in reshaping social reality in colonial and postcolonial representations. This thesis, therefore, seeks to address the following key questions:

- To what extent does translation contribute to the construction and reinforcement of cultural, social, and political hegemonies?

- How does translation function as a counter-discourse tool in various contexts, such as politics, media, and literature?
- How do power disparities between dominant and marginalized cultures influence the translation process and its ideological implications?

By addressing these questions, this work aims to shed light on the complex relationship between translation and ideology, providing insights into the ways in which translation can influence, shape, and reshape readers' understanding of Arab culture, perspectives, and socio-political reality. It also seeks to uncover the complex dynamics between the translators, their reception of Arab social reality, and the attitude of some Arab writers toward the issue of representation. Eventually, this work seeks to contribute to a more nuanced and critical understanding of translation practices and their impact on the construction of meaning and power dynamics in some Arab writings in the diaspora.

This work contributes to the understanding of the role of translation in shaping ideologies, particularly in the context of Arabic literature. By examining the impact of Arabic literature in translation on the maintaining or challenging of stereotypes. This work will help researchers to recognize the different ways in which translated texts shape and reshape ideologies, influencing readers' perspectives and beliefs. This analysis then provides valuable insights into the dynamics of transnational literary reception and power structures. This work is a recontextualization of the knowledge/power debate within Arabic literature in translation. Therefore, it is observable that translation is an instrument that plays a profound role in perpetuating prevailing stereotypes and misconceptions about Arab culture and Islam within a hegemonic discourse. Meanwhile, translated texts can offer alternative narratives and perspectives, subverting these stereotypes and promoting cultural understanding, very often challenging existing ideologies and misrepresentations. The analysis, therefore, emphasizes the role of translators as mediators and upholders of cultural knowledge, contributing to the broader

discourse on cultural preservation. Hence, this work adds to the existing body of knowledge in the fields of translation studies, Arabic literature, and cultural studies. It offers a unique perspective on the power dynamics inherent in the translation process and how translated Arabic texts can influence ideologies. The findings of this study can enrich academic discussions and stimulate further research in these disciplines.

The work will investigate the process of translation in selected Arab novels in the diaspora and other Westernized novels. The work therefore will employ a qualitative research approach combined with textual analysis to explore the role of translation in a colonial and postcolonial context in selected Arab writings in translation. Since this work will analyze several novels by different male/female writers with different political, social, and cultural orientations, I believe that it is necessary to make use of different theories and approaches. An in-depth analysis of novels in translation will be conducted in relation to theories among which are theory of translation, Postcolonial theory, socio-analytical and feminist points of view.

As far as my first intention is to investigate the contextualization of translation in Arabic literature, I believe that postcolonial theory is crucial to understand translation as a hegemonic power and also as an activist and means of resistance. The work will emphasize hybridity, identity, diaspora, and colonialism as well as draw on the works of influential postcolonial theorists such as Edward Said, Frantz Fanon, and many others. Postcolonial analysis of Ghassan Kanafani's works and Innam Kachachi's *The American Granddaughter* allows readers to understand translation in association with both American imperialism in Iraq and Zionist colonialism of Palestine on one hand and with activism and decolonizing process on the other hand. Working on novels written by Alaa Al Aswany namely, *The Yacoubian Building* and *Chicago: A Novel*, urged me to use socio-analytical since novels are examining the social structure and cultural phenomena in Egypt. The work also makes use of a Feminist point of

view, as it will try to analyze the feminist philosophy of Nawal El-Saadawi and analyze her novel *Woman at Point Zero*.

The selection of the works, however, is resolved by the fact that the writings of those novelists suit the main issues addressed by this thesis. This will involve a close reading of their writings in translation and contextualizing them in specific discourses offering an insight into the translators' construction and reception of Arab social reality. Furthermore, this research will work to enrich the understanding of the complex dynamics involved in the translation of literary works. Therefore, the findings of this study will contribute to the existing knowledge of the ideological nature of translation

The general focus of my thesis is then to investigate the different ways translation can deal with social reality in the context of Arabic literature. This, in fact encourages me to divide my thesis into four chapters.

Chapter one, entitled *Reception Theory and Translation*, will be devoted to a discussion of the theoretical intersection between the Reception Theory and translation in literature. It focuses on Hans Robert Jauss' Reception Aesthetics and Wolfgang Iser's Reading Mechanisms as two significant contributions in the field as well as on translation as an Act of Reception and a Reproduction. This chapter therefore will serve as a basis to analyze the selected works.

Chapter two, *Sociology, Social Reality and Arab Literature: Theoretical Considerations*, will offer a theoretical and critical discussion of social reality as well as emphasize the nature of the relationship between sociology and literature. It then focuses on the Representation of Social Reality in Diasporic Literature in general and diasporic Arab literature in its two forms in particular.

Chapter three, entitled *Translation: a Path from Western Orientalism to Arab Self-Orientalization* will examine the translator's reception of Arab social reality from

an Orientalist perspective. *The Yacoubian Building* and *Chicago: A Novel* by Alaa Al-Aswany and *Woman at Point Zero* by Nawal El-Saadawi. This chapter therefore will emphasize the way in which translation function to perpetuate ideological biases and power imbalances to serve Western hegemonic agendas.

Chapter four, on the other hand, is entitled *Translation as a Channel of Resistance in Arab Literature*. The chapter will be rather an analysis of the translations of Ghassan Kanafani's *Returning to Haifa* and Inaam Kachachi's *The American Granddaughter* as a counter-orientalist discourse. It is an attempt to expose the way translation promotes cultural understanding, challenges dominant ideologies, and reshapes the reader's reception of Arabs, mainly in the diaspora.

Addressing the problem of translation as ideology requires a comprehensive exploration of the complex intersection between translation, power dynamics, cultural biases, and ethical considerations. By shedding light on these issues, we can endeavor for more inclusive and accurate translations that serve Arab authentic representation.

Chapter One: Reception Theory and Translation

Introduction

Reception theory as one of the branches of the reader response theories that is essentially developed by scholars Hans Robert Jauss, Stuart Hall, Iser Wolfgang, David Morley, and others. Reception theorists believe on the active role of the reader in the hermeneutic process. For them, reader is actively engaged with and able to interpret and contextualize texts. At its core, these theorists confront the traditional conception that the author is the possessor of the meaning and that meaning is already determined before the reading process begin. Hence, the theory emphasizes the notion that meaning is not inherent within the text itself. Instead, it is a moment of interaction and communication between the text and the reader. Reader, in this case negotiates and makes sense of the text in relation to his own cultural, social and historical contexts. This notion gives the possibility of having multiple interpretations for the same text and reveals the dynamic nature of constructing meaning.

Reception theory also draws attention to the role of social power dynamics in shaping the reception process. It recognizes that readers are heterogeneous which means that each individual is impacted by different factors in his own life namely, his gender, class, race, religion and ideologies. All these elements can have a certain influence on deciding the reader's interpretation either through accepting the imposed meaning or challenging it.

In practice, translator is regarded in the reception theory as a receiver who plays a decisive function in the process of interpretation. Translator's major role is to bridge the gap between different cultures and social realities. Nevertheless, this bridging is affected by the translator's own reception experience. Therefore, translator in this context is a reader who observe and perceive facts in the source culture and then he embarks on the complex responsibility of interpreting and re-creating that text and culture in the target language .

Translator's decision regarding terminology, grammar, expressions, and cultural references is thus an attempt to accurately transfer the intended message.

Obviously, the primary goal of the translator is to guarantee the faithfulness of the original reflecting the same meaning, ideas, and style as the source text in a new context and new spirit. Stuart Hall, the sociologist and political activist, was associated with the theory of reception. Hall offers significant contributions to understand the way people receive and infer media texts. He believes on texts as polysemic, which refers to the multiplicity of meaning in the same text. Therefore, he argues that there is a possibility of more than one interpretation (and then more than one translation) of that text.

According to Hall's perspective, translators face encoded texts not only linguistically but also culturally, historically and socially. Translators hence begin to decode these texts in which they do not always accept the intended meaning encoded in these texts, rather they can and tend to negotiate or oppose them (this indicates a rejection of a pure authorial presence). In fact, negotiation here means that moment of dialogue between the original text and translator in which translator's emotions, ideologies, personality and perspective interfere in the process of interpretation and decoding. Nevertheless, sometimes, translators' negotiated reading end up with resistance and rejection of the prevailing meaning in the original text. In this case, translators may be reflect untruthfulness and dishonesty in their translations.

Based on this viewpoint, translators are not merely submissive reproducers of the original text, but active agents who actively engage, interpret and re-contextualize the source text in the target text's culture. Thus, translation here is to be very subjective in sense that translators negotiate, oppose, and adapt the original text to fit the target text and culture.

I. 1. The Theory of Reception and its Application to Literature

I. 1.1. The Act of Reception in Literature

Generally speaking, the word “reception” refers to the human response to anything. It indicates the elements that control the recipient’s engagement in a particular artistic, literary and media discourses. In other words, it is the individual’s psychological, mental, emotional and social reactions to a specific message that is resulted in generating sensation, intelligence and construction of meaning. Therefore, reception can be reflected in the set of the recipient’s attitudes and activities while receiving messages of the literary, artistic and media works. It is also the manner or the method in which the recipient uses the information he receives from the speech (Holub, 1984). Whatever its nature is, reception, then, is a positive activity that takes place in the form of selecting some of what falls on our senses without others, and it regulates our critical thinking and affect our emotional and mental processing with things around us. Nevertheless, the concept of reception in itself is a broad and general field. Therefore, we can include it in all kinds of speeches received by the public in which the receiver is the most important element in the process of communication; he/she is the one who receives the message, decodes it, interacts with it and affected by its content.

The relationship between the text and the reader has attracted the attention of many scholars in various disciplines. This attention called for the emergence of the theory of reception in literature, which is particularly concerned with the third element in the communicative process, which is the reader, in addition to the author and the text. This can be achieved by establishing a theory of its own through the interactive relationship that leads to the production of meanings and connotations and its own interpretations. The theory of reception is then considered as an important approach in the field of literary and communication studies that examines the

relationship between the text and the reader. The reader is, therefore, the ultimate source and the real actor in the production of meaning. The relationship of the text to its reader, then, was originated in the contributions of many modern critical schools. Therefore, the approach of reception, as an associative process emanating from the personality, experiences, and participation of the reader in the communicative act, emerged as a response to revolutionizing traditional curricula that focused on the author and his presence in the text. Thus, this approach examines the patterns of reception and the role of the reader in the communication process

Accordingly, recipient, in the process of reception, can be viewed and approached from two main different point of view; The first: revolves around the inevitability of influence, in which the recipient is not just a passive target who has no right to make modifications to the process of communication. As for the second, it is related to the relative vision in which several variables overlap to interpret messages, based on the recipient's personality and his accumulated experience, that is, to study the way that the recipient is influenced by the act of reception rather than the result of that influence. Reception, thus, is considered as an important aspect in the field of literary studies, as well as an active element in the field of scientific, social and communication interests in which the reader is present in the mind of the author during the writing and production processes. This theory focuses, on the one hand, in the interaction between the text and the reader, and on the other hand, it focuses on the creativity of the reader, making it the final source, the basis, and the real actor in the production of meaning (Holub, 1992).

A new trend emerged under the influence of Roland Barthes, who proclaimed the "death of the author," as his study with the same title constitutes an important shift in the field of literary studies. The essence of this approach elevates the authority of the reader and the reading process. Barthes claims that writing is the elimination of every sound, and of every origin. It is that neutrality, that composition and wrapping in which the active self is lost; it is the blackness,

the whiteness in which all identity is lost starting with the identity of the body that writes” (1967). Therefore, the theory of reception pays close attention to the context of the reception and the reader, through concentrating on the meaning-production and interpretation of texts based on the experiences of the reader and his personal outlook. Thus, it is necessary to understand that the act of reception is not systematic or steady since it differs from one reader to another according to reader’s theoretical formation, tendencies and desires, and according to his/her social and cultural background.

The theory of reception, hence, came to propose a new approach that takes into account the multiple contexts of the text that contribute to its production and gave a strong impetus to focus on the reader as the real actor and participant in the production of significance and meaning. The theory of reception transferred the center of attention from the author to the reader as a central element that gives the text its true essence and reproduces its meaning. In this context, it is necessary to refer to the general cultural context in which this theory appeared detaching the author and diminished his authority over the text. The superiority of the reader over the author is hence, the product of a distinct cultural context based on the philosophical project of postmodernism, which criticizes egocentrism that emphasizes the centrality and superiority of the self.

Critical schools such as Formalism, Structuralism, Phenomenology, and Sociology of literature played a key role in the emergence of the theory of reception. These factors formed the main motive behind the call to reconsider the previous curriculum and direct studies in the field of literature and language towards a new direction. These sources had a direct impact on the theorists of the Constance School, who emphasized that the task of the critic is not limited to clarifying and explaining the text, but rather in revealing the effects that the text leaves on the reader, stressing that the reader is the center in determining the meaning of the text. It must

be emphasized that all those who wrote in the theory of reception in different directions are united by one interest, which is the role that the receiver plays in the complex fabric of art.

Among the influences that precipitated the formation of the theory of reception is the phenomenological philosophy that led by Edmund Husserl and Roman Ingarden. This philosophical doctrine is based on the interdependence of thought and the apparent existence of things. It believes in the interaction of subject and object in a communicative manner. Husserl (1960), views philosophy as a "new approach to the search for truth"(p.10). He outlines two main principles. The first principle is freedom from any prior opinions or judgments unless they were established by a necessary proof or came from intuition, which is akin to the Cartesian skepticism with the crucial distinction that Husserl does not embrace total skepticism. He replicates the stopping-judgment technique, encloses certain aspects of the subject in square brackets ("_") to make them impossible to consider, and focuses attention on the pure essence. As a result, he places "the whole natural universe" in brackets, suspending judgment in order to consider objects' fundamental characteristics as they are revealed to the feeling and adhering to the truthful description that enables the mind to cope with subjects or things without mediation. This technique is known as the "principle of suspension of judgment" (pp.10-13).The second principle, on the other hand, is the examination of things and facts as they are in the feeling, within the framework of a procedure known as reduction to the subject. By returning to consciousness, a-priori of the phenomena of the world, according to Husserl, appears to be a direct phenomenon of pure emotion in which the feeling contacts external and mysterious things and facts and meets them in the manner in which they are presented in the field of feeling (p.49).

Similarly, Friedrich Schleiermacher, who laid the foundations of modern hermeneutics, or the art of systematic textual interpretation, believed that understanding a text of any kind depends on the audience living a strange experience. Schleiermacher argues that this strange

experience is achieved through reader's observation and coexistence with the author's experience, considering that the text itself is an imaginary reconstruction, where the meaning of the text changes based on the reader's society and culture. Then, the reader needs to reconstruct the text over and over again. This reconstruction of the text, according to Schleiermacher, is a process of understanding. This process is defined by Derrida as 'Deconstruction' in which meaning is generated constantly and never be stable.

Schleiermacher asserts that understanding is a dialogical relationship between a speaker and a listener, or between an author and a reader, in which the latter is the recipient of a series of words, and the listener or reader can discern meanings. Schleiermacher defines hermeneutics as "the art of understanding" (1998, p.4) to clarify this dialectical relationship. As for the German philosopher Martin Heidegger, he set out from the break with the intellectual system established by Husserl, stressing that the meaning is historical. Heidegger asserts that language is not just a means of communication or a secondary means of expressing specific ideas, but rather the real dimension in which human life moves and which brings the world to exist at all, there is no world, in the distinct human sense, without language (2002).

I. 1.2. Reception Theory and its Significant Contributions to Literary Theory

The reader is a major focus in practical and theoretical concepts in literary criticism and post-structural movements such as deconstructionism, hermeneutics, semiology, reading and reception. The effectiveness of reading was the central task of reader-centered criticism. French scholars attribute the interest on the reader's role to the writings of Valéry and Sartre. In *What is Literature? and Other Essays*, Sartre (1948) explores the nature of writing and asks questions about why do we write, and For whom do we write, which are fundamental questions that lead to determine the writer's position, and focus on the role of the reader in the success of the

writing process. Sartre believes that the writer is committed: “When he conveys that commitment to himself and to others, from the realm of instinctive feeling to the realm of thought, and the writer is the greatest mediator, and his commitment is manifested in his mediation(pp.24-5). Sartre asserts that the prose cannot write without two things: “without audiences and without legends (p.71). Sartre stresses the importance of recognizing that the reader must be in agreement with the writer on freedom of understanding and interpretation(p.67).

Reception theory rebuilt a fresh understanding of the creative process because, in contrast to other earlier theories and approaches, it empowered the reader's presence in the artistic creation and included the reader in the creative process, putting him in the spotlight after being long neglected and marginalized. According to contextual critical approaches, the author was at the center of directing the process of reading, understanding, and interpretation because the author had the authority, as the author is “the creator or originator who gives existence to any written work” (Magill, 1974).The textual systematic approaches, on the other hand, shifted the focus away from the author and onto the text, where some critical schools like Russian Formalism initially emerged in opposition to the author's authority. The new criticism in France and structuralism in general demanded the death of the author and focused more in the concept of “text and writing.” Because the author, according to the reception theory, misses the basic material of literature, that is the text. Nevertheless,the theory does not mean to delete the author completely, but rather to remove him/her from the center, because his job ends when he finishes writing. Subsequently, Post-structuralism intended to change the paradigms of the literary studies and focused on the reader. The German theory of reception or the aesthetic of reception appeared on the basis that it rehabilitated the reader, who was forgotten by the contextual and systemic approaches, as the reader become the crucial focus of the post-systematic curriculum. This change opened the way for the establishment of a new historiography of the literary work

with Hans Robert Jauss, and the establishment of new reading mechanisms for the literary work with Wolfgang Iser.

1.1.2.1. Hans Robert Jauss' Reception Aesthetics

Regarding the influences that contributed to the crystallization of the theory of reception in the mid-seventies of the twentieth century, it was explained by Robert Hans Jauss, one of the pioneers of reception theory at the German University of Constance, in a study entitled *Literary History as a Challenge to Literary Theory* (1967). In this study, Jauss offered a comprehensive overview of the history of literary curricula, stressing the need to reconsider curricula and study methods that no longer meet the need for research in the field of literature and art. He noted that the theory of reception represents a new model that can be used in reading literary and artistic works.

The role of the recipient in the aesthetics of reception is no longer a negative one in relation to the text, but he has become the co-creator of that aesthetic. Jauss developed a general spatial framework for reception theory after the old paradigm became incapable of meeting contemporary interpretational requirements. Jauss, then, leaned towards to refine literary academic knowledge that favors the primacy of the reader. His contributions attempted to combine literary and historical studies in which he assumes that literary models are representations inspired by human experience. Jauss formulated the theory of receptive aesthetics - starting with a theory about the meaning and literary work and its function, the attitude of the reader towards the work, his relationship with the text, and the principles that regulate this connection. He devoted his attention to the reception emanating from the relationship between literature and history. According to Jauss, the meaning is built through the

interpretation of the literary work, based on Gadamer's assumptions in the hermeneutic process. This process is subject to three inseparable units: understanding, interpretation, and application. Influenced by Gadamer's hermeneutics, Jauss argues that the aesthetics of reception means that understanding always involves the beginning of interpretation and thus how literary perception determines how literature is interpreted. That interpretation is a manifestation of understanding. Perception is involved in the process of interpretation and formulation of meaning. This also means that a text (i.e. an artistic text) has no pure meaning formed by itself, but that meaning is necessarily and inevitably formed by reader's prior knowledge and realization. As for Gadamer, meaning is not something that can be extracted from a text or other object but rather an event that takes place through and in interpretation (2013). Jauss defined his theory of reception in three main concepts.

I.1.2.1.1. Horizon of Expectation. Jauss sought to bridge the gap between literature and its history. He aimed through this project to improve the foundations of the historical understanding of literature. To explain this relationship between literature and history, Jauss introduced the concept of the horizon of expectation, meaning the space through which meaning is built and where central steps of analysis are drawn. The horizon of expectation is therefore, based on two historical concepts for approaching literature and history, through which Jauss achieves his idea of understanding literature and its history. Jauss' concepts are related to Gadamer's concept of horizon and Karl Popper's concept of disappointment, respectively.

By horizon, it is meant that the reader before getting into the reading process, already acquires expectations about the newly released work he will receive or which is about to read

it. These expectations are based on his culture, prior knowledge and previous reading experiences. This horizon is defined by Gadamer as:

The range of vision that includes everything that can be seen from a particular vantage point. ... A person who has no horizon is a man who does not see far enough and hence over-values what is nearest to him. On the other hand, "to have an horizon" means not being limited to what is nearby but being able to see beyond it. ... [W]orking out the hermeneutical situation means acquiring the right horizon of inquiry for the questions evoked by the encounter with tradition (2004, p.455).

Through a series of explicit or implicit announcements, implied references and familiar features, reader is prepared to receive it in some way, and this state of readiness is called the horizon of waiting or of expectation. This is because every new literary work reminds the reader of works of a type he has previously read, and makes it a special mental and psychological presence to receive it and creates in it a certain expectation of its completion, its middle and its end. Henceforth, the concept of the horizon of expectations is a philosophical concept meaning prehistory, the earlier idea of something, a concept that redefines literary history. According to Jauss, literary history depends on previous experience of reading a literary text, and the text when it first appears is bound by a particular reception by the reader and the expectations that prevailed at the time of its appearance. It is because a literary work does not fully present its meaning at the moment of its emergence, and the reader does not receive it from a vacuum of knowledge and experience, a literary work, then, remains in a vacuum until the moment of its publication. Here, the reader's horizon of expectations is a new term in our understanding of literary works.

Lack of clarity in the final sentence: “Here, the reader’s horizon of expectations is a new term in our understanding of literary works.” It is unclear what the author means by “new term” in this context.

Nevertheless, if the reader’s horizon of expectation does not fit the text’s horizon of expectation according to Karl Popper, reader will be disappointed. In his book *Critical Rationalism*, Popper argues, “the expectations may be disappointed and one will prefer those who satisfy one’s expectations over those who do not, and so one may prefer some artists just because they satisfy one’s expectations” (2008, p.182). Popper believes that the essential factor in the completion of any human experiment in general or of any scientific project in particular, is the disappointment of waiting. However, the ambiguity surrounding some of the works may cause a kind of clash and internal dissatisfaction of the reader; authors may violate reader’s method, thinking, or his expectations. This generates a kind of disappointment for the content of the literary work and thus opens the way for a dialogue between the reader and the new content of the literary work to find a new horizon that suits what the reader is looking for. However, this disappointment resulted in creating a new literary genre. In order to clarify this relationship between the reader and the text and the disappointment of the horizon.

Let us take *Waiting for Godot* as an example. *Waiting for Godot* is a play by the Irish avant-garde novelist, playwright, theatre director, and poet Samuel Beckett. This play was first shown in France in 1953. The play reveals the crisis of contemporary Man represented in the vainness waiting for the Savior, within a dark atmosphere that the writer combines with a comedy. The play mocks the unity of place, time and events in a nonsensical, hybrid language. Actually, Beckett’s existential story centers around Vladimir and Estragon talking while they wait under a tree for someone (or something) called Godot. Although Vladimir and Estragon say they are leaving, they have never moved as the curtain falls. The play explores the suffering of life through its repetitive plots, dialogue and other literary techniques. Consequently, this play

represented a shock to the reader at that time. since the reader had become accustomed to a specific literary genre and familiar literary styles associated with rationality, symbolism, a specific concept of space and time, and special use of language and vocabularies that created a horizon of expectation for him. Reader, then, was suddenly shocked by texts based on strangeness, falsification, illogicality, lack of causal coherence, a use of the language of silence, and suggestive semiotic movements. This shock led to the birth of a new, different literary genre, which is known as absurd literature.

I.1.2.1.2. Aesthetic Distance. Jauss's realization of the different responses and contradiction of the horizons that may result from the reader's contact with the text, introduced a new term, the aesthetic distance. Jauss believes that the value of the literary work lies in the degree to which it disappoints the reader's expectations and this is what Jauss calls the aesthetic gap. In *Toward an Aesthetic of Reception*, Jauss defines the aesthetic distance as:

If one characterizes as aesthetic distance the disparity between the given horizon of expectations and the appearance of a new work, whose reception can result in a "change of horizons" through negation of familiar experiences or through raising newly articulated experiences to the level of consciousness, then this aesthetic distance can be objectified historically along the spectrum of the audience's reactions and criticism's judgment (spontaneous success, rejection or shock, scattered approval, gradual or belated understanding). (1982, p.25)

This means that the aesthetic distance is a factor that arises between the reader and the text, that is, between the horizon of expectation and the form of the new literary work. Here it appears that the new literary work has impacted the reader's previous horizon. In a more simplified way, each reader receives the text and has a background of knowledge that leads to the

formation of a preconception, which leads them to have expectations for the literary work, so the reader has an emotional response based on his expectations. The horizon is often subject to approval or disappointment according to the reader's reading response and the impact that the work can have on him, according to Jauss, the horizon results in one of the two following cases:

1/ The literary work is familiar to the reader in form and content and is in the same line with the data he was acquainted with in his previous readings, then the impression will be ordinary and experienced before, like reading a poem written with familiar themes, and therefore it is familiar and no impression is formed about it. Therefore, the aesthetic distance is small, and as a result, the aesthetic pleasure is diminished.

2/ The literary work challenges and contradicts the reader's expectations and causes disappointment and this referred to as the disappointment of waiting or the disappointment of the horizon. In this case, the aesthetic distance is greater, resulting in a more enjoyable aesthetic experience for the reader.

Therefore, the aesthetic distance is a technical tool for assessing the literary merit of the work. If the aesthetic distance is significant and the text challenges the reader's expectations (It breaks the horizon of the reader's expectation), then it can be judged to have literary merit. Conversely, if the aesthetic distance is small and the text does not challenge the reader's expectations, it may be judged as less worthy.

I.1.2.1.3. Fusion of Horizons. Jauss was not satisfied with the concepts of the horizon of expectations and the aesthetic distance. Therefore, he came up with the term fusion of horizons in an attempt to complete his reading project from its present and future dimensions. Jauss through this blending tended to have a more complementary image of the hermeneutic

process. Based on Gadamer's hermeneutic ontology, fusion of horizons is a fundamental concept in the process of interpretation. Gadamer argues that the concept of horizon imposes itself because it articulates the superiority of the person's vision. He believes that acquiring a horizon does not simply mean to be able "to look beyond what is close at hand" but "is itself understanding-as" (2004, p.79). Having a horizon according to Gadamer, is to observe things "aesthetically" (p.79). The reader, then, can see the things out of his horizon, which opens the possibility of fusion of horizons (Sasaki, p.45). Fusion of horizon, then, is a key because it describes the activity of understanding itself (Lawn, 2006). Understanding therefore, happens when our present or horizon is moved to a new understanding or horizon by an encounter. This indicates that the process of understanding is a 'fusion of horizons'; the old and the new horizon combining into something of living value (Clark, 2008).

The fusion of horizons in textual interpretation described by Gadamer is limited to the relationship between the text and the interpreter standing on the same cultural tradition. However, if the requirements of the four conditions that are pre-understanding, prejudices, fore-conceptions, 'Bildung' or openness to meaning, language, and imagination (Gadamer, 2004), are met, the interpreter of the deviating tradition can accept the text's claim to truth and understand it hermeneutically in the process of amalgamating the horizons (Sasaki, 52).

In this concept, Jauss addresses the relationship between the first historical expectations of literary works and the current expectations with which a kind of response may occur. Jauss in his aesthetic reception theory seeks to reconcile the Synchronic and diachronic. He argues: "We must undertake not only a diachronic analysis of the responses to the text over time but also a series of synchronic perspectives that reveal the text's relationship with other texts, genres, and overarching norms at a given time (1982, pp. 18–19). In this way, the theory of reception by reconciling the Synchronic and diachronic in its interpretive endeavor abandons the principle of pure morphological study, and is concerned with the literary environment of the work of art.

1.1.2.2. Wolfgang Iser's Reading Mechanisms

The reading process and the importance of the reader's role in the interaction with the text are Wolfgang Iser's primary concerns. The starting point in Iser's aesthetic theory is the dialectical relationship that links the text and the reader, and it is based on the dialectic of the interaction between them in the light of several strategies. Iser starts from the same beginning from which Jauss starts, which is the objection to the principles of the structural approach, and the interest in the role of the reader in two basic issues: the development of the literary genre, and the construction of meaning. Iser proceeds from various philosophical theories, as he relies on phenomenology, theology, linguistics, anthropology, especially, the works of Roman Ingarden. Iser also benefited from the theory of relativity, which emphasizes the relativity of truth, and therefore sees that there is no real literary work except when the reader communicates with the text.

Iser considered that the text does not give the self a mirror in which its image is reflected, as much as it creates a new self that often contradicts the self of the first reading. Thus, the process of constructing the textual meaning or the aesthetic experience is accompanied by an inherent process, which is the reconstruction of the reading subject in itself. Here lies the secret of the reader's feeling that he/she has changed and turned into another human being by simply reading a certain literary text.

Iser's reading mechanisms are based on his notion of "gaps" or "blanks" in the text, which require the reader to fill them in with their own imagination and experiences in order to create meaning. Iser argues that meaning is not inherent in the text but is constructed through the reader's interaction with the text. Iser identifies three reading mechanisms that the reader employs in filling in the gaps:

- Repetition: The reader repeats certain textual elements, such as words or images, in order to create a pattern of meaning.
- Projection: The reader projects their own experiences and emotions onto the text, creating a personal connection with it.
- Focalization: The reader focuses on a particular character or perspective within the text, shaping their understanding of the text as a whole.

Iser's reading mechanisms highlight the active role of the reader in the construction of meaning, and the importance of the reader's background, experiences, and imagination in this process.

I.1.2.2.1. The Reader's Cognitive Activity and Constructing Meaning.

Undoubtedly, reading is a participating process whereby fundamental components share the responsibility in creating or producing meaning. Author, text as well as reader contribute to construct meaning. Meaning, therefore, is not one meaning that is associated with one single donor of meaning. Meaning then is based on the person who produces it or constructs its reality.

Understanding plays a profound role constructing meaning. The main task of the reader here is to seek to uncover the ambiguous and the hidden messages through what is given in the text, that is, to discover what the text did not say through what it said. The understanding of these hidden messages is generally attained through the interaction and communication that the reader establishes with the text. The German philosopher Wilhelm Dilthey had made a distinction between the natural sciences;(the external nature isolated from the self) on the one hand, and the human sciences or what he calls the sciences of the spirit; (the living human self) on the other hand. Dilthey claims: "the essence of human beings cannot be grasped by introspection or reflection and never in objective concepts but only in the living experience

which springs up out of the depths of his own being and from a knowledge of all of history.” (as cited in Palmer, 1969). Dilthey, therefore, defines understanding by saying that: “We call the process by which we know what is esoteric, based on signs we perceive through our senses” (1894, p.120). This idea functions in which the hermeneutic approach is based on the realization of the purposes, intentions, and objectives that accompany the action, which are determined by the values that guide them, and are accessed through interpretation. Here the subject is strongly present in the process of understanding and interpretation as a knowing subject, but at the same time as a united, participating and understandable subject. Thus, understanding is then, a rediscovering of the self in the other which means to give a meaning to what is already exist (previous horizon) in it encounter with the new horizon. It is not enough then to know that a person has a certain experience, but rather to feel the reflection of that experience in us. Apparently, Iser is largely impacted by Dilthey’s concept of understanding, as he argues that meaning is not something the reader can discover by decoding the text. Rather, it is a mental and emotional engagement experienced by the reader (Iser, 1974, p.280). For Iser, the reader fills the blanks left by the text and reflects his personality in the indefinite and vague parts. Through a complex process, reader eventually arrives at achieving a consistent interpretation of a literary text that at the beginning of the reading process was nothing but an impervious and asymmetric text.

In contrast to Dilthey, Paul Ricoeur looks for the complementarity between understanding and interpretation. Ricoeur’s theory centers on text, reading, and interpretation. Nevertheless, he emphasizes the importance of the reader’s response in the reading process, so that the act of reading becomes a link in the chain of history of receiving aesthetics. Through his philosophical theory, Ricoeur tries to reconsider the text as it carries multiple connotations and different philosophical approaches. He tends to establish his theory about the text based on three basic stages; the first is the interest in the text as a pre-understanding structure, the second is the

interpretation of the elements of the text, based on the overlap between interpretation and understanding, and the third is the understanding of the text based on the fusion of the horizon of the reader with the horizon of the text (Ricoeur, 1976). Thus, the interpretation according to Ricoeur is based on the property of possession, because the philosophical foundation of the subject is inseparable from the philosophical foundation of meaning, what is meant by property of possession here is that the interpretation of the text finds its completeness in the reader. The point here is that the process of meaning-production itself occurred within a range of meanings limited by the textual structures; different readers may then draw widely diverging conclusions from this range of meanings. Iser believes that this intersubjective model of reading is an advance over objectivist theories, which presume that a text itself contains a single hidden meaning or set of meanings that can be discovered by the critic. Based on this belief, Iser offered many proposals, the most important of which is the notion of the 'gap', which is the unwritten part of the text that calls for the reader's participation. The more the reader fills the gaps, the higher the communication becomes. These gaps, according to Iser, motivate the recipient to implement the process of constructing the meaning of the text, and they create the indeterminacy in the process of communication. Iser determines the recipient's contribution to the process of filling the gaps in the integration of the situations given in the text and pushing them to affect each other. Consequently, an aesthetic experiences is resulted from this process.

Proceeding from this importance in the study of literary work, the notion of the gap occupied an important position in Iser's thinking model. This notion is exactly what is introduced by Ingarden as he rejects his phenomenological dualism and paradigm in the analysis of knowledge. Ingarden sees the artwork as falling outside the duality of definitively specific or independent of itself. Instead, it depends on the reader's awareness and is formed within a framed structure. The ambiguity arising from the gaps or voids within the work requires the reader to fill them in with their own imagination. Therefore, the literary artwork always requires

human activity in which the reader uses their imagination to complete the work and achieve a visual understanding of it (1968). The cognitive activity that reader is achieving is essential in the reception theory. Ernst Gombrich, an expert in art history argues that reading images, as in listening to speech, is always difficult to distinguish between what is given to us and what we add to the projections that enhance and enrich our perception of things. Viewers or readers must guess at the combination of shapes and colors to create a coherent meaning. If a consistent interpretation is found, it can be molded into a particular form, as Wolfgang (1978) notes. Ingarden argues that a literary or artistic work is based on intentional actions by its author that make it possible for the reader to experience it consciously as a reader or coexistence that is a kind of overlap through the reading experience between the author and the reader. The text is not solely derived from its author but is instead a semantic and aesthetic project completed through active reading, filling in the blanks within the text (Dziemidok and McCormick, 1989).

