Style as a unit of translation:
Towards a unified approach to literary translation pedagogy

اعتماد الأسلوب بوصفه وحدةً للترجمة : نحو منهج موحد لتدريس الترجمة الأدبية

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Abstract

Students of any discipline expect to be given explicit guidelines on the kind of competences they are meant to develop towards the end of their training. In many translation courses in Moroccan universities and elsewhere students reportedly still do not have such a roadmap. In working towards a resolution of the absence of a systematic and well-defined pedagogical approach to the teaching of literary translation in particular, this paper proposes for consideration a fairly well-structured approach based on the view of style as a viable unit of translation that would help overcome the cumbersome disputes over whether to opt for word-for word, sense-for-sense, literal or free translation. From a cognitive stylistic point of view, style is the central element that captures the 'spirit' and literariness of the original text and reflects the 'author's mind'. Because styles are affected by social and cultural influences, style-focused translation entails a systematic process that works with combined insights from the philosophy of hermeneutics, reader response and relevance theories.

This paper aims to lay out clear steps for the implementation of an alternative holistic model for teaching literary translation, one that will allow students to engage in large-scale projects of translation instead of having them deal with isolated passages they would unlearn once they hand in their exam papers. A key competence emphasized in this model is the trainees' ability to see 'equivalence in difference' while attempting to reproduce sameness of original effect in the target text. An English-translated francophone Maghrebi novel by noted Algerian novelist Assia Djebar will be assessed on this basis for illustration.

Keywords: Literary translation pedagogy, style-focused translation, equivalence in difference

ملخص:

من الضروري أن تكون لكل طالب ترجمة منذ البداية فكرة واضحة حول المهارات والمكتسبات التي يتوقع تحقيقها مع نهاية فترة التكوين. في العديد من الجامعات المغربية وأماكن أخرى يفتقر الطلاب إلى خارطة طريق تحدد مسارهم وتوجههم. في سياق العمل على حل مشكلة غياب منهج تربوي منظم بمبادئ وأهداف واضحة لتدريس الترجمة الأدبية على وجه الخصوص، تعرض هذه الورقة مقترح منهج يدعو إلى اعتماد الأسلوب كوحدة للترجمة، متجاوزين بذلك الخلاف القديم بين دعاة ترجمة 'الكلمةˈ وترجمة المعنى، فالأسلوب، استنادا إلى نظرية الأسلوبية الذهنية، هو العنصر المركزي الذي يجسد روح النص وذاتية الكاتب بما في ذلك تجاذب التأثيرات الاجتماعية والثقافية داخله. لذلك فإن الترجمة التي تركز على الأسلوب تستلزم توظيف خطوات أساسية تنبني في نفس الوقت على نظريات التلقي واستجابة القارئ والصلة وكذا الفلسفة التفسيرية.

تهدف هذه الورقة إلى وضع خطوات واضحة لتنفيذ نموذج شمولي بديل لتدريس الترجمة الأدبية، وهو النموذج الذي سيسمح للطلاب بالمشاركة في مشاريع ترجمة واسعة النطاق بدلاً من جعلهم يتعاملون مع نصوص منعزلة سينسونها بمجرد تسليمهم أوراق الامتحان. إحدى الكفايات الأساسية التي تم التأكيد عليها في هذا النموذج هي قدرة المتدربين على رؤية "التكافؤ في الاختلاف" أثناء محاولة إعادة إنتاج تشابه بين النص الأصلي والنص الهدف من خلال الحفاظ على مختلف العناصر الفنية المحققة لنكهة العمل الأدبي وإعادة تضمينها في النص الهدف. على هذا الأساس سيتم تقييم الترجمة الإنجليزية لرواية للكاتبة الجزائرية الشهيرة آسيا جبار للتوضيح.

الكلمات المفاتيح: تدريس الترجمة الأدبية؛ الترجمة المركزة على الأسلوب؛ التكافؤ في الاختلاف.

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1- Introduction:

If there is one thing we could say about the teaching of translation in Moroccan universities, and in many parts of the world as reported in the literature (e.g. Davies, 2005 and Boudlal & Sabil 2017), it is that it lacks a systematic, well-defined pedagogical approach. Kiraly (1995) sounds a note of caution about the deficiency of many training programs due to the absence of a coherent set of pedagogical principles 'about the aims of translation instruction, the nature of translation competence, and an

understanding of the effects of classroom instruction on students' translating proficiency' (p. 5). One shortcoming of most research done on translation, according to Davies (2005), is that it has focused more on the process and product of translation, and neglected the translation class dynamics. This has unfortunately resulted in a gap between what has been achieved theoretically and the actual teaching methods used in many translation training programs which, being rather product-oriented, still predominantly stick to normative linguistic models. House (1980) provides the following a description of a typical translation classroom:

> The teacher of the course, a native speaker of the target language, passes out a text (the reason for the selection of this text is usually not explained, because it is often a literary essay that the teacher has just found by accident). This text is full of traps, which means that the teachers do not set out to train students in the complex and difficult art of translation, but to ensnare them and lead them into error. The text is then prepared, either orally or in written form, for the following sessions and then the whole group goes through the text sentence by sentence, with each sentence being read by a different student. The instructor asks for alternative translation solutions, corrects the suggested versions and finally presents the sentence in its final, correct form. This procedure is naturally very frustrating for the students. (p. 7)

In working towards an alternative model for translation pedagogy, which is the major aim of this study as well, educators need to take account of and try to overcome the following shortcomings besetting most existing programs, listed in Kiraly (1995).

1. The absence of a systematic approach to translation education based on both pedagogical and translation principles

2. The failure of translation pedagogy to use relevant contributions from other disciplines (sociology, anthropology, cognitive science, and psychology) and research from modern translation studies as foundations for translator training

3. A one-dimensional view of the process of translation, characterized by overdependence on the linguistic model of translation and a discounting of the social and cognitive realities of professional translation

4. The failure to merge the grammatical model of translation teaching with the interpretive and cultural models of translation teaching

5. A dependence on the teacher-centered 'performance magistrale' in the translation classroom

6. An acceptance, and even encouragement, of a passive role for translation students

7. A failure to undertake (and to apply the results of) empirical research on translation processes as a means to build a model of translation and translator competence upon which a translation pedagogy may be based

8. An inability to distinguish the components of translator competence and to distinguish language-related competences shared with bilinguals from professional competences

9. An absence of criticism of old practices and assumptions about curricula, including the usefulness, effectiveness, and teaching methods of certain specialized translator training, such as translation into the foreign language (p.18)

Translation courses are still run in a strictly traditional manner, with a teacher usually handing out a random passage and having students translate it in a mundane literal fashion. On the basis of the proposed model, translation exercises will now be performed with greater confidence and systematicity. Students will start to deal with large scale projects preparing them for a job market already suffering from a shortage of translation practitioners, rather than having them deal with isolated passages they would unlearn once they hand in their exam papers.

