

Literary Translation as an Agent of Scriptotherapy and Trauma Healing in Contemporary Anglophone Women poetic Narratives

الترجمة الأدبية كعامل للعلاج النصي و التعافي من الصدمة في الأدب الشعري الانغلو فوني النسوي الحديث

Osamnia Soumia^{1*}, Djafri Yasmina²

¹university of Abdelhamid Ibn Badis Mostaganem (Algeria), soumia.osamnia@univ-mosta.dz

²university of Abdelhamid Ibn Badis Mostaganem (Algeria), yasmina.djafri@univ-mosta.dz

Date de réception: 17/04/2022

Date d'acceptation : 31/07/2022

date de publication: 31/07/2022

Abstract

Literary translated texts, like postcolonial texts, necessitate a mediating process between languages and cultures. To indicate the linguistic and ethnic specificity of their cultures and languages, Anglophone women writers adopt the literary translation strategy. Effectively, the latter is a means by which they have forged a new horizon where they could unearth the true lies and the stereotypically biased images spread about the Arabic culture in particular. Nonetheless, literary translation functions as an agent of scriptotherapy in a way that it has a therapeutic end in healing and helping the characters who had been exposed to postcolonial traumas. Building on Henke's theory of trauma and healing, this paper aims at shedding light on the importance of the writing of poetry and the translation of poetry in particular in promoting wellness.

Keywords: Arab Anglophone literature, literary translation, scriptotherapy, trauma and healing.

ملخص البحث:

تستلزم نصوص الترجمة الأدبية مثل نصوص ما بعد الاستعمار وساطة بين اللغات و الثقافات حاملة في طياتها خصوصيات لغوية و أخرى رقية. على اثر ذلك تتبنى بعض الكاتبات الأنغلو فونية استراتيجية الترجمة الأدبية وتعتبر الأخيرة كوسيلة شققن من خلالها أفقا جديدا يمكنهن من الكشف عن الصور النمطية المنتشرة عن الثقافة العربية بشكل خاص. ناهيك عن ذلك فان الترجمة الأدبية تعمل كعامل للعلاج النصي للمساعدة في علاج الشخصيات التي تعرضت لصدمة ما بعد الاستعمار. بناءا على نظرية Henke حول الصدمة و التعافي، يهدف هذا المقال الى تسليط الضوء على الترجمة الأدبية بشكل عام و ترجمة الشعر بشكل خاص في تعزيز دور الكتابة الأدبية للخروج و التعافي من الصدمة.

الكلمات المفتاحية:

الرواية العربية الناطقة بالإنجليزية، الترجمة الأدبية، العلاج النصي، الصدمة والشفاء

*Auteur correspondant

1. INTRODUCTION

When we turn over the pages of history, we notice that the vast bulk of historians, if not all of them, tend to vouch for the canonicity of the European literature claiming that it is dazzling, exiting, evolving and differing. However, the new millennium beholds the emergence of a trendy genre of literature that started to challenge the canonical European one. Emanating from a minority of Arab writers living in diaspora, Arab Anglophone literature shaped a drastic change in World literatures today thematically and linguistically.

The uniqueness of contemporary Arab Anglophone writers, like Ahda fSoueif, Fadia Faqir, Mohja Kahf, and Susan Abulhawa to cite but few, lies in the fact that they are pioneering a new trend of hybrid writings to carry the essence of the Arabic culture, traditions and language in a language that is linguistically foreign. More particularly, Arab Anglophone women writers are representing a fusion of two cultural and two linguistic backgrounds; those of the ex-colonizer and the ex-colonized. Hassan (2012) in his article '*Agency and Translational Literature Ahdaf Soueif's the Map of Love*' advances that translational literature questions the notion of the original culture and puts on the fore the notion of deterritorialization that was advanced by Gilles Deleuze and Félix Guattari (1984). For instance, translational texts may Arabize English by transliterating words and expressions for which there is no English equivalent and that are to be explained afterward in a glossary. On the other hand, literary translation "may be used to transfer the cultural-linguistic character of one

language, its idiomatic expressions and its sensibility." (Hassan, 2012: 754)

Departing from Hassan's assumption, this paper aims at revealing the spectacular role of literary translation as an agent of scriptotherapy in unveiling the richness of the Arabic culture and in surmounting the aftermaths of traumatic experiences. By so doing, Arab Anglophone women writers tend to use literary translation as a medium of scriptotherapy not only to subvert the falsified images that the Westerners depict about the Arabs, but also to uplifts the broken souls that were exposed to the dire consequences of the different forms of postcolonial traumas.