I.1.2.2.2. The Implied Reader. Critics have endeavored earnestly to establish a theory to clarify the relationship of the text to the reader, using various methods and scientific data, especially in the field of linguistics, poetics, semiotics, discourse analysis, as well as, psychological analysis, and sociology. This theoretical accumulation and practical diversity in understanding the relation between the text and the reader creates a complex landscape for reading literary texts. This diversity enriched the reading and transcended the apparent meaning. The reader, then, is surrounded by an ontological enquiry related to the existence of the text, and an epistemological enquiry related to the process of reading.

For textual ontology, Robert Howell argues that ontological diversity is what is expected in literature. Works of literature should not be bound to one fixed ontological kind or group of kinds, according to Howell. Rather, anyone who deals with them seriously – whether as a

reader, interpreter, or critic – should be able to engage with them. Howell asserts that literary works are put together out of range of ontological materials by special people who are believed to be able to use aesthetically relevant features to construct objects in a given cultural setting (2002). The whole process, then, be tantamount to very different ways of creating and emphasizing attention on the entities of the world, whether these entities are concrete or abstract. Any ontological sort of these entities, therefore, can be part of a work of literature as long as that work essentially and significantly involves words that has aesthetically relevant properties. As for the epistemological enquiry, René van Woudenberg offers epistemological analyses of reading, meaning, interpretation, and interpretative knowledge. Although both reading and perception are broadly recognized sources of knowledge, Van Woudenberg (2021) distinguishes between the act of reading and perception in his book *The Epistemology of Reading and Interpretation*. He states that anyone may be just seeing words and sentences (object perception) and yet not be reading, because he does not know that what he is seeing are words. This shows that object/ seeing words and sentences is inadequate for reading, even if it is necessary for it. (2021, p.115) Van Woudenberg goes on to argue that both reading and interpretation can be paths to realistically perceived truth which indicates that reading must confront the text through its existence as an accomplished, not through its existence as a possibility and an option. Stanley Fish as one of the practitioners of affective stylistics argue that a literary text comes into being as it is read and that it is an event that occur in time. The text is stylistically examined in order to understand how it affects the reader in the process of reading. Consequently, Fish does not consider the text ontologically as an objective, autonomous entity because the text consists of the results it produces and those results occur within the reader (2000). Fish's description of the structure of the text is the same description of the structure of the reader's response. Like Fish, Rosenblatt (1978) claims that the work of art must be thought of as an event in time rather than an ideal entity. This event is known as the aesthetic transaction.

It is the moment of encounter and dialogue between the reader and the text. The work of art is thus created each time a reader transacts with a text. According to Rosenblatt, as the reader engages in an aesthetic experience, he involves himself in a give-and-take encounter with the text. Reader in this encounter, then, would be engaged in an emotional transaction with the text. The field of literary criticism in the last decades of the twentieth century, hence, witnessed the emergence of different theories that believe there is no literary text beyond the meanings created by reader's interpretation. Therefore, different types of readers had emerged to develop the notion of the reader as the interpreter and more than that, the creator of the text.

In *The Implied Reader* (1972), Iser addresses the concept of reading impact on the reader. Iser elaborates his significant notion of the implied reader in *The Act of Reading* as he points out that when critics talk about literature in terms of its effects, they invoke two broad categories of reader: the real reader and the hypothetical reader. The former refers to an actual reader whose response is predictable, while the hypothetical reader is the author's projection of all possible realizations of the text (1978, p.27). The implied reader is the reader who is established by the text itself, as one who is expected to respond in specific ways to the structures, information and images given in the text. However, the actual reader is the reader whose responses are influenced and determined by his experiences.

The actual reader therefore, grows wiser and more confident, and his imagination becomes wilder and bolder as he succumbs to the fluidity of language and ideas for nothing but the fact that they are able to make him satisfied and extricate him/her from the boredom of his reality into a more pleased reality. In fact, literature does so because most of what authors are presenting resembles the reader and the reader can relate to it on a personal level. Evidently, when the reader finds himself in the literary text asking: "How did the author know that about me?" is according to Alain de Botton, what makes any book a good one. Therefore, the reader reads it in a special way and worships it as a holy book because it is the reflection of his soul

and an affirmation of himself. Norman Holland (1975) believes that this type of readers unconsciously recreates in the text the world that exists in his/her own mind. This interpretation is the product of the fears, defenses, needs, and desires he/she project onto the text. Thus, interpretation according to Holland, is a psychological process and it reveals the psychology of the reader. Holland clarifies the way in which the reader interprets the text achieving a psychological connection to it through three main moods. In the first mode or stage, the first encounter between the reader and the text, raises the reader's anxiety-producing defenses that must be tranquilized by the reader's fulfillment of his/her desires in the second stage, fantasy mode. Reader then transforms the first two steps, in the transformation mode, into an abstract interpretation so that he/she can get the psychological satisfaction he/she desires. This process of interpretation is generally defined by Holland as the transactive method. This transactive process reflects Iser's notion that the reader in establishing an interconnectedness between what he is reading and his biased judgments and previous experiences, reveals potential multiplicity of connections. According to Iser (2000), these connections are the product of the reader's mind working on the raw material of the text.

The implied reader embodies all the predispositions necessary for a literary work to exercise its effects. The concept of the implied reader was introduced as an important factor in the literary criticism and hermeneutic process after literary studies moved from the authority of the author, to the centrality of the text towards the role of the reader. He is the focus of the reading and reception theory. The implied reader, according to Iser, is an imaginary hypothesis that the writer puts from his eyes; as any literary work assumes a reader who receives his work. The implied reader, therefore, is a textual model that has nothing to do with reality; he reproduces meaning for the actual reader in new dimensions different from what the text initially presented. That is, while the actual reader reads the text, the implied reader thus represents an activating

model that arises at the moment the text meets the actual reader. In *How Should One Read a Book?* Virginia Woolf writes:

If we could banish all such preconceptions when we read, that would be an admirable beginning. Do not dictate to your author; try to become him. Be his fellow-worker and accomplice. If you hang back, and reserve and criticize at first, you are preventing yourself from getting the fullest possible value from what you read. But if you open your mind as widely as possible, then signs and hints of almost imperceptible fineness, from the twist and turn of the first sentences, will bring you into the presence of a human being unlike any other. Steep yourself in this, acquaint yourself with this and soon you will find that your author is giving you, or attempting to give you, something far more definite(1925)

Woolf advises readers not to bring their preconceived notions into their reading as it may limit their presence in the reading process too. However, according to Woolf, if the reader let the chance for the author to get deep in his mind and imagination, then the implied reader will be born to a very fresh aesthetic experience. Like Woolf, Ruskin warns the reader not to seek his meaning within the text (not becoming an actual reader), rather to attempt to get at the author's meaning to enjoy the pleasure of creating a different reality. Ruskin states:

very ready we are to say of a book, "How good this is – that's exactly what I think!"

But the right feeling is, "How strange that is! I never thought of that before, and yet I see it is true; or if I do not now, I hope I shall, some day." But whether thus

submissively or not, at least be sure that you go to the author to get at his meaning, not to find yours. (As cited in Sigler, 1997, p.220).

The implied reader, therefore, seems to be a result of getting rid of the subjectivity of the actual reader. The concept of the implied reader is also sustained by the concept of the virtual reader,

which is introduced by Gerald Prince who draws a connection between narratology and the reading process. Prince (1987) states that by observing and analyzing various signs in the text, including pronoun reference, direct address, gender, race, social class references, and writing styles, it is possible to identify the reader “the narratee”. Prince introduces the notion of the Triplet Readers as he presents three different kinds of narratee: The Real reader, The Virtual reader and The Ideal reader. The former refers to the person who is actually reading the book; The Virtual reader, is the reader to whom the author believes he or she is writing for ; and The Ideal reader implies for the reader who explicitly and implicitly understands all the elements, terminology, and structure of the text. However, Iser’s implied reader is more mature. He is the well-informed reader who is able to realize the semantic, narrative, and pragmatic potential of the text.

I.1.2.2.3. The Concept of Negation and Negativity. In his analysis of the reading process, Iser introduces two main concepts that affect perception of literary texts that are negativity and negations in which he differentiates between the two concepts. For Iser, negation is part of the process of producing meaning, a deletion of some parts that allows us to go further and try out new attitudes by being actively involved in meaning-making. Husserl’s phenomenological description of the origin of negation as he asserts: 'No matter what kind of object may be involved, it is always characteristic of negation that the superimposition of a new meaning upon one already constituted is tantamount to the displacement of the latter' (as cited in Iser, 1978,p.213). Iser, thus, defines negations as a withdrawal or resemanticization of reader’s prevailing codes that nevertheless evoke an allusion to that which they concealed. Negation is regarded as an act of defamiliarization, the idea that based on “the notion of making objects “unfamiliar” or strange to the reader in order to increase the difficulty and length of perception” (Shklovsky, 1917). This technique is fundamental for paving the way to situate the artfulness of literary texts between what is negated and what is put in its place because

'literature often refers to things that are suppressed, unconscious, inconceivable, and perhaps even incommensurable.'" (Iser,1978). Negation thus not only creates a gap in the text's tissue, but also places the reader in an intermediate position between what is being deleted and what must be provided. Iser asserts:

"It is through the blanks that the negations take on their productive force: the old negated meaning returns to the conscious mind when a new one is superimposed onto it; this new meaning is unformulated, and for precisely this reason needs the old, as this has been changed by the negation back into material for interpretation, out of which the new meaning is to be fashioned." (Iser, p.217)

Negation therefore is a specific operation in which what exists and what does not exist meet in a stimulating moment of perception and imagination as it defined by Sartre:

[B]efore the reduction, we found in this nothingness (néant) a means for distinguishing fiction from perception: the blossoming tree existed somewhere outside of us, one could touch it, embrace it, turn away from it, and then, going back find it again at the same place. The centaur, on the contrary, was nowhere, neither in me nor outside of me. At present, the thing-tree has been put in parentheses, we only know it anymore as the noema of our current perception; and, as such, this noema is an unreal, exactly like the centaur. [...] So where is the difference? How is it that there are images and perceptions? (1936, p.138)

The notion of nothingness, introduced by Sartre, allows us to distinguish between entities and negation, or in this case, real and fictional objects. Iser himself distinguishes between the acts of perception and acts of imagining. Perception focuses on objects that are already there and

exist independently of the act of perception, but the 'objects' of imagination are never identical to reality, so they give form to things that do not exist (Iser, 1985).

However, Iser is also deeply influenced by the work of Theodor W. Adorno. Adorno's aesthetic theory as an anti-ideological negativity of bourgeois art is defined as social resistance to historical change. For Adorno, negativity is associated with certain historical circumstances; he believes that: "Art is historical exclusively by way of individual works that have taken shape in themselves, not by their external association, not even through the influence that they purportedly exert over each other. This is why art mocks verbal definition" (Aesthetic Theory, p. 176). Basically, the concept of aesthetic negativity that Adorno introduces is based on the notion that the work of art is absolutely extraordinary, it must be liberated from any sort of responsibility of representation. Art, as it is viewed by Adorno, is not an instance of any personal experience or any epitome of social rationalization, rather it is representing itself as a free entity. Adorno's Aesthetic theory, then, aimed not only at liberating the work of art from its own history, but also from the conventions of aesthetics and art criticism that required to respect specific literary canons concerning form and content. Consequently, Adorno argues that art succeeded in liberating itself from the dominance and power of religion and politics in a notion defined by Adorno as the "otherness" of art. Hence, Adorno's theory, according to Iser, reduces aesthetic experience to consumerism. Indeed, Adorno's Aesthetic Theory engages with individual artworks extensively.

Adorno insists on the dialectical relationship between art and knowledge. He maintains that "the term transparency itself is borrowed from the theory of discursive knowledge that establishes structured content and not only proves rationality in art, but conceals it by detaching and degrading the phenomenal element and hypostatizing it" (Aesthetic Theory, p. 96). Therefore, according to Adorno the art-knowledge connection is dialectical rather than

phenomenological. Actually, Adorno's thoughts are grounded in the analysis of music but not limited to it that is the relationships between music, society and history that he sketched, are extended to all other artworks. The artwork for Adorno is that which resists the instrumentalization of culture as strongly as it indicates it:

The role of music in the social process is exclusively that of a commodity; its value is that of the market. It no longer serves immediate needs and uses, but adjusts itself with all other goods to the compulsion of exchange of abstract units and subordinates its use-value, wherever it still exists, to the exchange-compulsion. . . . As the capitalist process has drawn musical production and consumption into itself without remainder the alienation between music and humanity has become complete. (as cited in Allen, 2016)

Adorno insists that music must develop within itself all those elements whose objective is the overcoming of class domination and thereby enter into a dialectical relation to praxis so that it can both make and receive demands from it, and it must do so even where its development takes place in social isolation. For Adorno, music itself, because of the capitalist monopoly of the music industry, is isolated and alienated as he argues that contemporary music would either adapt entirely to market demands, or reject market demands altogether (as cited in Allen, 2016, p.80).

Apparently, gaps and negations add depth to fictitious text because omissions and deletion show that almost every formulation of the text is related to the unformulated background. That is, there is something like a non-formulated double in the formulated text; this "double" is what we call negativity (Fluck, 2000). It goes beyond the semantic level of negation to include a vague and unwritten dimension of reading experience of the literary text. Negativity is therefore the effect of duality that characterizes a literary text and distinguishes it from other discursive modes. Adorno described this duality of artwork as : "everything that works of art contain, as

regards form and materials, spirit and matter, has emigrated from reality into the works, and in them has been deprived of its reality” (as cited in Iser,1978, p.229). This doubling or duality, according to Iser, empowers the written words to transcend their literal meaning, to assume a multiple referentiality, and to embed it as a new experience in the reader's mind(p.225) here, referentiality is a crucial factor as it can intensify and increase distance. Negativity, hence, generates aesthetic experience through articulating reality that is not reachable, or indeed absent. The concept of negativity therefore allows Iser to transform the search for distance from a figure of self-defense to a source of creative self-extension. In the *Act of Reading*, Iser defines negativity as:

Negativity, in the true sense of the term, however, cannot be deduced from the given world which it questions, and cannot be conceived as serving a substantialist idea, the coming of which it heralds. As the nonformulation of the not-yet-comprehended, it does no more than mark out a relationship to that which it disputes, and so it provides a basic link between the reader and the text. If the reader is made to formulate the cause underlying the questioning of the world, it implies that he must transcend that world, in order to be able to observe it from outside. And herein lies the true communicatory function of literature (p.229).

This assumes that negativity as a fundamental component in the work of art gives readers an extraordinary experience that does not exist or experienced in the real world, but to transcend this world toward a larger imaginative world.

I. 2. Translation as an Act of Reception and Recreation

Theory of reception is based on the idea of the aesthetic experience that is a result of the convergence of the text with the reader. It is the fusion of text's horizon and reader's horizon. Therefore, the role of an effective reader requires him to have linguistic ability and intellectual depth to understand and interpret the text. Based on this proposition, the act of reception inevitably has a heavy presence along the course of the translating act in which the translator is primarily regarded as a reader. This is because translator receives a language and culture and its feelings based on his own horizon with everything constitutes this horizon from social, cultural to ideological background. The translator is above all an experienced reader who has a purpose through his reading. The relationship of translation to reception, then, becomes clear to us. The reader is, therefore, considered, in a way or another, the producer of a new text that shares the text's essential ideas, but also characterized by some of his personal characteristics.

The translator, as a reader, then, is the sender of a text that is received by another reader and this text is transmitted from the original language to another language through mental operations carried out by the translator. Translator, to establish this process effectively, relies on his culture and knowledge. Translator, then, through affecting the original text, produces a new text and hence gives birth to a new reader with a different horizon of expectation. However, in this case, translator should respect some kind of fidelity to the original text of course. What is meant by this, is that the text should retain some features of the original text that help to identify the origin of the culture of the text and the extent to which the translator was affected by that specific book. This translation, hence, creates an event of synchronization and continuation as Jauss writes that the "coherence of literature as an event is primarily mediated in the horizon of expectations of the literary experience of contemporary and later readers, critics, and authors" (1982, p.22).

Nevertheless, it is important to note that dealing with the reception of the text to be translated is completely different from that to be read. The critic's reception of any text differs from that of the ordinary reader. This can be explained by the intention of the act of reading itself. The critic's reading is basically accompanied by scrutinizing, modifications, and observations that aim at giving positive or negative feedback. Conversely, the ordinary reader lives a special state of sub-consciousness while reading a specific text. This reader would go with his imagination and thoughts to reach a personal meaning of the text that can fit or oppose his horizon ignoring everything out of the experience of reading itself. Therefore, translator as a critic should be aware of everything surrounds the text before starting to translate it such as the life of the writer, the gender of the author, the genre of the text, and the text's structure and style.

The well examination of the original text by the translator often helps readers of the translated text to receive the text correctly and close to the intentionality of the original author at the moment he wrote the original text. Reader's level of understanding and degree of reception are crucial in determining his relationship to the translated text in which the translation evokes a new reading that carries the meaning of the original text and the image of different culture. This image must be true to the original in terms of meaning to preserve it, and present it to a new reader who did not have the opportunity to read the original text. In this case, the translator must take into account, the idea of the hermeneutic bridge. This bridge refers to that moment of inclusion of the horizon of the text's expectation in the past and the horizon of its expectation in the present. The hermeneutic bridge is achieved as Jauss asserts:

The new text evokes for the reader (listener) the horizon of expectations and rules familiar from earlier texts, which are then varied, corrected, altered, or even just reproduced . . . the question of the subjectivity of the interpretation and of the taste of different readers or levels of readers can be asked meaningfully only when one has first clarified which transsubjective horizon of understanding conditions the influence of the text. (1982, p.23)

It is then to create a mishmash between the original text and its multiple readings throughout history, so that the translator's text will be interpreted from a historical standpoint in which it is necessary to fuse the text's past with its present in order to be interpreted. This a give-and-take process in translation successfully enables the reader to receive the translated text more properly and correctly.

The reader-translator is, then, no longer just a transmitter of a text from one language to another in order to serve readers who are ignorant of the language of the original. Rather, he is bridging more than language as Ezra Pound states that "Translators never come to rest; they are constantly in two places at the same time by building associations that carry the foreign into the known." They are, then, concerned with the burden of cultural and civilizational relations between nations and peoples.

As a critic reading the text, the translator cannot be regarded as a passive reader. Instead, the translator adds to the original text by diving into its depths, interpreting it, experiencing the aesthetic distance, and producing something similar yet diverse. The theory of reception encourages and affirms the translator's responsibility to the text as it helps the translator avoid betrayal or misunderstanding and remain faithful not only to the original text, but also to the target text. Thus, reception theory creates an aesthetic dimension in the act of translation.

1.2.1. Translator as a Reader

The translator is first and foremost the receiver and the reader of the original text. His translation is not only to be affected by his knowledge and perception, but also by the pure experiences and social and aesthetic feelings attached to them. His sensitivity toward the artistic values of the text is similar to the sensitivity experienced by any other reader. However, translator's special ability to interpret the original text is what makes him a special reader. He

is like any usual reader who is affected by what he is reading and seeking for the human diversity and richness. Egyptian poet and translator Maysara Salah Al-Din declares:

I imagine that translation opened new horizons for me in understanding the techniques and mechanisms followed by writers from different countries, and opened doors for me to their culture, dreams, and vision of the world. Through translation, I try to discover new worlds and decipher peoples' customs and traditions (2020).

This reflects that translator's first attitude toward the text is just like any other reader. The original text for the translator/reader then, is a place where he can travel to discover and live a new experience and then bring it into the target language to be lived and experienced in almost with the same passion and flavor.

In his essay *Ways of Seeing*, John Berger argues that the work of art can be distorted prior even to be translated, interpreted or analyzed. This is because we are not looking at the original work piece. He claims that "The relation between what we see and what we know is never settled" (1972). In order to understand Berger's notion, let us consider the following example. Let us imagine three different people with their different backgrounds looking at a picture of a girl in a magazine cover. It seems that they would have different ways of looking at it: As a poet, as a doctor or as a feminist. The poet will write a very long poem to describe her beauty and gorgeousness. The aesthetics doctor will imagine what he can change in the girl's appearance: Botox, facial contouring, dermal fillers and other image-based social media treatments. The feminist, like Naomi Wolf, may look at the girl as an object and commodity in a sense that male gaze created a particular image for woman that limited her to fulfill male egotistic and sexual desires. The girl, therefore, is the same; however, the prior knowledge, gender, the work experience ... etc. are all contribute to create a new and different reality for the same girl.

Similarly, there are potential infinite ways of reading the same book. A reader who is just enjoying the experience of the story, or as a critical reader who is trying to apply a specific theory into the book, or simply as a translator who is looking at the book as to be transmitted into a different language with different reality. Translation therefore, is no more than reading a book in a very special way that reflects a very unique relationship between what is being read and what is perceived as Gayatri Chakravorty Spivak said that “translation is the most intimate act of reading.”

As part of *Yale's Translation Initiative*, Damion Searls noted that translating is reading one text to write another where there is a specific coordination between them. In this relationship, Searls argues that translation is a certain type of writing that links to a certain type of reading. Searls believes that writing like a translator is much like any other type of writing “a translator uses the resources of language in which he is writing to be read or perceived within the context of that language. However, reading like a translator is not like other types of reading. (North, 2021). To explain the uniqueness of translator's reading, Searls introduced a distinctive philosophy of perception as so called “perception of relevance” in which reading with the intent to translate is not only regarded as a perception, but rather it changes the nature of perception itself.

Searls, thus, based his philosophy of perception on understanding the ontology of reading that breaks our sense of the subject/object dichotomy i.e. there is no split between what is inside and outside and between the self and the other. This indicates that reading is not as to be in the book until it is perceived to our brains but rather it to be there outside, to live and to experience the world outside in a more dynamic interaction between the self and the other. Consequently, the work of art either literal, visual or musical does not only revive an earlier experience or world but to bring it into a different reality which generally changes the nature of our perception.

Umberto Eco, was an Italian literary critic, novelist, and semiotician who admits in his article *A Rose by Any Other Name* that translations of his works always inspire him to revise the original text he wrote. He believes that if the original text misses its meaning when translated into another language, then it misses its meaning from the beginning. Eco's thought seems to reflect his trust on the translator not as a person who transfer his works from language to language but as a reader who is able to evaluate and get deep inside the feelings and thoughts bearing in mind the emotional depth of what is written.

Consequently, translators differ from other categories of readers in that reading according to them is an essential activity in which it goes beyond the concern of the majority of the ordinary readers. Reading, for the translator is therefore tends to cover biographical, emotional, historical, cultural and linguistic aspects of the work of art. This devotion and commitment in carrying meaning from one world to another often make the translator, an ideal reader of that specific text.

I.2.2 Translator as a Writer

Every literature ends up boring in itself, if it is not regenerated by foreign participation (Goethe as cited in Berman, 1984).

Translator's self-effacement and absence in the translated text is a notion that dominated the translation studies for many years. This notion is well known as the invisibility of the translator in sense that the translator must deny and suppress himself in order to be faithful to the original text. In *The Translator's Invisibility*, Lawrence Venuti argues that the translator's creativity and presence are invisible in contemporary Anglo-American culture and this is due to the traditional translations that limited the role of the translator to a translation instrument. For example, Nida

argues that the translator must be a person who can draw aside the curtains of linguistic and cultural differences, so that people may see clearly the relevance of the original message (2009). Dante. G. Rossetti as an English poet and painter believed in the sanctity and the holiness of the original work. The translator, for Rossetti, is responsible for reproducing truthfully the spirit of the original work. In his perspective, translator is a servant to the original author and should get rid of his creativity and personal judgments (as cited in Marshik, 2005). Because according to John Berger “the original work speaks to us in a way that a reproduction is not able to” (1972). This emphasizes that any copied text cannot substitute the original one and hence the inferiority of the translated work to the original.

The discussion of authorship is therefore, viewed by Venuti as a very complicated issue for translators, in which they are in a secondary position. The translated work is to be considered as a false copy of the authentic one in which translator represents the author’s intentionality in the translated version. As a translator, Willard Trask rejects the authorial impulse in which he distinguishes between translation and writing. Trask argues that writing is a very personal act that reflects the writer’s social, cultural and intellectual identity. Whereas translating a text, for Trask, is a ‘technical stunk’ (Honig, 1985). Trask compares translator to the actor in which actors perform a scene in front of people where they can normally achieve a particular psychological impact on the audience, yet the scenario of the performance is written by someone else. In fact, this indicates that the translator tended to have a psychological connection with readers not caused by “the language” but the spirit of the original text through context, structure and characters.

Antoine Berman was a French translator who based his concepts on ethics of translation and literal translation. Berman presented a remarkable thesis that defends the foreign in translation. He opposed what is advocated by some theorists and scholars in the field of translation, he believes in the merit and authenticity of the literal translation. However, Literal

translation, according to Berman, does not mean word-to-word translation because word-to-word translation failed to give faithful representation of the original text. Rather, it means preserving the internal structure of the text, its exoticism, and its novelty, without trying to simplify or familiarize it to make it closer to the reader in the target or access language.

Berman (1992) therefore advocates translation as a means of defamiliarization just the way poetic language achieves defamiliarization. As the poetic language must appear strange and wonderful (Shklovsky, 1917); translation, thus, must keep that strangeness and unfamiliarity within the translated text. In *Art as Technique*, Viktor Shklovsky comments on Pushkin's style of being trivial, vulgar and dialectical as a special device for prolonging attention and making thing unexpectedly difficult to the reader and this what makes any work, a work of art. As for translated texts, Shklovsky writes:

The object is perceived not in its extension in space, but, so to speak, in its continuity. Thus "poetic language" gives satisfaction (...) it is often actually foreign: the Sumerian used by the Assyrians, the Latin of Europe during the Middle Ages, the Arabisms of the Persians, the Old Bulgarian of Russian literature, or the elevated, almost literary language of folk songs. (1917)

Based on this perspective, respecting strangeness and exoticism of the original text reflects the translator's loyalty to the original author and the source culture. Berman also criticized the tendency that attempts to beautify the original text through corrupting the structure of the original texts by adding, rationalizing, distorting or simplifying. In answering the question of 'when does translator betray?' Yousef Nabil, an Egyptian translator states that:

The translator betrays when he deletes or adds to the original text on a religious or intellectual basis, and the responsibility for this crime doubles when he does not refer to that. He also betrays when he presents to us his own style, not the writer's style, as he

translate completely different books in the same style in terms of their linguistic structure (2020).

Yousef's belief indicates that any translator's attempt to interfere or to modify any of the author's intention in the original text so that the translated text becomes more standardized than the language, into which it is being translated, is considered as a crime. He also asserts that any attempt to impose the translator's own style on the translated text instead of preserving the author's style is a deception. Berman therefore, sees translation as preserving a kind of distance between the original and the translated one. This distance is to respect the openness of the stranger in his strangeness and remoteness. This distance, then, is the reception of the strangeness of the original text's language in the target language as if the vocabulary in the lines falls completely on its counterparts in the other language i.e. meaning is indispensable for its placement on the target language.

Most of theories of translation ignored the focal role of translators in which they gave too much importance to the authors of the original texts and devalue translation and the effort of translators. Nevertheless, denying the translator's right for authorial presence in the text to be translated is repudiated by many translators who believe in visibility of the translator. Ronald Christ has criticized the prevailing practices of marketing and the devaluation of translator's role. Christ writes:

Many newspapers, such as *The Los Angeles Times*, do not even list the translators in headnotes to reviews, reviewers often fail to mention that a book is a translation (while quoting from the text as though it were written in English), and publishers almost uniformly exclude translators from book covers and advertisements" (as cited in Venuti, 1984, p.8).

This marginalization of translators from authorship leads to the emergence of a new wave of approaches and theories that view translator as an active agent. Venuti's concept of invisibility

itself is a rejection of this marginalization. Venuti believes that translator's visibility is an opportunity given to translator to impose his presence, his experiences and his personality. In expressing his personal experience, Norman Shapiro, an American translator announced that despite his attempt to be faithful to the original text; he is still unable to not engage himself and his personality while he is translating. He considers himself in "a sort of collaboration with the author" (as cited in Venuti, 1984, p.8). In fact, it seems that such visibility given to the translator evoke an energetic interaction between the text and the reader.

Essentially, it is certain that the role of the translator of works of creative art is greater than simply transferring meaning from language to another, such as those related to legal or official translations. Different from this traditional linguistic approach by which the word, phrase, sentence, and text are the translational units, in 1990, Bassnet and Lefevere published *Translation, History and Culture*, formally putting forward the idea of cultural turn in translation which was a satisfying change. It drew attention to the issues that are beyond the equivalence and fidelity such as history, culture, ideology and poetics. Cultural approach emphasized especially the important status of culture in translation and the cultural influence of translation on receptor-language region, treating translation as independent literature that is not a mere copy of the original text. Unlike the traditional approaches, which aimed at conveying only texts as they are, cultural approach puts translation into the wide cultural environment, focusing on the cultural contexts, history and the norms (Zeng, 2006). It provided a new perspective of translation studies.

Lefevere introduced the concept of 'translation as rewriting' which means that "any text created on the basis of another has from the very beginning the intention of adjusting that other text to a certain ideology or to a certain poetics, and usually to both" (as cited in Hermans, 1999, p. 127). It is therefore insists on the manipulation of the original text. According to Lefevere, translation is not only about connecting readers to the mind of the original authors but rather it

makes them feel the charm and power of the translator's personality and beliefs. Translator's traditional function that is transferring ideas and meaning from one language to another changed to interpreting and affecting readers of the target culture with desired ideological purposes. Lefevère defines translation as "the most obviously recognizable type of rewriting" (Lefevère, 2004). He asserts that translator is able to project the image of the original author or a work of art in another culture, and to transcend that author and that work beyond the boundaries of their culture of origin. Lefevère defines translation as an act of rewriting as it mirrors a whole culture, ideology and personal point of view to a new culture, ideology and different point of view. Lefevère states:

Rewriting can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever increasing manipulation of all kinds, the study of the manipulation processes of literature are exemplified by translation can help us towards a greater awareness of the world in which we live. (2004)

Accordingly, translator is no longer limited to the role of intermediary or a fake representative of the original. Translator is, therefore, a co-producer, a rewriter and a creator of a different reality associated a different language and different culture. Obviously, the visibility of the translator makes the translated text heteroglossic.

Literally, the term Heteroglossia means different tongue. For Mikhail Bakhtin Heteroglossia once incorporated in novel is "another's speech in another's language" (1981, p. 324) and this contrasted with poetics or authoritative voices. According to Bakhtin, the term Heteroglossia describes the coexistence of the distinct varieties within a single linguistic code. According to Western New Millennium dictionary of English, heteroglossia refers to the existence of two or

more voices in a text. Especially, conflicted discourses within a linguistic activity as between narrative voice and characters in novel. According to the literary Encyclopedia, heteroglossia should not be confused with a simple celebration of linguistic diversity for the term not only allude to the co-existence of languages within a language but also their existence in state of competition. Heteroglossia, however, also implies the juxtaposition of voices or points of view and often these voices bring with them a contradiction and conflict in belief system. Bakhtin speaks of centripetal / centrifugal forces in his work. That are forces pulling into different directions. One towards centralization while the other forces towards decentralization or decentralized perspective. Centripetal forces are pushing in the direction of unitary authoritative voice that gives expression to forces working toward concrete verbal and ideological unification and centralization, which develop in vital connection with the processes of sociopolitical and cultural centralization (Bakhtin, 1981, p. xviii). While centrifugal forces are pushing in the direction of multiple voices or perspectives.

In view of that, in translational context, heteroglossia refer to the coexistence of two different conflicted / compatible perspectives to present, describe the same novel or any work of art. If taking Bakhtin's concepts into account, translated text embraces centripetal and centrifugal forces. Centripetal force pulls toward authoritative voice that gives author and the original text the priority and centralization. Whereas, centrifugal force gives more attention to the translators' multiple voices. Thus, translator inevitably encounters one of the two options: either to stick too closely to the original text through being too much accurate and faithful, at the expense of the sensibility and language of his culture and nation, or to lean toward his culture, at the expense of the work to be translated.

Conclusion

Essentially, reception theory paves the way for more comprehensive negotiation between the object and the audience/reader/ translator. Jauss' Reception Aesthetics made it clear that there is a kind of mutuality between the text's horizon of expectation and the reader's horizon of expectation. Their fusion generally gives birth to a very striking interpretation and a generation of a new literary genre. Jauss's idea, thus is accompanied by Iser's Reading Mechanisms in which Iser introduced the term "implied reader". The implied reader refers to the reader who is to be created by the author or the work. It means the person the author directs his works toward. Translators have often implied readers for many writers who tend to make their works translated into foreign languages. Therefore, for works in translation, Jauss's concept is more complicated and remarkable in the sense that we are dealing with more than the duality of "text's horizon → reader's horizon". Instead, we are dealing with something like:

- Original text's horizon → translator's horizon (Translator as a reader)

And

- Translator's horizon (translator as a writer) → target reader's horizon

This in fact makes it very difficult for these four elements to meet and achieve Jauss' fusion of horizons. Fundamentally, it seems that it is almost impossible to connect the original text's horizon with the target reader's horizon (of the translated work) authentically. The result of their meeting is for sure will be affected by the horizon of the translator.

Nevertheless, this interconnectedness between reception theory and literary study can influence the way people receive and perceive the world around them. Depiction of social reality is generally based on the reception of the person who is observing and narrating it. To

understand the relationship between social reality and literature and the possibility of transferring any social reality through translating literature is to be discussed in the second chapter.

Chapter Two:

Sociology, Social Reality, and Arab Literature: Theoretical Consideration

Introduction

Reception theory plays a great role in interpreting social reality. However, the Reception of social reality is never subtle. It is always demarcated by the environment around it. The individual's reception of any reality can be subjective or objective depending on his personality and ideology.