The study is theoretically and practically informed by Cognitive Stylistics. It attempts to construct and introduce an alternative style-based model for teaching literary translation and specifically for evaluating the quality of some existing English translations of Maghrebian fiction. It is

hypothesized that, given the limited contact of most western translators with the pluricultural and plurilingual sphere of the region, the typical artistic worth of the Maghrebian novel may to some extent go unappreciated as a result. It is therefore the role of this study to guide and inform future translators about the thematic and stylistic characteristics of Maghrebian literature so better quality translations will be produced.

2. Towards a style-based framework of literary translation quality assessment

It is a paradox that all extensive discussions of translation matters have not led to any unanimously agreed definition of what a 'good' translation would look like. In this study, no such definition is claimed, but as Di argues, 'it makes a difference whether you aim for it or not'. What is presented here is, instead, a clear perspective meant to direct translation practice towards restoring and preserving the aesthetic life of literature in translation.

Style is by far a key component in the making up of a literary work and a basic criterion for quality assessment since it is the element that captures the 'spirit' and literariness. Boase-Beier (2010), one of the prominent researchers who have strongly advocated a cognitive stylistic approach to translation assessment, maintains that style 'provides clues to a state of mind' (p.41). The meaning of this is that 'by attempting to reconstruct the style of a text, the translator is attempting to reconstruct states of mind and thought processes, always with the awareness that individual states of mind are affected by social and cultural influences' (p.54). In this sense, faithfulness to style is essentially faithfulness to the genius or spirit of the literary work and through it to the language and culture it comes from. This is to argue that translation proper is one that is sensitive to the essence of the source literary text, namely to its style- 'its formal linguistic characteristics, its contribution to what the text means, and the interplay between universal stylistic possibilities (such as metaphor or ambiguity) and those rooted in a particular language' (Boase Beier, 2010, p.58). Boase-Beier (2010) looks at the issue from the

perspective of relevance theory whose proponents (e.g, Gutt, 2010) insist that 'faithfulness in matters not only of content but also of style is demanded' and so consider that a *direct* translation type works best in the case of literary translation since it reestablishes 'the relationship between features of style, as communicative clues and the meanings to which these clues point' (p. 59).

3. Cognitive (interpretative) Stylistics-oriented translation assessment

Cognitive stylistics, subsuming other subtypes, namely affective and interpretative stylistics, sees meaning as a product of the text [itself] and the human cognitive conceptualization of it based on a certain background knowledge (Nørgaard, Montoro & Busse, 2015, p.5). This means that texts offer 'communicative clues' or clues to intention' that readers associate with 'intended or interpreted meanings'. These clues 'lie in style' (BoaseBeier, 2010, p.40). As a substitute to 'impressionistic' literary criticism, cognitive stylistics 'fuses cognitive science, linguistics and literary studies' in the analysis of literature (Nørgaard, Montoro & Busse, 2015, p.5).

Style is the clearest expression of the 'author's mental state under certain social and cultural influences (Boase-Beier, 2010). Cognitive stylistics helps translation practice by raising awareness about the importance of prioritizing source stylistic elements since, far from being arbitrary, they are either 'influenced by a certain ideology, take a particular attitude or embody a particular feeling' (Boase-Beier, 2010, p. 80). Faithfulness to style is a necessary 'foreignizing' principle which not only contributes to the preservation of the 'genius and spirit' of the original text but also metaphorically allows a 'meeting of minds through acquainting new readers with thoughts or feelings they have not experienced before' (p.78). Elements of literary style requiring attention may include but are not limited to: Ambiguity and textual gaps, foregrounding, salience and visibility, metaphor, deviancy, iconicity and figurative language, etc.

These will become clearer during the analysis. By way of conclusion, I reiterate Boase-Beier's claim that 'translation which is stylistically aware can make a more reasonable case for its interpretation of the source text

than any other sort of translation can. It must do this in the full knowledge that the translator's interpretation is only one among many (p.110). She maintains that reading a text deemed literary means appreciating its style both as:

1. An expression of choices attributable to the speaker (author, character, narrator) and

2. a set of points at which the reader can engage with the text, for maximum cognitive effect' (p. 49). Style is communicative. It is the element that guides a reader to the author's implicated, rather than implied, meaning, intention and attitude. For a distinction between the two, implied meaning originates in the text itself while implicatures are the reader's judgment as to what a text implies or means. This is a direct result of what Boase-Beier claims to be a 'cognitive turn' in translation studies that is increasingly taking over in the face of the predominance of linguistic and socio political issues. This trend marks a general shift from 'the observation of behaviour to speculation about the cause of that behaviour in the mind' (p.71).

In a similar vein, Parks (2007) made a general and pertinent remark about the scope of contemporary literary translation studies. He criticized the 'tendency to concentrate on linguistic theory or publishing politics, or to focus on single, separate and usually insuperable translation problems, while forgetting how literature works, as a gathering web of implication and suggestion where everything qualifies everything else' (p. 248). This is actually a shortcoming the present study aims to overcome by advocating a theory that studies literature in its own right as art, regardless of any ideologies that would or might blind us to the efforts of literary authors and their translators.

4. Equivalence in difference

It has long been a theoretical axiom that what can be said in one language can be said in any other. However, languages differ in terms of the kind of rhetorical devices they customarily deploy as part of their genius. According to Di (2003), All languages possess certain devices for heightening the impact and appeal of a certain discourse. In other words, all

languages possess rhetorical devices that are important for contributing clarity, force, and beauty to verbal expression. These rhetorical devices, such as parallelism and emphatic order, are all part of the meaning of a discourse. They are also signs in the semiotic sense and have special significance. In fact, they are often more important in indicating intent, purpose, and urgency of a message than even the lexical forms. If translating means translating meaning, then clearly one must take into consideration these important rhetorical features (p. XVII).

Foregrounding, for example, is a universal strategy authors in all languages use to draw attention to certain key ideas in a text. Subtypes of foregrounding strategies may include intended ambiguity, metaphor, parallelism, repetition, etc. Of course, this all depends on the reader's perception of the real authorial motivation behind foregrounding, as cases abound of a foregrounding that either goes unnoticed or misconceived. By way of illustration, Di (2003) gives the example of a poem that deals with the 'the contradictory nature of thoughts about death' and how an *anagram* used by the poet helped in expressing this contradiction. A translator who may be translating into a language in which such an anagram is impossible to find will have to seek an equivalent manner of allowing the contradictory thought about death to be perceived by the target reader.

In corroboration of her argument in favour of stylistically-aware translation practice, Boase-Beier (2010) explains that stylistic choices do not 'represent different ways of saying the same thing but different ways of saying which reflect different ways of seeing' (p. 110).