Our research will be guided by the following steps. Primary, attention will be shed on target literature, its principal founders and pertinent perspectives. Then, we will delineate the link between scriptotherapy and literary translation. Then, we show how literary translation, especially the translation of poetry, acts as an agent of scriptotherapy in the Anglophone postcolonial novel. As mentioned before, examples will be taken from Contemporary Anglophone women writers or poets literary productions.

2. An Overview about Arab Anglophone Literature

The twentieth century witnessed the emergence of a literary genre that has gained a worldwide audience. In fact, Western bookshelves have witnessed a quantum jump in works written in English by Arab authors. Arab Anglophone literature refers to a specific type of creative writing that is written in English by immigrant Arab authors or authors of Arab origins. In her book '*Arab voices in Diaspora: Critical Perspective on Anglophone Arab*

Literature', Al Malah asserts that this type of literature was:

"A previously neglected corpus of a literary work that is now receiving an increasing attention not only from university departments with middle Eastern concerns, but also from intellectuals everywhere who are interested in postcolonial studies, the new literatures and indeed the larger domain of literature in English" (2009: ix). Hyphenated Arab-American, Arab-British and Arab-Australian authors have confidently made their voices heard with a skillful originality. They aim, Al Malah adduces, at inscribing "a niche for themselves within other emerging literatures which use the lingua franca of English" (2009: ix).

The term Anglophone has been coined to take the model of the term Francophone which has been found convenient enough to align those writers to a large group of one multicultural family. However, AlMalah (2009) posits that this description does not only refer to the linguistic shelter of those Arab writers, but it also provides a wider umbrella that would bring to the fore some major issues that have been always brought under diasporic questions; such as the tension between the center and the periphery, the dilemma of assimilation or preservation, familiar issues of belonging, allegiance, etc.

Anglophone Arab literature has recently enjoyed a wide appeal of readers worldwide since the event of 9/11. Among the aftermaths of that event is a growing eagerness from Westerners to understand the 'Arab mind'; culture, beliefs and society. Most Arab literature, Daraj (2002) infers, often focuses on politics, perhaps because "the Middle

East has been deeply scared by colonialism, war and religious strife in the past century" (p, 124). It is worth mentioning that one of the most significant aspects about Arab Anglophone literature was not in the bookstores, but in the growing number of universities that began to add it to their curricula courses which, on the other hand, engaged students in the study of Arab Muslim mind, Islamic theology and Arabic culture. Hence, "this literature aims at showing that it is high time the world heard, the other side of the account" (Rhys, 1966: 02). That is to say, it is time for the west to listen to the voice of the subdued colonized cultures; the ones that have been perceived as inferior and simply incapable to represent themselves. Through this literature, novelists aim to "disrupt, disassemble or deconstruct the kind of logic, ideologies of the west" (Ashcroft et al, 2002: 2).

3. Literary Translation and the qualifications of translators

Drayton (1997) notes that literary translation is not necessary confined to the translation of great literature. According to him, literary translation applies to all types of books, plays, poems, short stories and other writings such as jokes, scripts of a documentary, a travel guide and others. Some experienced members of the Translator Association lists some salient traits to be possessed by every literary translator, who in our study, is considered the writer.

Among them, Venuti (1998) points the following: the translator needs to be fascinated by the language; he must have a thoroughly closed knowledge of the source language and the regional culture

and literature as well as a reasonable knowledge of any possible topic that may relate to the work that is being translated, he must have a savvy about the author's original work, he must be a creative as and skilled writer in the target language, and finally he should be able to move from one style to the other while conveying the meaning of the original work as opposed to producing a mere accurate rendering of the words. Additionally, Tymoczko argues: "a literary translation is, hence, concerned with differences not just in language (transposing word for word), mechanically but with the range of cultural factors that a writer must address when writing to a receiving audience composed partially and primarily of people from a different culture (2000: 13). Trough this, Tymoczko sheds light on the similarity of the task both the translator and the postcolonial writer undergo. The commonality lies in the fact that both the translator and postcolonial writer ensure a cultural context for gaining a new audience.

4. Translational Literature and Scriptotherapy

The history of English translation of Arabic texts conveys the dynamicity of power in the post colonial age. Regarding this, Hassan (2012) argues that Arabic literature is an illustrative case of the newly established works in the field of translation studies. As Maider puts it: "translation has repeatedly obliterated rather than communicated a source culture" (In Hassan: 753) In a postcolonial context, the power differential is what determines the way the author translate cultural forms and indigenous practices. In his book, *The Scandals of translation*, Venuti (1998) has revealed the integral

role of translation in conveying and constructing cultural identities and redeeming one's feelings about himself in general and his identity in particular which is the same aim advanced by Henke in her theory of scriptotherapy. Henke (1999) claims that scriptotherapy's, writing out and through trauma, main target is therapeutic which equally serves the role of translation in postcolonial texts.