Literary speaking, social reality is deeply rooted in sociology. Therefore, there can be found many sociologists who tend to heal and treat social phenomena through narratives and literary production. Roland Barthes was a social theorist and literary critic among the pioneers who believed on the association between literature and sociology. Barthes states: "Isn't storytelling always a way of searching for one's origin, speaking one's conflicts with the Law, entering into the dialectic of tenderness and hatred?" thus, this shows the way literature helps in improving self-recognition and social relations within the societal system. Barthes's book, *Mythologies* (1957) is a sociological study to explain the way innocent products, objects, and images can carry both literal - denotative - meaning, and symbolic - connotative - meanings. Barthes argues that by deconstructing the non-literal meaning one can then reveal the ideological structures on which consumer society is constructed. This collection of essays actually reflects the systematic approach to dealing with readers or audiences in mass culture. According to Barthes consumer society is often approached with the same critical devotion that had been maintained hitherto only for the fine arts and the works of literature. This in fact reveals the strong relationship between social life and literary production of any society. It also emphasizes the power of literature in authentically reflecting reality as well as curing social maladies.

Historically, literature was the only outlet for people in the diaspora to tell their stories. They reflect their social realities in their narratives that lasted to commemorate their

experiences. Some writers represent themselves as part of the host land and chose its language to express their thoughts and feelings. While others chose to use their native languages in order to express their incapability or rejection of integration to the host land. Hence, the depiction of their social reality is taking the same direction yet it is still representing the point of view of the narrator. This intertwined relationship between the sociology of diaspora and diasporic literature is nevertheless to serve human existentialist conditions and social dynamics for collective survival.

II. 1. Objective and Subjective Constructed Social Reality

In *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*, Peter L. Berger and Thomas Luckmann (1991) announce a systematic analysis of the role of knowledge in society and constructing social reality. According to their sociological view, “The social stock of knowledge distinguishes reality by the degrees of familiarity” (Berger, 1966, p.43), for example, the doctor’s knowledge of his profession and its reality is well-developed and precise. However, his knowledge of the occupation of a graphic illustrator is limited and very poor. This fact indicates that the degree of our knowledge is what shapes our realities. Accordingly, people who belong to the same stock of knowledge would certainly share the same social reality. This sociological view argues that, unlike humans, animals have a certain kind of relationship with their environment, in which they do not need to establish another relationship with it. By contrast, humans’ open environmental flexibility allows for more openness and enrichment. Humans have the ability to manipulate their environment. Reality can be said to be the object of human will and action, therefore, it varies across the world from one culture to another.

This notion, therefore, introduces two types of social reality that depend on human knowledge; objective and subjective reality in which objective reality is associated with the authentic existence of the object where it can be observed and verified empirically. However, subjective reality is more connected to the defamiliarization and strangeness of objects to society whether they are empirically checked or not.

The book, thus, presents human life as being controlled by two aspects of life; nature (the progressive organic development) as well as nurture (social practices). To understand this notion further, let us try to analyze the following example. Women all over the world are biologically the same; they generally share the same level of hormones, their brains are processing in the same manner, and are largely influenced in almost the same way. However, femininity and the social construction of gender differ in different parts of the world. In most of western societies for instance, for a woman to be feminine, need to be tall, have a narrow waist with clear skin, confident and open-minded. However, Japanese femininity is often attendant with the notion of a kawaii girl. Kawaii girl means for a girl to be feminine is to be cute, small, shy, and innocent (Allison, 2006, p.34). This comparison reflects the different feminine ideals of beauty that may exist in different cultures and realities based on different social configurations and expectations.

Berger advocates a deeper concern with the basic process of the social construction of reality in which he claims that the social construction of reality is a process made up of three main steps: externalization, objectivation and internalization (Berger, 1967, pp. 3, 28). According to Berger, there is a relationship between the self and the surrounding world in which the self externalize itself through shaping and relating itself to the environment. This relationship is then changeable and unbalanced and it is, then, manifested in the so-called externalization. It means the way in which the individual projects his meanings into reality (Berger & Luckman, 1967, p.104). This externalization is, in fact, rejected by Durkheim as he states that

“Man cannot become attached to higher aims and submit to a rule if he sees nothing above him to which he belongs. To free him from all social pressure is to abandon him to himself and demoralize him” (1897, p.18). This stage is, therefore, a negative step since it creates a distance and aloofness between the individual and society through behaviors like aggression, lying, cheating, and vandalism.

Because of the instability that most people feel as they are externalized, they often seek to tranquilize their alienation and marginalization through objectivizing things around them. How is that? Toward more social integration and acceptance, people lean to do things automatically as socially postulated. By way of explanation, people often perceive things as an objective reality where there is no chance of changing them or imposing different ones. This objective reality is a kind of illusion in which the person is assuming the authenticity and the existence of objects not because he is convinced of that, but rather because it is socially inevitable and obligatory. This idea is examined through Karl Marx’s false consciousness. Karl Marx introduces the analogy of *Camera obscura* in which he distinguishes between idealism and materialism in explaining the relationship between reality and ideology. Idealism, for Marx, men act the way they do because they think. i.e. their consciousness controls their actions. However, materialism claims that men think the way they do because of their material world. Marx writes:

Consciousness can never be anything else than conscious existence, and the existence of men is their actual life-process. If in all ideology men and their circumstances appear upside-down as in a camera obscura, this phenomenon arises just as much from their historical life-process as the inversion of objects on the retina does from their physical life-process. (Marx & Engels, 1846, p.47)

Therefore, for Marx, ideology is an illusion (false consciousness) that can be substituted. History produces idealist ideologies that are primarily based on their materialist ideologies,

which means that objects, if they are obviously, a product of the historical life process, they are still a product of the physical life-process. Material reality, then, means that humans' experience through society is full of ideologies that themselves affect and often obscure material reality when it is perceived by humans through a cognitive process.

The third step that Berger introduces is 'socialization' or 'internalization' in which the individual works to internalize the objective realities imposed on him/her by society. John Finley Scott defines this process as a metaphor in which external values, concepts, ideas, or anything else moves from outside the mind or personality to a place inside it (2008). This means to criminalize some behaviors not because they are wrong but rather because they are socially inappropriate or unaccepted. On the other hand, to be satisfied by other actions just because society accepted and celebrated them. Similarly, Durkheim believes that it is not necessary to say that "an action shocks the common conscience because it is criminal, but rather that it is criminal because it shocks the common conscience. We do not reprove it because it is a crime, but it is a crime because we reprove it" (Division, p. 81). Actually, Durkheim's declaration is enhanced by his system of law based on the externalization of the inner core of social reality (Tiryakian as cited in Bottomore & Nisbet, 1978, p. 214). This notion is demonstrated by post-Sartreans like R. D. Laing who claims that when a group of people generally shares some empirical structures, these structures would be transmitted into objective entities that would be considered as a powerful social instrument that is imposed on individuals (1984, p. 65). Nevertheless, for Laing, social reality is no more than the multiplicity of the points of view and actions of the individuals themselves, and through the interiorization of this multiplicity as created by each individual; this created multiplicity becomes universal in space and time (p. 81). Therefore, the individual is the focal element for the construction of society as it is asserted by Durkheim: "Not only is individualism not anarchical, but it henceforth is the only system of beliefs which can ensure the moral unity of the country" (1969, p.55).

II. 1.1. John Searle's Perspective on Social Reality

John Searle is one of the most prominent and influential contemporary philosophers who deal with the philosophy of language, philosophy of mind, intentionality, social facts, social institutions, epistemology, consciousness, and other different fields of philosophy. In *The Construction of Social Reality*, Searle initiates his discourse with the following inquiry:

The theory of the mind I have attempted to develop is in large part an attempt to answer the question, How does a mental reality, a world of consciousness, intentionality, and other mental phenomena, fit into a world consisting entirely of physical particles in fields of force? (Intro, 1995)

Searle's answer to the question came in the formulation of three main concepts in which the three concepts namely; collective intentionality, assignment functions, and Constitutive rules unified to construct social reality. In order to give a more detailed clear picture of the construction of social reality according to John Searle's point of view, it is imperative to demonstrate the three elements precisely.

II.1.2.1. *Collective Intentionality*

Searle defines Intentionality as that "feature of the mind by which mental states are directed at, or are about or of, or refer to, or aim at, states of affairs in the world" (1998, p.64). This definition is the foundation stone of his concept of *collective intentionality*. In his paper entitled *Collective Intentions and Actions*, Searle puts forward his view of collective intentionality, which is defined by Durkheim as: "The totality of beliefs and sentiments common to the average members of a society forms a determinate system with a life of its own. It can be termed the collective or creative consciousness" (1898). This system is what Searle defines as collective intentionality. Thus, collective intentionality or the We-intentions, for Searle, refers to the

individual's intention to perform a role within the group. Yet, this intentionality must be shared and complemented by all the individual members of the same group. It is, therefore, a collaborative behavior in which the intentionality of the group is the same intentionality of each member. (1990, p.406).

However, Searle warns not to synthesize collective intentionality with individual intentionality. Searle believes that it is wrong to reduce the We-intentions to I-intentions because generally, the intentionality of the individual will not fit the intentionality of the group. Searle clarifies his notion through the example of the performance of symphony. According to Searle, the collective intentionality of an orchestra that consists of various musical instruments will not be the same intentionality of the violinist or the trumpeter who is thinking of his particular solo piece performance and the musical features of the instrument he is playing on. Collective intentionality, therefore, reflects the result of the conscious teamwork and cooperative behavior of individuals regardless of their I-intentions.

II.1.2.2. Assignment of Function

Assignment of function, as it is, according to Searle, is one of the distinguishing abilities of humans, allowing them to use things as tools, and assign functions to them. The main concern of Searle's analysis of functions is how social objects fit into the world of physical objects. In *The Construction of Social Reality*, Searle provides an example of the "screwdriver" in order to make a distinction between the object and its assigned function in which he distinguishes between the intrinsic features and observer relative features. Searle states:

But it is also true to say of the very same object that it is a screwdriver. When I describe it as a screwdriver, I am specifying a feature of the object that is observer or user relative. It is a screwdriver only because people use it as (or made it for the purpose of, or regard it as) a screwdriver (1995, p. 9).

Intrinsically, a screwdriver, therefore, is an object without any spirit. i.e. a tool consists of a metal rod with a flat end. It gains the quality of being an object that is used for turning a screw only when it is used and defined by an observer or a user. Therefore, it is the observer or the user who gives meaning to the object. Searle then differentiates between the intrinsic features that exist autonomously without human interference, representation, or reflection and observer-relative features that are intentionally created by observers or users.

Hence, Searle distinguishes between objectivity and subjectivity in understanding reality. This subjectivity and objectivity are recognized based on two senses: epistemologically and ontologically (p.10). We can explain this notion by looking at these examples. For example, when we say, "Albert Camus died in a car accident" it is epistemologically objective in the sense that I have the knowledge and that knowledge is fixed. However when we say, "Albert Camus is a more realistic novelist than Jean-Paul Sartre." It is epistemologically subjective in the sense again that I have the knowledge and that knowledge depends on my own reading experience. This experience can be affected by my background as a reader and therefore it is subjective. On the other hand, ontologically speaking, if we look at flood as a natural disaster. It is ontologically objective in its definition as an overflow of water. However, if we describe some other personal details of a bad experience, it is to be ontologically subjective in the sense that it projects a very personal experience.

Essentially, the observer or the user has the ability to assign functions to objects, and as his intentionality is regarded as a part of the basic ontology of the world, human, therefore, plays the role of the mediator to connect the physical world with the social world. Searle, therefore, asserts that:

The important thing to see at this point is that functions are never intrinsic to the physics of any phenomenon but are assigned from outside by conscious observers

and users. *Functions, in short, are never intrinsic but are always observer relative* (p. 14).

The assignment of functions then permanently involves more than just intrinsic features of the world: it brings into existence its values and drives (Kroes, 2003, p.25).

II.1.2.3 Constitutive Rules

Searle is highly interested in making a distinction between brute facts and institutional facts. Brute facts, according to Searle, are the facts that do not require any human institutions for their existence. They are independent of any human opinion or evaluation (1998, p.1), such as the fact that water or H₂O contains one oxygen and two hydrogen atoms. Experiential data leads humans to admit the existence of objects in the world that cannot be justified, these objects are labeled as 'emergent qualities' (Samuel, 1921 as cited in Searle, 1995, p.30). The existence of these brute facts is necessary in the universe. However, this necessity is not justified or understood (Van Cleve, 1999, p.69). Nevertheless, Torin Alter approaches brute facts skeptically since humans lack sufficient knowledge about their physical reality. As for institutional facts, Searle defines them as needing human agreement. To define things as institutional facts, there must be institutions to enhance their existence (1998, p2). The secret for understanding the long-lasting existence of institutional facts, for Searle, is simply because the community or society recognizes and decides the existence of such facts (1998, p.117). Searle defines brute facts as:

There exists a real world that is totally independent of human being and what they think or say about it, and statements about objects and states of affairs in that world are true or false depending on whether things in the world really are the way we say they are. (p.13)

To fully understand the distinction between the two facts, Searle believes to distinguish between what he calls 'regulative' and 'constitutive' rules. Some rules regulate behavior that already exists, that is, rules exist independently of the field they regulate. These rules are the "regulative rules." For example, traffic rules that require drivers to maintain a constant speed.

As for the constitutive rules, they are rules concerned with assigning new functions to the specific phenomena that tend to create new facts or what we already discussed as institutional facts based on collective agreement (1995, p.46). Rugby, for example, is one of the most physical of sports. The object of the game is to score more points than your opponents in the 80-minute time frame allotted for each rugby match. The ball can never be passed forwards but players can run forwards with the ball or kick the ball forward to chase it down. The opposing team needs to stop the attacking team by tackling and trying to retain the ball (Rules of Sport, 2022). Knowing these rules of the game is essential for the existence of the game itself. If players fail to respect these rules, it means that the game is not correct and does not exist. Since constitutive rules work with institutional facts means that they need collective intentionality for both to be initially shaped and to be sustained.

Based on the previous definitions, we can say that reality itself is not always fixed. Searle believes that social reality is invisible in the sense that children are brought up in a culture where they simply take social reality for granted. Consequently, what is used to be considered as objective is now seen as natural phenomena and what is used to be institutional is now brute. Social reality could be, then created or constructed according to a group of people who institutionalize facts. The idea of making anything a fact or real is generally based on agreeing to consider it as a fact, which means that from the beginning it is constructed because people themselves decided its existences.

II. 2. Sociology and Literature Dialogic Relationship

II.2.1. The Poetics of Sociology

In *Sociology as an Art Form*, Nisbet stresses the possibility of the artfulness of sociology. He draws his notion from the nineteenth century's literature and painting. Nisbet claims that literary texts and artworks must be conceived as imaginative forms of sociology (1976, p.67). The portrait of the bourgeois, the worker, the bureaucrat, and the intellectuals, as sociological expressions, are according to Nisbet, examples of the literary ability of the early sociologists to produce typological representations of the human characters inhabiting sociological landscapes (Longo, 2015, p.85). These sociological representations can find their place in the literary portraits given us by such novelists as Dickens, Kingsley, Thackeray, and others (p.68). As so it was because of the aesthetic inspiration that early sociologists were able to translate certain characteristics of social reality into enduring sociological notions, such as mass society, society/community, alienation, anomie, power, and so on (Longo, 2015, p.85). This aesthetic point of view for the sociological interpretation of phenomena is exactly what Georg Simmel calls for in his *Philosophie des Geldes* as he personifies an artistic attitude toward the sociological representation of reality (Lepenies, 1988, p. 241).

However, Nisbet differentiated between sociological portraits and artistic portraits. He believes that in contrast to sociological portraits, which tend to focus on traits that many people in a given class or occupation often share, artistic portraits are more likely to stress individual characteristics and attributes specific to a distinct human being. This indicates the large importance, sociology gives society over individuals. It is because, for Nisbet, artists, painters, and novelists are seeking as much as they can faithful representation of the individual they are describing (1976, p.69) and this is exactly what sociology is unable to do which is to see the individual as a thoroughly social being but not a being who has agency and free choice.

Sociology then tended to transcend individuality through what is called sociological imagination which is a concept introduced by C. Wright Mills.

The sociological imagination defines the way in which individuals understand their own and others' pasts in relation to history and social structure (Mills, 1959). Based on this notion "personal troubles of milieu" (here it refers to unemployment, divorce, poverty ... etc.) are being examined by sociologists as "public issues of social structure" (here it refers to larger social, political, and economic forces that cause the employment, divorce... etc.). Obesity, for example, has been widely considered as the responsibility of the individual in the sense that most of the reasons for obesity can be contributed to the wrong eating patterns, level of physical activity as well as sleep routines. These factors ought to be controlled and systematized by individuals themselves. However, according to sociology, and based on C. Wright Mills' sociological imagination, obesity is the product of the modern capitalist society and industrialization of the food chain, which since the 1970s has produced increasingly cheap and abundant food with significantly more calories due to processing. Additives like corn syrup, which are much cheaper to produce than natural sugars, led to the trend of super-sized fast foods and soft drinks in the 1980s. This means according to Durkheim to, "reduce society to nothing more than a vast apparatus of production and exchange" (1898, p. 44). Moreover, according to a study conducted on Obesity, racism, poverty, low level of education, neighborhoods, unemployment, violence, and other social determinants, raise people's risk of health conditions including obesity (Social Determinants, 2020).

II.2.2. Literature as a Sociological Phenomenon

The founding fathers of sociology developed a very detailed platform for applying social realities to literature. Marx maintains that the content and forms of art are not firmly established once and for all, but that it certainly developed and changed according to definite laws along

with the development of the material world and human society. Therefore, literary works are regarded as a reproduction of the social institutions from which they originate. In fact, the literary work itself, for Marx, is considered a social institution that has a specific ideological function based on the ideology and the background of the writer.

Under the influence of Marxist theory, literary critics and theorists are perhaps attentive in scrutinizing the artwork as an ideology. Basically, Marxism maintains that any literary work, either consciously or unconsciously, operates as ideology; in which works of art are generally operate as a representation of ideologies either to be served as a hegemonic tool or as a revolt against such hegemony. Fredric Jameson is an American literary critic, philosopher, and Marxist political theorist. Jameson offers a critique of modernism and postmodernism from a sociological Marxist perspective in which he considered media and capitalism as new forms of hegemony as they indirectly force people to shape their beliefs and behaviors in a way that is imposed on them as well as to live in particular compulsory lifestyle (1984). Under this model, For example, the Marxist reading of *Frankenstein* as it exhibits the hostility between the bourgeois and the proletariat. Like the proletariat, the monster is exploited by his creator, and Victor, as a bourgeois, declares his superiority and dominance over the monster. However, Victor is ultimately overpowered by the monster as a result of his hegemonic ideology. This representation of social class and their struggle reflects the social basics in every work of literature and how sociology implicitly dives into the literary world.

Marxist theory is also considered by literature as a means of historical record. Virginia Woolf once points out that “For most of history, Anonymous was a woman.” This epitomizes the position of female stories within the realm of history and indicates that women were not historically mentioned enough. Woolf in, *A Room of One's Own* states that “women will break the cycle of oppression by writing their own stories and defining themselves as human” (1929). Suffice it to say, the historical records of female oppression and struggle against male

hegemony and patriarchal society are well reflected through the feminist Marxist approach to literature. Karl Marx's theory, therefore, inspired artists and authors all over the world, to tell their own stories and redefine their existentialist image including Afro-Americans, Africans, and Arabs, among other oppressed nations.

On the other hand, Terry Eagleton (1976) as a literary critic introduced an epistemological literary tradition descended from Marx's ideology. In *Literary Theory: An Introduction*, Eagleton insists on the relationship between literary theory and politics as a social phenomenon. He writes: "For any body of theory concerned with human meaning, value, language, feeling and experience will inevitably engage with broader, deeper beliefs about the nature of human individuals and societies, problems of power and sexuality, interpretations of history, versions of the present and hopes for the future" (1983). Eagleton, thus, maintains that literary theory should be considered part of human social, political, and ideological history.

Similarly, Durkheim's sociological impact on literature can be viewed in the reflection of his ideas and theories in the literary representation of some social phenomena. Among Durkheim's sociological concepts, Anomie is well depicted in modernist writings through critically articulating social issues. As a sociologist, Durkheim is mainly accredited for his analyses of the relationship between individualism and social systems. Hence, Durkheim attributes the development of individualism not to individual choices (although individuals according to Durkheim, have their cognitive aptitudes, thoughts, distinct interests, and needs), but rather to a very complicated social system (1898). In *The Division of Labour in Society* (1893) and *Suicide* (1897), Durkheim defined anomie as normlessness as well as the lack of solidarity and social ties because of the accelerated modern social and capitalist growth. Anomie is, thus, one of the main themes that are portrayed in different ways in the literature. Jean Rhys, For example, in *Good Morning, Midnight* depicts the life of a helpless female character who is socially oppressed and unable to find solidarity and support neither from her

family nor from her husband who left her after losing her baby (Rhys, 1939). Rhys writes: “Nobody would know I had ever been in it. Except, of course, that there always remains something. Yes, there always remains something” (p.10). Sasha Jansen, the protagonist, narrates in the extract below her relationship with a place she knows, yet an anonymous place, a hotel that she knows but is unable to recognize it:

Eat. Drink. Walk. March. Back to the hotel. To the Hotel of Arrival, the Hotel of Departure, the Hotel of the Future, the Hotel of Martinique and the Universe. . . .
Back to the hotel without a name in the street without a name. You press the button and the door opens. This is the Hotel Without-a-Name, and the clients have no names, no faces. You go up the stairs. Always the same stairs, always the same room. (p.120)

Rhys, herein, depicts the so instability, loss, and meaninglessness of her character in which she has no sense of belonging except to mystery and anonymity. This lack of solidarity and social support is according to Durkheim, the result of the emergence of the capitalist society and the decline of the social ties between individuals. Matthew Arnold writes at the point where the literary must yield ground to sociological enquiry; yet his sociological writing is incurably that of a literary amateur, with an eye to rhetorical effect and a habit of staking complex social cases on tone, style and forged symmetries (2000, p.14).

II. 3. The Representation of Social Reality in Diasporic Literature

II.3.1. Diaspora in the World Literature

Literature of diaspora addresses issues such as home, nostalgia, formation of identity, and to the interaction between people in diaspora, and the host society. This literature in fact reveals the interconnectedness between the center and the margin. Safran believes that 'diaspora' is used as a 'metaphoric designation' to describe different categories of people 'expatriates, expellees, political refugees, alien residents, immigrants and ethnic and racial minorities (1991, p.83). Thus, the term diaspora is not related to those people who are dispersed from their countries because of agitations and wars only, but to any transnational migrant community that maintains material or sentimental attachments to its country, while adapting to the limitation and opportunities in its country of settlement. Departure from its homeland need not have been violent or traumatic (Milton, 2009).

Cohen, therefore, conceptualized diaspora as a 'deterritorialised' and 'transnational' population dispersing from the country of origin; however, Cohen asserts that these people differ in their perception of the new situations they face. There are who develop a strong ethnic group consciousness, while others may be alienated or may get a feeling of solidarity, nevertheless, they vary in their desires to return home (Cohen, 1997). However, diaspora still be regarded as a dynamic factor, a bridge between nations, a source of cultural diversity, and a promoter of development for both host and origin countries (Bloemraad et al, 2008, p.153)

In his book *Global Diasporas: An Introduction*, Cohen identifies Jewish, Palestinian, and African diasporas among others as victim diasporas. Literary texts have offered different images of these Diasporas as they tell stories of Jewish, Palestinian and African people who lived the miseries of dispersion. The term diaspora was confined at the beginning to describe

the Jewish experience in which many writers in diaspora start to tell the historical Jewish experience in relationships to homeland and host lands and the problems of the perception of Zionism. They depict the cases of the integration of Jews in the different societies in which they lived in their writings.

For a long time, Africa was impacted by colonialism, imperialism, and slavery, which led to a situation in which African people were dispersed all over the world. Safran argues, "Black Africans had been victimized by imperialism, forcibly uprooted from their homelands, and dispersed, only to be subjected to disabilities and persecutions in their host societies" (1991, p.89). African American literature commemorates the African diasporic experience and the history of exploitation and abuse. It provides readers with a full image of the African slaves' journey from their homeland into a new land where they were dehumanized and lost their dignity and freedom. The features of dehumanization and repression of African slaves are well depicted by Luke Dixon, a former slave, who describes the way his grandparents were kidnapped and taken away from their country. Dixon writes:

I used to set on Grandma's lap and she told me about how they used to catch people in Africa. They herded them up like cattle and put them in stalls and brought them on the ship and sold them. She said some they captured they left bound till they come back and sometimes they never went back to get them. They died. They had room in the stalls on the boat to set down or lie down. They put several together. Put the men to themselves and the women to themselves. When they sold Grandma and Grandpa at a fishing dock in New Port, Va., they had their feet bound down and their hands crossed, up on a platform. They sold Grandma's daughter to somebody in Texas. She cried and begged to let them be together. They didn't pay no 'tension to her. (1937)

This description demonstrates the way the African diaspora comes to existence. For Africans, diaspora was not a choice but they were forced to accept it and gradually they lost hope and returning to their country of origin seems to be impossible.

For the Palestinian diaspora, it was often associated with the Palestinian catastrophe of dispersal by the Israeli forces. In 1948 and onwards, Palestinians were forced to leave their land. After the Arab- Israeli war culminated , the State of Israel was established by the Jews and witnessed the complete damage of the Palestinian villages, towns, and public institutions as well as the displacement of Palestinian people toward neighboring countries or remaining stateless and in refugee camps. This period known as *Nakba* witnesses the beginning of the Palestinian diaspora that lasts until the present time. Many authors wrote about Nakba in all its dimensions that affected their lives. Mahmoud Darwish was an eminent Palestinian poet who in his poem; *Diary of a Palestinian Wound*, depicts a scene of the bleeding Palestinian wound. Darwish's poetry tends to raise the people's national awareness and adherence to Palestine, which has become a melody in which grief and hope are mixed, through which Darwish resists all cases of pain and defeat. Darwish describes the Palestinian wound and the Palestinian sense of belonging:

A million heroes were in the room

This land absorbs the skins of martyrs.

This land promises wheat and stars.

Worship it!

We are its salt and its water.

We are its wound (...)

Ah my intractable wound!

My country is not a suitcase

I am not a traveler

I am the lover and the land is the beloved. (1971)

In his poetry, Darwish has a strong desire for resistance. This poem is a call for Arab conscience to help in stabilizing the Palestinian identity in the face of the policy of colonialization, and the Zionist denial of Palestinian rights. Darwish's poetry shows a deep longing and nostalgia for his home as well as lamenting their powerlessness and hopelessness in protecting Palestine.

Unlike victim diaspora, Imperial, Labor, and Trade Diasporas are all motivated by different reasons to fulfill people's desires and needs. Orozco (2006) maintains that Diasporas are not always happen because of dispersion but sometimes people themselves are motivated to become diaspora". As for labor diaspora, it is defined by Cohen as the one that is associated with all people who migrate internationally in search of work (Cohen, 1997, p.61). Mainly, the indentured Indians, particularly in Britain, South Africa, and the Caribbean. This type of diaspora is often labeled as a new system of slavery (p.62). It is a system of slavery as it treated indentured free laborers in the same ill-treatment of slaves. An indentured worker came from India at Aapravasi Ghat writes:

One strays, two straws

Sepoys

For entrails

A coulis of blue men

Pick through

The stone-strewn fields

We are bagasse, we are molasses

My African friend

Our skin is our mark

Like yours, of the same dirty race (as cited in Carter and Torabully, 2002, p.89).

In 1834, approximately half a million-indentured laborers arrived from India at Aapravasi Ghat as workers in Mauritius' sugar plantations, or to be sent to Australia, southern and eastern Africa or the Caribbean (Torabully, 2013). This worldwide migration turned out to be later one of the greatest diasporas in history. Many poems and narratives were written to demonstrate the conditions in which those laborers spent this experience that is often known as 'the great experiment'. *Fiji Men Mere Ikkis Varsh*, a memoir written by Totaram Sanadhya, one of the indentured laborers who portrayed Indian experiences of alienation and starvation:

'I haven't had food for three days, my body is weak, my throat is parched, and I won't be able to go to work tomorrow. Every ounce of strength has deserted my body. What type of human beings will understand my plight? Only the poor people of the villages who have experienced hardship; it would be useless to relate my suffering to self-seeking and degraded slaves. Oh Lord, how will I live through five years of girmit (hell). You are the friend of the poor and helpless, but it seems You have neglected me. Perhaps I am paying for the misdeeds of my previous life. At the moment, I am completely helpless. I see everyone here

suffering, but my plight is unbearable' (Totaram Sanadhya, 1919 as cited in Carter and, Torabully, 2002, p.90).

Trade diaspora, on the other hand, is communities of merchants living among aliens in associated networks (Gosch, 1994, p.427). Cohen provides two main examples of trade Diasporas in the world; Lebanese and Chinese due to their active integration in the world of commerce and business. In *Cross-cultural trade in world history*, Curtin claims that merchants move from one community and settle in a new one; learn the language, the customs and the commercial practices of their hosts then start the exchange of goods (1984). Curtin's view

displays that the trade diaspora is a process in which the person tends to have a plan and strategy to live in and to get profit from the host society. However, we may notice that the trade diaspora is related more to modern urban life.

Hence, to further their imperialist agendas, imperial powers in the world like The British, French, and Spanish colonists tended to launch their colonial settlements overseas. In Joseph Conrad's *Heart of Darkness*, Marlow speaks of the Roman Conquest in the opening pages of his narrative as "just robbery with violence, aggravated murder on a grand scale, and men going at it blind" (1899, p.10). While he describes the British presence in Congo as "a sacrificial act in which they come there as missionaries to civilize the primitive, savage, backward natives" (10). In this sense, it seems that the imperial presence in any land can be categorized into two types; the first is conquest, which is associated with death, destruction and, hatred. The second is imperial diaspora, which is associated with coexistence, construction and enlightenment.

Surprisingly, with time, these imperial settlements start to establish a sort of loyal and emotional association with the new country, which is named by Cohen as a quasi-diaspora. A quasi-diaspora or creolization occurs as a result of coexistence and marital institutions between the new settlers and the local community (Cohen 1997, p.67). The obvious paradigm here is the masterpiece of the Dominican-British novelist Jean Rhys's *Wide Sargasso Sea*, in which Rhys attempts to capture the ambivalence of what it means to be caught between two cultures and may never be able to belong to any. The protagonist's position in this work is, therefore, included in the imperial diaspora. While explaining the relation between globalization and diaspora, Safran (2004) states that the Diasporas represent the leading edge of globalization because they are not merely minority communities of immigrants, but their members retain a memory, a cultural connection, and a general orientation towards their homelands.

Considering diaspora as merely the displacement of a group of people or culture into another geographical and cultural region, the diasporic situation is basically characterized by two moves; Spatial Move and temporal move. As for the spatial move, it generally contains two ideas related to each other; de-territorialization and reterritorialization. The de-territorialization means the loss of both geographical and cultural territory. It is a concept introduced first by Gilles Deleuze and Félix Guattari to explain the relationship between globalization, transnationalism and cultural, social and geographical territories. The process of deterritorialization is simultaneously accompanied by reterritorialization which is the restructuring of a place or territory that has experienced de-territorialization. Robertson claims that both deterritorialization and reterritorialization are considered two sides of the same coin of cultural globalization (Robertson, 1992, p.92). To understand this interconnectedness between de-territorialization and reterritorialization, Deleuze and Guattari provide the reader with an example about sleeping and dreams:

The movement of deterritorialization can never be grasped in itself, one can only grasp its indices in relation to the territorial representations. Take the example of dreams: yes, dreams are Oedipal, and this comes as no surprise, since dreams are a perverse reterritorialization in relation to the deterritorialization of sleep and nightmares (p.316).

Diasporic writers are, therefore, highly affected by the process of deterritorialization. Spatial dislocation reflects the burden of dispersion and displacement. Their narratives provide different geographical dimensions by moving from one place to another contradicting in that the logic of borders and advocating transnationalism.

In *Nations Unbound: Transnational Projects, Postcolonial Predicaments, Deterritorialized Nation-states*, Linda Basch introduces a new notion related to space and deterritorialized nations. Basch suggests that nation-states are no longer defined as people sharing a common

culture within a bounded territory; she argues that the contemporary diasporas are “nation unbound” who “reinscribe” space in a new way (1994). This perspective is based on the notion that immigrants tend to cross the geographic and cultural boundaries of both their countries of origin and of settlement (therefore, they are unbound) through constructing transnational social networks as well as political and ideological systems. Kamila Shamsie, a Pakistani novelist, asserts that: “The idea of the nation-state as the defining framework of a novel has less and less relevance in this interconnected world. At the very least, I seem to have become incapable of imagining a novel that is restricted within the boundaries of a single nation. (as cited in Alam et al., 2018). Similarly, Gilles Deleuze and Félix Guattari describe the different ways in which desire traverses the boundaries of distinct, separate territories:

Far from seeing in the State the principle of a territorialization that would inscribe people according to their residence, we should see in the principle of residence the effect of a movement of deterritorialization that divides the earth as an object and subjects men to the new imperial inscription, to the new full body, to the new socius. (1972, p.195).

Generally speaking, linking the meaning of spatial move to diasporic context offers a new vast world where different nations are re-created again in a different shape with different content, yet resembling something that exists before.

The temporal move or temporality, on the other hand, is either to look back at the past (analepsis) or to look forward at the future (prolepsis). In the process of reordering events of a story, the narrative discourse is based on either referring to previous points in the story by using a flashback that occurs when the writer decides to insert details from the past into a present narrative to provide necessary plot information or insight into a character’s motivation. Or by moving forward in the chronological sequence of events of the story using flash-forward in order to describe events that have not happened yet come to the present narrative. An example

of the use of the flashback technique as a temporal move is in Marcel Proust's *À la recherche du temps perdu* or *A Remembrance of Things Past*:

And suddenly the memory revealed itself. The taste was that of the little piece of madeleine which on Sunday mornings at Combray (because on those mornings I did not go out before mass), when I went to say good morning to her in her bedroom, my aunt Léonie used to give me, dipping it first in her own cup of tea or tisane (1912).