This consequently leaves little room for impressionistic readings. Alternatively, a stylistically aware analysis, she adds, can help *explain how readings are arrived at more systematically* (p. 110). Style alone arguably contains all aspects that make a text literary. It simultaneously conveys information, attitude, and flavor. A sum of these points is explained in the following statement:

Literary translation can be seen as the translation of style because it is the style of a text which allows the text to function as literature. One way

of putting this is to say that the style, as the direct reflection of the author's choices, carries the speaker's meaning, both conscious and unconscious, and so the translation of a literary text is the translation of a particular cognitive state as it has become embodied in the text. (Boase-Beier, 2010, p. 114)

This makes a reading of a literary text a reading of a cognitive state. What a translator can do is 'collect evidence for a particular cognitive state […] and fashion the target text to contain both implicatures for that cognitive state and enough open-endedness to maximally engage the reader' (p.145).

5. Author individualism

A literary writer is by definition a 'rebel' who, by means of his unique style, voices a certain view on reality. Parks (2007) maintains that 'non-conformism to received opinion at home has throughout history been a crucial factor in the internationalization of literature […] and most writers have achieved an international stature because of the heightened individuality consequent on his or her quarrel at home' (p. 244). Common among world renowned writers is their recognized sense of individuality which they want to see reproduced clearly in whatever language and whatever part of the globe their books appear (p. 240). Style for Parks is absolute; you take it or leave it. If it is lost in translation, 'then, the author is lost too, the individual vision is lost' (p. 240). Literary translation is, after all, 'the art of vivifying the author's creative imagination in another language' (Di, 2003, p. 89). Parks warns against a translator's temptation to impose 'a uniform, belles-lettres style on the text to translate' (p. 235). He reminds that translators sometimes fail to grasp the writer's subversive deviations from conventional institutionalized language in the original and end up doing a sort of 'corrective translation' (p. 134). For example, it sometimes occurs that authors tend, for some rhetorical purpose, to employ certain unusual collocations. The preservation of these in the target text, Xu (2016) remarks, 'should be regarded as signs of appropriate and good translation in its attempt at allowing the reader to participate in the interaction and use his or

her imagination and comprehension to add to the understanding of the text' (p. 105).

Parks (2007) praises the devotion of 'a translator who does everything he can to understand the deeper sense of the author's text and to find a way of recreating that in translation is acting more ethically than one who is playing his own variations over the original content' (p. 245).

6. Methodology

A cognitive stylistic analysis is one that is supported by ample contextualization and analytical comprehensiveness by means of a detailed account of the social, political and cultural influences surrounding the literary work. A strictly close reading for insights about the literary and stylistic characteristics of the source and target versions of the novel under analysis is therefore a key requirement.

One related stylistic study (Toler, 2001) was concerned for example, with the rendition of the general 'hyprid' character intrinsic to the plurilingual and pluricultural make-up of the Maghrebian novel. He sees that many English translations erroneously normalized the source text. Francophone authors' indigenized mode of writing is a mark of 'resistance to appropriation into standard French, that must not be appropriated into English, either' (p. 62).Toler concludes his study with the following general statement:

As such, many (perhaps even most) published translations indicate that the translators have taken considerable liberty with the source texts, failing to devote adequate attention to, or even purging, the original of many of its most important literary and stylistic merits. Often this neglect has implications that reach far beyond simple aesthetic considerations (p. 50)

Evaluation of a translation, according to Saldanha & O'Brien (2013), can involve an examination of [either] the *process*, the *context*, and/or the *product'* [italics mine] (p.95). In line with the argument advanced here, the approach adopted is interested in the translated text as a product, and the

assessment is to be 'carried out with a descriptive/explanatory or an evaluative purpose in mind' (p.50).

This study adopts by necessity a qualitative method of evaluation. Though many tend to criticize the lack of scientific objectivity in qualitative methods, researchers have agreed on measures to ensure the validity of qualitative analyses, among which are extensive 'contextualization' and analytical 'comprehensiveness'. The first means that all contextual factors surrounding textual production have to be brought to bear on the analysis. This practice is obviously similar in many ways to literary criticism (p. 97). On the other hand, a comprehensive analysis means that 'when making a claim, an effort needs to be made to account for every [discursive] instance relevant to that claim. (p. 93).

In this paper, the assessment by means of a qualitatively valid stylistic analysis will be supported by ample 'contextualization'; that is prior to the analysis a detailed account of the social, political and cultural influences surrounding the production of the literary work will be provided. This is the reason why the study opens with a section on the rise and development of the francophone Maghrebian novel as a basis for its well-supported stylistic analysis. Following Hewson (2011), the study opens its analysis of each of the works with an exploration of at least six areas about the work and its translation:

Basic information about the source text needs to be provided, from publishing history to editions available. Ideally one should be able to consult the source text which the translator used. Information about the source text can also be supplemented by information about the author and her or his oeuvre.

1.   Several target-text parameters need to be examined. Is it the first time that the work has been translated, or are there already existing translations? Has the work been translated into other languages, and if so, with what kind of reception? Is the translation genuinely new, or a reworking of an older translation? What critical reception was given to the translation?

2.   Information about the translator(s) should be collected when possible

on her linguistic and cultural background, with reference to other works translated, books written, etc.

3.   The interpretative act is influenced not just by the text proper, but by the whole apparatus surrounding it. This includes paratextual and peritextual elements of the source texts and translations (i.e. the front and back covers, the introduction, bibliography, chronology, publisher's note on the translation, translator's notes; footnotes or, postface and other appended texts. This initial analysis builds up a picture of the framework metaphorically surrounding the source text and target text(s).

4.   The initial reviews of translations can be informative, and indeed, all writings are potentially interesting, whatever language they have been written in or to whatever academic tradition they belong. It is theoretically possible to determine the work's place both in the source culture and in the target culture in order to be able to set out potential interpretative strategies. When a work is new, or does not belong to the literary canon, interpretative strategies must be put forward without substantiation from existing critical discourse.

In this sense, style is now a means to an end in that stylistics is starting to delve into artistic and ideological effects of stylistic functional choices. A related novel notion of 'stylistic context' has come into use, implying that every author's or text's style is unavoidably socialised, culturalised, historicised, conceptualised, mentalised and womanised, as it were' (Ghazala, 2011, p. 16). A result of this has been that a number of sub-branches of stylistics have emerged, each focalizing on a particular line of investigation while maintaining a shared emphasis on style as a really existing element that can and should be studied in a disciplined fashion. These include narrative stylistics, feminist stylistics, discourse stylistics, and cognitive stylistics, etc., whose names are indicative of their subject matter. The latter constitutes the latest development in the field, particularly with respect to literary texts, as an approach that accommodates the totality of all the preceding theoretical models of the field.

The element marking individuality for an author is their style, and it

is the element that captures the 'spirit' and literariness of the literary work. From the perspective of this paper, style reproduction in the target text is a key criterion for judging the quality of a translation. Consequently, a style-based profiling will be provided for every author. The translations will be assessed on the basis of their recognition of those individual stylistic characteristics and their success in foregrounding them as primarily 'communicative clues' with an equally meaningful presence.