Likewise, according to Venuti, translation not only reproduces stereotypes of the source culture as depicted by the West, but it also aims at reinforcing self-images of writing and reading characters alike. Translation theorists like Antoine Berman and Venuti (1998) stated that an ideal translation is fluent enough to turn the translator invisible, while giving the reader the impression that the work is original and not a translation. They insisted further that "instead of eradicating the foreignness of the translated text, a good translation [...] manifests in its own language the foreignness of the foreign text." (Venuti, 1998: 11) For a translation to be therapeutic in its ends, it is required to be professional. This kind of translation, Venuti adds, gives the reader a chance to learn about peoples' cultures, and histories that are different from his/her own enough so that he/she begins to know what he/she has been missing and help readers, hence, to appreciate the new self and have a better feeling about themselves; especially for characters who one's felt homeless and hybrid. Departing from Lawrence Venuti 'ethics of translation', Hassan has proffered the concept of translational literature designating texts that helps "resisting Orientalist discourse by enacting cultural

translation in the original itself.”(Hassan, 2012.31)

In the postcolonial context, there are texts that straddle two languages and two distinct cultures. These cross-cultural texts perform, foreground and also question the act of translation. Contemporary cross-cultural texts germinating from an in-between space pertain to the field of translational literature. Hassan advances that Ahdaf Soueif¹’s *The Map of Love* is (1999) is an exemplary case of an Anglophone Arabic novel that is considered as a translational literature. Her first, *In the Eye of the Sun* (1992), and short collection *Aisha* (1983) and *Sandpiper* (1996) conveys a poetics of translation that give a reader a sense of recovered identity. Her latest novel *The map of love* enacts the highest degree of translation.

Soueif’s works question the issue of translation as an interpretative process to the selection, translation and marketing of Arabic texts in Britain and the United States. Just like other translational texts, *The Map of Love* draws attentions to the invisible agency of the translators and the fluency and transparency of their translations. interestingly, translational texts’ function as a way to uplift and redeem the writers’ feelings about their cultural identities who were, once lost and disorientated, due to the dire aftermaths and the ordeals of traumatic experiences caused by their hybrid experiences in lands and outlands along with the feelings they experienced in a postcolonial context.

In performing acts of cultural translation in the original itself, “translational literature, at once problematizes the notion of the original and stages what Gilles Deleuze and Félix

Guattari describe in the context of minority literature, as “deterritorialization of languages” (1984, p:754). For instance, translational texts may Arabize, Africanize, or Indianize English. This is done mainly by translating words and expressions for which there is no English equivalent, and then explaining them in the text or in a glossary or not at all. In an alternative way, literary translation can be employed “to transfer the cultural-linguistic character of one language-its idiomatic expressions and its sensibility-into English at the expense of fluency and immediate intelligibility” (Ibid).

Hassan argues further that these texts are not only concerned with translation techniques in a strictly linguistic register, but they also represent translation as a central theme, metaphor or structural principle.

It is also claimed that translational literature is the hybrid offspring of a bilingual love of two languages that are semantically, linguistically and ideologically infused by each others. Nonetheless, Spivak (2000) theory of translation enables us to examine how transculturaltion can subvert the will of power of colonial discourse and how it became a mode of active agency to acclaim the undermined and destabilized cultures. For that reason, we assume that literary translation acts as an active agent of scriptotherapy.

5. Literary translation as a Technique of Scriptotherapy

One of the main crucial translation strategies used in Arab Anglophone novels is the foreignization translation. Before exploring the notion of foreignization translation, the notion of domesticated translation² must be

defined. Venuti (2007) defines domesticated translation as a translation strategy adopted by the translator to adapt the foreign text to the target language cultural values. It is a way of bringing the author, and at times the reader back home. In such a case, the translator is supposed to erase every shred of foreignness by creating a familiarized and an immediately recognizable text that must be "adjusted to the target text's linguistic and cultural dimension." (P, 20) For example, the literary translation of poetry as a technique of scriptotherapy can be utilized as a formal therapy of trauma as stated earlier by Griefner (1963) who states that the translation of poetry can act as a healing attempt for people with post traumatic stress disorder.