The flashback, here, is a memory that is shared with the reader. Memories are often triggered by something. The trigger may be an action, an object, a sound, a taste, or a smell. Herein, the memory is triggered by a piece of madeleine after dipping it in a cup of tea. Spatial and temporal moves are, therefore, essential in the conceptualization of diasporic feelings and thoughts in creative writings.

II.3.2. Arab Voices in Diaspora: General Overview

“Enclosed in my own four walls, I found myself as an immigrant imprisoned in a foreign country;... I saw my family as strange aliens whose foreign customs, rites, and very language defied comprehension;... though I did not want it, they forced me to participate in their bizarre rituals;... I could not resist.”

Franz Kafka's diaries.

Since the middle of the last century and as political and social anxieties have dramatically escalated in more than one Arab country; Iraq, Syria, Libya, Yemen, and Egypt, the term diaspora is no longer confined to the Palestinian diaspora. Because of this destabilization, hundreds of thousands of Arab citizens found their way to escape the scourge of war through illegal and unsafe means that often lead to the death of a lot of them before reaching the refuge. For Arab diaspora, can be identified as victim diasporas as most of the Arabs are politically and ideologically obliged to leave their countries because of wars, political harassment and the lack of life conditions. Arab diaspora is, then, “a social formation outside the nation of origin and a

phenomenon relating to forced evacuating of Arabs from their homeland and their re-rooting in the hostland(s)" (Lahiri, 2019, p.4)

As a result of the multidimensional and multifaceted character of globalization processes, Arab writers swing between the present and the past and between reality and illusion. Their cultural and national ideologies become entities of transnational border journeys as it is claimed by Simon Gikandi (2005) "In the old global order, the nation was the reality and the category that enabled the socialization of subjects and hence structuralization of cultures; now, in transnationality, the nation has become an absent structure" (p. 614). In fact, writers in the diaspora are expressed in both networks of interaction between transnational institutions and agents and in processes of organizational, institutional, strategic, and cultural convergence, alignment, and standardization. Contemporary diaspora writing connects the past and the present and forges new notions of fluid and transnational identities; it opens up spaces for new expressions of transnational global culture. Arab new diasporic writers have come to be seen as transcultural and transnational authors.

Postcolonial diasporic writers, nevertheless focus on issues related to identity, root, nostalgia, home, and displacement as well as depicting people in their attempt to establish their own identity. However, they differ in their depiction of diaspora stories. Based on Berger's concept of internalization, many Arab people, as they are portrayed in diasporic writings, work to internalize the objective European and Western realities to help them fit into the imposed new realities. However, this internalization often leads to self-rejection and identity crisis as the individual is no longer able to communicate with his old self. In *A Border Passage*, Leila Ahmed writes:

I had grown up, I came to see, in a world where people, or at any rate my father, had not merely admired European civilization but had probably internalized the colonial beliefs

about the superiority of European civilization. My mother, who always distinctly kept herself at a distance from Europeans and their ways and who always also explicitly cherished and honored her own heritage, never became suspect in my mind for having had a colonized consciousness in the way that my father did. (1999, p.25)

After years of internalization and assimilation, Ahmed finds herself impacted by the rhetoric of colonial domination to the extent that she is unable to accept Egyptian culture and values. This internalization, essentially, is created by what is labeled by Michel Foucault as “docile bodies” (1995, p.135) that represent a new scale of control. This control is generally caused by life fashions and colonial education outputs that are based on Western ideologies that are gradually injected into their minds. Pierre Bourdieu addresses this issue by focusing on the profound role that school plays to further the state’s views and establishing its categories of thought about class, race, gender, and other issues (1994, p.1). Bourdieu therefore, associates the school’s role to the state’s general political agenda.

Some people in diaspora tended to externalize themselves as they assign their meanings to reality (Berger & Luckman, 1967, p.104). This externalization often generates a kind of aggressiveness and detachment between the individual and the host society. In *Season of Migration to the North*, the Sudanese novelist Tayeb Salih writes: “I came as an invader into your very homes: a drop of the poison which you have injected into the veins of history ‘I am no Othello. Othello was a lie” (1966, p. 74). This statement shows Saeed’s, the main character externalization that is caused by his inability to forgive and forget the past. He is still affected by the colonial legacy that has extended in his country since the Crusader Invasion. This feeling is well addressed by Frantz Fanon in his Book *Black Skin, White Masks*. Fanon believes that the colonized people are suffering an inferiority complex due to the termination of their cultural and local authenticity (Fanon, 1952, p. 46). Thus, because of this feeling of inferiority, the ex-colonized person often tends to mimic the colonizer’s aggressive attitudes.

In *Between Worlds*, Edward Said describes his personal experience as an immigrant. The state of being “Between Worlds” is defined by Said as a state of mind, an arena of a contest of power, a sustained state of affairs with serious ramifications that shaped his entire life, dictated his choices, and determined his worldview. Straddling two worlds without being able to nurture any feelings of belonging to anyone, in particular is the core issue in Rabih Alameddine’s questioning in *I, The Divine: A Novel in First Chapters*: “I wonder whether there is such a thing as a sense of individuality. Is it all a facade, covering a deep need to belong? Are we simply pack animals desperately trying to pretend we are not?” (2001, p.41) This feeling of estrangement and alienation from homeland is more related to immigrants’ second and third generations. As a Dominican-American writer Junot Díaz, says: “We’re completely new to our parents. We’re not something they can ever understand. And it’s not as if we are ever going to be accepted. We’re accepted as long as we conform to what we are expected to be, and I’m sure that’s not any different for anyone else”.

The individual in the diaspora can be often regarded as an outsider; not the usual sense of being an outsider but Colin Wilson’s outsider. Wilson states, “What can be said to characterize the Outsider is a sense of strangeness, or unreality” (1956, p.13). The Outsider is, then a man who cannot live in the comfortable, isolated world of the conventional, accepting what he sees and touches as reality (Wilson, p.13). “He sees too deep and too much” (Barbusse cited in Wilson, 1956 p.13), and what he sees is essentially chaos. In a similar breath, Rabih Alameddine associated insanity with ignoring chaos in life, he writes: “I wonder if being sane means disregarding the chaos that is life, pretending only an infinitesimal segment of it is reality” (1998). The Outsider is, thus a man who has no reason to believe that chaos is positive (Wilson, 1956 p.14).

Nevertheless, to overwhelm all the above-mentioned cultural and psychological obstacles, hybridity, According to Bhabha, offers a resilient policy that does not simply redraw borders,

but subvert the borders” (Bhabha, 1994, p.112) in which a very unique identity will arise as a result of dialogic interaction between the two cultures (Bhabha,1994, p.37). Hybridization is then, according to Mikhail Bakhtin, a process involving both linguistic and cultural aspects, and it emerges when different linguistic codes meet with each other (1981). In fact, hybridity allows for more cultural exchange. Robert Young (1995) believes that hybridity involves methods of interaction that generate new social areas to which new meanings are presented. These relations enable the articulation of change experiences in societies splintered by modernity, and they facilitate consequent demands for social transformation. (Young, p.79) One therefore, should work to fit not the two cultures but the compatibility of the two cultures together since hybrid identity is a result of negotiation and tolerance.

However, writers in their depiction of the diasporic reality either choose to write in the Arabic language (in this case, most works are to be translated later on) or not to use Arabic as writers themselves feel able to express their ideas better in foreign languages. The issue of whether to write in Arabic or other languages is not important, as the main objective is to convey something ideological, political or cultural rather than simply linguistic.

II.3.2.1 The Anglophone Arab Novel

In his *The Eighteenth Brumaire of Louis Bonaparte*, Karl Marx said 'They cannot represent themselves; they must be represented.' To describe the Third World nations. This statement is said within an economic and social context. However, Edward Said declares that this Marxist discourse is particularly attached to the Orientalist discourse. In 1978, Said published his book *Orientalism* that led to the decline of the Western representation of the Orient and the spread of intellectual awareness over the issue of knowledge, power, and representation. Said states that the modern Orient participates in its own Orientalization (1978, p.325). He then blames the Orient for its silence and passivity that led into becoming the object of knowledge which led

into making the West, the subject of the knowledge and hence the knower and the representative of the Orient.

Therefore, many Arab writers in the diaspora often tended to change the conceived image by introducing themselves and their culture to the world by writing in English. The Caribbean, African and Indian literatures have been introduced into the world through the works of some diasporic writers such as Derek Walcott, Chinua Achebe, Ngugi Wa Thing'o, Anita Desai among others. However, the presence of Arab literature remained scant until the late twentieth century. Contemporary Arab writers introduced to the world works that are highly critical of the Western interference in the region. Their writings are so complex, as they are not only criticizing the destructive military presence of the West, but also they are depicting the dilemma of people who rushed out of their homelands because of this presence and are obliged to live a scattered life. Through their works, these writers were able to prevent the West from Orientalizing the Arabs and giving a fake representation of the reality of the Arab people in general, and Muslims in particular. This notion is developed by Wail S. Hassan as he associated the Arab minority writer and English with Orientalism. Hassan states:

To write in English at all means confronting the discourse of Orientalism in the trenches. No writer of Arab heritage, whether immigrant or US-born, could write in blissful obliviousness of that discourse; [...] Since the minority's status is ever determined with reference to the identitarian discourse of the majority, the minority writer can either accept the premises of the reigning discourse and mobilize its representations, or s/he can question some or all of those premises and write against the grain. Accepting the discourse may lead to self-orientalizing, or alternatively to self-hatred that would in turn lead to silence, or to denying one's roots and trying to pass (Hassan in Al Maleh (ed), 2009, p.68).

Arab literature, herein, is to be considered as a literature of minority since it is a literary production created by the Arab minority using the majority language (1983). According to Deleuze and Guattari, minor literature has three characteristics: “the deterritorialization of language, the connection of the individual to a political immediacy, and the collective assemblage of enunciation” (2003, p. 18). In all its manifestations, Arab literature in the diaspora is an effective demonstration of these three characteristics. Therefore, Arab literature as a literature of minorities should work double to ensure its place in the host society’s literary production.

Many people nowadays live in a language other than their own language. Most of them have disremembered their language or have not yet had a chance to learn it. Surprisingly, writers often write in the language of the majority but defend their ethnic community’s rights which in a sense means that they are not fully integrated into the host community as they are still in need to defend or to ask for something. Therefore, the diasporic writer can be seen as a ‘cultural mediator’ (Al Maleh, 2009, Intro). He is trapped between two cultures as he is described by Said in The Introduction of *Culture and Imperialism*, where he says that as “an Arab with a Western education,” he grew up feeling that he was a part of “more than one history and more than one group”. In his description of the Arab-American writers, Steven Salaita claims that these writers exist in “an inbetween state in which Arab Americans are not quite Arab according to their ethnic brethren in the Arab World and not quite American according to their co-national peers in North America” (2007, p. 124). Rabih Alameddine, Fadia Faqir, Ahdaf Soueif, Hisham Matar, and Leila Aboulela among others, raised their voices to describe the Arab world and the conditions in which Arab people are obliged to handle this wave of wars and social instability in their countries.

Ahdaf Soueif's cross-cultural novel *The Map of Love* creates a hybrid space that develops across Egypt, Britain, and the United States through interweaving two love stories in two different periods. The novel displays a variety of discourses and perspectives. Historical accounts, British colonialism, post-colonialism, American imperialism, and Orientalism are all brought together to analyze and interpret the clash of cultures between the West and the East. In her book, the country is a dream, a wound, a relationship that cannot be explained. Soueif writes:

Egypt. mother of civilization, dreaming herself through the centuries. Dreaming us all, her children: those who stay and work for her and complain of her, and those who leave and yearn for her and blame her with bitterness for driving them away (2012, p.59).

Similarly, reflecting on his personal experience as a son of a political dissident for his opinions on Qaddafi's coup in 1969, Hisham Matar wrote his second novel *In the Country of Men*. The novel addresses the life conditions of people in Libya under Qaddafi's regime and the way people are obliged to leave their homeland and live in exile. Matar describes the yearning emotions toward his homeland: "Why does our country long for us so savagely? What could we possibly give her that hasn't already been taken? (p.231) still, laments what remains of his country, memories, people, and dreams as they are all turned to meaningless numbers "In the end all that remains are numbers, the measurement of distances, the quantity of things" (p.231).

Nevertheless, still novels of the extraordinarily talented Anglophone Sudanese writer Leila Aboulela are the best to represent Arab literature in English. Aboulela was born in Cairo to a Sudanese father and lived in England for many years until she obtained British citizenship. Aboulela began publishing her works in English in the late eighties of the twentieth century, after she found herself able to express herself in English, rather than her native language as she declares in *The Kindness of Enemies: A Novel*:

Perhaps we half and halves should always make a choice, one nationality instead of the other, one language instead of the other. We should nourish one identity and starve the other so that it would atrophy and drop off. Then we could relax and become like everyone else, we could snuggle up to the majority and fit in. (2015, p. 104).

Aboulela's poetic language and style are one of the reasons of her writings' charm and uniqueness. Wail Hassan sees Aboulela as a true inheritor of Tayeb Salih. She focuses on the relationship between the Sudanese-African individual and the Western one, which is centered on religious-cultural identity. Aboulela prioritizes the religious features over all other features in addressing the West and engaging with it in a constructive, not confrontational, dialogue. She is keen to correct the Western view of the Islamic religion. What is most impressive about Aboulela is that it is not nationalism that draws her, but religion. She writes:

“Can I aske forgiveness for someone else, someone whose already dead?

Yes, you can. Of course you can. And you can give charity in their name and you can recite the Qur'an for their sake. All these things will reach them, your prayers will ease the hardship and loneliness of their grave or it will reach them in bright, beautiful gifts. Gifts to unwrap and enjoy and they will know that this gift is from you. (2005, p.28)

The above quote reveals one of the most beautiful things about Aboulela's writings which is her appealing demonstration of religious beliefs. In fact, she confronts Islamophobia with love and gives space not to conflict with the West, but to dialogue, tranquility, and showing the true meaning of being a Muslim. In an interview about *Lyrics Alley*, Aboulela argues that she tended to make her characters with different shades of religious devotion and that female characters adversely (such as polygamy and oppression) were caused by traditions and customs of their society and not tied to religious adherence. Religion, therefore, is blameless (Chambers, 2011, p. 103). This notion is observed by Shakir Mustafa (2008) as he states: “Muslim writers

in the West have been presenting characters who find in the Qur'an a source of positive power and find in their faith a refuge from an environment that has suddenly become less hospitable" (p. 281).

In *The translator* (1999), Aboulela's debut novel, readers are introduced to a new yet very special relationship between the West and the East in a modern dialogue that shows the impact of globalization and multiculturalism in reassuring human coexistence and tolerance. The novel talks about Samar, a Sudanese widowed Muslim mother who loses her husband, Tariq, in a car accident in Scotland, and then she gets into a love affair with Rae, the Scottish professor in the Department of Islamic Studies and the Middle East. One of the most fascinating ideas in the novel is the idea of the woman's marrying again after the death of her loving husband, instead of retreating behind the past and making herself a victim. *The Translator* then breaks the perceived notion that an Arab woman's life ends with the death of her husband. It can be interpreted, thus, as a feminist perspective into the female state in the East. The novel then tells the story of a woman who preserves her identity and carries her Arab Muslim self-steadfast in the face of the Western lure. It is a narration of the pain of alienation and distance from the homeland, as well as the pain of identity struggle. The writer seems to focus on the protagonist's ability to adhere to the most accurate traditions and customs, whether social or religious in very Kafkaesque circumstances.

The novel is initially written in a poetic English language, and then it is translated into Arabic. *The Translator* is directed to describe the suffering that a Muslim woman faces in an attempt to make a balance between religious beliefs and attitudes that are rooted in her and the need to fit into the new society that welcomed her with love and compassion. Alienation and homesickness, religion and customs, love and sacrifice. The novel is full of all kinds of these emotions. The novel is, therefore, more than just a love story. It is a mixture of alienation and

nostalgia. It encourages the possibility of East-West enlightened dialogue. Laila Aboulela depicted Arab feelings in a very graceful English language.

II.3.2.2 Arabic Literature in Translation

Many Arab writers in diaspora have chosen Arabic as a language of expression in an attempt to retain the spirit of the Arabic expression in their writings. There is, obviously, a relationship between language and identity as it is defined by Franz Fanon who sees language as a mechanism that can be used to separate children from their history. As soon as these children start to be integrated in the new culture, especially when their native culture is limited to what was shared only at home (Fanon 1967, p. 25). Language thus definitely creates a culture and reflects the society in which it is spoken.

The Kenyan novelist and post-colonial theorist Ngũgĩ wa Thiong'o (1986) introduced a similar idea as he argues that there is an interconnected relationship between language and culture as he claims: "Language as culture is the collective memory bank of a people's experience in history. Culture is almost indistinguishable from the language that makes possible its genesis, growth, banking, articulation and indeed its transmission from one generation to the next" (p.15), therefore, he addresses three central aspects of this relationship. The first refers to the power of language in creating and recording the history of the people who speak it. Ideally, as Russell et al. argue, "Languages, like genes, are also documents of history" (2011). The Second is being an "Image-forming agent in the mind of a child" which indicates the essential role language plays in constructing images of our individual and collective consciousness. The third, actually symbolizes culture as it mediates through language in its spoken and written forms, Ngũgĩ sees that language as a verbal system (speech) imitates the language of real/ordinary life (p.13) however as written form, it is a representation of sound/visual symbols. (p.14)

In *Decolonising the Mind: the Politics of Language in African Literature*. London (1986), Ngũgĩ criticizes writers who choose not to use African linguistic praxis, in favor of other European languages. By doing so, Ngũgĩ believes that they are helping in generating a neo-colonial situation. Ngũgĩ laments the fact that for more than three centuries Europe stole African economies and art treasures and then stole the minds to enrich their languages and cultures. (1986, Preface, xii) Ngũgĩ, thus suggests that writing in our native language and then translating it is the best way to represent ourselves, while preserving our identity and heritage. Speaking to DW about the crucial role of African languages in empowering the continent at the event *Voices of Africa*, Ngũgĩ explains this notion:

I would like people to please visit the Jalada website, go to the internet and look up Jalada translation issue number one and look up the story called The Upright Revolution. That story I wrote in Kikuyu but young people called the Pan African Collective, they took the story and now it has been translated into 71 languages the world over, 50 of them are African. So here we are getting African languages talking to each other and that is very important, having respect for each other's languages (2016).

This example demonstrates the importance of writing in one's own language and making the other translate their texts because language is not only a means of communication, but it is a transmitter of culture and imposing identity in itself. In fact, the use of the Arabic language is a decolonizing and de-Orientalizing strategy against the linguistic and cultural hegemony of foreign languages.

Obviously writing texts in Arabic and then translating them seems to help worlding Arabic literature, According to Damrosch (2003), "A work enters into world literature by a double process: first, by being read as literature; second, by circulating out into a broader world beyond

its linguistic and cultural point of origin". Evidently, this shift into a larger realm of transnational literature is achieved fundamentally through translation, which is considered by Bassnett and Lefevere as "a shaping force in the construction of the 'image' of a writer and/or a work of literature" (1990). Therefore translated literature occupied a significant position as it actively participates in shaping the literary polysystem" (Even-Zohar, 1990, p.262). Polysystem as a term is defined by Shuttleworth and Cowie as a stratified conglomerate of interconnected elements, which changes and mutates as these elements interact with each other (1997, p.127). However, for literary polysystem, the term denotes an interrelated social, cultural, literary and historical framework. The translated literature, thus, often generates a model of enculturation in which there be a gradual acquisition of the characteristics and norms of a culture or group by another person or another culture" (Pym, 2017).

Therefore, many writers choose to write in their languages and invite other to their world by translating their works in which translation is seen as a collaboration between a writer and a translator to take a cultural experience from one place and time and reflect it into a new parallel space. Translation, herein, offers a means of moving between, resolving the age-old dilemma inherent in translating between original and translation, source and target (Bassnett, 2016). In 1996, Samir Naqqash writes: "I am more interested in getting translated into English or French because it is only then that I will truly be able to evaluate myself. It is very difficult for a language to assess itself from within; it is only in the process of a response of readers and critics that this can happen." Naqqash's statement indicates that the text in the native language is the self. However, translation is the evaluation, the reflection of the original. Moreover, this means that the value of the work is often enhanced by reader's response to that work. This ensures that the reader response does not investigate literary works directly but explores the reader's expectations about literary works based on education, knowledge and experience. This view raises the question of for whom books are to be translated.

The reader then plays a very important role in perceiving the translated literature. Russian readers may not be attracted to the Spanish literature in translation. However, he may enjoy reading French-translated literary texts. This can be caused by the reader's expectations and shared experiences that he finds in the French text. In an interview with *Al Riyadh Newspaper*, Anthony Calderbank, an English translator of contemporary Arabic literature, has been asked about the reasons for not perceiving Arabic literature in translation by the English reader. Calderbank clarifies:

I see that the problem lies more in the extent to which the English reader accepts the translated novel. The traditions of Arabic literature are different from the English traditions in terms of the development of persons and the series of events and their composition. This may be due to the experience of the English reader with the novel and the different characteristics of the Arabic novel (2006).

However, in the contemporary era of authenticity and transcendentalism, readers are more open to accepting different literary genres with different characteristics. Meanwhile, Arabic literature itself is transformed into more globalized literature as Stanford scholar Alexander Key maintains that: "Modern Arabic literature as a genre doesn't have protest centrally embedded in it until these novels in the 2000s". Many Arab writers, hence tended to glorify the Arab identity through the use of Arabic in their various novels, namely; Inaam Kachachi's *The American Granddaughter* (Al-Hafida al-Amerikiyya), Kamal Ruhayyim's *Menorahs and Minarets* (Ayam Shatet), al-Tayeb Salih's *Season of Migration to the North* (Mawsim al-Hijrah ilâ al-Shamâl), kamel Riahi's *The Gorilla* and Ahlem Mosteghanemi's *Memory in The Flesh*. Each of the above novels has been translated into a different foreign language, particularly English. These works are the carriers of Arab culture and social reality.

Conclusion

If it is to analyze the structure of worldwide nations; traditions, values, languages, modes of thought, and heritage are regarded as the fundamentals of the construction and understanding of these nations. All these elements are often reflected in their writings in which literature epitomizes the social system of these nations. Thus, the relationship between literature and social studies and sociology was for a long time the subject of controversy because of the different dynamics of each discipline. Literature is generally based on subjective interpretation and the depth of the human emotional state in explaining various issues and problems. As for sociology, it is more about studying various phenomena empirically and objectively based on a rigorous systematic process.

Literature is often regarded as a creative human activity that functions to present aesthetic aspects of the text. It focuses on issues related to language, morphology, style, grammar, and rhetoric. However, recently, literature is no longer limited to focusing on these artistic and literary dimensions in the texts rather it pays more attention to the social dimensions. This led to the overlap between literature and sociology and as a result to the emergence of the sociology of literature. Therefore, literary production is to be associated with its dealing with social phenomena in which any text cannot be interpreted unless it is addressed in relation to its social function based on its diagnosis of social reality dimensions. The prime concern of Literature is then to express the various dynamics that take place within any society.

Diasporic literature is therefore a portrayal of a very reliable experience of displacement and alienation. Narratives of refugees mirror their feelings of nostalgia, their state of being rejected by the host land, their identity crisis, and many other social problems. Diasporic world literature is then to be considered as an archive or historical record of the social reality of this group of people.

Because of the wars, political harassment and Western intervention in the Middle East and North Africa, many Arabs were rushed out of their countries to live in Europe, the USA, Australia, Canada, and other parts of the World. Living such upheaval is often labeled as challenging, tough and difficult to undergo. Arabs inside and outside the Arab World present works in an attempt to reflect the social reality of Arabs inside and outside their homeland. Many of them use European languages as a means of expression since it reflects their integration into the host land yet others use Arabic language, as the choice itself is part of their intentions and planned programs. Nevertheless, most of the works are to be translated into foreign languages for reaching a larger audience and to give a voice to the characters and to social issues they are depicting.

Arabic literature in translation tries to convey a message about negative and positive aspects of the Arab social reality yet this message is to a certain extent affected by the translator's reception of this reality. Translators and publishers are the owners of the way social reality is to be transmitted to the Western reader. The next two chapters will give a comprehensive explanation of translation as a means of subjugation and manipulation of the Arab social reality and as a means of resistance and activism against the Western orientalist discourse.

Chapter Three:

Translation: The Path from Western Orientalism to Arab Self-Orientalization

Introduction

Recently, theorists and literary critics believe that translation is no longer a passive instrument that is merely utilized for communicative purposes or cultural transformation. Rather, it is regarded as a source of dominance and faking realities and facts. The West often manipulates translations as a cultural hegemonic weapon. Antonio Nebrija, the author of *The Spanish Grammar* (1492) states that “One thing I discovered and concluded with certainty is that language was always the companion of empire, therefore it follows that together, they begin, grow and flourish and together they fall”. (as cited in Rafael, 1988, p.213) which emphasizes that this relationship between translation and power is something certain and very ancient. In modern times, therefore, many theorists like Lawrence Venuti, Susan Bassnett, Lefèvere André and Tejaswini Niranjana lean towards establishing a proper postcolonial approach to translation and believe in this manipulative power of translation. Susan Bassnett and André Lefèvere argue that translations are not made in a vacuum and that translators function at a given time to achieve a given objective. Therefore, translation is considered as an act of rewriting (Lefèvere, 2004, p.9). which asserts that rewriting itself is a means of manipulation, because according to Bassnett and Lefèvere, “all rewritings are generally through functioning in a given society in a given way, reflect a certain ideology” (2004, p.vii) this manipulation was undertaken to shape power of one culture upon another.

Lefèvere addresses the notion of translation and manipulation through explaining the nature of the literary system. For Lefèvere, the literary system is influenced by two main factors; professionals and patronage. The former is represented by critics, writers and translators. They look within the literary system itself in which they focus on poetics and what makes that specific text, a work of art. However, the latter looks outside the literary system. It is considered as the second monitoring factor in a general sense that related to the ideological pressures (Lefèvere, 1992, p.87). In 1984, Lefèvere added the concept of “patronage” to his model in order to better

investigate the relationship between ideology, writing and translation. Lefevre argues that patronage is something like powers; persons, companies or institutions that can further or hinder the reading, writing, and rewriting of literature. This is because for Lefevre, any text produced on the basis of another text has the intention of adjusting that text to a certain ideology or to a certain poetics, and usually to both. (as cited in Hermans 1999, p.127)

Consequently, it is obvious that both writers and translators are often affected by Lefevre's ideological pressure. Some Arab writers, for instance, are often affected by the Western ideology while writing in Arabic. From the beginning, they often write texts in a hope for their works to be translated into French, English or other Western languages and hence to reach western readers. Nevertheless, this will require some degree of compliance with stereotypes (Jacquemon, 1992, p.139). Equally, translators are either willingly affected by the ideology of the target culture or imposed on them by the patronages because commonly when the translated text fit the target culture's ideology, it will be easily be published. However, if it collides with that ideology; the translator needs to change some details to fit the relevant requirements (Shuttleworth, 1997, p.87). Therefore, we may find different translations with different ideologies for the same work. The original text is chosen for a certain purpose and the guidelines of translation are defined to serve this purpose. (Ren Shuping, 2013, p.56)

Correspondingly, Lawrence Venuti in *The Scandals of Translation* addresses the hegemonic function of translation. He argues that transnational corporations, whether publishers, manufacturers, or advertising agencies, function in the same fundamental ways as those that underwrote European colonialism (1998, p.165) and that western publishers enjoy an exploitative cultural and economic hegemony in translations from African, Asian, and South American literatures that are based on ethnocentric and imperialist strategies (p.167). In this sense, ideology affects translation. Therefore, it is obvious that some hegemonic cultures typically choose particular works that fit their imperialist interests in which they fit the

prevailing stereotypes. Venuti therefore, accuses translation for establishing a hierarchal relationship between the colonizers and the colonized in which a major language translates a minor language and a dominant culture transmits a subordinate culture. However, this relationship is imbalanced and unsatisfactory (p.165). Richard Jacquemond, in *Translation and cultural hegemony: the case of French-Arabic translation*, explains this translational inequalities between the dominated subaltern and the hegemonic cultures in which he argues that the hegemonic culture will only translate those works by authors in the dominated culture that fits the former's preconceived notions of the latter (1992, p.139). Therefore, like Jacquemond, Venuti rejects the notion of neutrality of translation in which he sees that translation strategies shape the canon of foreignness in the foreign texts and inscribe their domestic values during the colonial and postcolonial period (1995).

In his essay *The discourse of the Orient*, Edward Said states that: "the Orient was almost a European invention, and had been since antiquity a place of romance, exotic being, haunting memories and landscapes, remarkable experiences" (396). Accordingly, the West tended to romanticize the Orient in their literature relying on the preconceived notion they get from missionaries and travelers during the 18th, 19th and 20th centuries.

Translated texts of the nineteenth and twentieth centuries are mainly based on records and information gathered by travelers who are responsible for the establishing of the orientalist attitude. The travelogue included fanciful information in which they were exaggerating and inventing accounts of distant lands for the sake of pleasing the reader. Rana Kabbani believes that travelers depended on each other's demonstration in order to falsify a common image of the lands in which they visited. (1986, p.2) Lady Mary Montagu, a British ambassador's wife, for instance, considers that the portrayals of the oriental society in the books translated are very accurate. She wrote "very tales were written by an author of this country; are a real representation of the manners here." (as cited in Doughty, p.125). Unfortunately, because of

such representations, we notice that the early western scholars attacked the immoral behaviors of the Muslim characters included within the tales and related it to the Arab and Islamic culture.

The idea of associating translation and Orientalism here is not reduced to the way original works are either domesticated or foreignized in translation (traditional orientalism) but in fact, it entails a more complex relationship between translation and the intention of the original works themselves. This relationship is more about self-orientalization in the Arabic works. It is therefore, shifting orientalist representation from the translated text (western context) into self-orientalization in the original text (oriental context). Herein, orientalist translation is associated with the choice of these works, therefore, Arabs in our context is doubly orientalized, firstly, by Arab writers themselves and secondly by their translations in order to fit to the western traditional orientalism.

Through these views, we try to identify the methods and goals of implicit formation in the Arab novel that serves the supra-dominance and the orientalist trend of Western hegemony. These novels usually focus on women and religion and deal with characters who perpetuate the stereotype of non-peaceful Arabs and Muslims. These novelists establish a group of characters and ideas that reflect socially and humanly rejected sects that struggle in the oriental environment in an attempt to maintain and prove a preconceived Western view. Thus, the present chapter will examine the Arab self-orientalization in three novels namely, *The Yacoubian Building* and *Chicago: A Novel* by Alaa Al-Aswany and *Woman at Point Zero* by El Saadawy and the impact of this representation in western reader's reception of the Arab social reality.

III. 1. Religious Extremism in *The Yacoubian Building* by Alaa Al-Aswany: An Orientalist Reading

In the aftermath of the events of September 11, the world has changed dramatically. A new pattern of aggressive American practices, which were characterized by brutality towards Arabs and Muslims have emerged. The international policy and media affected the Western popular sentiment towards Islam and Arabs. Indeed, the attacks against Muslims have increased and this has been translated into a public sense of labeling any man with a big beard, and his Asian features, and for every woman who wears the Islamic veil as terrorists. In addition, Islam has been perceived as an incompatible religion to the lifestyle in the West in terms of customs and traditions. There is no doubt that the official Western discourse has become more aggressive towards Islam to the point that the image of this religion has become a target of the international media that has found an outlet for distorting its true image and to show it as a religion that calls for killing, vandalism and destruction. This discourse also tended to give an image that Muslims are bloodthirsty people by promoting explicit and implicit accusations that associate Islam with extremism. This behavior deepened the concept of Islamophobia and Arabophobia. Said Sadek believes that the Arabophobia that grew in the aftermath of the events of September 11, is very natural and expected, and the growing clay has hastened the emergence of the Islamic State in Iraq and Sham/ Syria [ISIS]. This according to Sadek, has strengthened the stereotypical image of the Arab person as the terrorist, the killer, the misogynist, the detonator of beings, and the one who rejects everything different, and it is an absolute duty for him to kill those around him who do not belong to his beliefs. (as cited in Khayri, 2019)

Literary speaking, the same way the West portrays the Arab individual as a terrorist and distorts the image of the other, some Arab writers themselves reinforce this image in some of their books. Many Arab writings portray Muslims as terrorists and misogynists. This similarity reflects to us, in depth, the negative role of the media image, which has been transmitted by the

Western media, with its terrible propaganda that sweeps all homes. Moreover, it is obvious that the Western publishers tend to choose these works that support their notion of Islamic extremism and life limitation in the Arab world in particular to be translated.

The representation of religious extremism in the Arab narrative is deceptive. It seems that many narratives are similar in dealing with the phenomena of religious extremism, especially in describing the personality of the extremist in terms of the nature of the dress and the beard, as well as considering the place (the mosque) where the extremists are usually mobilized. Moreover, most of the endings of these accounts come as explosions in clubs, cafés, or other public facilities.

The Yacoubian Building is a novel by the Egyptian novelist, politician and dentist Alaa Al Aswany. It was published in Arabic in 2002 and translated into English by Davies Humphery in 2004. Davies Humphery was one of the prominent translators of Arabic fiction and nonfiction who translated novels into English of major Arab writers, including Naguib Mahfouz, Elias Khoury and many others. His daughter, Clare Davies, asserts:

Mr. Davies was a key figure in introducing contemporary Middle Eastern writers to an English language audience, rendering their prose into English with crisp and precise translations rich in nuance and sensitivity to the original. He displayed remarkable breadth, translating nonfiction and medieval works as well (as cited in Asfour, 2021)

In 2008, the British Society of Authors honored Davies' 2004 translation of *The Yacoubian Building* as one of the 50 most outstanding translations of the previous 50 years (Asfour, 2021). The novel is also translated into more than 37 other languages. The novel was made into a hit movie in 2006, and into a television serial in 2007. *The Yacoubian Building* received a popularity that no other novel had received since Naguib Mahfouz's novels. Professor of Political Sociology at the American University in Cairo, Saad Eddin Ibrahim writes: "The novel's elegant prose touches sensitive nerves in its look at the country's corruption and

religious fanaticism” and that “No other Egyptian, or Arab writer for that matter, has so boldly broken through the literary stagnation of the last fifty years by addressing these themes. Except perhaps Naguib Mahfouz”. Similarly, James Buchan describes the novel as belonging to “a literary tradition that goes back to the 1840s, to Eugène Sue and Charles Dickens” (2007). In fact, this popularity reveals the extent to which this novel is welcomed in the western literary canon and shows its vital role in presenting social reality in the Arab world to the West. However, the novel on the Arab and Islamic level helped in strengthening the stereotypical image of the villainous Arabs and Muslims.