In the interest of giving readers a principled and systematic evaluative analysis, the analytical 'narrative' ensures easy-to-follow linking between what Ma (2009) calls 'the formal aesthetic constituents and non-formal aesthetic constituents' of the texts studied. In other words, readers will be aided in looking into the formal constituents that are visible and audible as well as the invisible non-formal constituents which subsume the author's attitudes and feelings (p. 656).

This paper is presenting a humble pedagogical perspective on translation practice literary criticism. One of its major objectives is to develop in its readers, particularly freshmen likely to be using it, a sort of 'stylistic competence', one that is 'analogous to and additional to the 'linguistic competence' and communicative competence' (Leech & Short, 2007, p. 56). At every step in the analysis, the constant associations between formal and non- formal values of the texts will be clearly accounted for in an amply contextualized fashion, just as presupposed by the contemporary cognitive turn in stylistics.

Interestingly, the cognitive turn we are subscribing to marks a rupture with literary analyses based on 'uncultivated intuition'. Ghazala (2011) maintains that the 'notion of intuition implied here is that which involves cultural, social, personal and ideological background knowledge. It can be described as stylistic intuition. It encompasses all those factors which form the reader's ability to discern stylistic features and effects and the reasons behind interpreting the way he/she does so' (p. 44).

Since the spirit and aesthetic value of a literary work are only 'achieved through language' (Ma, 2009), at least five different stylistic levels

will be the focus of attention:

1.   Phonological level: attention here is paid to the weight, sound and appearance' of words. As Somerset Maugham is quoted saying, with these elements in perspective, one 'can write a sentence that is good to look at and good to listen to' (Ma, 2009, p. 657).

2.   Lexical level: How words are purposefully selected by authors to convey a particular attitude is the focus of investigation here.

3.   Syntactical level: According to Ma (2009),'writers resort to various syntactical structures for artistic effects'. Therefore, the analysis investigates 'how the literary writer arranges his sentences, and why he expresses his idea in this way rather than that way, and whether the translator chooses to follow closely the original syntactical structure, or make some readjustments to convey the artistic effect that the writer intends to accomplish' (p.658).

4.   Rhetorical level: Rhetorical devices are 'deviations of normal expressions, with the intent to create an impact upon the reader by foregrounding' (p.659). The analysis studies the uses of rhetorical devices and their functional equivalents by the original author and translator in both texts. In the same regard, Leech& Short (2007) argue that the recognition of the aesthetics of a given style involves 'awareness of deviation from some norm (e.g. the norm of a particular writer, genre, period, or register' (p.60). They also insist that a stylistic analysis must be 'very selective' about the features to focus on, given that no writer will ever 'use every part of the linguistic code for their particular artistic purposes' (p.73).

5.   Textual level: The key concepts treated at this level are 'cohesiveness and coherence'. They are analysed in relation to '*hypotaxis* and *parataxis'* as two important principles distinguishing the way each language achieves its coherence and cohesion. Peter Fawcett (1997) explains that texts from different languages are organized not only by means of their *hypotaxis*, the visible 'cohesive links', but more importantly by their *parataxis*, the situational coherence as covertly perceived by interlocutors' (p.96). This means that some languages tend use a greater number of cohesive devices than others which tend towards implicitness.

A translator's command of the two languages shows in their awareness of such subtle principles. Ma (2009), for example, notes that the translator from Chinese into English is expected to 'add connectives when translating from Chinese into English, or omit unnecessary connectives when going the other way round' (p. 660).

As in other related cognitive stylistics-oriented studies (e.g. Ghazala, 2011), the analysis dwells on the following set of 'established' stylistic features, depending of course on their markedness within the texts studied: 'deviation, foregrounding, backgrounding, formality vs. informality, ambiguity, simplicity, complexity, nominalisation vs. verbalisation, passivisation vs. activisation, passivity vs. activity, transitivity, intransitivity, lexical repetition, lexical relationships (like paradox, synonymy, etc.), specific patterning of deixis, lexis and grammatical sequence in a particular way, pomposity, figurative language (e.g. pun, irony, metonymy, trope, etc.)' (p. 41).

The texts will be organized in parallel corpora with aligned focus portions. The alignment process 'consists in associating source text units with the corresponding target text units, which allows them to be retrieved together using a parallel concordance' (p.79).

7. Assessment and discussions: The case of the English translation of Assia Djebar's Novel *L'amour, la fantasia*

7.1. Contextualizing remarks:

Author profile

It suffices to mention that the late historian, novelist and film director Assia Djebar was the first female intellectual of Arab and African origin to be appointed member of l'Académie Française to let readers realize the high calibre of the woman. She was granted this position in gratitude for her immense contribution to the realm of the Francophonie, and forher prolific oeuvre that showed a 'parallélisme entre sa vie et l'histoire de l'Algérie' [a parallelism between her life story and Algerian history] (Mosbahi, 2013, p. 7). Her dedication to both her home country and to the

feminist cause is a marked feature oozing out of all her works in literature and in cinema as well. She is the voice heard on behalf of all the silenced women in her society. From a master quote by a character in one of her novels *Femmes d'Alger dans leur appartement*, Ringrose (2006) picks the following best expression of Djebar's view about women's liberation.

Je ne vois pour les femmes arabes qu'un seul moyen de tout débloquer: parler, parler sans cesse d'hier et d'aujourd'hui, parler entre nous, dans tous les gynécées, les traditionnels et ceux des H.L.M. Parler entre nous et regarder. Regarder dehors, regarder hors des murs et des prisons!… La femme-regard et la femme-voix … La voix qui cherche dans les tombeaux ouverts! (p. 22)[1]

As has been the case for all francophone Maghrebian literature, Djebar's writing signifies that '*le Maghreb nous parle enfin*. Il se dévoile, il se révèle avec une franchise, une liberté, une impudeur même que l'usage d'une autre langue favorise. Il nous dit ses souffrances, ses rêves, ses fantasmes et ses secrets'[2] (Noiray, 1996, p.9). However, the dual necessity *d'écrire et s'écrire* [to write about the world and about the self] has not been without problems for Assia Djebbar. Though the French language was right from the start her liberating medium of expression, she admits to being at times incapable of achieving full expression of her emotions and concerns by means of French words, which is a fact to be discerned from the ensuing analysis of her major novel *l'Amour, la fantasia*.

Mosbahi (2013) quotes Djebar saying that 'la langue française pouvait tout m'offrir de ses trésors inépuisables, mais pas un, pas le moindre de mot d'amour ne me serait réservé'[3] (p. 43). Added to the this defect of the

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[1] I see one means only for Arab women to set themselves free: To speak out, speak out endlessly; speak to one another in all settings, speak and see beyond walls and prisons! It is a power of the female vision and voice, a voice that permeates open tombs.

[2] The Maghreb has spoken to us at last and begun to reveal itself with utmost frankness, freely and unashamedly. It talks to us about its sufferings, its dreams, its fantasies and its secrets.

[3] The French language has given me all its treasures, but strangely no word, not even one, is

French language is the memory of the father's intrusion into her first love experience by tearing her first love letter, perturbing thus her ability to freely speak of her intimate feelings.