The most important task of the translator, as such, is transferring the original idea of the text as exactly as possible without any potential explanations, interpretations or adaptations. Followers of the domesticated method claim that the primacy aim of any literary translation does not lie in the technical side, but it should be invisibly embedded in the spirit of the original work; a spirit that must successfully convey the target culture. In other words, it should bring the foreign culture closer to that of the reader.

On the other hand, Vid (2007) explains that foreignized translation offers readers enough information about the foreign culture, but it tends to harden the task of interpreting the text. That is to say, it demonstrates a foreign language and culture and for that reason requires a certain level of knowledge about the source cultural environment. Vid adds that, unlike the domesticated translation,

the Foreignized translation aims at keeping the original text as authentic as possible.

On parallel lines, Behtash and Firoozkoobi (2009) state that the foreignness of the original text (ST) takes the reader to the foreign culture and make him or her sense the linguistic and cultural differences. "It encourages a translation practice in which traces of the foreign are left as much as possible within the translated text" (Behtash and Firoozkoobi, 2009: 1577). The aforementioned forms of foreignized translation that are to be found in the Arab Anglophone novel; Examples of this type of translation abound in the novel: "proverbs that convey a worldview and ethics, turns of phrase that reveal the relation between the rhetoric and logic, bits of dialogue that identify characters regional and class affiliation, and Arabic words and phrases explained in the text or in the glossary. These stylistic elements function at once to maintain the theme of translation consistently before the readers who are never allowed to forget the complexity of cultural and linguistic mediation, and offer insights into the working of the Arabic language." (Hassan, 2012: 758)

Our contribution, in this paper, as claimed before, is to reveal that literary translation is an agent for scriptotherapy in the Arab Anglophone female narratives. The writing and the translation of poems can also be considered as an agent of scriptotherapy that strives to bring the well being and comfort of participating figures and the readers alike. Moreno considered the association of poetry with trauma and the potential of healing as poetry-therapy which is a means of psychotherapy. Harrower (1972) also mentioned the

importance of poetry-therapy stating that the world has been exposed to an “inner turmoil and one way of coping with them was the ballad, the song and the poem. To reinforce this claim, Harrower adds: “once crystallized into words, all effulging feelings become manageable and once managed into explicitness; the burden of the incommunicable becomes less heavy” (1973: 3). This will lead us to probe the possibility of poetry, especially the translated poems from Arabic literature in promoting wellness to the main heroines in the selected novels that are to be explored in the following section.

5.1. Translating Poems as a Means of Scriptotherapy in Susan Abulhawa's Mornings in Jenin) (2010)

5.1.1. Example One

In her debut novel, Susan Abulhawa adopts the strategy of Foreignized translation as an agent of scriptotherapy. Examples of this strategy are embedded in the following passages:

Unadeekum, I'm calling your help,
tugging at your hands and kiss the
ground beneath your shoes...

I give you the light in my eyes
And I take my share of what pains you
I have held nothing back for my country
And I scoffed in the face of my
oppressors, an orphan, I bare and without
shoes.

Unadeekum. I am callin your
help.....holding my blood in my palm”.
(Abulhawa, 2010: 293)

5.1.2. Example Two

For your sake, oh city of prayers, I pray.
Yabahiyat al maskin. Oh roses of all
cities.

“Our eyes travel to you each dayto
ease the pain of your churches and to

wipe the sadness from your
mosques.”(Ibid: 292)

The first passage gives a voice to universal humanity. It aims at reaching the heart of the reader to feel the pain of to the innocents who are suffering. The fact of listening to the first poem provides a positive feeling of cooperation, help and universal assistant which uplifts the soul of the protagonist and the readers alike. The poem is a translation of the Arabic poem unadeekm by Ahmed Kaabour.

The second poem is a taken from the lyric of the most famous song of the singer Fairouz “ya Qodsu Zahrata elmadain.” That was written by the brothers Rihbani. Anyone who reads the song translation may develop nostalgic feelings of love towards Palestine and the Quds town in general. Nonetheless, the translation is an agent of scriptotherapy, in this case, as it alleviates the souls of people who were traumatized by the bloody war waged against them.