The Yacoubian Building depicts a real building located on Talaat Harb Street, Cairo, as a microcosm of Egyptian society. It sheds light on the subsequent changes in the behavior and thought of a group of Egyptians through describing ‘realistic’ people living stories of poverty, gender, political and religious conflict, mental illness and behavioral deviation. In the novel, Al Aswany addresses the so-called Forbidden trinity or taboo trinity; religion, politics and sex. The novel reflects the political and social philosophy of liberalism that adopt a wide and varied set of principles that protects the individuals’ personal and civil rights. Liberalists believe that the primary function of the state is to guarantee the rights of citizens as individuals, such as freedom of thought, freedom of expression, private property and that religion has nothing to do with modern lifestyle. Al Aswany argues that if we learn from history, we must start from where the developed countries left off, and we must understand that separating religion from the state is a prerequisite for progress, and that does not mean hostility to religion or abandonment of its virtuous principles. Al Aswany adds that religion should remain a personal matter that does not entail political rights for its adherents (Does Islam, 2020). The state must be a civil institution that stands at the same distance with all religions.

Al Aswany, defiantly inclines to diminish the value of Islam historically and politically. He describes Islam as without history, and that the Islamic caliphate was based on conspiracies.

The Islamic empire according to Al Aswany, was not based on the principles of religion, rather, “it was based on conspiracies and massacres” (2020). Al Aswany praises the West, and the democracy it offers through secularism, and insists on the historical absence of Islam. In *Does Islam Need Swords and Lions?*, Al Aswany calls for a political ideology that is based on a western-style democracy and a new system of secularism in which religion is entirely banned from the political arena. He writes:

Thanks to secularism, Muslims in Western countries live under the protection of the law, and are able to build mosques and practice their faith with full freedom and respect. Islam is a religion from which we derive values. Humanity, but he never presented a history, and it is not permissible for him to present a model for building the state. The application of secularism is the first condition for democracy. (2020)

This veneration toward western secularism and the denial of the great history of Islam, in fact, reflects the wave of atheism that is spread in different parts of the Arab world. Abdullah Al-Qasimi, a Saudi thinker, is considered the most controversial Arab thinker, who like Al Aswany, convert from being a defender of Islam to an atheist. In his book *These are the Shackles*, he revolts against everything he knew about Muslims and he states that there is no difference between customs, traditions, superstitions and beliefs in Islam. He argues that Islam is without history and that Muslims could never achieve anything. In *The Arabs are a Vocal Phenomenon*, Al-Qasimi reduces Arabs onto an odd phenomenon that do nothing except talking. He writes:

Arabs will continue to talk with noise and pretense about their glories and rhetorical victories until they go to think that what they said they have done, and that there is nothing great or good that they did not do for them to do. It is the root, best known, and the most established of their talents to believe that they have done something because they have spoken of it. (1977, p.153)

Unfortunately, Al Aswany, Al Qasimi and many other Arab writers and theorists are affected by the secularist ideology that leads them to strip off their national and religious identity. It is obvious that they built their conception of the East and of themselves from their education, just like any westerner who had never experienced being an easterner or a Muslim. In fact, this issue of changing one's perception of himself and his reality is widely known among Third World people who move to live and receive education in the European countries. There is usually a negative relationship between the individual's formation of identity and receiving education in the western countries. Education systems in the West often tend to make individuals move from their mainly conservative or backward societies (according to their own description) to completely culturally and ideologically different societies.

In *Schooling in Capitalist America* (1976), Bowles and Gintis develop the notion of using education in achieving capitalist purposes. They view the educational system as being subservient to the capitalist class in which there is an interconnectedness between values learnt at school and the way in which the workplace functions. They believe that the educational system, through hidden curriculum, introduce pupils to values through the experience of attending school rather than the formal curriculum taught at school. Therefore, according to Louis Althusser, education acts as the state apparatus in which government and teachers ideologically control the masses by injecting children with a set of well selected values and ideas that serve their agendas. For Althusser, education operates as an ideological state apparatus in two ways; firstly, through convincing them that capitalism is the best way to go, and the fairest way to construct vigorous society and that any other system is irrational. Secondly, pupils are generally programmed to accept their social roles based on that capitalist agenda. These education strategies maintain people unaware of their exploitation and make them easy to be controlled. Therefore, it is obvious that most of writers, scholars and theorists

are often impacted by the western ideologies and education systems that make them a second face of the same coin against their countries, religion and identities.

Al Aswany, among those westernized writers, offers a politico- secularist ideology in which he deliberately incites to overthrow the state by portraying patterns that are opposing reality as well as the Islamic doctrines. His opposition is reflected in his membership in Kefaya, "Enough" in Arabic: the Egyptian Movement for Change that is founded in 2003. This movement is based on the idea that any person has the right to be free to express his views on religion and politics. The principles of this movement are the key fact in understanding the Al Aswany 's criticism of contemporary Egyptian society that is reflected in his works. Al Aswany seems to be both against the late President Hosni Mubarak's regime and against Egyptian Islamic fundamentalist movements notably the Muslim Brotherhood.

The Muslim Brotherhood is an influential Islamic movement founded in 1928 by Hasan al-Banna. It is considered the largest political opposition movement in many Arab countries. Away from the true concept of Islam, the Muslim Brotherhood is classified as a terrorist group, in several countries around the world. In an interview in the DW channel, Al Aswany openly announced his opposition to The Muslim Brotherhood in which he states: “The Muslim Brotherhood, no doubt, is associated with terrorist operations targeting the Egyptians, and this association may be direct in the sense of planning and implementation and may be indirect in the sense of encouragement and coordination” (2019). Al Aswany therefore, in *Our religious emotions, When do you obscure vision?* calls for separating religion from the state as he claims that exercising religious emotions outside the realm of religion obscures our vision and makes us a group of fanatics who denies the truth and chants imaginary slogans. He believes that the progress of Arab societies is impossible unless we limit religious emotions to the religious domain. It is only then we will see the truth. According to Al Aswany this is the basis on which Western countries advanced, it is when they separated religion from the state, Westerners

practiced religion only in churches and temples. When they go to Parliament and the government, they study reality without religious emotions. (2020)

Al Aswany hence, believes that Muslim Brotherhood members are victims of these religious emotions that often lead to intolerance and terrorism. In *The Yacoubian Building*, Al-Aswany presents a solid connection between religion and terrorism. Obviously, this representation is affected by the western orientalist attitude toward Islam and Muslims. Al Aswany's controversial opinion on Islam is similar to the British-Indian writer Salman Rushdie, the Muslim by birth, who published *The Satanic Verses* in 1988 in which he attaches Islam to terrorism. Rushdie writes:

Religion, a mediaeval form of unreason, when combined with modern weaponry becomes a real threat to our freedoms. This religious totalitarianism has caused a deadly mutation in the heart of Islam and we see the tragic consequences in Paris today. I stand with Charlie Hebdo, as we all must, to defend the art of satire, which has always been a force for liberty and against tyranny, dishonesty and stupidity. 'Respect for religion' has become a code phrase meaning 'fear of religion.' Religions, like all other ideas, deserve criticism, satire, and, yes, our fearless disrespect. (As cited in Crum, 2015)

Similarly, Al Aswany frames Islam as the source of terrorism that is to be considered a threat to World safety. Thus, he portrays the 'violent' preaches of the Islamic fundamentalists who, according to his portrayal, tended to Islamize all the aspects of contemporary Egyptian society. Al Aswany believes that they aim at reestablishing an Islamic conservative society that is based on the principles of their idiosyncratic interpretation of Quran:

In this way, by eliminating *g[j]ihad*, Islam was robbed of its real meaning and our great religion was transformed into a collection of meaningless rituals that the Muslims performed like athletic exercises, mere physical movements without spiritual significance. When the Muslims abandoned *g[j]ihad*, they became slaves to this world, clinging to it,

shy of death, cowards. Thus their enemies prevailed over them and God condemned them in defeat, backwardness, and poverty, because they had broken their trust with Him, the Almighty and Glorious. [...] My children, the task before Muslim youth today is to reclaim the concept of g[j]ihad and bring it back to the minds and hearts of the Muslims. (2004, pp.94-5)

Taha Al-Shazly, the son of the Yacoubian Building doorkeeper, is the embodiment of the Al-Aswany's misrepresentation of Muslims and their beliefs. Taha studied regularly until attained a high school diploma, and most of his wishes were to obtain admission to the Police College and to graduate as an officer. Unfortunately, he faced the obstacle of the Egyptian bureaucracy when the examining committee for the admission of students to the Police College refused to accept him and ridiculed him just because he belongs to the poor lower class. This bureaucracy and injustice is reflected when Taha decides to write to the President of the Republic, and the result was that the presidential office disappointed him, with an answer confirming the incorrectness of the subject of the complaint. This act forced Taha to join the faculty of economics, and there he noticed the disparity between the poor and the rich. After all these disappointments, all Taha's dreams were broken. Hence, Taha ended up getting to know Sheikh Shakir and other disgruntled Islamic students, who direct him to the path of Jihad and take care of him. From that moment on, Taha completely changes to become a new person with new beliefs and behavior. Apparently, Sheikh Shakir and other Islamic activists in the novel are reflecting some members of the Muslim Brotherhood.

One of the crucial elements that often underpins the connection between terrorism and Muslims is the mosque. Generally speaking, writers mentally and physically through associating their writings to a particular place tend to adapt, share, and inherit the unique characteristics of that place. Gradually, readers will perceive these characteristics as given facts rather than a mere stylistic or personal choice of the writer. The mosque is often depicted as

being essential part of Islamic terrorism in which it is increasingly politicized. This politicization of the mosque is, for example, depicted in the wake of the Egyptian Free Officers Movement (1952) in a very obvious way. The revolution from the very beginning marginalized and overthrew the Islamists in which Islam and the mosque were removed completely from the political sphere (Munson, 2011). In *The Yacoubian Building*, the mosque is represented as the place where Jihadists meet and plan for their terrorist actions. From the company of the mosque, Taha's new consciousness began to grow through the political discourse of the group. This vision reflects the same stereotypical image of the mosque depicted in the western books and documentation. There have been growing warnings from several western countries of the exploitation of mosques to spread religious extremism. They believe that mosques are being used to spread the ideas of the extremist groups, foremost among which is the Muslim Brotherhood who, they believe, fuel violence and sectarianism. Evidently, these warnings are really visualized in the novel. Al-Aswany's description of the protest of the university students against the war in Iraq, in which Egypt and some Arab countries participated, reveals the impact of western orientalist propaganda on him. Al-Aswany describes:

When the call to the noon prayer sounded, about five thousand male and female students lined up to perform the prayer in the forecourt in front of the auditorium (boys in front, girls behind), led by Brother Tahir, emir of the Gamaa Islamiya. Then the congregation said the prayer for the dead for the souls of the Muslim martyrs in Iraq. Shortly afterward Tahir climbed to the top of the stairs facing the auditorium and stood there in his white gallabiya and impressive black beard, his voice emerging loud from the PA system. (p.140)

Essentially, this description is very similar to the western description of the Islamic State (IS) or as it is known as the Islamic State of Iraq and Syria (ISIS). It proves that Al Aswany is strongly influenced by the western definition of Muslims. Evidently, the novel portrayal of the

Muslim is mirroring the western one. Al Aswany's connection between Muslim Brotherhood and terrorism echoes westerners' belief that emphasizes the idea that Sayyid Qutb, the Egyptian writer, Islamic theorist, and a former member of the Muslim Brotherhood's Guidance Office, is the first to begin the trend of political Islamism and then religious extremism. In *The mind of Islamic State: more coherent and consistent than Nazism*, Robert Manne (2016) argues that there is a "general consensus" that the idea of the Islamic State is predominantly "based upon the writings of the radical Egyptian Muslim Brotherhood theoretician Sayyid Qutb". Abdulelah Haider Shaye, Yemeni journalist, shares Manne's idea in which he concludes that "The Islamic State was drafted by Sayyid Qutb, taught by Abdullah Azzam, globalized by Osama bin Laden, transferred to reality by Abu Musab al-Zarqawi, and implemented by al-Baghdadis: Abu Omar and Abu Bakr" (as cited in Hassan, 2016). In fact, this historical association between Muslim Brotherhood and terrorism and the representation of Muslims as uncivilized and merciless religious maniacs itself is a core idea in *The Yacoubian Building*. Al Aswany is clearly working on maintaining the western vision about Muslims as terrorists.

We should argue that the novel does not offer any remedy for the socio-economical state of the lower class citizens. Al Aswany does not suggest any positive solutions, other than religious extremism that is proven a wrong choice, to these social problems. Islam as an intermediate approach in everything calls for temperance and compassion to create a national identity based on tolerance and love for others. Islam, itself, rejects the phenomenon of religious extremism and warns of it because of discord and discrimination that it contains. Islam believes that religious extremism is a real embodiment of division in society because of it, hatred, fanaticism and sectarianism spreads in society. It is also a manifestation of brutality and an expression of the failure of the possibility of dialogue and coexistence, as well as a departure from the correct Islamic approach. The problem is the application of religious texts and misinterpreting them for political and ideological goals. Unfortunately, Al Aswany failed in depicting an authentic image

of Islam as he only focuses on the fierce fundamentalists who base their actions on violence without presenting the other side of peaceful Muslims and the non-violent Islamic voices who preach nonviolent remedies for their problems. Al Aswany aims only at showing that ideologies such as freedom of speech, human rights and sexuality, are all religiously unaccepted in the Arab world even if they are harmless, which is incorrect.

We should then claim that the novel does not bring anything new. Portraying tragedies without giving readers any chance to look for solutions, as if to conclude that, "This is our people, this is our society, we either follow the western political and sexual patterns or we are going to suffer forever." This view is, in fact a trend in the writings of many Arab writers in which they focus on destroying the religious ethics and worship the western secularism. Al Aswany therefore, does not bring any creativity or innovation into his story. His work can be classified as a pornographic literature. He has chosen to portray different characters who just present sexual deviation in all its forms; an old man sexually exploits a girl twenty years younger than him, police who use sex and rape to obtain information from witnesses and suspects, a girl sells her body and honor several times to different men in the novel for a few piasters. Al Aswany describes Busayna:

She thought to herself that the whole thing was easier than she'd imagined, like some man rubbing up against her in the bus (something that happened a lot) and she remembered what Fifi had told her to do after the encounter. She went back to Talal and said to him in a voice she made as smooth and seductive as she could, "I need twenty pounds from you, sir." (2006, p.45)

Al Aswany though uses a very simple language yet very challenging and tends to make the reader visualize the pornographic scenes such as the bold and abusive description of female body, and the detailed sexual intercourse between Hatim Rasheed, a famous journalist and

editor-in-chief of the newspaper *Le Caire*, and Abd Rabbuh, who is doing a military service in Central Security (p.34). However, all these portrayals are not deeply rooted in the Arab world the way Al Aswany presents and puts them together. We cannot deny that the Arab world contains such experiences but not to the degree depicted in his work. We find Naguib Mahfouz, for example, presenting similar descriptions and allusions but in a conservative way without losing the linking thread and the intended meaning, while we find Al-Aswany explaining and detailing to the point that might disgust the reader. Al Aswany has actually exceeded respectable limits. It seems that he works to stimulate the appetite of the western readers and western houses of publication.

In 2010, The Israeli-Palestinian Center for Research and Media prepared a free Hebrew translation of the novel in which the center declares that it aims to "expand cultural awareness and understanding in the region" (BBC, 2010). Alaa Al-Aswany apparently, seems to refuse this translation into Hebrew, saying that what the Center and the translator are doing is piracy and robbery, and said that he will file a complaint with the International Publishers Union. However, whether Al Aswany accepted for his work to be translated or not, the intention of translating the novel into Hebrew for Israeli readers itself is a suggestion of its suitability and appropriateness for the upward of the stereotypical images that represent Arabs and Muslims as terrorists, sex hunters and oppressors. It also reveals the Israeli's tolerability of Al Aswany and his stance to spread ideas that serve their agendas. Moreover, in an interview conducted by Israeli army radio , journalist Jacky Hugi announced his talk with Al Aswany in Twitter in which the latter declares that "I will be very glad to talk about my novels in any language and Hebrew is not an exception" (Mansour, 2022)

Evidently, the novel has received a lot of publicity, although it is a novel that restores only other similar ideas and patterns, and it contains much of what we read from other writers like Naguib Mahfouz for example. The reason behind this large publicity is its position as a self

Orientalizing novel that works to destroy the ethics and values of the Arab and Islamic societies through spreading ideas that previously used to be taboos but thanks to writers like Al Aswany they turned to be ordinary. Moreover, the novel through its translation to other languages, gives and perpetuates the traditional image the west had about the Orient. The translator, as an implied reader in *the Yacoubian Building* believes that Arabs and Muslims are just backward people, terrorists and ignorant with no history or any sense of humanity. He will also look at Arab woman as a sexual object who is ready to sell herself for money and a tool to satisfy man's desires. Accordingly, the translator as a transmitter of reality as presented in the novel is creating the same image and the same social reality in the western reader's mind.

III. 2. The Orientalist Representation of Arab Woman in *Woman at Point Zero* by Nawal El Saadawi

III. 2.1. A Critical View of Nawal El-Saadawi's Feminist philosophy

My greatest crime is that I am a free woman in a time when they only want maidservants and slaves. I was born with a mind that thinks in a time when they are trying to abolish reason.

Nawal El-Saadawi

These were her words to reject patriarchal social discrimination and the inferiorization of female position in society. Nawal El-Saadawi is an international thinker and writer, with a diverse intellectual and literary heritage of novels, plays, short stories, travel literature, autobiographical literature and critical essays. El-Saadawi wrote fifty-seven books, many of which were translated into more than forty languages. She received many international literary awards and honorary doctorates from universities in Europe, America and Asia, and she was

nominated for the Nobel Prize for Literature three times, in addition to numerous rewards and honors.

El-Saadawi's writings are all addressing the three taboos; politics, religion and sex in relation to female position in the Arab World in general and in the Egyptian society in particular. She criticizes the social inferiorization of woman. El-Saadawi was constantly attacked by religious and political authorities for encouraging immorality, sexual liberty and for her call to accept bisexuality in the Egyptian society. El-Saadawi sees that all religions are patriarchal and racist in which they tend to suppress female personality and freedom. Religious folk, she believes, are through Quranic texts, using the language of deception and illusion. Therefore, El-Saadawi called for a reformation of the religious discourse in which it is not enough to re-interpret the hallowed texts but there is a need to rewrite or recreate them in order to serve and suit current life changes:

Intellectual creativity in our Arab countries is still forbidden by the ruling political and religious powers. Creativity means heresy, which is a negative word in the political-religious dictionary in our country. The word intellectual creation is more dangerous, because there is only one creator in the universe who competes with him and may expose himself or herself to the charge of heresy. It is an accusation that does not concern the old century only, but extends to the new century, and is even more dangerous with the rise of religious currents that bring us back to the idea that all knowledge was mentioned in religious books, and our role is merely to interpret, not to create the new. (Opposite Direction, 1998)

Indeed, El-Saadawi's ideas sparked a lot of controversy and violent reactions of the members of the religious institution in Egypt as well as politicians because of her attack on the basic principles of religion that govern society and work to implement legal rules. Muslims generally

considered such lies and allegations as an act of slandering and assaulting Islamic sanctities and mocking the foundations of religion. Yet, El-Saadawi in *Women's Issues, thought and Politics* (2002), came to contradict her claims as she states:

The participation of women in making supreme decisions is not a fad from the West, and it is not a war between men and women, but it is among the foundations on which democracy, social and political justice, and the essence of Islam are built as well. Mrs. Khadija, the wife of the Messenger, participated in making the first supreme decisions of the Islamic message. In fact, she was the first to believe in the prophecy of Muhammad, and she was the first to decide that Muhammad is the Messenger of God. She said to him: "Get up, you are the Messenger of God, go and spread the call of Islam". Without Mrs. Khadija, perhaps Islam did not come nor spread. (2002, p.147)

The above-mentioned quote indicates El-Saadawi's inability to accurately interpret religious doctrines. Essentially, in Islamic traditions, woman granted equal rights of freedom of expression, a share of inheritance, the freedom of earning money and education. Woman's honor and status are sacred as those of a man. As for the separation of social functions, Islam states that this separation is because of the divergence between man and woman as masculine and feminine (2000, p.92) due to biological as well as psychological traits. This makes their relationship not contradictory, rather complementary. Unfortunately, El-Saadawi claims that, as a doctor, still rejecting this idea of divergence because she believes that there is no biological difference between the two sexes. She declares: "the word 'nature' has changed. What do we mean by 'nature'? I studied man's body and brain, and woman's body and brain and there is no difference" (The Opposite Direction, 1998). She insisted on the ability of women to assume the same responsibilities as men and that woman's physical characteristics were not an obstacle, she says: "Golda Meir led a country and defeated many Arab presidents, Israeli women boarded planes and defeated the Arabs, and also American women piloted planes in the Gulf War and

killed Arab men and children” (1998). All these examples according to El-Saadawi, discard the claims of the biological differences. Obviously, El-Saadawi’s idea is based on Derrida’s notion of deconstructionism as she thinks that what is before approved as a biologically true, will be changed as political and economic systems change as she says: “the oppression of Arab women is a purely economic and political issue” (1998).

Though Islam mentions the biological and psychological differences, female role in Islamic community is still flexible and up-to-date. Islamic history celebrates the remembrance of a number of women who left their mark with their great thoughts and their remarkable deportments. Islam offered women broad horizon for literary, social and intellectual production, and gave them their right to participate in the responsibilities and duties of society so that women can be the equitable partner of men in the advancement of the Islamic nation as it is proclaimed in the glorious Quran: “O mankind! We created you from a single (pair) of a male and a female”. (Al Quran 49:13) to mention just few; Aisha bint Abi Bakr, the wife of the Prophet, peace and blessings be upon him, was a pioneer in the field of jurisprudence and Sharia sciences. Male companions used to come to her to enquire about Sharia issues that were difficult and ambiguous. She was investigating fatwas, clarification of religious issues, and interpretation of the Qur’an, with what she had inherited from the prophetic knowledge. Islamic history declares that a quarter of the sciences of Islamic law came from Mrs. Aisha. (Sayeed, 2013, pp. 27, 29). This indicates that male Muslims used to take knowledge and awareness of their religion from a woman. This behavior itself is an acknowledgment of her status and value because knowledge particularly can only be taken from an honest person who is characterized by wisdom and insightfulness. Rufaida Al-Aslamia, also, was a Muslim companion and a woman who devoted herself to nursing and caring of people. She participated in the Jihad when she set up her emergency tent for the wounded in the battlefields. This tent represented what it is known today as field hospital for helping injured soldiers. Rufaida was the first in this work,

as her name was mentioned in Islamic history as the first nurse in Islam (Youcef, 2003, p.594). However, female contributions in Islam was not limited to feminine roles, rather they stand equal to men in the battlefield. Nusaybah bint Ka'b al-Mazniyyah a pioneer in her volunteering to fight alongside men at a time when women did not participate in battles except for the purpose of nursing and aiding the wounded. In the Battle of Uhud, she defended the prophet, peace be upon him, and was ready to devote her life to protect him. She also participated in the battle of Hunain, Yamamah and the Treaty of Hudaibia (Ghadanfar, 2001, pp. 207-215). Likewise, Al-Shifa bint Abdullah Al-Adaweya, a woman companion, who was famous of her knowledge and wisdom. Al-Shifaa was the first woman to be able to read and write (al-Baladhuri, 1924, p.271). She taught Muslim women to read and write. It is also recited that Al-Faruq Omar assigned her with the task of monitoring the markets, as she used to adjudicate commercial disputes between merchants.

These names indicate the well-established presence of women in Islamic public and intellectual life and the strength of their influence in Islamic nation. These extensive female samples, therefore, illustrate the keenness of the Islamic community to highlight, document and mention these women's contributions. In fact, it is surprising for a thinker and a writer like El-Saadawi to deny the Islamic appreciation of female presence in all life aspects. This actually reflects El-Saadawi misunderstanding of religious texts and her failure to differentiate between religious ethics and social customs and traditions.

Moreover, El-Saadawi in her writings, tended to revive Virginia Woolf's traditional notion of historical marginalization. Woolf writes: "For most of history, anonymous was a woman." She is anonymous because she is voiceless, marginalized and silenced and that "History is too much about wars; biography too much about great men" (Woolf, 1929). However, it is about men because women themselves are vulnerable and they are vulnerable because they have neither financial power nor education, leaving them voiceless and inaudible. Thus, women

remain 'outsider[s]' with 'no right to speak' (Woolf, 1938, p.116). In the main stream, El-Saadawi believes that the Arab woman faced a deliberate marginalization in the human history. She believes that the patriarchal, political, religious and economic systems are the reason behind this marginalization and she adds that a woman in order to get rid of this humiliation and patriarchal must be financially independent.

In *Women's Issues, thought and Politics* (2002), El-Saadawi portrays her personal experience as well as reflects some issues and stories that shows female oppression in the Arab world. She insists on the backwardness and primitiveness of Arab society as it still inferiorize woman in different contexts yet all associated with religion and ethics. In her works, El-Saadawi emphasizes a feminist tendency in describing the relationship between man and woman. She writes:

And that I read and write with a pen and a laptop and travel into different countries, and discuss with men and people of authority about matters of culture, religion, politics, economics, history, philosophy, medicine, literature, sex and everything. I may have paid a heavy price of my private and public life for obtaining these rights, but I extracted them by force of will, determination, continuous work, and proving my mental, physical, and spiritual worth in one entity. (2002, p. 94)

Herein, El-Saadawi describes the way she imposed herself on men forcibly and aggressively as she uses words as 'paid', 'heavy price' and 'extracted'. These words, in fact, reflect her perception of herself and her position in society. The reader may feel that the speaker is describing a theater of war in which woman is struggling for her rights. El-Saadawi adds that:

The rise of the Christian political movement attempts to return women to the barn of the home, and to submit to the authority of the father and husband under the name of preserving family values or returning to spirituality. (2002, p. 94)

Eccentrically, El-Saadawi compares home that is supposed to be a source of security, warmth and love, to *barn* which is a term that refers to a structures that house livestock, including cattle and horses (Allen, 2007, p.30). This comparison actually echoes El-Saadawi's vision of marital relationships and the meaning of family. In this, it seems that El-Saadawi herself rejects being a part of this relationship and that she is not accepted by man as a partner. This psychological state is often diagnosed as psychopathy as this illness characterized by hostility, extraversion, self-confidence, impulsivity, aggression, and mild-to-moderate anxiety (Meyers, 2014). Effectively, El-Saadawi's hostility toward man and religion is obvious as well as her strong aggressive personality reflects a great ability to convince the other of her opinions. According to Meyers, psychopathy is often associated with having many short-term marital relationships (2014) which is reflected on El-Saadawi's comment: "I got married and divorced three times, and I am proud of that." This means that she was the one who decided to get divorce each time, which confirms her inability to maintain a stable relationship with one person. She argues that she does not accept to be controlled by a mind less than her mind, or as she said a "stupid mind". Because according to her opinion, "marriage is an institution that does not suit the honest woman. Marriage, then, is a corrupted economic, social and political institution" (DreamZaman, 2021). In fact, El-Saadawi's declarations demonstrate that she is the one who is inferiorizing man and the sacred institution of family.

El-Saadawi also insists on the female ownership and freedom concerning her body. Therefore, she calls for legitimizing abortion in which there is no authority imposed by religion or society that prevent any woman from doing what is appropriate for herself. A woman has the right to abort the fetus, which is considered "her property" (2002, p.208); because according to El-Saadawi, it is inside her body and she is the one who has the right to decide whether to keep it or abort it, and that religion has nothing to do with the body of that mother. El-Saadawi seems to be affected by the notion of the prominent author in contemporary French feminism Luce

Irigaray who believes on the priority of woman in all her choices. Luce Irigaray calls all women of the world to rediscover themselves as she writes:

(Re-)discovering herself, for a woman, thus could only signify the possibility of sacrificing no one of her pleasures to another, of identifying herself with none of them in particular, *of never being simply one*. A sort of expanding universe to which no limits could be fixed and which would not be incoherence nonetheless-nor that polymorphous perversion of the child in which the erogenous zones would lie waiting to be regrouped under the primacy of the phallus (1985, p.30)

Based on this individualist perspective, El-Saadawi argues that woman has the right to decide aborting her child especially in some particular cases. For instance, the case of a raped woman in which it is unreasonable and callous to oblige this woman to give birth to a child, she is neither socially nor financially able to take care of him or even psychologically not ready to assume responsibility over another person. So according to El-Saadawi, in this case, abortion is morally justifiable and compulsory. The leading feminist author of number of books, including *The Beauty Myth* and *Promiscuities: The Secret Struggle for Womanhood*, Naomi Wolfé states, “It’s just choice, choice, choice. It’s very legalistic and that doesn’t resonate with most women’s experiences” (2012). She adds In *Our Bodies, Our Souls: Rethinking Pro-choice Rhetoric*:

So what will it be: Wanted fetuses are charming, complex, REM-dreaming little beings whose profile on the sonogram looks just like Daddy, but unwanted ones are mere “uterine material”? How can we charge that it is vile and repulsive for pro-lifers to brandish vile and repulsive images if the images are real? To insist that the truth is in poor taste is the very height of hypocrisy. Besides, if these images are often the facts of the matter, and if we then claim that it is offensive for pro-choice women to be confronted by

them, then we are making the judgment that women are too inherently weak to face a truth about which they have to make a grave decision. This view of women is unworthy of feminism. Free women must be strong women, too; and strong women, presumably, do not seek to cloak their most important decisions in euphemism. (1995)

This seems to reinforce the idea of women's pleasure and priority by Luce Irigaray. However, this idea prioritizes woman and her autonomy over anything else in which it ignores the presence of the fetus who has a right to life.

During a discussion of her novel *The Death of the Only Man on Earth* in the Heliopolis Library, El-Saadawi argues that abortion is legal and permissible in the Islamic religion. She writes: "finally, after more than thirty years, I read in the newspapers that the Grand Sheikh of Al-Azhar himself had announced that he agreed to legalize abortion" (2002, p.208). Like El-Saadawi, in *90 Minutes* with Basma Wahba, Dr. Ghada Al-Qammah (2021), a professor of clinical genetics, declared that the National Research Center had obtained a fatwa from Al-Azhar Al-Sharif, to abort a child suffering from genetic diseases that affect his life, as she described it.

This declaration raised a great controversy in which people have asked about the legal rules of aborting a child with diseases that may affect his life, and the conditions that must be met when a fetus is aborted in the Islam. Unexpectedly, Ahmed Al-Tayeb, Sheikh of Al-Azhar, responded to these allegations to be lies and fake and that these claims of aborting deformed fetuses is permissible is incorrect. He stated that instead of aborting deformed fetuses, it rather should establish social institutions to house them. The former Mufti of the Republic, Dr. Ali Gomaa, added that it is not allowed to abort the fetus in any case unless there is a fear for the life of the mother, and not because it is deformed, because at this stage of pregnancy the soul has been breathed into it. Dr. Shawky Allam (2021), the Grand Mufti of Egypt, affirmed that abortion is forbidden by Sharia, and that once God Almighty creates the fetus, from the moment

of fertilization, this fetus has become under legitimate and legal protection. He added that it is not acceptable, in any case, to use any excuses to abort this fetus, unless there are strong medical reasons, with a report from a doctor, showing that the survival of this fetus is a danger to the mother. This same idea of criminalizing abortion is announced by many feminists themselves. The British feminist Germaine Greer also believes that all the third generation contraceptive devices are to be considered an abortion instruments since these devices work by creating infection of the uterus that is resulted into a “do-it-yourself abortionist’s tool” (1999). Women’s suffering “occult abortion, heavy bleeding and pelvic inflammatory disease, with the accompanying elevated risk of ectopic pregnancy” are all on the expense of women’s psychological and physical life. For Greer, women in doing so they are insisting on being unfree women again.

In addition to legitimizing abortion, El-Saadawi claims for legalizing prostitution in the Arab world. She says: "Prostitution is a disease, and it is better to acknowledge its presence in the Egyptian society rather than hide it and to place it under the supervision of the government in a legal way that allows prostitutes to practice fornication with oriental men". The oriental man who is looking for prostitution, according to El-Saadawi is just a reflection of the western man in a way that they “both live under rulers who, under different pretexts and with varying degrees of severity, seek to curb the unruly sex urge as a way of maintaining social control”(Bradley, 2010). This means that men are the same, unable to control themselves when it comes to their sexual desires.

El-Saadawi then exaggerates in defending the prostitutes’ virtues and value as she argues that prostitution is no more humiliating or oppressing than polygamy. El-Saadawi claims that the Egyptian woman is oppressed, dominated and terribly miserable because of the man's dominance and authoritarianism. According to her, society tends to encourage man to establish

external relationships that is regarded as a violation of a sacred relationship and abuse of the solitude of the institution of family:

While the society preserves the sanctity of the family, it violates many other sanctities. Rather, it violates the sanctity of the family itself and tears it apart by giving the man his absolute right to divorce and polygamy. That sexual anarchy given to men, which so often causes the displacement of children and the rupture of the family. (2002, p.172)

Then she adds:

The legalization of divorce and polygamy for all men makes all women and all families threatened with disintegration, and the problem is not limited to only 2% or 3%, but it includes everyone because the threat without occurrence of divorce or polygamy leads to many psychological problems for women and children (2002, p.218)

In fact, it seems that everything El-Saadawi is talking about here is logic and truthful. However, if we look at this behavior, which is empowering man to marry more than one woman or to leave his wife awkwardly, we can find that it is a social behavior not religious one. Even if what is claimed by El-Saadawi concerning the destructive psychological effects of polygamy and divorce on woman and children is true, it is still similar to all other social deeds that all women suffer from concerning their social life. Unfortunately, all women of the world share similar experiences. So, to focus on polygamy, as an imposed religious demand is incorrect since this male choice can be shaped in different ways, betrayal, divorce or polygamy and this act is not associated with religion, rather with the nature of the male-female relationship.