Djebar's attachment to her native language and culture shows, as Bellalem (2008) suggests, in the 'omniprésence sous-jacente de la langue maternelle, car Djebar elle-même dit que son écriture se fait en langue française, mais que dans l'oreille elle a les autres langues, le berbère, l'arabe et elle ne les oublie pas, même s'ils n'apparaissent pas dans le corps de mon texte'. La présence consciente ou inconsciente de la langue maternelle se lit dans plusieurs scènes du roman, car c'est elle qui surgit aux moments intenses'[4] (p. 80). In Djebar's strictly feminist fictional and non-fictional worlds, the female characters are represented as active and influential participants throughout the different periods of Algerian history. According to Mustapha (2012), 'les personnages féminins existent, dans l'œuvre de Djebar autant comme objet de l'énoncé que comme sujet de l'énonciation [the Djebarian female characters are so much the active subject of the narrative as they are the object of it] (p. 6). In line with the premises of the 'écriture féminine' [feminine writing] to which Djebar subscribes, Ringrose (2006) points to Djebar's 'stylistic disposition to own language and use it as a weapon that fiercely resists the colonial and patriarchal attempts to repress women' (p. 83). Djebar was strongly devoted to 'allowing previously silenced voices to speak as well' as she was quoted saying:

Oui, ramener les voix non francophones — les gutturales, les

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there in it for me of to verbalize my love. Djebar's attachment to her native language and culture shows, as Bellalem (2011) suggests, in the 'underlying omnipresence of the mother tongue; Djebar herself said that although her writing is all in French, she has other languages reverberating in her ear, Berber and Arabic that she cannot forget even though they do not appear in the text. The conscious or unconscious presence of the mother tongue is felt in many scenes in the novel; it is the one that comes out in the most intense moments.

[4] Yes, bring forth the non-francophone voices to the French text which eventually becomes mine. Yes, allow the traditional cultures that have long been marginalized, mistreated, and scorned flourish anew by inscribing them into a new form of a language that becomes my French.

ensauvages — jusqu'un texte français qui devient enfin mien...Oui, faire refleurir les cultures traditionnelles mises au ban, maltraitées, longtemps méprisées, les inscrire, elles dans un texte nouveau, dans une graphie qui devient 'mon' français [11] (Toler, 2003, p. 52).

Toler (2001) makes an additional interesting observation about Djebar's capacity for resistance through her subversion and manipulation of the coloniser's language. He notes that 'Maghribi authors often seek to 'foreignise' French, both in order to make the language their own, and in order to undermine the authority of the coloniser's linguistic paradigm' (p. 52). Besides, Djebar was in fact the sort of militant author who incurred the love-hate paradoxes pertaining to the use of French, which is after all the language of yesterday's enemy.

Notes on the novel

Among all Djebar's novels, *L'Amour, la fantasia*, being both an autobiography and an account of Algerian collective history, 'semble illustrer plus que tout autre la particularité de l'écriture d'Assia Djebar' [typifies more than any other the distinctiveness of Djebar's intellectuality and literary art.] (Mancinelli, 2001, p. 7). It is in this novel that Djebar's two facets as novelist and historian meet. In its chapters and subchapters commemorating colonial Algeria, the narrator 's'appuie sur plusieurs sources d'inspiration tels que les écrits des officiers français et la mémoire des femmes algériennes' [is inspired by several sources such as the writings of French officials and the memories of Algerian women] (Mosbahi, 2013, p. 5).

The fact of having lived under various forms of oppressive authority, colonialism and paternal conservatism, was a major factor causing the narrator to experience a long-lasting 'aphasie amoureuse' [love aphasia]. The alternation between chapters recounting collective and individual stories reveals different degrees of the ease with which the events and feelings are verbalized. While she is capable of smoothly recounting the events of a collective nature, she is ill at ease when it comes to her emotional life and love memories. This is a sentiment shared by all Algerian women who grow

up with an 'aphasie amoureuse' due in the first place to the obstacle of authority of the father and the overall conservative community that condemns disclosures of love feelings. As defined in Mosbahi (2014), 'L'aphasie amoureuse rend la narratrice incapable de communiquer, d'exprimer ou de recevoir des mots et des expressions d'amour ou sur l'amour' [makes the narrator incapable of communicating or appreciating feelings or expressions of love] (p. 36).

As pointed out earlier, Djebar was actually the sort of militant author who incurred the love-hate paradoxes pertaining to the use of French. The paradoxes are seen in terms of the constant ambivalent attitudes towards the use of French. While it is a coveted liberating language that has relieved francophone authors of the constraints imposed by the Arabic language and culture, it is at the same time 'the butin de guerre' that has to be appropriated, subverted and used for self-expression. This enthusiasm was, however, diluted with Djebar's acknowledgement of the fact that the Other's language is of little efficiency when it comes to revealing her intense feelings of love and attachment to her country. Only the mother tongue has that capacity.

About the translating body

In a statement about its mission, posted in its website http://quartetbooks.co.uk, Quartet Books introduces itself as an independent publisher 'with a fine tradition of pursuing an alternative to the mainstream'. Founded upon socialist principles, the company believes publishing to be an art rather than a science. Quartet also declares its commitment to continue working in favour of people rather than statistics. This is evidenced in the faith it places in the prospects of translating lesser known literatures. The collaboration with literary critic and translator Dorothy S. Blair did fulfill that vision. Blair is a connoisseur of francophone African literature. She has written a great deal on it and translated numerous works of Maghrebian women writers such as Assia Djebar and Leila Sebbar.

7.2 Assessment and discussions:

War and love are two centrally intertwined themes of this novel.

Because Assia Djebar's life is metaphorically paralleled to the history of her home country Algeria, the reading of this novel for the purpose of translation has to take account of this unavoidable connection at every stage. Traces of the impact of the wider context of Algeria's history and culture as well as the immediate family background are to be contemplated through her mode of writing. *L'Amour, la fantasia* is a novel that touches upon a multitude of issues preoccupying Maghrebian intellectuals in general and the females among them in particular, namely issues of identity and the situation of women in postcolonial societies. Critics consider that the novel's constant shifts between accounts of collective history and those of the author's personal life may constitute a source of dismay for the translator, particularly that the flow of the narrative gets perturbed as the narrator starts opening up about the emotional side of her life.

Two requirements are consequently posed for the translator. He/she first has to be aware of the general stakes associated with the use of the French language by the Maghrebian authors and to try then to see into the particularity of Djebarian subversive, perturbed and fragmented style. Along the way, it should be borne in mind that the French language in the Maghrebian francophone text has been subjected to a willful appropriation such that it has appeared in a new modality. In this evaluative section, particular attention will be given to how the translator has dealt with Djebar's most significant thematic element and stylistic feature of her 'aphasie amoureuse'. The way the narrator intentionally makes herself ambiguous when talking about her earlier love experiences should attract the translator's attention as a stylistic feature that represents a state of mind.