Fundamentally, El-Saadawi seems to describe perhaps very personal experiences and generalizes them to talk about all women in the Arab world. Many women in the Arab world, in fact, are attending universities, having different jobs, they are financially independent, they are inheriting money and being treated respectfully and equally to men. This indicates that El-

Saadawi accounts are limited to a very small female group and it cannot be generalized and then cannot be considered as an authentic image of women's status in the Arab world.

III. 2.2. Translator's reception of Arab Woman's portrayal in *Woman at Point Zero*

Woman at Point Zero is one of the most translated novels by Nawal El Saadawi. It has been translated into more than 40 languages and turned into a theatrical work in more than one country around the world. Works of El Saadawi have been widely read by western readers who see the novel as a window "onto a timeless Islam instead of as a literary work governed by certain conventions and produced within specific historical contexts" (Amireh 2000). The story is said to be a result of the lack of social maturity and female awareness in a male-dominated society. The protagonist, Firdaus, has been sentenced to death for killing her pimp. She is a girl from the Egyptian countryside who lives in a poor and miserly family. After the death of her parents, she moves to live with her uncle whose cruel wife organized for her a traditional marriage to an old man. This led Firdaus to flee and start a life of immorality and fallacy; a life of prostitution. This tragedy, according to El Saadawi is caused by the psychological, emotional and physical abuse that the protagonist faces on the hands of all men she encounters in her life namely; her father, uncle, husband and others.

In her writings, El Saadawi introduces a very harsh social reality of women in the Arab world. Let us not exaggerate if we say that she tends to falsify truth through being extremist in her hatred and aggressive attitude toward men and society. She insists on the social disparity between man and woman since their childhood. In *Woman at Point Zero*, El Saadawi writes:

When one of his female children died, my father would eat his supper, my mother wash his legs, and then he would go to sleep, just as he did every night. When the child that died was a boy, he would beat my mother, then have his supper and lie down to sleep. (1983, p.17)

In *Exile and Resistance*, El Saadawi adds that Om Mahmoud, the midwife who helped bringing her into life, tried to kill her when she discovered her to be female as she says: “when she did not see the sacred male organ between my thighs she dropped me into a basin of water and left me to drown.” (2002). This according to El Saadawi reflects the long history of darkness in the Arab society in which many newborn girls were buried alive by their fathers who favored to murder their daughters instead of facing a potential scandal in the future. However, El Saadawi forgot to mention to her readers that this inhumane behavior was prior to Islam because Islam came to get rid of such cruelty as it is explained by Ismail Raji Al Faruqi in *The Cultural Atlas of Islam*:

Prior to Islam, a woman was regarded by her parents as a threat to family honor and hence worthy of burial alive at infancy. As an adult, she was a sex object that could be bought, sold and inherited from this position of inferiority and legal incapacity, Islam raised women to a position of influence and prestige in family and society. (1986, p.40)

However, providing readers with a very limited information itself is unethical and unjustifiable. Obviously, El Saadawi tends to discuss some issues in an extreme way that make readers lose their connection to truth and real interpretation of different situations. Through the works of some feminists, Arab feminism contributes to shift feminism as a movement from its original course, which is to ensure women’s freedom and rights that aims to create a harmonized relationship between man and women. Instead, it insists on the very traditional combat between man and woman over the issue of who is superior man or woman, and whether female body is her own or not’ and many other issues that do not reflect reality in the Arab world. In fact, in their attempt to fight against what they declare as political, economic and social discrimination, Arab feminists exaggerate things and lead to spread hatred and misandry between man and woman.

El Saadawi overstresses her criticism of the oriental man in which she aggressively attacks everything related to him, which makes her work, lack credibility. She does not introduce any good or positive male character in her works that makes her work so superficial and subjective critique of society and man in particular. She calls women to liberate herself from the bondage of men. Noticeably, marriage and family as valuable asset for women are considered by El-Saadawi as an institution where women lose their respect and value. Chastity, purity and virtue in the martial life is reduced to be less respectful than a homelessness and immorality life of prostitution because” the life of the prostitute is less bad than the married life” (1983, p.84). The married women, then, are described as the cheapest bodies, and she invites them into immorality and fornication as if there is no other alternative for disagreement in marriage than prostitution. This idea is described by Firdaus as she says: “I knew that my profession had been invented by men, and that men were in control of both our worlds, the one on earth, and the one in heaven. That men force women to sell their bodies at a price, and that the lowest paid body is that of a wife. All women are prostitutes of one kind or another” (p.84). Herein, readers should ask whether this is our reality. Do women in the Arab world really live such situations? It seems that El Saadawi is describing a completely different reality, a reality that is created by her own. Surprisingly, reality that El Saadawi, herself never encountered or experienced. In many of her interviews as well as in her autobiographical novel, El Saadawi (1988) comments on the fact that her father was always there to encourage her to pursue her education. She also married three times and had two children, and as she declares, she was “always the one who decides divorce”. It is because as she believes marriage “hinders her from writing about politics, religion and patriarchal society” (p.27). She adds that she would divorce the fourth if she were ever to marry again (p.28). Furthermore, her third husband, Sherif Hetata is the one who translated *Woman at Point Zero*; this indicates their closeness in perception of female position in society as well as his encouragement and support for her ideas and orientations. All these

declarations actually provoke any one to question whether the suffering that she is describing while talking about her own life is true or imaginative. El Saadawi, therefore, in her story seems to attempt to falsify truth and implement her point of view through exaggeration and faking realities.

In *woman at point zero*, El Saadawi justifies Firdaus' crime and blames family, society and destiny for her misfortune. She maintains that Firdaus is a victim of the Egyptian patriarchal society in which every man Firdaus meets in her life contribute to her pathetic end. Instead of solving problems of her life, Firdaus reacts passively and choses to give up and victimize herself through her own choices just because El Saadawi wants to use everything in the story to support her argument that women are totally oppressed and there is no way out of their dilemma in the Arab world. This representation is biased, partial, and unauthentic. Alia Mamdouh criticizes El Saadawi for turning creativity into "a lab to show sick samples which are deformed and which she represents as generalized social types" (1996, p.190). Thus, whatever the motives and justifications that El Saadawi depends on, for defending the rights of Arab women, does not allow her to demolish the authentic social image of the Arab social reality.

In fact, it is partially true that most of human relationships are based on the power structure. Traditionally, powerful or rich individuals tyrannize and dominate the weak or poor ones. El Saadawi, therefore, works to maintain this notion of victimization and dominance through presenting women as submissive, dominated and oppressed victims in a patriarchal society where men are the victimizers who work to inferiorize and marginalize women. However, this power relations is no longer operating in the modern world. Instead power is spread throughout society in which people internalize the social norms and traditions automatically and end up controlling themselves and others without realization. Therefore, according to Foucault, people are acting unintentionally to enforce the power structure (1977). This notion is well-established in the works of El Saadawi in which some women instead of solving social phenomena as deviation, they

tended to internalize them and gradually they generate male-female antagonism. Through understanding this relation, gaps can be revealed in El Saadawi's argument about dehumanization and degradation of Firdaus who seems to be the reason of her own breakdown because of her internalization of social obstacles in her life.

Nevertheless, in *Woman at Point Zero*, there is a very special relationship between the writer and the reader. It is a relation of manipulation, submissiveness and dominance. Not concerning the text itself, but a manipulation of the reader by the author. In *S/Z* (1974), Roland Barthes introduced the term of readerly text (*lisible*) that is defined as a text which is "a product, not a production" in which the text is transformed into a galaxy of signifiers with no specific beginning (p.5). It is the text where the reader himself finds in front of several details and information yet unable to interpret it differently. It is readerly, according to Barthes, because:

The interpretation demanded by a specific text, in its plurality, is in no way liberal: it is not a question of conceding some meanings, of magnanimously acknowledging that each one has its share of truth; it is a question, against all in-difference, of asserting the very existence of plurality, which is not that of the true, the probable, or even the possible. This necessary assertion is difficult, however, for as nothing exists outside the text, there is never a whole of the text (which would by reversion form an internal order, a reconciliation of complementary parts, under the paternal eye of the representative Model): the text must simultaneously be distinguished from its exterior and from its totality (p.6)

The readerly/ *Lisible* which is a French word for 'legible' used to denote a text that requires no true participation from its audience. It is opposed to writerly text (*scriptible*), that encourages readers to be more than a reader. It is defined by Barthes as follows:

The writerly text is ourselves writing, before the infinite play of the world (the world as function) is traversed, intersected, stopped, plasticized by some singular system (Ideology, Genus, Criticism) which reduces the plurality of entrances, the opening of networks, the infinity of languages. The writerly is the novelistic without the novel, poetry without the poem, the essay without the dissertation, writing without style, production without product, structuration without structure (p.5).

Based on Barthes' definition, *Woman at Point Zero* is regarded as a readerly novel. El Saadawi devotes the first section of the book only to show and demonstrate her strong connection to the protagonist in an attempt to impose her authorial presence in telling the story. El Saadawi writes:

Little by little she was brought to tell me her story, the whole story of her life. It was a terrible yet wonderful story As she unfolded her life before me, I learnt more and more about her. I developed a feeling and admiration for this woman who seemed to me so exceptional in the world of women to which I was accustomed. (1983, p.xi)

El Saadawi merged her voice to the narrator's voice reflecting her own thoughts and philosophies about patriarchy, politics, religion, sexuality, and social reality. In this respect, El Saadawi tends to make her readers limited only to what she reveals to them, depriving them from any active interference or interpretation of the text. She believes on her own creativity but not of her readers'. She gives all the information and the excuses that serve her intention to victimize her female protagonist. Her extremely defensive strategy obliged the reader to accept and to follow El Saadawi's perception of the character.

In fact, not only does El Saadawi work on creating a text but a reader himself. She tends to make her reader thinks and believes on what she is believing mainly female oppression in the Arab Islamic world. This strategy seems to perpetuate the traditional orientalist discourse. If

we think of this reader in this context, we are, then talking about the reader who could carry all her ideas and thoughts to others. She declared that she was literary ignored by the big literary powers in the world, because she was writing in Arabic (as cited in Nesbitt-Ahmed, 2016) in order to let her voice be heard, translator, therefore, seems to be the perfect reader who is able to achieve such objective.

A translator, if an implied reader in El Saadawi's mind, should be established by the text itself. He is expected to respond to the structure, information and images given by El Saadawi the way she desires. El Saadawi, therefore, seems to address two types of readers; a woman who finds encouragement and inspiration to rebel against social and religious values in the Arab world and a reader who is seeking for flaws in the text's culture for ideological and political drives. In both cases, El Saadawi knows exactly how to affect her readers and establish an emotional connection between readers and her characters. El Saadawi utilized different techniques and literary devices in order to create an atmosphere that enforce her argument about female oppression and loss. In order to impose her ideas onto the reader, El Saadawi manipulates reality and fabricates details in *Woman at Point Zero*.

Among these details, some testimonies by respectful, well-educated and neutral individuals who met the protagonist and witness that she is innocent in sense that she was obliged to commit the crime. The prison doctor, for instance, comments on Firdaus by saying, "you will never meet anyone like her in or out of prison" (p.1) and, "To be quite honest, I do not feel she is a murderer" (1983, p.68). This dialogue as it is said by a person like the doctor who reflects a sense of respect and trust, often gives credibility to the story. Then, she mentions the prison warden, who is again represents an authoritative figure in the story as he is well-experienced and used to criminality and able to figure out the nature of things and the darkness inside human being saying: "Murderer or not, she's an innocent woman and does not deserve to be hanged" (p.68). His statement, in fact gives a kind of trustfulness to Firdaus as an innocent person. This

interference of other characters is the reflection of El Saadawi's own voice and ideas. Actually, readers are unable to criminalize Firdaus after these testimonies by these people.

In addition to the use of characters' dialogue, the choice of the characters' names is very reflective in the novel. It is an impressive way to affect readers' perception of characters and their deeds. In his textbook on the art of poetry, *Poetics*, part IX, Aristotle argues:

[...] poetry tends to express the universal [...]. By the universal I mean how a person of a certain type on occasion speak or act, according to the law of probability or necessity; and it is this universality at which poetry aims in the names she attaches to the personages. [...] the poet first constructs the plot on the lines of probability, and then inserts characteristic names. (1961)

Therefore, characters' names are very significant in helping the reader build up a portrait of who the characters are. Names in *Woman at Point Zero* operate to achieve the very ideological intentionality of El Saadawi. Names are well selected to reflect her ideas. The protagonist's name, Firdaus means heaven. In the story, heaven is the character's fate though El Saadawi herself does not believe on heaven and hell. However, as she used to contradict her own ideas, El Saadawi is influencing her readers through associating the prostitute with such name. Ironically, El Saadawi named the other prostitute Sherifa Salah Aldeen, a name that means honor and virtues. The choice of these names is an attempt to make the reader glorify these characters despite knowing who they are. Provocatively, El Saadawi chooses 'Mohamaidain' which is a derivative name of the prophet Muhammad (peace be upon him), to the boy with whom Firdaus had her first sexual intercourse. This choice can be out of El Saadaw disrespect of the prophet and a way to literary mock of his virtues as she already displayed in many of her interviews. The reader's mind generally operates in a way that it associates words within a specific context or names with specific values, then, through giving such names to such

characters, El Saadawi is destroying not only that association but also she tries to destroy the values themselves.

El Saadawi also uses repetition of negative expressions as a technique to create dark atmosphere and feelings of sorrow and depression. These feelings are to emotionally engage readers onto the story. Expressions like *growing darkness, swallowing my tears, my voice chocked, my voice failed me, dead body* and words like *death, tightened, drowning, sinking, dreaming, sleeping, dropping, blind, and rushing* are all generate feelings of alienation and loss in the reader. El Saadawi's dark reception of her own reality is obviously reflected in her choice of words, images and events and hence tries to transfer them to her readers to push them to feel sympathy toward her protagonist.

Nevertheless, the above-mentioned stylistic techniques that El Saadawi uses to manipulate truth and reality are all very naive in sense that readers are no longer romantic and non-analytic unless the reader himself is ready to believe. Translators as a hegemonic instrument effectively may get to focus on such details as to maintain their stereotypes. Many translators are tended to perpetuate the traditional orientalism that went hand in hand with colonialization in which colonial powers tended to stereotype everything related to the Orient. Therefore, the West has taken the upper hand to manipulate and represent the Orient through both literary and pictorial discursive production. A woman, therefore, in the orientalist discourse was associated with two different aspects; sex and oppression. In *Imperial Fictions*, Rana Kabbani demonstrates that the depiction of the oriental women in the eighteenth and nineteenth centuries represented them as exotic creatures which epitomized and promised the assumed excessive sexual delights of the Orient. Similarly, Said notes that the oriental woman is portrayal as no more than a machine; she makes no distinction between one man and another man. (1978, p.187)

Unfortunately, this representation of the Oriental woman is not limited to the western Orientalist discourse. Arab writers, like El Saadawi, are also reinforcing this type of representation. They lean toward self-orientalization either because they are culturally affected by the western discourse or because of the desire to have their works translated to other languages. The woman in some Arab writings is portrayed as either socially oppressed by man in a purely patriarchal society or as a sexual object to satisfy men's desires with strong sexual tendencies waiting for a moment of freedom and liberation to escape social and religious restrictions. Therefore, El Saadawi's portrayal of woman in *Woman at Point Zero* or in any of her other books is no more than a perpetuation of that traditional orientalism initiated by the West and adopted by the Orient itself.

III. 3. From Complementary View on Male-Female Relationship in Arab Society, to a Falsifying Representation in *Chicago: A Novel* by Alaa Al Aswany

In a time of the growth of fear and panic of the so-called Islamophobia, Egyptian internationally bestselling novelist, Al Aswany still presenting works that increase these feelings and reinforce the western stereotypes about Arabs in general and Muslims in particular. *Chicago: A Novel* is a story of Egyptian emigrants and expats living in Chicago with a historical context of post 9/11 America. Disdainfully, Egyptians and Egyptian culture are portrayed as backward, nasty and sex hunters driven by their sexual desires. The novel is based on sexed bodies rather than on the inner and spiritual aspects of human relationships.

The matrix of sexuality in the novel is manifested in the domination of female body in different contexts. Regardless of their intellectual, cultural or economic status, female characters in the novel are reduced to sexual objects to satisfy male desires. The representation of women as sex project is sharp and explicit in *Chicago*. The detailed description of female

body and sexual intercourses overwhelmed most of scenes of the novel. This erotic representation of the oriental woman attracts both readers and translators of literature. Denys Johnson-Davies, an eminent Arabic-to-English literary translator who has been described by Edward Said as “the leading Arabic-English translator of our time” (p.377), asserts that erotic discourse is the motive behind his choice of translation. Johnson-Davies says : “yes erotic has always interested me (...) while the humorous, the dramatic, the tragic only too often fail when translated across the linguistic frontiers, the erotic remains effectively erotic” (as cited in Ghazoul, 1983, p.83). Orientalists presented an unpleasant picture of the oriental man as oppressor and dominant. Meanwhile, the woman is presented as naïve, passive and “sexual convenient chattels who offered sexual gratifications”. (Mahmudul, 1996, p.36)

The representation of male-female relationship in *Chicago* is too much similar to its representation in the translations of *One Thousand and One Night*. The latter is translated into different languages conveying the same message about the inferiority of both oriental males and females.

Antoine Galland, Edward William Lane, and Richard Burton, were, in fact, the most influential travel writers of the western myth of the Orient through their translations of the *One Thousand and One Night*. The book, commonly known as the *Arabian Nights*, it was orally transmitted for many generations before they were written down. Europeans were fascinated by the magic of tales in the East. The first copy of the book was translated by the Frenchman Antoine Galland, and later versions were translated based on his translation. Rana Kabbani believes that the Orient of the stories became a convenient trope for poet and novelist; a metaphor that could express moral beliefs, or a frame-work for romanticism. (p.29) It is, then, the orientalist Antoine Galland who was the first to draw the attention of western thought to the *One Thousand and One Nights*. His translation was criticized for its dishonesty, and that he did not translate all the nights. Moreover, he added to it some of the stories that were not included

in the Arabic version, like, *Aladdin's Wonderful Lamp, Ali Baba and the Forty Thieves* and the *Seven Voyages of Sinbad the Sailor* (Horta, 2017). Galland also tended to delete and refine the text in a way that suits the French sensibility. The book has been translated into different languages, including English, German, and French.

For the English version, it was first translated by Edward Lane who added his personal notes and explanations. These personal notes can therefore be interpreted as the use of the technique of metafiction that was coined in 1970 by William H. Gass in his book *Fiction and the Figures of Life* in which the author generally comments on the story while telling it in notes. However, this technique reflects a great amount of subjectivity and freedom of re-creating reality. Lane, then, designed it to make the book an encyclopedia of eastern customs. Nash argues that Lane is a mediator and translator. So to speak of Muslim behavior, for example, Lane ironically used the Muslim pattern only far enough to be able to describe it in a sedate English prose. (1993, p. 51). In fact, Lane's knowledge and coexistence with the Arab community, mainly the Egyptian community, gives a kind of genuineness and truthfulness to his translation as it is being considered as a marvelous depiction of culture and knowledge of the eastern world. However, Lane's translation was too simple and inconvenient in the dazzling parts of the original work. Because of the style of some sketches and the dull repetition of the same topic in the Arabic version, lane tended to omit a large part of the original text.

Therefore, the English orientalist Richard Burton's translation is considered as the closest to the original because it preserved the quality of the original text. However, his translation of *the Arabian Nights* is characterized by excessive eroticism. His notes offered readers with a wide range of explanation about the oriental sexual practices:

And this is the Arab's Kayf. The savouring of animal existence; the passive enjoyment of mere sense; the pleasant languor, the dreamy tranquillity, the airy castle-building, which in Asia stand in lieu of the vigorous, intensive, passionate life of Europe. It is the result

of a lively, impressible excitable nature, and exquisite sensibility of nerve; it argues a voluptuousness unknown to northern regions, where happiness is placed in the exertion of mental and physical powers. (as cited in Kabbani, 1986, p.54)

The description of the Oriental woman is also imaginative and very subjective in the translations of *the Arabian Nights*. Lane describes the Eastern female as follow:

The women of Egypt have the character of being the most licentious in their feelings of all females who lay any claim to be considered as members of a civilized nation ... What liberty they have, many of them, it is said abuse; and most of them are not considered safe unless under lock and key ... It is believed that they possess a degree of cunning in the management of their intrigue which the most prudent and careful of husbands cannot guard against ... some of the stories of the intrigues of women in The Thousand and One Nights present faithful pictures of occurrences not infrequent in the modern metropolis of Egypt. (as cited in Kabbani, 1986, p.52)

According to the aforementioned Orientalist translations, oriental women are portrayed in two categories; the first type depicted them as being cruel. They take pleasure from inflicting pain, and they devise all manner of outlandish torture. The second type conforms to the Victorian prejudice in which all women were inferior to men. Eastern women were mainly doubly inferior, being women and Easterners. According to the Victorian belief, women are seen as licentious and born for sexual use.

However, the modern English translated texts seem to be the reason that gave added substance to the myth of the Orient as licentious, villainous and backward. The 20th century English literature continued to be impacted by the Orientalist perpetuation of the Orient, literary

figures such as Joseph Conrad, W.B Yeats, James Joyce, and T.S. Eliot, all focused on those qualities that made the East different from the West namely, sexuality and violence. Contemporary western writers and poets such as Goethe, Wordsworth, Samuel Taylor Coleridge, and Edgar Allan Poe; were inspired by the tales of the Orient. They believe them as a work of unique imaginative power, and the tales were deeply influential on their thinking. They are also attracted the attention of the European imagination, in developing a number of Oriental works that depicted a highly sensual “other”.

Nowadays, the West has a new yet old conceptualization of the Orient and oriental identities. Many works in Arabic were translated into European languages. However, the selection of these works is often associated with some ideological as well as political drives.

This same image is presented in Al Aswany's *Chicago*. Male characters; Ahmed Danana, Safwat Shaker, Tariq Haseeb, and Mohamed Salah are all monotonous exploitative sexual representations who tend to make sexual, physical and emotional profit of women. Mohamed Salah's wife, Chris, is just a tool that he sexually exploited through a marriage that aims at obtaining the American citizenship. Tariq Haseeb sees the core of femininity through the body of Shaima Mohammadi who eventually gets pregnant and ends up at a specialized abortion center.

Ahmed Danana, the security agent, and student at the Illinois University in one of the absolutely provocative quotes shows his readiness to rent his wife Marwa Nofal, the daughter of one of the wealthy merchant, to Safwat Shaker in order to get personal benefits. Marwa once told her husband about Safwat Shaker: ““He said to me explicitly that he wanted to have a relationship with me” (2007, p.311). As a very obvious reaction to such situation by an oriental man, eastern readers, particularly Arab readers, expect him to react aggressively in order to regain his dignity. In the Arab world, the woman is supposed to be an indicator and reminder of the man's dignity. Honoring women is the sign of a healthy society and of men's dignity”

(Schroeder & Bani-Sadr, 2017, p.76). The concept of human dignity is, then, vital in the Arab ideology of honor in which oriental societies emphasize male responsibility for the shame of his female counterpart. Generally this responsibility is associated with sexual purity and their own honor derives in large measure from the way they discharge their responsibility' (Thompson 1977, p.78). *In Honor and Shame and the Unity of the Mediterranean*, Gilmore (1987) argues that when men fail in assuming responsibility concerning their female honor, they become shamed and this lead to lessen their values in relation to other men (p.4). Therefore, men's virtues is to defend women's freedom and independence against violation (Schroeder & Bani-Sadr, 2017, p.77). For that reason, it seems that Ahmed Danana's behavior is establishing unrealistic image of the oriental man. His reaction to what Marwa told him about Safwat Shaker shocks the reader:

Of course I understand. ... All I am asking is that we wait just one month, no more. If I anger him now, he can destroy me with the stroke of a pen. I'll just give him time until the president's visit is over and he enrolls me in the other university. (Al Aswany, 2007, pp.311.312)

It is as if to enroll at the university is more important than his manhood and dignity, which is illogic and does not mirror the reality of the Arab man at all. Similarly, Safwat Shaker, a former general, and one of the Egyptian embassy intelligence workers, is described by the author as a coward oppressor man who subjugate men through their female relatives. He uses power to gain sexual profits of other people. He is described:

instead of beatings and electric shocks, he would arrest the suspect's wife (his mother or sister if he was a bachelor); then he would order his men to take off the woman's clothes, one item at a time until she was naked, then they would begin to fondle her

body in front of her husband, who would soon collapse and confess to whatever he was asked to confess (p.226).

Female characters on other hand are portrayed in a very passive way. Shaymaa Al-Mohammady and Marwa Nofal are the representatives of the Arab women in diaspora. They are presented as unable to take decisions over their lives. Shaymaa Al-Mohammady, a rural student from Tanta, despite her intellectual and educational level, Shaymaa is depicted as a girl whose interest is limited to getting close to Tariq through flattering him with a naive motherly sense (103) and sex, which does not really reflect the picture of most Arab girls with their ambitions and strong personalities.

She cooked for him on Sundays and knew by heart all the dishes he loved: rice pilaf, okra, meat and potato casserole, and baked macaroni. For dessert he liked Umm Ali, *mahalabiya*, and rice pudding. Thank God she had learned to cook from her mother, winning his admiration (p.103)

Equally, Marwa in most of the story denies herself and she is presented as a dull surrender in order to avoid being labelled as a divorced woman. It is only after a series of sexual harassment at work, Marwa finally decided to escape and flee to Egypt. This reflects to what extent the Oriental woman is fragile in front of social and religious constraints. Nevertheless, the novel presented them as unable to get a correct understanding of religion; a deeper than their superficial interpretations that is limited to wear the formal veil, satisfying a man, flattering him and patience over his oppression and power. For example, When Shaima is shocked about her religiosity over abandoning the strict sexual codes of her cultural and religious upbringing; she relaxes her conscience by formulating her own concept of chastity, which considers virginity and nothing else as a red line that does not go beyond. The same thing happened to Marwa when she accepts humiliation and submissiveness under the banner of religious obedience of

the wife toward her husband. In this novel, al Aswany presented repeated copies that are molded on the same way. As for female models, they perpetuate stereotypes of abused women, ignoring their intellectual achievements, and limiting them to narrow concepts as an object of sexual exploitation. These ready-made models of women do not authentically resemble the Arab female spirit; rather it is much like the way western media is presenting them.

The novel, intentionally or unintentionally, falls into a stereotyped state of the Arab Muslim immigrant, and it is an image despite its many true aspects, it blinds us to many other aspects of the picture as well, where many successful immigrants are the most coherent and toughness in their lives between the quarters of the Diaspora. The novel complied with a preconceived notion through which it shaped its characters, and obligated them to this stereotype, which is consistent with Western visions against Arabs and Muslims. The novel obviously addresses the Arab reader; it is internalization of some social phenomenon that Arabs experience in diaspora. Meanwhile the novel is more concentration on the western outside; it was controlled by amalgamation with the Western other, and was integrated into its sayings and perceptions. That is why the novel focuses on issues and topic that motivate and attract the attention of the Western publishing houses, and push them to further distort the image of Arabs and Muslims.

Conclusion

The West endeavors at whatever cost to confirm its old superiority to the Orient. It represented the Orient in its different images of life through literary texts, paintings, cartoons and media. It continues to present distorted and biased images against Arabs and Muslims, as it consistently presented them in stereotypical images. The Arab individual nowadays will not

be surprised if sees himself depicted as a terrorist, a barbaric or an oppressor. The West succeeded in associating Arab personality with everything demonic.

Translation is one of the means of the civilized dialogue and cultural influence between nations, and one of the means of transferring knowledge, information and different experiences from one culture to another. It is also considered as a bridge linking cultures and people all over the world. Nevertheless, Centuries ago, the west worked on translating the Eastern world to serve its own agendas. Orientalists played a profound role in translating the Oriental culture and heritage for the benefit of the West by the advantage of the hegemony of English, French, Portuguese and other colonial languages. Translating cultures was always motivated by cultural, cognitive, and colonial politics.

The public view of the Islamic World is then, noted through orientalist translations that are based on European centrism. This western centrism affects the western reader/ public opinion toward a state of intolerance and rejection of Arabs and Muslims in the world. The crystallization of this cynical view is based on different forms of orientalist discrimination, inequality and bias towards Arabs and Muslims. This view, which is gradually associated with the Islamic system, terrorism, for example, was always attached to Islam since the attacks of the Twin Towers of the World Trade Center in New York City on 9/11. The British author V.S. Naipaul, for example believes that Islam is a fanatic religion and that terrorism is an Islamic concept:

Their rage - the rage of a pastoral people with limited skills, limited money, and a limited grasp of the world – is comprehensive. Now they have a weapon: Islam. It is their way of getting even with the world. It serves their grief, their feeling of inadequacy, their social rage and racial hate. (As cited in Feldman & Richardson, 1972, p313)

Translators unfortunately played a decisive role in consolidating these ideas and giving them a true color, especially by converting the Islamic culture (based on the works of those who are themselves affected by the traditional stereotypical image of the Orient) into different languages. They intentionally or out of ignorance distort the image of Islam and Arabs, so the orientalist vision of the Orient and Islam since ancient times is perpetuated and reinforced. Most of twentieth century works in the Arabic literature are mimicking the same orientalist readings of Arab and Islamic culture in which they spread fallacies and myths. Therefore, translation in its contextualization as a hegemony is both a responsibility of the original writer as well as of the translator.

Basically, even if translators often familiarize themselves with the most important books in the field of Arab history as well as the Islamic doctrine and master the classical Arabic language in order to faithfully transfer the original, the Arab writers and scholars sometimes are the ones who reinforce certain images about themselves. Their works are considered to be as a western representation rather than authentic representation.

Most of those writers created a kind of Arabophobia and Islamophobia in the western world. Their major concern seems to be a mere desire for their works to be translated. Unfortunately, Arabs seem indifferent toward making a reaction to rectify these stereotypes and adjust their image to the international public. Postcolonial theorists believe that some Arab writers and intellectuals are somehow responsible for reinforcing these stereotypes through their self-orientalization. They claim that Arab writings in translation underpin the same orientalist representation of the Orient. The West, hence, manipulate translation for its ideological objectives. Thus, Arab writers seem to strive in order to ensure that the contents of their works are compatible with what is familiar in the West, and that they imitate even the linguistic structures and patterns used in it. Perhaps the aim of all this is to ensure that their works are translated and published on a large scale, which means that they are internationally

known. However, consciously or unconsciously, it seems that Arab writers, fall into self-orientalization and a stereotyped state of themselves.

Translators are generally rendering concepts of aggression and terrorism that implicitly attached to Arabs and Muslims in original texts into the language of the West. Mostly, the act of translation in this case is innocent and faithful; however, the choice of the works themselves is orientalizing. This in fact is because the twentieth century witnessed a development in Oriental studies that transformed orientalism into multiple, nationally, intellectually and systematically approach focuses on the result of the representation rather than representation itself. Therefore, the west attempts to Orientalize Arabs and Muslims through the choice of translation instead of orientalization through translation. In this way, the Orientalists' translations of the Islamic heritage took different directions that were dominated by the political and ideological spirit, and were reflected in the orientalists' perception and their treatment of the Islamic history, and most of them described a negative view of the Arab-Islamic heritage in an attempt to search for loopholes or defects to attack it.

Chapter Four:
Translation as a Channel of Resistance in the Arab Literature

Introduction

The role of the translation does not stop at enriching the recipient's culture with information about the source culture but rather goes beyond that to influence social and political policies to enhance its role to serve ideologies and perpetuate the unequal power relations among peoples, races, and languages (Niranjana, 1992). Hence, in the historical practice of translation, many scholars and literary critics believe that translation is a form of resistance and a tool for reshaping the Other's conceived assumptions of the colonized/Orient as well as to demarginalize their voices in contemporary discourses.

For a long time, the West continue to indulge the image of the colonized/Orient through translating works that only serve their former colonial and orientalist agendas. Therefore, Postcolonial translation studies claim that translation is not merely a text but an act (Tymoczko, 2010). Scholars argue that translation can be regarded as one of the powerful strategies used in the counter-orientalist discourse and decolonizing process. It is a rewriting of history.

Within a framework of a general theoretical and intellectual study of the East, western scholars and researchers carried out a group of translations in which they distorted the Arab self. However, the Orientalist propaganda still stands against everything related to the East and to Islam and Arabism in particular. Hatem Elgoharey, an Egyptian poet and translator, focuses on the study of the way people perceive images; both of themselves and others. Elgoharey believes that translation, in the past, was an essential tool in forming the stereotypical image of the self and the other in three main areas; wars, trade, and travel. Recently, and because of the development of human technologies those three fields have been developed and expanded to include six main areas; cinema, educational books, media, academic studies, direct translations, and also in direct political discourses (2020).

In light of the difficult current challenges facing the Arab region, Elgoharey highlights the importance of translation in defining the position of Arabs in the world and studying the patterns of stampede that surround the Arab self and mantling its true identity. Therefore, he calls for a strategy or policy of translation that serves its project and foresees a way towards the future and its possibilities. Elgoharey believes that translation is a double action that reflects the translator's perception of himself and his perception of the other at the same time. Whether in the course of targeted translation for the audience of the self, or the targeted translation for the audience of the other. In each line, the translator has to decide his conception of the human group to which he belongs, and in his conception of the human group that represents the other. This point of view seems to look at translation as an attitude that depends on the different decisions taken by the translator during the process of translation itself on multi-linguistic transformational levels.

In fact, to create a dialogue of civilizations and correct the misconceptions and prejudices among peoples, translation has become an indisputable intellectual and political demand. Translating literary, scientific, and intellectual works by Arabs can change stereotypical perceptions of the West. However, in this case, translation should not be done arbitrarily but rather must be subject to a set of limitations and conditions. The works must be well chosen for translation, to serve the counter-orientalist agenda, and to increase the Arabs' sense of autonomy and self-appreciation. These works need to carry the correct religious and cultural background of Arabs depicting their authentic traditions, identities, creativity, and enrich diversity. There is then an urgent need for moving away from the translation that falls into the political and social media path that meet the desire of the other in Orientalizing Arabs. This desire seeks to keep Arabs prisoners of the imperialist image, the image of backwardness and subordination.