Mosbahi (2013) notes the ubiquity of signs that reflect the narrator's 'aphasie amoureuse', particularly in 'le troisième chapitre autobiographique de la deuxième partie, où il existe un signe de perturbation de l'écriture amoureuse ; là où la narratrice commence à écrire sa vie conjugale, sa vie amoureuse' [The third chapter where signs of perturbation abound as she started to talk about her love and conjugal life] (p. 36). It is at this part of the novel that the translator's success in terms of her penetration into the cultural and linguistic environment of the original text can be measured. In

more technical terms, Toler (2001) observes that Djebar's writing is 'rather unorthodox in its style and syntax' in that:

Some sentences may only be fragments, others link clause after clause in long flowing sentences full of detours and elaborations and more detours. She also manipulates the syntax of her sentences to produce a text that is somewhat antagonistic toward the stylistic expectations of the francophone reader. For example, occasionally she inverts the standard subject-verb-object sequence in her sentences to bring some element in a sentence to the forefront. This is, of course, acceptable, provided certain rules of grammar and punctuation are observed, but the inversion will be noticed and the out-of-place element given prominence (p. 63).

He therefore insists that 'this physical placement' is significant in putting emphasis on certain ideas and that this emphasis may be 'lost when conventional syntax is restored' (p. 63). Djebar seems to join her compatriot Kateb Yacine in his use of the French language 'pour dire aux français qu'ils ne sont pas français' [to tell the French that they are not French].

The following is an examination of the quality of the English translation of this novel according to the standards of our style-focused model which prioritizes the reproduction of the stylistic and artistic properties of the original novel.

To start with, as multiple examples will show, the reading of this translation calls to mind Eugene Nida's theory of dynamic equivalence which stipulates that 'correspondence in meaning must have priority over correspondence in style' if equivalent effect is to be achieved' (Munday, 2008, p. 43). Translators accordingly tend to interfere by making necessary adjustments and explicitations to render cultural references more relatable to the target reader. Such is actually the prevalent strategy adopted by Blair who seems to have in many instances prioritized meaning over style. This is apparent on a number of levels as the translator varies her ways of ensuring a smooth flow of the narrative in a somewhat clear disregard for the author's typical style, of which unconventional sentence structures are a central characteristic.

The translator's tendency towards the dynamic equivalence principle is manifest in a number of procedures she consistently opted for, some of which are briefly illustrated as follows:

a.   Normalization through **re-punctuation** and **re-positioning**:

With these two strategies into play, the target readers are spared the cognitive effort of having to deal with the discontinuities and fragments of the original text; they are instead offered a coherent text form with a smoothly structured plot. This is actually part of the obsessive process of ensuring naturalness of expression in the target language, which is tantamount to a rewriting of a new text in which marked words, intentionally fronted and separated from the rest of the sentence by an unusual punctuation and syntax are reinserted within the body of an unmarked sentence form appealing to the target reader's perception of a natural English sentence. (i.e. the case of the words **L'émoi; Ces letters** in the passages below)

-   **L'émoi** ne perce dans aucune de mes phrases. **Ces lettres**, je le perçois plus de vingt ans après, voilaient l'amour plus qu'elles ne l'exprimaient,

-   My words betray no inner turmoil. More than twenty years later I realize that the letters do not so much express love as they disguise it,

b.   **Transposition** and **Modulation**:

As defined according to the framework of Vinay & Darbelnet's stylistic comparative study of French and English, transposition is said to occur when a part of speech is substituted for another in the target language without change in meaning (e.g. replacing a verb by a noun). Modulation, on the other hand, maximizes the naturalness of expression by changing 'the semantics and point of view of the SL' as in the example of the expression 'the time *when'* becoming 'le moment *où' (*p. 58). In the following passage, the stand-alone words **invisible** and **don** is rendered by means of amplified complete sentences and are reordered into normalized sentence forms.

-   **Invisible**, **je ne** percevais, du discours flatteur, **que** le ton, quelquefois

le **don**.

- **I was invisible**, and **the only thing** I caught of the flattering speech was the tone of voice, sometimes **the wish to please**.

c**- Explicitation by means of addition and paraphrase**

Filling potential information gaps is one way a translator intervenes to clear up certain ST ambiguities or define unfamiliar concepts in order to preempt possible disruption to the flow of reading. The idea of **le sexe doublement opposé**, unless clarified, is likely to beunderstood in genetic terms, meaning male versus female**.** The translator, being a well- informed reader of the text and a connoisseur of its contextual details, provided her readers with a helping explanatory note about the intended meaning (i.e. not only male, but men of the opposite tribe).

Dans cette communication avec **le sexe doublement opposé**, puisque du clan opposé, a pu me toucher, quelquefois, la réserve d'un soupirant venu d'ailleurs.

- In this communication with the doubly opposite sex **(not only male, but men of the opposite tribe),** sometimes a suitor from foreign parts succeeded in touching me by his reserve.

d- **Amplification**

Amplification is thought to be one of 'translation universals' that characterize all translated texts. It is the adding of textual elements to enhance the meaning of corresponding target texts items which by themselves might not convey the overall concept intended by the source text. Here, for example, the role of Harem as a '**garde-fou**' is only vaguely described and no clues are given as to what that means practically. In this case, amplifying the meaning of the word by means of an added explanatory note (**preventing as it did the cross-breeding of two opposing worlds)** has the benefit of acquainting the reader with cultural references in the source text.

- Jamais **le harem** ne joua mieux **son rôle de garde-fou**;

- Never did the Harem act as a better barrier, *preventing as it did the cross-breeding of two opposing worlds*;

e- **Paraphrase**:

From the sample passages examined so far, it must be clear now how Djebarian mental and emotional states are apparent in her style. No matter how she is perfectly capable of appropriating and manipulating the French language, she is unable to put in words any of her love matters. From a syntactic viewpoint this time, the sentence 'Je parle de l'écriture arabe **dont je m'absente, comme d'un grand amour'** is deemed somewhat deviant from the natural order expected in a written French sentence; it rather sounds more like an oral sentence with pauses indicating second-thoughts and hesitation. Deviant syntax is a marker of rebellion shown by Djebbar against the conventions of the French language and an indication of uneasiness in recounting the emotional side of her life. The English version (I speak of the Arabic script; **to be separated from it is to be separated from a great love)** is more of a paraphrase of a possibly intended meaning that is far from being a stylistically aware translation.

- Je parle de l'écriture arabe **dont je m'absente, comme d'un grand amour**.

- [I speak of the Arabic script; **to be separated from it is to be separated from a great love].**

The above select passages are only a few among many scattered throughout the novel. Just as their frequency attests to a characteristic style unique to Djebbar, the recurrence of these translation strategies reflects an overall tendency towards a dynamic-equivalence approach in the way proposed by Eugene Nida. To give a more technical description, the translation appears to be more instrumental than documentary, in that the translator tended in fact to prioritize meaning over style. The translator actually did more meaning interpreting instead of trying to re-create an equivalent text that tries to accommodate the particularities of Djebarian style. More examples are discussed below.