Translation can be then considered as a form of activism in the pragmatic sense of the term, a subversive activity used by a repressed group struggling to resist domination (Bastin et al in Tymoczko, 2010, p.43). Tejaswini Niranjana, an Indian professor, cultural theorist, translator, and author, directs her attention in *Siting Translation: History, Post-structuralism and the Colonial Context* (1992) to the notion of retranslation as a challenge to the hegemonic interpretation of history and relies on translation as a channel of resistance to colonial powers. Niranjana advocates a radical retranslation to dismantle the surviving traces of colonialism. The subjective translation presented by Niranjana calls for a reconsideration of liberal nationalism as well as nostalgia that was destroyed by the colonizers. (p.167).

IV. 1. Translation as Activism and Resistance in Ghassan Kanafani's Writings

In the historical analysis of translation, the translator is considered as a creator and as an activist. In her book *Translation, Resistance, Activism*, Tymoczko focuses on the crucial role that activist translation plays as a political force against ideological subjugation and totalitarianisms and highlights its role in cultural liberation and social change. Tymoczko addresses the way activist translators effectively function as agencies for social change and cultural nationalism. She, nevertheless, believes that activist translation is situated in space, time, history, and political contexts (2010, p.227). Activist translation, for Tymoczko, is a metonymic process in which a translator can resist, oppose, and attempt to change everything objectionable in either the source or the target culture. Metonymy in translation or in 'rewriting,' since that translation is considered an act of rewriting, is an essential aspect of cultural continuity and change. It enables writers and translators to bring traditional knowledge and style into a new experience. According to Tymoczko, the metonymic dimension of

literature permits the traditional reader to change his reception of an old reality into a new reality based on more authenticity and correctness by filling the gaps and correcting information (1999, p.46).

Mona Baker, among others, presented a sociological approach to narrative theory in which it focuses on the contemporary translations that are silenced because of their opposition to multinational, globalizing, and military interests (2010, p23). For example, *The Routledge Handbook of Translation and Activism* (2020) is a book that contains different literary and cultural translations in diverse activist contexts. The book includes twenty translations of histories of oppressed people from the Middle East, Africa, Latin America, East Asia, the US, and Europe. The book's contributors provide forms of activism against autocracy, discrimination, and marginalization. The book argues that these translations enabled effective social change.

IV.1.1. Translation: Rewriting History and an anti-Zionist Documentation in the Works of Ghassan Kanafani

Translation plays a double role in international cultural dialogues. After being a means for domination and degradation for some previously colonized nations, this cultural duality of translation paved the way for postcolonial translators to use translation as a strategy of decolonization in the dynamics of cultural representation and interpretation by introducing the real and more authentic source culture and history to the target culture. Postcolonial cultures tend to present aesthetic essence and spirit to the other in an attempt to decolonize their culture through translation. Therefore, translation is to be the best way for changing the existing knowledge to the Western reader with a new one. The knowledge that creates tolerance and acceptance instead of hatred and rejection.

Barbara Harlow as a translator and an activist believes in the power of knowledge and historical records in giving truthful realities. Harlow argues that culture and power relations are the sources for defining the written history. Evidently, there is no ultimate single knowledge about history; rather the knowable historical truth is determined by social and ideological interpretations. In his postmodernist empirical perspective, Alun Munslow states that history is a mere recording of the actual events, but it is about the information that is given to us by historians after organizing the data according to their version of social reality. (Munslow, 1997, p.127). Thus, even though history recalls and recounts events, it seems that the accounts still operate under the subjectivity of ideology and power structures. Julio-César Santoyo claims that the reader is almost presented with a biased image of historical events through the translation panorama and that the past is not fully recorded (Santoyo, 2006, p.12). There are still 'vast unknown territories' (p.13) and history is still to be written (p.12).

The relationship between history and translation is interconnected in postcolonial discourse. The translation is used actively in the counter orientalist discourse through which the self (the Orient) is to be transmitted into the other (the West) with more reliability and authenticity. In this perspective, a translation historian is considered as an archivist whose main function is to record and document various trends and discourses (Bandia, 2006, p.46). In this field, translation has focused on history as a particular subject, which has rarely been taken into account (Santoyo, 2006, p.35).

Harlow is among the pioneers who focus on this type of relationship that changes realities and adjusts assumptions. She presents various scenarios for the emergence of resistance literature in the so-called "Third World", with many examples that begin with the Palestinian Ghassan Kanafani and almost end with Edward Said. Harlow in her translation of Kanafani's works and ideas, reflects her philosophy and opinions on the issue of colonialism, activism, and

resistance. Through her examination and interpretations, she plays a profound role in rewriting the history of the Arab world and particularly the Palestinian cause.

In her analysis of Kanafani's book *Literature of Resistance in Occupied Palestine 1948-1966*, Harlow argues that Kanafani's book is written as a reaction to the Palestinian Literature's marginalization within the Arab world, which was largely unknown outside the borders of the state of Israel because of the official despotism and repression inside Israel. Harlow states that Kanafani's research is an attempt to document the existence and material conditions of the production of Palestinian literature under Israeli occupation; it is a dismissal of the "cultural siege" imposed by Zionism. In his study, Kanafani designated resistance literature in occupied Palestine as struggling on two fronts: The front of increasing awareness of the repressive conditions under occupation, and that of undermining Zionist myths, claims, and accusations (1966, p.127).

The book contains three chapters, the first chapter deals with The cultural status of the Arabs of occupied Palestine, the second studies Palestinian Resistance Literature: *Dimensions and Positions*, and the third presents examples of Palestinian poetry and Theatrical Stories. In fact, this study reveals Kanafani's ingeniousness, as he developed a special term for the revolutionary literary productions that were found in occupied Palestine for the first time, which is the term "literature of resistance." Kanafani described Palestinian literature as "literature of resistance" because this literature is based against all causes of oppression, encourages standing up to the occupation, incites revolution, and fight for freedom despite all the difficulties. However, according to Harlow, the idea of resistance may not be an exclusively "non-European" one, she says, "It has a special and urgent role to play in today's challenge on the part of the "Third World" to another European and United States tradition, that of political and cultural hegemony and domination."(Harlow, 1987, xx). In her study, Harlow focuses on the

term *Third World* as a substitute for the word Orient and the East in the past. She states that the term is used for the first time by Alfred Sauvy, a French demographer when he writes:

We speak all too willingly of two worlds and their possible wars, their co-existence, etc., often forgetting that there exists a third, more important, world, one which, in terms of chronology, comes first . . . this Third World, ignored, scorned, exploited, as was the Third Estate, also wants to say something. (1952, p5.6)

Harlow believes that what Sauvy means can be reached only through rewriting history as she believes that “The history of the Third World is coincident with the history of colonialism (p.5). This in fact reflects the idea that the Third World is a European invention that is originally associated with the colonial interests in the region. Harlow asserts that the Third World resistance writers’ use of the novel as it has been established within the Western literary tradition, challenges the historical and historicizing assumptions, and the narrative conclusions implicated within the Western tradition and its development (p.78)

In *Literature of Resistance in Occupied Palestine 1948-1966*, Kanafani distinguishes between the literature that was written in the occupied land and called it “the literature of occupation,” and the literature that was written in the land of the diaspora, in exile and camps, and called it “the literature of exile.” Kanafani believes that the literature of the occupied land is the literature of radiance, revolution, and hope, while the literature of exile is about wailing and crying, despair, and homesickness. Harlow comments on this distinction as an "occupying power" in which whether these people are exiled or subjugated because of the occupation of their land, their literature and culture are also subject to this occupation. Literature, therefore, is presented by the critic as an arena of struggle (1987, p.2).

Hence, Kanafani’s documentation is essential according to Harlow as she believes that all political and military struggles against colonialism and imperialism lead by resistance

movements, such as The Mau Mau (Kenya), the National Liberation Front (Algeria), Palestine Liberation Organization and many others were not enough. There was always a need for cultural and historical records because according to Harlow the struggle over the historical record is no less crucial than the armed struggle (1987, p.7).

Men in the Sun reflects Kanafani's historical approach to literature. The events of the novel revolve around three Palestinian men who live in a difficult and bitter reality after the *Nekba* and try to escape from this harsh reality to a better life. The events of the novel developed when these men agreed with someone to smuggle them from the border between Iraq and Kuwait. Here their suffering began. The three men boarded the truck designated for transporting water, as there was a large tank in the back of the truck, so it was agreed with the driver that they hide in the tank when passing through the checkpoint. Upon reaching the last checkpoint, the driver stayed for a long time talking to the soldiers, while the men were hiding in the tank until the driver soon discovered that they had all died of suffocation. The novel ended with an exclamatory question that carries many meanings: (Why didn't they knock on the tank? In interpreting Kanafani's questioning, Fadl al-Naqib, Yemeni journalist, writer, and poet stresses that:

The three finally suffocated, not because they didn't bang on the walls of the tank, but because there was no one there to hear them, and even if someone did hear them, he wouldn't have taken it upon himself to help them. Nonetheless, the question is a real one and in the future will become an important one in that it represents the way in which the Arabs have dealt with the [Palestinian] tragedy. We always predict a tragedy before it happens, and we are always surprised when it finally does occur. "Why didn't they bang on the walls of the truck?" will become one of the important questions in Arabic literature. (as cited in Harlow 1996, p.53)

However, "Why didn't the men bang on the walls of the tank?" Harlow believes to offer a critical reinterpretation of the past at the same time as opening up interpretive possibilities affecting the historical determinations of the future (1996, p.54). In *After Lives: Legacies of Revolutionary Writing*, Harlow argues, "The writer not only describes the historical events and circumstances, but also provides a historical sense and identity for those who have lived through them. (1996, p.46)

Harlow in a postcolonial context encouraged the Periodization of Literature, which means to produce literature that mirrors the period of its production. She argues that "The narrative is embedded in a historical process and ideological development. (p.78) In case, for example, readers tend to revise different translations of the same work into the same target language or target culture, they substantially find that these translations are strongly impacted by the historical and cultural context at that specific period. In *Translation Changes Everything: Theory and Practice*, Venuti argues that translations are 'profoundly linked to their historical moment' (2004, p.34). This notion of periodization of literature is equally discussed by the Peruvian critic Jose Carlos Mariátegui as he argues:

A modern literary, not sociological, theory divides the literature of a country into three periods: colonial, cosmopolitan, and national. In the first period, the country, in a literary sense, is a colony dependent on its metropolis. In the second period, it simultaneously assimilates elements of various foreign literatures. In the third period, it shapes and expresses its personality and feelings. (as cited in De Castro, 1959, p.102)

Mariátegui's quote indicates and reinforces the idea that literature often tells history based on those who are writing it. He introduced a notion of art that emphasizes its defensive and subversive capacity. On the other hand, Harlow states that the critic is like the artist, both are

necessarily and inescapably involved in the historical process, an involvement exhibited by the dynamics of the works themselves (p.78).

Essentially, the translator also directly assumes the responsibility for that involvement. Retranslation, in fact, is proof of the pragmatic nature of translation and the involvement of the translator in the historical process because retranslating a text is more about its historical context than its literary and linguistic interpretation. Nevertheless, the hegemonic interpretation of Eastern history needs to be challenged by rewriting history or retranslating history. Obviously, the first translation plays an introductory role as it introduces the work into the target culture (Bensimon, 1990). Thus, the translator tends to *domesticate* (Venuti, 1998) the text to better integrate it into the new culture. After the process of domesticating the text for the first time, the translated text is often retranslated by a new translator for other reasons and intentions.

In translation studies, retranslation is seen as an ambiguous term. It is defined as a new translation into the same language, from a text already translated completely or in part' (Cadera, 2017, p.6). However, different notions have been formulated about the difference between these translations and the reason behind retranslating some works more than once. Antoine Berman advocates the necessity of retranslation since translations are often aging, and that translation is an activity subject to time, which has its temporality: that of lapsing and incompleteness (1990, p.1). Here the choice of the text for retranslation is premised on an interpretation that differs from that inscribed in a previous version, which is shown to be no longer acceptable because it has come to be judged as insufficient in some sense, perhaps erroneous, or lacking linguistic correctness. The retranslation may claim to be more adequate to the source text in completely or in part, which is to say more complete or accurate in representing the text or some specific feature of it (Venuti, 2004, p.97). In the preface to *Translation, Rewriting and the Manipulation of the Literary Fame*, Bassnet and Lefevere state that:

Rewriting can also repress innovation, distort and contain, and in an age of ever increasing manipulation of all kinds, the study of manipulation processes of literature as exemplified by translation can help us towards a greater awareness of the world in which we live. (1992, p. vii)

This opinion in fact paves the way for looking at translation as something that can be rewritten repeatedly to reflect its manipulative power in defining reality and the world around us. In the mainstream, Samia Mehrez, a professor of Arabic literature at The American University in Cairo (AUC) and director of the university's Center for Translation Studies, historicizes Egypt's uprising that overthrew President Hosni Mubarak. In her book, *Translating Egypt's Revolution: The Language of Tahrir*, Mehrez states, "The participants also came to the task of translation with their histories" (Mehrez, 2012, p.3). This reflects her belief in history as an embodiment. Mehrez argues that all translations conducted by her students duplicate Egypt's ongoing revolution and, thus, the translator plays the role of the negotiator between texts and cultures. Through translating the revolution, the temporal and cultural particularities of the Egyptian Revolution have reached a worldwide readership (Laura Gribbon and Sarah Hawas, 2012, p.277).

Based on this perspective, it is crucial not to see the translation or to use the term translation to transfer any message from one linguistic code to another. Rather it is to transfer history, culture, and ideologies. Harlow is more than just a translator, she is a postcolonial theorist and literary critic whose works of translation as well as works of criticism serve to change realities and rewrite history.

IV.1.2. Returning to Haifa: a historical recording of the Palestinian Nakba.

In *On Zionist Literature*, Ghassan Kanafani makes an insightful examination of the body of literary texts written in support of the Zionist colonization of Palestine. These texts are written by both Jews and writers who sympathized with and supported Zionism for one reason or another. Zionist literature, therefore, includes literature written in languages other than Hebrew and by non-Jewish writers as long as it is under the banner of political Zionism and its plans. Kanafani argues that Zionist literature in the first place was recruited to serve the Jewish colonization of Palestine as an integral part of the Zionist plan to serve its propaganda, political and military campaigns (2015, Introduction). For example, these Zionist narratives say that the Israelis treated the Arabs with unparalleled politeness, that the Arabs are primitive, savage, immoral people, and that the Arabs did not own anything in Palestine for at least 500 years (p.13). Thus, Zionist literature and language seem to go hand in hand with Zionist Politics. Zionist literature is, therefore, the first step toward the Zionist colonial agenda. Theodor Herzl himself admitted that the objective of his novel *The Old New Land* was:

not artistic but propagandistic. It is entirely logical for that “novel,” therefore, to end up in the condition we find it in 1962, when a German language edition was published in exactly the same format as propaganda pamphlets: 220 large pages of heavy weight paper, accompanied by 200 illustrations and diagrams about Israel and Jewish history on glossy paper inserts, interspersed with the novel’s text, which tendentiously and tediously highlight immigration trends as well as the development of production, the army and the legislature, along with colored photographs of Israeli towns. This “novel,” at bottom, was pure propaganda. (2015, p.58)

Kanafani believes that Zionist literature is the first experience of its kind in history, as art is used in all its forms and levels to carry out the largest and widest process of misleading and

forgery. This experience has resulted in a myth and a collective brainwashing to justify Zionist imperialism and to generate worldwide support for Zionist existence in Palestine

To study history is to study literature (Willmott, 1907). Sionil Jose argues that “writers can be considered as historians. It is in literature that the greater truths about people and their past are to be found”. Literature is, then, a means of enlightenment, broadening horizons, and revealing facts. Yet, Zionist literature plays a role in distorting, forging, and fabricating history. Kanafani addressed the idea of misleading, falsifying, and influencing the Western reader by publishing a group of Zionist novels after 1948 using two main techniques of falsifying the truth. Zionists tended to deduct facts that do not serve them and multiply facts that bring them support and compassion (Kanafani, 2015, p.13). For example, while writing a text about the 1948 Palestinian war, writers tended on one hand to omit many details related to Palestinian suffering out of their exile and the reaction of Arabs by ignoring them completely or distorting their existence. On the other hand, they devote more than half of the book exaggerating the stories related to the Nazi massacres against the Jews in Europe to create sympathy towards the Jews. (2015, p.16)

Kanafani states that Zionism fought fiercely by using language as a religious tool. He argues, “After Hebrew was a language specialized in matters of religion, now it turns into a national language that precedes the creation of geographical, civilizational, cultural, and economic ties between the Jews of the world that did not exist before.” (p.16). evidently, Kanafani questioned the fact that the 1966 Nobel Prize in Literature was awarded to Shmuel Yosef Agnon, a fanatical reactionary writer who had nothing to do with being a brilliant writer.

Shmuel Yosef Agnon was one of the central figures of Modern Hebrew Literature. He was awarded Nobel Prize in Literature in 1966. Yet, the writer was known for his intolerance and contempt for the Arabs and the Palestinians. In his book, Agnon states: "The Arabs are like

dogs in their sitting, and they are the enemies of civilization, so they turned the center of ancient Jewish civilization in Palestine into stables for their donkeys (Abu Alam, 2016). This description reveals the writer's hatred and intolerance toward Arabs. Therefore, it is scandalous for such a pacific and nonviolent prize to be awarded to such a person who insults and humiliates other people in an age of respect and humanity.

According to the Nobel Prize terms and regulations, it does not allow access to the secrets of any of the award's sessions until after 50 years have passed. Yet, with the arrival of 2016, it became available to know some details that confirm Kanafani's accusations of Agnon's reward as members of the Nobel Prize Committee revealed secrets that proved the politicization of literature. In *Histoire du prix Nobel*, Antoine Jacob reviews the traditions of awarding the Nobel Prize. He affirms that relationships of aversion and companionship, ideological attitudes, and competition between nations are all playing a profound role in crowning the winners (Jacob, 2012). He reveals the way in which the winners of the prizes are being chosen, especially the Nobel Prizes for Literature and Peace. Jacob declares that the engraved Nobel winners in history are a result of internal battles between the five responsible members. He points out that determining the winners is based on the personal convictions of the members of the awarding panel. Nobel secretary Geir Lundstad declared in his 2015 memoirs *Secret of Peace* that the Nobel Prize, especially for literature and peace, is usually awarded under the pressure of pre-programmed political bias and ideology. In *Betraying the Nobel: The Secrets and Corruption Behind the Nobel Peace Prize*, Unni Turrettini (2021) said that "The prize is losing credibility and when it loses credibility, it loses the potential impact that the prize can have on world peace." Which reflects the dishonesty and politicization of the Prize itself.

Among the strange controversial details revealed about the Nobel Prize 1966 in Literature is the presence of names greater than Agnon's name. The Nobel Committee approved 99 applications for nomination, with only 72 candidates. These names include Samuel Beckett,

E.M. Foster, Ezra Pound, and Graham Greene among other prolific iconic artists where there is no chance for comparison between them. These facts make it necessary for Arabs and Palestinians to make a counter-discourse to defend their rights in the face of this Zionist propaganda. However, the use of the Arabic language as a means of expression participates in slowing the process of de-marginalization of the Arab voice. Therefore, translation in its postcolonial context seems to be the best way to give a new spirit to Arabic Literature as it both gets faster onto the Western reader as well as rewriting history at an international level.

In *Returning to Haifa*, Ghassan Kanafani presents a model for the revolutionary, progressive intellectual commitment to Palestinian and Arab consciousness and memory. Kanafani's ability to crystalize national awareness is an important and necessary matter that expresses the great value and vitality of the role of the intellectual and culture in facing challenges and promoting the values of resistance and belonging. It is also necessary to employ cultural and literary heritage to confirm positions and motivate steadfastness and national self-confidence. Kanafani was a journalist, fiction writer, and spokesman for the Popular Front for the Liberation of Palestine. He died at the age of 36, assassinated by a car bomb in Beirut, Lebanon.

Returning to Haifa is a novella published in 1969; however, it has two historical settings, roughly twenty years apart: 1948 and 1967. It is one of the most prominent works in contemporary Palestinian literature, and due to the wide popularity that the novel enjoyed, it was translated into many languages, and was turned into a movie in 1981, and the film won four International awards. The novel deals with the experience that Ghassan Kanafani lived through oppression, homelessness, and the hope of returning to his homeland.

The novella revolves around a Palestinian family who have lived in several Arab countries, since their refuge during the 1948 War. During the shooting in the battle of Haifa, Said's wife left her son at home, to search for her husband, but they were forced to flee the city of Haifa

with thousands of families after its invasion by the Israeli army. Said and his wife were unable to come back home and bring their five-month-old baby who seems to be adopted by one of the Zionist families. The novella embodies Kanafani's nostalgic feelings to return home. Most of the story's events take place on the way to Haifa when Said and his wife decide to go there, showing the bitterness and harsh conditions in which Said's family lived during the events of the *Nakba* in 1948.

In this masterpiece, Kanafani went beyond the literary representation to deeper levels with the aim of realization of the deep intellectual, political, and social contents. Kanafani was not writing literature separate from the Palestinian reality, he was a revolutionary intellectual. He translated his vision, convictions, and deep national and human values into his writings. No matter how strange the circumstances may seem, in his writings, Kanafani reveals and emphasizes the sense of responsibility and steadiness rooted in the awareness and practice of the Palestinian people who adhere to their cause, rights, and homeland.

The novella focuses on the dramatic dimension of the text, that is, on the description of the Palestinian situation and suffering. This suffering was embodied in a mother and father who lost their child (Khaldoun) in Haifa during the events of the *Nakba* in 1948 and the consequent homelessness, displacement, and refugees. Nevertheless, they still hope to find him, meet him, and restore him. This is what actually happened twenty years later when Said and Safia went to their home in Haifa.

Kanafani believes that what happened was a process of violent, conscious, and forceful usurpation of Palestine. The process of displacing Palestinian people and uprooting them from their homes is a political process within a colonial settlement project based on a clear and specific ideology, and this is another constant fact, and under the devastating defeat of the Arab-Palestinian side. In a very tactful way, Kanafani dealt with an extremely dangerous and serious

idea, namely, the idea of normalization. Kanafani wanted to prove the impossibility of dialogue or normalization of relations with this enemy, he insisted on resistance and claimed that without changing the balance of power, and without war, Palestinians would never return to their home.

For the experience to take on its deeper and more convincing extent, Kanafani designed the novel so that the representative of the other side, as it is a colonial, violent, and racist uprooting project, is a non-Jewish personality, but rather, from a genetic point of view, a Palestinian personality. This constituted one of the decisive focal points in Kanafani's approach. Kanafani wanted behind it to tell us: that the problem is not in the nature of the specific individual, even if he is Palestinian in terms of biology, but in terms of contexts, awareness, and practice, he has become an organic part of an uprooting, settler, and racist colonial project. Reflecting his shock and disappointment, Said screams:

What Khaldun, Safiyya? What Khaldun? What flesh and blood are you talking about? You say this is a fair choice? They've taught him how to be for twenty years, day by day, hour by hour, with his food, his drink, his sleep. And you say, a fair choice! Truly Khaldun, or Dov, or the devil if you like, doesn't know us! Do you want to know what I think? Let's get out of here and return to the past. The matter is finished. They stole him.
(p.172)

In this sense, Kanafani emphasizes the idea that a person can be a Zionist in thought and practice without being a Jew, just as he can be with the Palestinian people and their rights as well as supporters and resistance fighters without being Arabs or Palestinians. Kanafani writes:

The young man jumped to his feet.

"You have no right to ask those questions. You're on the other side."

"I? I'm on the other side?"

Said laughed heartily. And with that explosive laughter he felt as if he were pushing out all the pain and tension and fear and anguish in his chest.

The youth stood up again. He began to speak as though he had prepared the sentences long ago.

I didn't know that Miriam and Iphrat weren't my parents until about three or four years ago. From the time I was small I was a Jew ... I went to Jewish school, I studied Hebrew, I go to Temple, I eat kosher food . . . When they told me I wasn't their own child, it didn't change anything. Even when they told me— later on—that my original parents were Arabs, it didn't change anything. No, nothing changed, that's certain. After all, in the final analysis, man is a cause. (p. 180,181)

Kanafani believes that the basis for the approach is the political, military, economic, and cultural structure and system that adheres to a colonial Zionist ideology that knows very well what it does and for what goals, and everyone who supports it, adopts it, and advocates it regardless of his nationality, religion and gender. In *Returning to Haifa*, Kanafani made "Khaldun" in a way a symbolic equivalent to Palestine. The way Palestine was seized by force, so too was Khaldun seized by an immigrant Jewish settler family, and subjected him from that moment to comprehensive brainwashing. That is, exactly according to Kanafani what the colonial Zionist occupation has done and is doing in Palestine from appropriation, exploitation, erasure of the memory of the place, and change of its history. Accordingly, it is impossible for Kanafani to restore Khaldun or Palestine from the control of this occupation through dialogue. Kanafani believes that Palestinians are not facing a misunderstanding that can be resolved in a civilized dialogue, negotiation, or humane discussion. Rather, they are facing a fierce and violent racist and ideological political project, with which it is impossible to restore any serious rights of the Palestinian people except through their resistance and sacrifice.

The novella tends to contradict and reject everything associated with the culture, policy, and practice of normalization, which is based on the belief that Palestinian national rights can be re-established through dialogue and normalization of relations with the occupation, or betting on the possibility of persuading the settler to return some of the Palestinian rights that he seized by force. On their trip to Haifa, Said shows his rejection of any kind of normalization. From the first moment, Said announces his position saying:

You know, for twenty long years I always imagined that the Mandelbaum Gate would be opened some day, but I never, never imagined that it would be opened from the other side. It never entered my mind. So when they were the ones to open it, it seemed to me frightening and absurd and to a great degree humiliating. Maybe I'd be crazy if I told you that doors should always open from one side only, and that if they opened from the other side they must still be considered closed. But nevertheless, that's the truth. (p.150)

According to Kanafani, the enemy's openness to his Palestinian and Arab surroundings is not a spontaneous, transient, or arbitrary decision. It is the declaration of power that wants, after taking over the geography, to occupy the consciousness and the psychological state of Palestinians. Therefore, he is carrying out the process of opening up to consolidate the idea of his victory and his right to occupy the place and show his strength. Thus, to confirm that there is no point in resisting his superiority and power, according to Kanafani, Zionists want to establish the concept of superiority not only in the military field but also in the political, psychological, and intellectual arenas. Said says:

as if They're saying to us, 'Help yourselves, look and see how much better we are than you, how much more developed. You should accept being our servants. You should

admire us.' But you've seen it yourself. Nothing's changed. It was in our power to have done much better than they did." (p.151)

Said sees that this visit to his home in Haifa is due to Israel's victory in the 1967 War. It is a sign of humiliation, of recognition that they are superior. Kanafani believes that The Zionist entity aims to perpetuate a culture of defeat on the Palestinian and Arab side, which approaches the relationship with the occupying state from a position of defeat, that is, from a position of accepting the enemy's conditions and recognizing its superiority either consciously or unconsciously. The enemy's permission to return in this way and under these conditions is according to Kanafani, to show its superiority and strength and to force the Palestinians to bow their heads and hurt their spirits. In this sense, returning to Haifa according to Said should not happen because the enemy allowed it, rather the Gate had to be opened by force from one side, the Palestinian side, that is, to achieve victory. In this context, Kanafani gives an extensive narration of the day Said and Safia lost their son Khaldoun, and how each of them desperately struggled to find their son, but to no avail. It is inevitable fate. Kanafani writes about their powerlessness and loss:

All at once the past was upon him, sharp as a knife. He was turning his car at the end of King Faisal Street (for him, the street names had never changed) toward the intersection that descends left to the port and right to the road leading to Wadi Nisnas when he saw a group of armed soldiers standing in front of an iron barricade at the intersection. As he watched them out of the corner of his eye, a sound like an explosion burst out from the distance. Then a crack of gunfire, and the steering wheel began to tremble between his hands. He nearly ran up onto the sidewalk, but at the last moment he recovered himself

and saw a young boy dashing across the road. With that scene the terrible past came back to him in all its tumultuousness. (p.152)

This narration, with its details and tension, is important and necessary as it establishes an understanding of the contexts in which Said and Safia lose their son Khaldun. It was not due to fear or personal cowardice, but rather an inevitable result of a sudden, incomprehensible, and sweeping defeat, which no human being, no matter how brave, was able to stop its frightening repercussions. Yet, Khaldun himself was not ready to start a new page with his parents everything is over for him as he makes up his decision from the moment he knew the story:

After I learned that you were Arabs, I kept asking myself” (p.181) How could a father and mother leave their five-month-old son behind and run off? How could a mother and father not his own raise him and educate him for twenty years? Twenty years? Do you wish to say anything, sir? (p.182)

Then he adds:

You should not have left Haifa. If that wasn't possible, then no matter what it took, you should not have left an infant in its crib. And if that was also impossible, then you should never have stopped trying to return. You say that too was impossible? Twenty years have passed, sir! Twenty years! What did you do during that time to reclaim your son? If I were you I would've borne arms for that. Is there any stronger motive? You're all weak! Weak! You're bound by heavy chains of backwardness and paralysis! Don't tell me you spent twenty years crying! Tears won't bring back the missing or the lost. Tears won't work miracles! All the tears in the world won't carry a small boat holding two parents searching for their lost child. So you spent twenty years crying. That's what you tell me now? Is this your dull, worn-out weapon? (p.185)

Khaldun's speech actually seems to reflect the voice inside each Palestinian person who may think that he was supposed to stay to die, to never give up his land from the beginning. Rather,

the discussion was an analysis and direct accusation of the logic of the occupation and its cause in everything that Khaldoun, Said, Safia, and all Palestinians suffer from.

In *Returning to Haifa*, Kanafani insists on the idea of resistance and struggle as the only choice. Therefore, the novella rejects any possibility of a dialogue or debate to persuade who has the right. From the beginning, even before he met his son Khaldun / Dov, Said settles the dialogue with Miriam, the Polish Jew who occupies his house, when he says to her: “Naturally we didn’t come to tell you to get out of here. That would take a war”. Hence, the situation is not resolved by peaceful means, because the loss of the house/homeland took place in a war. So they can only be regained by war. It is because the occupation of Palestine took place in an implementation of a completely clear Zionist project led by Western agenda.

Kanafani’s political and ideological approach is much similar to that of Frantz Fanon who argues that the only solution to get out of colonialism, as he mentioned in his book *The Wretched of the Earth* (1963), is violence, as he believes that violence is the only way to eliminate colonialism. Fanon, like Kanafani, believes that sitting at the negotiating tables will only be in favor of the emergence of a new colonial system represented by the national bourgeoisie. This national bourgeoisie, according to Fanon will rule after colonialism and be an arm of it. Unfortunately, the existence of this colonial hand will continue to humiliate masses whose identity has been lost amid the colonial culture that imposed itself (1963, p.62). In this regard, Fanon claims that:

Decolonization, which sets out to change the order of the world, is, obviously, a program of complete disorder. But it cannot come as a result of magical practices, nor of a friendly understanding. Decolonization, as we know, is a historical process: that is to say that it cannot be understood, it cannot become intelligible nor clear to itself except in the exact measure that we can discern the movements which give it historical form and content. Decolonization is the meeting of two forces, opposed to each other by their very nature,

which in fact owe their originality to that sort of sub-stantification which results from and is nourished by the situation in the colonies. (1963, p.36)

Here, Fanon draws attention to the relationship between the colonizer and the colonized, explaining ways to preserve revolution from the manipulations of colonialism and the local elites subjected to it. Fanon argues that colonialism would not be easily eradicated. colonialism will end officially, but it did not actually end because of the wide network of subordination. This subordination is for Kanafani embodied in the normalization. Fanon describes people who would not believe in the power of struggle and violence as:

There are some individuals who are convinced of the ineffectiveness of violent methods; for them, there is no doubt about it, every attempt to break colonial oppression by force is a hopeless effort, an attempt at suicide, because in the innermost recesses of their brains the settler's tanks and airplanes occupy a huge place. (p.63)

Kanafani's belief in this power of violence, resistance, and struggle is reflected in Said's refusal of persuading his son to return to them. Instead, throughout the scenes of the dialogue between the father and his son, Said shows a dignity and pride that prevented him from being emotional or submissive in front of his son because he knew that he was brainwashed and that he is no longer in the same side:

Man, in the final analysis, is a cause. That's what you said. And it's true. But what cause? That's the question! Think carefully. Khalid is also a cause, not because he's my son. In fact . . . but put the details, in any case, aside. When we talk about man, it has nothing to do with flesh and blood and identity cards and passports. Can you understand that? (p.183)

After that, the text moves towards its inevitable end. That is, defining and confirming the alternative to all this miserable dialogue. At the end of the novella, Said announces his decisive

choice: "When Said reached the door, he said: "You two may remain in our house temporarily. It will take a war to settle that." (p.187) Kanafani reflects that Palestinians have no other choice except the war and shows Palestinian readiness to sacrifice their children to reclaim their land as Said states: "I pray that Khalid will have gone—while we were away!" (p.188). it seems according to Kanafani that this is the only logical and rational option in dealing with an enemy that seized Palestine's land, history, and people.