In addition to the frequent cases of explicitation, re-positioning, re-punctuation, amplification, paraphrase, modulation and transposition, which we will also note in more passages to come, another prevalent translation strategy is *normalization*, whereby the grammar and syntax of the original are polished and rendered more conventional according to the norms of the target language. One aspect of normalization as it is deployed in this translation is the reduction of the number of punctuation marks to such a minimum that a less fragmented, more normative, target text is eventually constructed. The many commas separating the disconnected phrases in the original are effaced and merged into lengthier and more coherent clauses. A simple comparison of the following two passages demonstrates quite clearly the reformulation.

Original French Text	**English Translation**
Dans la transmission islamique, **une érosion a fait agir son acide**: *entrer par soumission, semble décider la Tradition, et non par amour.* *L'Amour, la fantasia* (p.239)	In the transmission of Islam, **an acid erosion has been at work**: *Tradition would seem to decree that entry through its strait gate is by submission, not by love.* **Foregrounding ruined by means of re-punctuation** *Fantasia: An Algerian cavalcade* (p. 169)

In a sense, all the strategies discussed so far could be lumped into the general category of normalizing strategies used by the translator to ensure a smoother flow of the narrative by either explicitating certain concepts or refining certain unconventional Djebarian syntactic structures. In the following first example, the translation of the French word **langue** by the word **speech** obviously involves more than a simple matching of a word with its readily corresponding lexical item in the target language. Because translation is a decision making process involving weighing the suitability of different options, the translator in this case could simply have used the word **language** but instead opted for the word **speech** which he interpreted to have a more contextually fitting meaning that removes the potential semantic ambiguity that might arise if the readily corresponding word

language were used. With the word **speech**, we understand that the narrator sees no possibility for direct communication between her and the man. In contrast, the word **language** could have more other meanings, including this one of course.

Original French Text	English Translation
Entre l'homme et moi, un refus de **langue** se coagulait, devenait point de départ et point d'arrivée à la fois. *L'Amour, la fantasia* (p.182)	Between the man and me, refusal of **speech** became both the starting point and the end point of our relationship. **Explicitation by means of addition and paraphrase** *Fantasia: An Algerian cavalcade* (p. 127)

Normalization by means of transposition is once again noted in the following passages in which any potentially ambiguous meaning is made explicit and more accessible to the target reader. This typically Djebarian way of subverting the French language structure as in **Sûre pour ma part, et tout à fait a priori** is ignored and her original sentence is put into a self-explained, refined English form **For my part, based on my own experience, I was convinced that.** The same is true of the explicative translation of the phrase **la double jouissance** as **mutual pleasuring**, as the French word **double** by itself does not necessarily mean **mutual** unless understood as such in a given context. The translator reads words not in isolation but has an eye on their specific combination with other items within the broader co-text and context, and their ultimate decision is determined on that basis. The same thing can be said about the translation of **ma langue mère** *disparue* as my **long-lost** mother-tongue, and of je souffrais de *l'équivoque* as **I suffered from the *misunderstanding***. In none of the well-known dictionaries do these pairs appear to be fully synonymous; using them as equivalents in this translation proves that lexical choices are dependent on the interface between co-text and context parameters since what is eventually aimed at is an equivalent meaning perceived as such by the target reader. This kind of practice is clearly more in accord with the dynamic-equivalence principle discussed earlier:

- **Sûre** pour ma part, **et tout à fait a priori,** que la surabondance du dire amoureux survient en couronnement, en feu d'artifice pour la fête qui scelle la **double** jouissance et le rassasiement.

- For my part, **based on my own experience**, **I was convinced** that the surfeit of sweet nothings is the crown, the fireworks after the feast which seals the satisfaction of **mutual** pleasuring.

Explicitation occurs at times in the form of idiomatic or metaphorical expressions being replaced with ordinary wording, as in *sous le poids* **des tabous que je porte en moi comme héritage** which the translator renders as *Burdened* **by my inherited taboo**. On a closer look the English sentence seems not to mean the exact same thing. The same applies to the translation of **faire sentir qu'elle** *tombait dans le vide* as **made it clear that it was** *ineffectual*. In both cases, the target reader is spared any cognitive effort to decipher the underlying meanings couched in a marked Djebarian style.

Original French Text	English Translation
Le français m'est langue marâtre. Quelle est ma langue mère **disparue**, qui m'a abandonnée sur le trottoir et s'est enfuie?... Langue-mère idéalisée ou mal-aimée, livrée aux hérauts de foire ou aux seuls geôliers!... *Sous le poids* **des tabous que je porte en moi comme héritage, je me retrouve désertée des chants de l'amour arabe.** Est-ce d'avoir été expulsée de ce discours amoureux qui me fait trouver aride le français que j'emploie ? *L'Amour, la fantasia* (p. 303)	French is my 'stepmother' tongue. Which is my **long-lost** mother-tongue, that left me standing and disappeared?... Mother tongue, eitheridealized or unloved, neglected and left to the fairground barkers and jailors! *Burdened* **by my inherited taboo, I discover I have no memory of Arabic love songs.** Is it because I was cut from this impassioned speech that I find the French I use so flat and unprofitable? *Fantasia: An Algerian cavalcade* (p. 214)

Original French Text	**English Translation**
L'aphasie amoureuse Dans un second mouvement, je souffrais de **l'équivoque** : me préserver de la flatterie, ou faire sentir qu'elle *tombait dans le vide*, ne relevait ni de la vertu, ni de la réserve pudibonde. Je découvrais que j'étais, moi aussi, femme voilée, moins déguisée qu'anonyme. Mon corps, pourtant pareil à celui d'une jeune Occidentale, je l'avais cru, malgré l'évidence, invisible ; je souffrais que cette illusion ne se révélât point partagée. *L'Amour, la fantasia* (p. 180)	**Aphasia of Love** Afterwards I suffered from the **misunderstanding**: when I protected myself from flattery or **made it clear that it was ineffectual**, this was not because of either virtue or prudish reserve. I discovered that I too was veiled, not so much disguised as anonymous. Although I had a body just like that of a western girl, I had thought it to be invisible, in spite of evidence to the contrary. I suffered because this illusion did not turn out to be shared. *Fantasia: An Algerian cavalcade* (p. 126)

Translating by means of a lengthy paraphrase is a repeatedly used strategy that results in more stretches with rather straightforward meanings in the target text. Essentially, paraphrasing entails interpreting. We notice, for example, that a single-word item has a corresponding multi-word sentence in the target text. In other words, no hidden meanings are left unrevealed in a target reader-friendly version that contains an enjoyable plot but one that has little interest in the functionality of the stylistic features of the original. A quick comparison between the passages below demonstrates this inclination:

Avant d'ahaner:
Before all that is left for us is sighs and moans:
Nos idoles mères.
The pagan idols – mother-gods of pre-Islamic Mecca.
Mépriser légèrement
Despise with impunity
La femme qui crie
The woman who raises her voice.

Du corps que le regard des voisins, des cousins, prétend rendre sourd et aveugle,

The body which <u>male</u> neighbours' and cousins' eyes require to be blind and deaf,

Analphabète

And unable to read and write

Original French Text	English Translation
Pour les fillettes et les jeunes filles de mon époque — peu avant que la terre natale secoue le joug colonial —, tandis que l'homme continue à avoir droit à quatre épouses légitimes, nous disposons de quatre langues pour exprimer notre désir, **avant d'ahaner**: le français pour l'écriture secrète, l'arabe pour nos soupirs vers Dieu étouffés, le libyco berbère quand nous imaginons retrouver les plus anciennes de **nos idoles mères.** La quatrième langue, pour toutes, jeunes ou vieilles, cloîtrées ou à demi émancipées, demeure celle du ***corps que le regard des voisins, des cousins, prétend rendre sourd et aveugle***, puisqu'ils ne peuvent plus tout à fait l'incarcérer; le corps qui, dans les transes, les danses ou les vociférations, par accès d'espoir ou de désespoir, s'insurge, cherche en ***analphabète*** la destination, sur quel rivage, de son message d'amour.	**While I am growing up**-shortly before my native land throws off the colonial yoke-while the man still has the right to four legitimate wives, we girls, big and little, have at our command four languages to express desire ***before all that is left for us is sighs and moans:*** French for secret missives; Arabic for our stifled aspirations towards God-the-Father, the God of the religions of the Book; Labyco-Berber which takes us back to ***the pagan idols – mother-gods of pre-Islamic Mecca.*** The fourth language, for all females, young or old, cloistered or half-emancipated, remains that of the body: ***the body which male neighbours' and cousins' eyes require to be blind and deaf,*** since they cannot completely incarcerate it; the body which in trances, dances, or vociferations, in fits of hope or despair, rebels, ***and unable to read and write***, seeks some unknown shore as destination for its message of love.
	Domestication, explicitation

	through amplification
L'Amour, la fantasia (p. 254)	*Fantasia: An Algerian cavalcade* (p. 180)

Original French Text	English Translation
Dans le langage quotidien, me revient une condamnation que la gravité rendait définitive : plus que la femme pauvre (la richesse et le luxe se vivaient relatifs dans cet espace social restreint), plus que la femme répudiée ou veuve, destin que Dieu seul lui réserve, la seule réellement coupable, la seule que l'on pouvait mépriser *légèrement*, à propos de laquelle se manifestait une condescendance ostensible, était *« la femme qui crie »* *L'Amour, la fantasia* (p. 284)	I recall one familiar expression used to condemn a woman irrevocably: worse than the poor (wealth and luxury were relative in this restricted society), worse than the widow or the repudiated wife (a fate that depends on God alone) the only really guilty woman, the only one you could despise *with impunity*, the one you treated with manifest contempt, was *'the woman who raises her voice'*. **Amplification and paraphrase** *Fantasia: An Algerian cavalcade* (p. 203)

A further aspect of normalization is the effacement of unconventional foregrounding intended by Djebar. The foregrounding is damaged due to the repositioning of certain prepositioned sentence parts in the original. The emphasis is lost as those parts are redistributed within conventional text portions in the target language. The uneasy feeling towards the French language due the memory of conquest is more emphasized with the phrase *la mémoire de la conquête* placed initially in the active form of the French sentence **Cette impossibilité en amour,** *la mémoire de la conquête* **la renforça** than in the passive English sentence **The impossibility of this love was reinforced by** *memory of the conquest* which has it in a less conspicuous sentence final position. Similarly, the forcefulness of the fear of the father expressed by *Une inquiétude me*

harcèle is diluted in an unmarked English sentence ***I have only one worry***.

Original French Text	English Translation
Cette impossibilité en amour, ***la mémoire de la conquête* la renforça.** Lorsque, enfant, je fréquentai l'école, les mots français commençaient à peine à attaquer ce rempart. J'héritai de cette étanchéité ; j'expérimentai une sorte d'aphasie amoureuse : les mots écrits, les mots appris, faisaient retrait devant moi, dès que tentait de s'exprimer le moindre élan de mon cœur. *L'Amour, la fantasia* (p. 183)	The impossibility of **this love was reinforced by** *memory of the conquest*. When, as a child, I went to school, the French words scarcely make any impact on this stronghold. I had inherited this imperviousness; from the time of my adolescence I experienced a kind of aphasia in matters of love: the written words, the words I had learned, retreated before me as soon as the slightest heart-felt emotion sought for expression. *Fantasia: An Algerian cavalcade* (p. 128)

Original French Text	English Translation
Dans ce début d'adolescence, je goûte l'ivresse des entraînements sportifs. Tous les jeudis, vivre les heures de stade en giclées éclaboussées. ***Une inquiétude me harcèle : je crains que mon père n'arrive en visite ! Comment lui avouer que, forcément, il me fallait me mettre en short, autrement dit montrer mes jambes ?*** *L'Amour, la fantasia* (p. 253)	As a young teenager, I enjoy the exhilarating hours spent every Thursday. **I only have one worry**: fear that my father might come visit me! ***How can I tell him that it's compulsory for me to wear shorts, in other words, I have to show my legs?*** *Fantasia: An Algerian cavalcade* (p. 179)

In addition to amplification, another theoretically well-known strategy translators turn to in dealing with possibly unfamiliar concepts in the original is 'adaptation', whereby certain source culture-specific concepts are replaced with target culture-specific close equivalents (e.g. ***Dieu***

substitued for **God-the-Father**).

Original French Text	English Translation
le français pour l'écriture secrète, l'arabe pour nos soupirs vers **Dieu** étouffés, le libyco berbère quand nous imaginons retrouver les plus anciennes de **nos idoles mères**. *L'Amour, la fantasia* (p. 254)	French for secret missives; Arabic for our stifled aspirations towards **God-the-Father**, the God of the religions of the Book; Labyco- Berber which takes us back to **the pagan idols – mother-gods of pre-Islamic Mecca. Adaptation, explicitation through amplification** *Fantasia: An Algerian cavalcade* (p. 180)

8. Conclusion

It is fair to say that this translation has its own merits but from a perspective other than the one advanced in this study. Readers interested in the story are generously offered what they might expect, an accessible plot worded in smooth and fluent English. However, Djebar's revolt is de-emphasized. The use of such somewhat 'rewriting' strategies as explicitation, amplification, standardization, domestication, normalization, simplification, 'repositioning', and 're-punctuation' seem to have noticeably undermined Djebbarian original modes of textual foregrounding of her concerns.

A third dimension to the stylistic affair is the interpretative association of these features to certain aesthetic effects and attitudinal and cognitive worlds. Stylistic features are thus looked upon as 'communicative clues' contributing to the construction of meaning. With specific regard to the translation of literature, the two most relevant sub-branches are critical stylistics and cognitive stylistic, both are explained in the following section.

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