IV.2.The Savage Other: The American Invasion in *The American Granddaughter* by Inaam Kachachi

After the 11th September attacks, in the president's address to the nation on the very day of the attacks, George W. Bush announced:

we stand together to win the war against terrorism. Tonight, I ask for your prayers for all those who grieve, for the children whose worlds have been shattered, for all whose sense of safety and security has been threatened. And I pray they will be comforted by a power greater than any of us, spoken through the ages in Psalm 23: "Even though I walk through the valley of the shadow of death, I fear no evil, for You are with me." This is a day when all Americans from every walk of life unite in our resolve for justice and peace. America has stood down enemies before, and we will do so this time. None of us will ever forget this day. Yet, we go forward to defend freedom and all that is good and just in our world.
(2001)

Bush tries in this speech to play on the sentiments and emotions of fear and grief. Bush and the American administration tended to fuel and encourage the public demand for retaliation and revenge. Herein, there is a hidden call for the war. This association between evil and good is an

attempt to universalize the war against terrorism. To achieve its political and military agenda, America followed a strategy of increasing the American public's fear of terrorism and violence. It worked to spread the terror of upcoming attacks. Bush said:

States like these, and their terrorist allies, constitute an axis of evil, arming to threaten the peace of the world. By seeking weapons of mass destruction, these regimes pose a grave and growing danger. They could provide these arms to terrorists, giving them the means to match their hatred. They could attack our allies or attempt to blackmail the United States. In any of these cases, the price of indifference would be catastrophic. (2002)

American administration reinforced the idea of the probability of future attacks and the need to react to regain American sovereignty and its superiority over the world. It is observable that from the very beginning, America tended to associate the attacks with specific target countries. Previously, Condoleezza Rice (2000) singled out three particularly dangerous nations: Iran, Iraq, and North Korea. She also stated that: "America's pursuit of the material interest will create conditions that promote freedom, markets, and peace... The United States has a special role in the world... American values are universal". America uses the excuse that Iraq still possesses weapons of mass destruction. Although the entire world knew that Osama bin Laden and Al-Qaeda were responsible for the attacks, Saddam Hussein was accused of his involvement. Bush states:

The safety of the American people depends on ending this direct and growing threat. Acting against the danger will also contribute greatly to the long-term safety and stability of our world. The current Iraqi regime has shown the power of tyranny to spread discord and violence in the Middle East. A liberated Iraq can show the power of freedom to transform that vital region, by bringing hope and progress into the lives of millions.

America's interests in security, and America's belief in liberty, both lead in the same direction: to a free and peaceful Iraq. (2003)

Strangely, Iraq was involved in this war without any real excuses or fault. In his study, Lori Maguire states, "both Bush in 2004 and Tony Blair in 2005 presented the threat of Iraqi dictator, Saddam Hussein, in its worst possible light, using exaggeration and insinuations. But one of the most important was through their rhetoric. They are designed to influence public opinion' (p.1) according to Maguire, the American administration used many other highly dubious ways to convince the public opinion of Iraq's involvement in world insecurity and the necessity of the invasion. Everything done by America to give itself the image of the defender and the main responsible for maintaining peace in the world declined by the first years of its occupation of Iraq. The American lies, the nonexistence of mass destruction weapons, the huge number of innocent people being killed in Iraq and many other facts display the American barbarism in Iraq.

The American Granddaughter portrays the invasion of Iraq and the comprehensive military control carried out by the American forces in Iraq from 2003 to 2011 under the pretext of possessing weapons of mass destruction. This invasion led to huge human losses including dead and injured, millions of homeless people, and material losses. It also plunged the country into sectarian violence, the effects of which are still felt to this day. The American administration intensified its efforts to convince the American and the international public opinion of the necessity of invading Iraq because of its refusal to disarm its weapons of mass destruction, and that America does not want to invade Iraq, but rather to liberate the Iraqi people.

The story of the American granddaughter shows us preparations for the American administration to invade Iraq:

I waited for them to contact me but they took their time and the war started without me. I heard on the news that the president had secured the support of Congress. Who cared about the United Nations? What nations and what bullshit? With the start of operations, we all became slaves to the TV screens. We were addicted to the news and never got our fill. If you nodded off in front of the screen, dozens of hands would shake you awake. If you sleep, you miss out on history! (p.19)

This description reflects to readers the US administration's thirst for waging wars and creating crises, to sow terror in the hearts of its enemies. The novel conveys to us the ugliness of the scene in Iraq because of the American invasion. The writer continues to narrate the events through the protagonist Zeina, where she says: "I collapsed into myself as I watched Baghdad being bombed and the columns of smoke rising after each American attack. It was like watching myself use my mom's cigarette lighter to set my own hair on fire, or cut my own skin with my nail scissors, or slap my left cheek with my right hand" (p.20). Effectively, *The American Granddaughter* exposes the brutality of the American army and shows the real nature of this army.

The novel is translated into English by Nariman Youssef. It depicts the American invasion of Iraq from an American Iraqi girl's point of view who returns to her country as an interpreter for the US Army. The novel addresses different events that lead to a national tragedy in which the country sways from dictatorship, betrayal, and foreign occupation to total physical and spiritual destruction. Zeina describes the day of invasion:

The TV wouldn't stop charging us with emotion. It pumped us with adrenaline as it carried images of smoke and the noise of explosions, scenes of men running to escape death, and of boys yellow-faced with panic but waving victory signs to the cameras all the same. I watched people enter government buildings and leave with tables and chandeliers and

chairs and plastic plants carried on their heads or their backs. Everyone racing for a share of the pillage. Some laughed at the camera when they realized they'd been caught unawares, but the majority looked away and rushed on. Baghdad had become a free for all. Iraq was leaderless. (p.20)

Hence, the novel presents a vibrant picture of the way the US Army used to treat Iraqi citizens. In their propaganda, they declared that they are working in a way that protects the freedom and the dignity of all citizens but the reality is completely the opposite. Zeina, the American granddaughter narrates:

At night I had to take part in patrols and in raids on houses where terrorists were suspected to be hiding. Those were long nights full of voices yelling and pleading and wailing, and looks that were sharper than daggers. Strangely what I felt wasn't fear, as much as an awareness that I was going through experiences I had never imagined I'd go through. Yes, there were those who bragged about making history. And we were indeed making a new future for the country that held my ancestral bones and had, once, held me in its arms. (p.88)

The use of words like *yelling*, *pleading*, and *wailing* reflects the depth of the psychological trauma that Iraqis are passing through when the US military attacks, intimidates and, arrests Iraqis, simply because of the suspicion that they are harboring terrorists (rebels). The successive events of the novel articulate many other images of the way the American army is treating people's privacy and homes. In one of the scenes, the American soldiers as they are going to arrest a wanted person, as the translator, Zina declares:

It was midnight when we headed in three vehicles to the house of that contemptible man. Twenty soldiers got out and surrounded the house (...) Four of the soldiers broke the iron garden gate, went into the yard, kicked the wooden door and were inside. Inside, a family was sleeping; a woman woke up and started screaming. Then a man appeared in his white

dishdasha, holding out his open hands towards the soldiers and saying "Yes... Yes." They shouted and gestured at him to lie face down on the floor, and he immediately understood. He dropped down quickly as if he'd been trained for situations like this. They ordered him to extend his arms to the sides and he did so. A soldier stepped forward and tied the man's hands behind his back with a nylon wire. Then they called me over from the vehicle to do the interpreting. (p.94)

The foregoing description demonstrates that the American army's barbarism is apparent and against all the promises and lies, they are presenting on television and media. It reveals the inhumanity of American violence and hostility and the extent of its barbarism. The Americans destroyed facilities, buildings, hospitals, schools, and everything they could lay their hands on. Indeed, the American invasion is just a new form of colonialism. The machine of destruction exterminates lives in Iraq in front of the eyes of the entire world that blesses the fake victory over defenseless people.

Among the images, that the novel tries to focus on is Abu Ghraib prison. Abu Ghraib prison where physical, psychological, and sexual abuse, including torture, rape, and killing of Iraqi prisoners, took place. These violations were carried out by people from the US Military Police of the United States and other secret agencies. Iraqi prisoners were subjected to human rights violations and ill-treatment. There are many reports of rape, sodomy, and murder of these prisoners by the prison officers in Abu Ghraib. Abu Ghraib prison has become a symbol of the US military's inhumanity, savagery, and aggressiveness. Zeina states:

Abu Ghraib was a far remove from The Bridge on the River Kwai, and military honor was no longer just a male issue. There were women offenders too, and that made my anger more bitter. How did that bitch, who was dragging a prisoner behind her like a dog on a leash, get into our army?

Prisons were not suitable places for cinema, despite all the movies that were set in them.

The real protagonist wasn't pain; it was humiliation. (p.138)

As for human rights organizations, Abu Ghraib prison lacks the minimum human conditions and cannot be called a prison. When Zeina saw the pictures and scenes of the imprisonment of Abu Ghraib and the humiliation and indignity that the Iraqis are subjected to, it filled her heart with feelings of anger and sadness. Especially as some of the American soldiers began to justify that:

The soldiers were talking about the images that kept being shown on TV. Some were resentful, and others were trying to find justifications. They said that such things were done by ignorant low-ranking soldiers. Someone called them "stupid" for allowing photos to be taken. Another answered in a deep voice that those prisoners must've been violent criminals to be treated that way. I listened but felt unable to take part in the debate, until Shikho, one of our local translators, said something that struck me like a poisoned arrow.

"Guys, this is nothing compared to what used to happen in the Baathist prisons." (p.139)

In this incident, Zina discovered the Americans' racism toward Arabs and their inappropriate treatment of Iraqi prisoners. She shows her grumbling and resentment as she says:

"Why are you so angry, Sitt Zeina?" "Because our job here is not to replace torture with torture."

I addressed him in Arabic first, then I stood up and repeated what I'd said in English in a voice loud enough for others to hear. They turned and looked at me like I was the spokesperson for the enemy-or for Amnesty International at best (p.139).

The brutality of the American occupation continues by destroying the symbols of the state, including Saddam's palace, as Zeina says,

The palace was deserted and in ruins. Broken stones were scattered in the halls, which we crossed like ghosts doomed to eternal perplexity. (...) The garden that was supposed to be a paradise on earth had turned into a swamp full of mosquitoes, a jungle of weeds and grass taller than me. This place had witnessed the end of the world (p.38).

The American Granddaughter also exposes to the reader different motives behind the occupation of Iraq in its depiction of the US Army. It presents the different criteria from which the soldiers are chosen. The army that Zeina joined was not a homogeneous army in which soldiers belonged to different nationalities, religions and, races with each with his calculations and personal interests:

One of the women with us was about seventy years old. The company hadn't put any age limit on applications. Regardless of your age or religious background or ethnicity or educational level, you qualified for the job as long as you spoke Arabic and English, even if you could barely read them (p.51). There were Iraqi men and women from different sects and backgrounds. Some were relatively recent migrants who had come to the United States from Rafha camp after the invasion of Kuwait, others were veteran migrants who had arrived here in the 1960s in search of economic gain, and yet others were "in-betweeners," (p.22)

The extract confirms the nature of the soldiers who serve in this army, as they are a group of people who have no other goal but to receive high salaries to get rid of debts and bank loans. Other soldiers joined the American army under the pretext of getting rid of the dictator. Their malevolence against the former regime blinds them to see the truth and thus, act against their country. Zeina adds: "70s migrants who had escaped the Baathist prosecution of communists and headed for Eastern Europe, somehow ending up in the mecca of capitalism. There was a strange mix of Americanized Islamists, and leftists who mislaid Moscow's compass" (p.22).

The novel therefore reveals that all who participated in this army that occupied Iraq betrayed Iraq to fulfill very personal objectives.

According to the novel, the US Army seems to be the reason behind the destruction and damage of Iraq. The death of a huge number of innocent people and the displacement of many others. Based on the story of the UN, Iraqis need the help of the West; the West declares that people are not living an honorable and respectful life and that they need to be saved by the West. However, the author, of *the American Granddaughter* shows the opposite. It offers a more authentic image of the situation in Iraq before the occupation. The fact that the Christian protagonist Zeina has a Muslim breastfeeding brother reflects the unity and the integrity of Iraqi society in which there are no barriers between citizens, no difference between Christian or Muslim, between Shia or Sunni. This picture reflects the highest ranks of humanity and solidarity.

The presence of the other in the novel is embodied through the aggressive, destructive, and vicious American army that does not care about the feelings of the natives. There is no respect for the values and traditions of the oriental society. All the Western propaganda of being tolerant and open to the differences of the other and the civilized dialogue have no existence in reality. The novel depicts the racism and the arrogance of the American army. American soldiers mock religious symbols and rituals. Zeina shows her dissatisfaction when the American soldiers from a guard patrol in Kadhimiya show discourtesy and arrogance toward the Shia tradition of Iraqi celebrations on the occasion of Ashura (p.107). They disrespect Iraqi women as Zeina states: "Back at the Zone, the place that defined me now, I found a commotion at the checkpoint and raised female voices. There were three veiled women from the parliament, protesting at our dogs sniffing their clothes" (p.106). This in fact reflects the perpetuation of the orientalist belief the West has about veiled women. American soldiers, herein, tend to associate the female Islamic veil with terrorism. They mistreated these women because they perceive the veil as a

symbol of terrorism. Kachachi through this behavior reinforces the real motives behind the American occupation of Iraq. It is not to liberate or to help them but to humiliate and show their superiority over Arabs (p.119).

The American imperialist, then believes that he is a master and that he has the right to trusteeship over others is what brings Arabs into the field of counter-discourse in an attempt to understand this old yet new relationship between the colonizer and the colonized as well as the dialectical relationship between the master and the slave. In the end, you realize that racism and arrogance are nothing but an act that is met with a negative reaction that leads to tension and estrangement between the ego and the other. From this standpoint, the Iraqi people took a fair stance against the Americans in the majority as a result of the living reality, unlike those who were deceived and depicted in their imagination that the American is the title of the savior and the liberator. The novel is then a portrayal of the fall of the mask that America wore. The mask of humanity, human rights, and spreading peace. All this propaganda is therefore only to seek international support to maintain their imperialist project.

IV.2.1. Reshaping the Self in Diaspora: Iraqi In-betweenness and Identity Crisis in *the American Granddaughter*

The American Granddaughter as an Iraq- American novel reflects a deep social, cultural, and religious dilemma Iraqi people in the diaspora are suffering from. Zeina is a person with a dual personality, she falls in between the past and the future, the falsehood, and the truth. Her personality, ideas, expectations, and dreams are all trapped in-between. The novel addresses the very sensitive issue of identity which is complex and worthy of deeper examination.

Identity is often related to several identification characteristics such as nationality, ethnicity, religion, and social class. It refers to the perception of oneself as being part of society. It is a matter of an individual's self-actualization and recognition as a unit of a whole. It is considered one of the most controversial topics, and the most discussed in the arena of political, cultural, and media discourse, especially at the end of the last century. One of the reasons that gave this subject a great deal of attention is that the concept of identity transcends its initiative studies, to a broader scope that includes most of the elements of life, including culture, religion as well as sexuality. According to sociologists, identity can be categorized into two major sides: the first is a personal self-identity that is mainly represented in the traits and temperaments that distinguish a particular person. This category can essentially be fixed or dynamic depending on the person's contact with others and the environment in which he lives. For the second category, collective identity refers to everything that unites a person with his surroundings of different degrees. This category may be complementary to the self-identity so that the person becomes more comfortable when he mixes with a specific environment that contributes to highlighting his self-characteristics, giving him more space for interaction.

However, Nowadays, Identity is to be seen as something not to be born with, rather people can choose and experience. In his essay *Cultural Identity and Diaspora*, Stuart Hall (1990) defines cultural identity in two ways. The first refers to the same historical experience and cultural codes shared by a group of people. This definition is related to the past and inherited characteristics however the second is more about the future and globalization, it is about *becoming*.

Therefore, Hall goes on to say that contemporary societies are very much characterized by the presence of partial identities and that people can no longer have a unified idea of their identity, but they have many identities that are ambiguous and sometimes conflicting. That is why the narrative representations that were written during specific crisis phases are often

charged with many personal, cultural, and historical experiences that the writer himself passed through. In an interview with Liana Salah, Kachachi was asked about the reason behind her strong nostalgic sense of Iraq which is very apparent in her writings even though she is living in France for 30 years. In a weeping voice, Kachachi replies claims: “A home is always a home, Iraq is a disease and cure at the same time. And it’s hard to be healed and cured from Iraq. Its wounds are deep we need to write so much about it and we will never cover its tragedy whatever we write” and then she adds: “Sometimes I imagine that we (writers) like the Leila fools. It is natural to write about my country because I know it” (*France24*, 2016).

This deep melancholy and nostalgia is transformed into artfulness in Kachachi’s writings. It is because she was obliged to leave her homeland and live for more than 30 years in the diaspora, Kachachi deeply sinks into the questioning of who was she and who would be. Kachachi represents herself by using a tragic female character whose family were obliged to leave Iraq because of political harassment. In the same interview, Kachachi says that she was originally a journalist and that journalism helped to shape her writing talent: “When I started writing fiction I found that characters emerged from my notebooks notes, Old newspaper clippings and asked me to let them breathe fresh. I am an old journalist but a young writer’”. Kachachi artistically defines herself through her works in journalism and fiction. She adds: “I always try to mix reality with fiction. Reality only doesn’t satisfy me and fiction only doesn’t convince me.’ Kachachi confesses that she is deeply influenced by the diasporic trauma that hunted her life and generated her creative talent. Kachachi is Zeina in *the American Granddaughter*. Like Kachachi, Zeina felt a sense of disappointment and despair after turning back America from her mission as a translator during the US invasion of Iraq.

This diasporic trauma generates a sense of loss and estrangement. Life of diaspora makes people feel stuck between their past and the future. Arab-Americans gradually get to develop a personality that neither satisfies their attempt to preserve their heritage nor convinces the host

society's secularism. The Declaration of Independence states the principles on which the American identity and citizenship are based on. It expresses a deep assurance of equal citizenship. Throughout history, America has welcomed different subordinated groups of people and helps to integrate them into social life. In *Belonging to America: Equal Citizenship and the Constitution*, Kenneth L. Karst (1991) insisted on the fact the American constitution works to preserve equality of citizenship that lead to a more harmonious and successful nation. However, the attacks of September 11 are considered the largest and most daring attacks in the history of the United States of America. Therefore, these attacks resulted in strong consequences, especially on American domestic relationships. Arab and Islamic communities faced a wave of restrictions and paid a heavy price of their freedom, properties and encountered a wide smear campaign. However, the psychological burden is still the most destructive effect of this attack.

Arabs and Muslims in America because of this attack lost many of their rights especially the right to belong. According to Maslow's hierarchy of needs (1943), belonging is among the most important needs that are essential to attain self-esteem and self-actualization. It is believable that integration is very necessary to achieve tolerance and coexistence between each other and reach an understanding between different cultures and origins. It is probably impossible to adapt to Western culture without abandoning certain principles and convictions. The issue of preserving the Arab and Islamic identity in the diaspora constitutes a very big challenge. Thus, as it is portrayed in *The American Granddaughter*, this sense of belonging and identity affirmation is fragile for Arab-American citizens. The American invasion of Iraq provoked Iraqi-Americans to question their identity and belonging issues.

Since the first lines of the novel, the consciousness of Zeina is troubled with a deep feeling of disturbances. The first of these paradoxes is her loss between the Iraqi ego and the American ego. Zeina states:

Why couldn't I sit still for five minutes? I told that other who was also me that there were terrified children and innocent civilians dying in Baghdad. I told her those children could be the children of your classmates from school, and the dead civilians could be the sons of your uncles or the daughters of your aunts. That charred body at the entrance of Al-Karkh Hospital might be Suheil, the son of your neighbor Sitt Lamiaa, (p.20)

In this quotation, it is obvious that Zeina is split into two different persons. The one who decided to participate in the American invasion of Iraq as an interpreter and the second who feels wretched and regretful toward innocent people who may be accidentally killed.

Essentially, in light of the modern political and ideological world, Arab identity is threatened to lose its meaning. Zeina spent her youth in America; she was imbued with America's so-called democratic values and principles. As she initiates her thoughts: "What could I do to help my country in its adversity? How could a powerless immigrant like me serve the great United States of America? (p.4) This, in fact reflects Zeina's real feelings concerning her belonging. She still considers herself a refugee as if she is seeking a way to prove her loyalty and gratefulness to America for accepting her and giving her citizenship.

Zeina is living exactly what Phoebe Stone defines not belonging as a terrible feeling. It feels awkward and it hurts, as if you were wearing someone else's shoes. Zeina then lives an existentialist issue where she is unable to feel any patriotism neither toward her homeland nor toward the host land. Zeina murmurs: "What did patriotism feel like? A load of nonsense that never meant much to me, neither during my Iraqi childhood nor during my American youth (p.15)" and that: "Despite my enthusiasm for the war, I experienced a strange kind of pain that was hard to define. Was I a hypocrite, a two-faced American? A dormant Iraqi like those sleeping cells of spies planted in an enemy land and lying in wait for years? Why did I suddenly go all Mother Theresa-the namesake of my patron saint over the Iraqi victims? (p.20). Thus, Zeina is dominated by feelings of detachment and disillusionment, her existence is nonsense as

long as it is divided between a past behind in an absent place with all her memories and feelings, and a present that does not understand her ambitions and dreams. The hybrid state that Zeina is living in, is defined by Homi Bhabha as the third space. Bhabha (1990) explains:

I try to talk about hybridity through a psychoanalytic analogy, so that identification is a process of identifying with and through another object, an object of otherness, at which point the agency of identification - the subject - is itself always ambivalent, because of the intervention of that otherness. But the importance of hybridity is that it bears the traces of those feelings and practices which inform it, just like a translation, so that hybridity puts together the traces of certain other meanings or discourses. It does not give them the authority of being prior in the sense of being original: they are prior only in the sense of being anterior. The process of cultural hybridity gives rise to something different, something new and unrecognisable, a new area of negotiation of meaning and representation. (Rutherford, 1990, p.211)

Bhabha's definition of hybridity then is the reflection of the self on the other in which the ego and the other are two main poles in the formation of identity; hence, it is very clear that the concept of identity is not as simple as it appears at first glance. It is a very complex and unstable concept. It is crucial to understand how culture and society contribute to the formation of the identity. Erik Ringmar (1996) argues that modern European man and the modern state were born at the same time, and they grew up together. This emphasizes that modern social and anthropological theories are all created and depend on collective identity formation imposed or influenced by European supremacy and dominance. Bull and Watson add that "the Western conception of the person continues to exert its influence on world politics everywhere, for better or worse" (1984). Therefore, identity formation is more or less related to the notion of the self and the other. Georg Wilhelm Friedrich Hegel enhances this idea of identity formation as

basically a social and cultural process in which the self obtains its power and recognition through the existence of the other as he states:

I have my self-consciousness not in myself but in the other. I am satisfied and have peace with myself only in this other and I AM only because I have peace with myself, if I did not have it then I would be a contradiction that falls to pieces. This other, because it likewise exists outside itself, has its self-consciousness only in me; and both the other and I are only this consciousness of being-outside-ourselves and of our identity; we are only this intuition, feeling, and knowledge of our unity (Hegel).

Unfortunately, this is what Zeina did not achieve in the novel, which made her live in a state of loss and a constant search for lost belonging. The multiplicity of the identity of the individual generates within her conflicts and contradictions that reveal the confusions of loyalty and belonging, and the dispersion of his position within the identity systems, which causes psychological crises and disturbances at the level of being, the duality of belonging that Iraqi-American Zeina suffered from.

The notion of duality is well established in the character of Zeina who was unable to find herself in Iraq; meanwhile, she felt that she was useless in America. This loss and meaninglessness distorted her identity leaving her culturally, socially, and politically belonging and not belonging, two different environments with two radically distinct moods. Zeina then suffers the psychological state of a multiplicity of identity, which prevent her from having a stable life. She says: "Most of them are inconsistent." (p.19) Thus, this discrepancy is the reason behind Zeina's feelings of loss, dispersion, and fragmentation. Between her obsession with belonging to her origin, and her loyalty to the country that gave her a land when she had none. Thus, Zeina's fragmented self is the dilemma shared by all Iraqi and Arab diaspora.

It seems that Kachachi does not believe in the hybrid identity that most postcolonial theorists are talking about. She considered that sense of abandoning one's identity and cultural memory, in search of security and safety, is in itself a betrayal and death. Kachachi writes: "Rather, migration to the far country, to which leaving is like going to death, to meet After him, but Zina returned after fifteen years, all returns are welcome except for this return, because it would be a farce"(2016).

Fundamentally, the Iraqi displacement is the reason for the destruction of the country and its unity, and the devastation of its cultural and historical specificity. The main motive of Iraqis diaspora is indeed due to their search for security and stability. However, to keep ties with the homeland is, according to Kachachi, responsibility must be assumed by Iraqi people in diaspora for one day to find what they left behind.

Conclusion

"History is a nightmare from which I am trying to awake,"

(*Ulysses*, 1920, p.377)

It seems that Arabs also need such a moment of awakening from the nightmare of their historical representation in the Western books. Due to the dissemination of particular stereotypes, Arabs were and are still perceived as inferior and savages. The West, therefore, works on falsifying historical records and changing realities within a hegemonic project. George Orwell states that: "The most effective way to destroy people is to deny and obliterate their own understanding of their history". Unfortunately, Arabs often perceive themselves in the same way they are represented by the West which makes it difficult to defend their rights and their presence as an equal power.

Spreading political and ideological awareness in the Arab world leads to questioning the authenticity and accuracy of historical recordings and attempting to reshape their

representation on a global scale. Fundamentally, translation serves as a powerful tool to reshape representations in various contexts. Translation has the power to influence knowledge and transform the way information is perceived and understood. Translation has the potential to amplify the voices of marginalized communities by providing access to their literatures, ideas, and experiences. Through translation, previously underrepresented or suppressed narratives can be brought to the forefront, empowering marginalized individuals and challenging monolithic representations and dominant narratives by strengthening their presence and bringing attention to their struggles.

By recognizing the potential of translation as an activist tool and engaging in responsible translation practices, activist translators can effectively contribute to social change on a global scale. Translators have the power to challenge or undermine dominant ideologies by highlighting alternative perspectives or questioning historical records and prevailing knowledge. Translation, therefore, allows for a counterhegemonic discourse that contributes to the diversification of ideas and the destabilization of hegemonic power structures. This includes the prioritization of the voices and agency of the communities being represented.

In our context with the political and social destabilization that has dramatically increased in more than one Arab country; Iraq, Syria, Palestine, Libya, and Yemen, many Arab citizens found their way to escape the terror of war through illegal and unsafe means that often lead to their death before reaching the refuge. However, for others, they start living a life of loss, estrangement, and social intolerance due to the prevailing stereotypes about them. Herein, translation serves as more than just a linguistic and cultural tool. It is an amplification of Arab marginalized voices in the diaspora. It disseminates authentic representations and helps to rewrite history. This helps foster cross-cultural solidarity and challenge oppressive systems.

Barbara Harlow through translating Ghassan Kanafani's novella *Returning to Haifa* as well as her examination of his other books, brought the Palestinian Literature of Resistance to the surface. After being represented misleadingly in the Zionist literature, Harlow permits the Western reader to acknowledge the real story of Palestinians who were rushed out of their homeland in *Nakba*. She also believes in her role as translator and activist to change western oppressive systems and disrupt hegemonic representations of Arabs and the Third World.

Fundamentally, because of the increase of Arab displacement to Western countries, the Arab diaspora is getting larger than ever before. However, many scholars argue that Arab refugees tend to build strong ties with their homelands in a way that has a negative influence on their ability to integrate into the host lands. This issue is well developed and proved in *the American Granddaughter*. In fact, Nariman Yousef, the translator of *the American Granddaughter* tries to get into a broader Western audience in an attempt to make them closer to this dilemma of belonging and the difficulty that refugees and expatriates are often facing while trying to assimilate into the new society. Yousef works to show the Western audience that Arabs in the diaspora are very loyal to the extent that they may participate in a war against their homeland. Nevertheless, sometimes it is human nature that prevented them from not being fully integrated into the host societies. The translation of *the American Granddaughter* and being available for the Western reader, in fact, helped in reshaping the Western opinion about the Iraqi diaspora. People who were obliged to leave their country because of war and political harassment and then to be obliged again to live in-between, life without identity or belonging. This often generates a psychological trauma that can be perceived by the host society as the inability of social assimilation, rather it is a psychological reaction to a very difficult human condition. In the *Dialogic Imagination*, Bakhtin writes:

What is realized in the novel is the process of coming to know one's own language as it is perceived in someone else's language, coming to know one's own horizon within someone

else's horizon. There takes place within the novel an ideological translation of another's language, and an overcoming of its otherness—an otherness that is only contingent, external, illusory. Characteristic for the historical novel is a positively weighted modernizing, an erasing of temporal boundaries, the recognition of an eternal present in the past. The primary stylistic project of the novel as a genre is to create images of languages. (1981, p.365)

It is, then by translating these works about internationally marginalized people and misrepresented minorities, their perspectives and experiences can reach broader audiences, challenging prevailing histories, promoting social justice, and fostering awareness and truth. Barbara Harlow and Nariman Yousef, therefore are to be considered agents of cultural transformation and ideological translation to overcome the concept of otherness in an age of globalization and multiculturalism.

General Conclusion

General Conclusion

This work highlighted one of the most controversial topics in contemporary transnational relationships. The dynamic relationship between reception and translation was the cornerstone of our study. Basically, the act of reception is always what gives any object its meaning. It is as Berman claims:

For centuries, deforming tendencies that do even more damage to the meaning of translations than to original works have been practiced in the name of the receiver. Ethnocentric translation and hypertextual translation are in fact rooted in the ideology of reception. Ethnocentric translation that pivots on the reader transforms the literary work into a message. A critique of translation theories that focus on the reception of texts is key for any contemporary reflection on translation. (Berman et al, 2018, p.57)

Hence, translation as a reception is mainly based on the translator's reception of the original text in which the translator is a reader, yet, like the critic, a very special reader. The translator in this context is an implied reader in which he is already exited into the original author's mind during the act of writing. In this case, writers often write with the intention for their works to be translated into European languages or to make an impact on the reader of the translated work.

However, our concern in our thesis is more to the translator's position as a second author when the translator's reception of reality is to be transformed into a new experience in itself. Firstly, it has become evident that translation is not a straightforward transmission of meaning from one language to another. Instead, it is a complex process that involves multiple factors, including the cultural and social contexts in which translations are produced and consumed. The theories of Hans Robert Jauss and Wolfgang Iser provide valuable insights into how

translations are received and interpreted by different readers, emphasizing the role of readers in shaping the meaning and reception of the translated texts.

This thesis has stressed the significance of the translator as an active agent in the reception process. He is active in the sense that he makes a series of decisions that influence the reception of the translation, such as the selection of translation strategies, the adaptation of ethnocentric approaches, and the negotiation between whether to be totally faithful to the original text or to commit to the target reader's horizon of expectation (Domestication/foreignization). In fact, this selection can influence how readers engage with the translated text and eventually shape their understanding and interpretation.

This thesis focused on the translator's reception of social reality in Arabic literature. It revealed that many dynamics can impact the reception of texts, including the translator's cultural background, prior knowledge, and personal experiences. Translators commonly bring their perspectives and interpretations to the text, and these factors can significantly influence their reception and understanding of the text to be translated. It is emphasized that translation in this context, functions in two main different ways. It functions either as a hegemonic instrument or as a channel of resistance.

The first refers to the case when the translator is rewriting the original text bearing in mind a specific intention that reflects a certain ideology and poetics. It manipulates literary texts to operate in a given society in a given way. Translation is therefore a means of domination and manipulation, carried out in the service of power, (Venuti, 1995, preface). The analysis of *The Yacoubian Building, Chicago: A Novel* by Alaa Al Aswany and *Woman at Point Zero* by Nawal El Saadawy demonstrated that the choice of these works to be translated is itself an ideological decision that perpetuates the traditional orientalist agenda.

After being represented by the West as primitive, uncivilized, and sexual hunters, Arab and Muslim males in these Arab works are represented as terrorists, misogynists, and cowards. Arab women on the other hand are also represented by both the West and some Arab writings as oppressed, marginalized, and only served to satisfy male sexual desires. Edward Said argues that Orientalist studies apparently cover everything from the editing and translation of texts to numismatic, anthropological, archaeological, sociological, economic, historical, literary, and cultural studies in every known Asiatic and North African civilization, ancient and modern. (Orientalism p.52) and that Orientalism “domesticated this knowledge to the West, filtering it through regulatory codes, classifications, specimen cases, periodical reviews, dictionaries, grammars, commentaries, editions, translations, all of which together formed a simulacrum of the Orient and reproduced it materially in the West, for the West. (p.166)” unfortunately, the stereotypes that are discussed by Said in 1978 are still operating nowadays by Arab writers themselves.

However, this hegemonic nature of translation is challenged by a wave of literary critics and translators who see translation as activism and the act of the reshaping reader’s perception of reality in a colonial and postcolonial context. Barbra Harlow criticizes translation as being hegemonic in which she states that a publisher in New York, for example, may choose not to translate Palestinian literature because it is not *marketable* or that a government censor in Argentina or Lebanon may remove the entire printing of a collection of short stories because one single story is considered *objectionable*. Therefore, according to Harlow, resistance literature continues to wage a struggle for liberation on many levels and in many arenas (1987, xvii). This ongoing struggle is therefore part of the political and cultural project. This thesis, then presented a deep analysis of works that are considered a challenge to the conceived stereotypes about Arabs in the diaspora.

Harlow was a major translator, critic, and historian who through her translations and critique helped to uncover the ambiguity and falsification concerning the misrepresentation of Arabs and African nations. Harlow as a translator of Kanafani's works as well as an activist who shares Kanafani's political and activist awareness claims that Kanafani's critical and theoretical contribution is an intellectual voice from the margin and that this margin according to Harlow dares and challenges the prevailing paradigm of economic and cultural dependency. Kanafani, for Harlow, was "the historian of the Palestinian resistance" (Harlow, 1996, p.64). Kanafani claims that Zionism based its colonizing project on the Zionist literature because according to him, it was the means of mental and spiritual subjugation. Thus, He is the first to highlight the importance of literature as a counter-discourse and a tool of decolonization and resistance. This thesis also addressed the perception of the Arab diaspora in the USA. Inaam Kachachi as a transnational writer treated the issue of the other from a very different perspective, the perspective of people in between. Iraqi-American girl portrays the dilemma of being trapped in between the homeland and the host land. America is no longer represented as a savior, protector, or civilized nation. Instead, the experience of the American granddaughter, Zeina reveals the other face of the neo-colonizer.

Based on the analysis of some Arab writings, it is concluded that translation is not a neutral process instead it is a powerful instrument that functions to serve certain ideologies for the Western hegemonic agendas as it is also used to reshape the audience's reception of social reality and then change stereotypical perceptions. This work in the case of any research can provide a clear image of the way translation operates in the context of Arabic literature. It can help in understanding translation as both a means of subjugation as well as a means of liberation.

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