5.1.3. Example Three

She says: “Baba said, the land and everything on it can be taken away, but no one can take away your knowledge or the degrees you earn. I was six and high marks in school became the currency I gave to Baba's approval. I became the best student in all Jenin and memorized the poems my father so loved. .Even when my body grew too big for his lap, the sun always found us cuddled together with a book. My childhood was magical enchanted with poetry and the dawn. I have never known a place as safe as his embrace; my head nestled in the arch of his neck and stalwart shoulders. I have never known a more tender time than the dawn, coming with the smell of honey

apple tobacco and the dazzling words of AbuHayyan, Khalil , Gibran, Almaarri, and Rumi.” (ibid: 68)

Through the following passage, the writer, who is the protagonist in this stance, mentions how she inherits the love and devotion for poetry and literature from her own father and how important it is, for the human being, to have an education in life; because it is the sole consolation and salvation that one can attain. This quote does not really include a literary translation but it shows to us how it is vital to be well acknowledged and well read about the main figures of Arabic literature in particular as it conveys a good feeling about writing and reading poems in general; which goes on parallel with the functions of scriptotherapy as it promotes wellness and goodness.

5.2. Literary translation as an Agent of Scriptotherapy through Ghada Al Samman Poem: The lover of Rain in an inkwell

When I die,
 These letters will still carry me to you
 My heart great love without anything
 really changing
 When I die, search well inside this
 paper
 Go to the depths of my words and
 you will see me in the lines
 I fly silently like the owl of an
 amazement
 If you are sad and burn the edge of my
 book
 I shall come to you like the genie in my
 grandmother's Damascene stories'
 When I die, if you tear this page in
 anger,
 You will hear me suffer
 If you lavish the love of your eyes on
 it wherever you are
 The sun will rise above in Beirut
 It is only when listening to you
 that I love my life .

(Translated by Subbi Handidi& Nathalie Handal, in Handal, 2001:278)

Through the poem of Al Saman, we notice that the general tone of the poem generates a positive fortitude. The poem implies that the written word that the artist creates to intrigue positivity in life is continuous, unlike the human life which is ephemeral. Here, literary translation acts like an agent of scriptotherapy in advancing hopefulness, love and happiness even after death. We may be saddened by the death of someone, but we will always be happy when reading his or her beautifully written art works that revive the broken souls when pain and wound or even trauma occurs.

5.3. Examples of Literary translation as an Agent of Scriptotherapy in Susan Abulhawa's The blue between sky and water (2015)

Like her debut novel *Mornings in Jenin*, *The Blue between Sky and Water* also takes place in Palestine and both novels tackle the traumas that both female protagonists, Amel in *Mornings in Jenin* and Nur in *The Blue between Sky and Water*, went through due to the Israeli war waged against Palestinians in their own lands. The two novels also tackle the ambivalent feelings of diaspora and the pain and traumas intrigued due to the fact of living away from one's family and the harshness of life in the United State of America, and both protagonists feel better thanks to attaining a high degree in academic education in general and literary writing in particular. Nur, who became a psychotherapist herself, in the second novel tend to write some literary lines to uplift her own situation as mentioned below:

5.3.1. Example One

Lines of a poem in the rifts of memory came quietly to Nur.

Hope is not a topic,

It's not a theory.

It's a talent. (Abulhawa, 2015: 93)

Through these lines, we see how Nur armed herself against the disappointments of life by hope. She goes to say that hope is not a subject or a theme, not a theory, but it is

rather a talent that uplifts the broken souls that have been deeply wounded. Again, the poem acts as an agent of scriptotherapy, for it provides feeling of comfort and happiness.

5.3.2. Example Two

"Our coffee cups, the birds and green trees with blue shade, and sun leaping from wall toward another wall, like a gazelle, and water in clouds of endless forms spread across whatever ration of sky is left for us, and things whose remembrance is deferred and this morning, strong and luminous-all beckon we are guests of eternity." (Mahmoud Darwish in Abulhawa, 2015:98)

This second example, from the *Blue between Sky and Water*, is translated poem from the most well known deceased Palestinian poet Mahmoud Darwish. Literary translation in this stance may be an agent of scriptotherapy in a way that it supplies the protagonist and the reader alike with a feeling of comfort and well being in general. Words that indicate this are: sun, green trees, gazelle, water, luminous mornings.

6. Conclusion

All in all, women Anglophone multicultural writers create a new translational literature to tell stories about their homelands, their own culture and their own sufferings. In this paper, literary translation acts as a therapeutic agent of scriptotherapy which is used to assist female characters who suffer from traumatic experiments. From the abovementioned study, it can be concluded that the employment of literary translation helps in promoting wellness for the protagonists and the readers alike. This research proves that literary translation may work as agent of scriptotherapy in Arab women narratives of trauma and pain. In a nutshell, trauma, pain, grief and the likes are but experiences that everyone may go through in life, but surrendering to their disempowering effects is what drifts the psychological pain to cause worse problems that may turn to become

serious physical illnesses. Captivating the pain and idealizing any trauma would add intensity to the hurt inside. Sufferers need to walk away from their grief by turning their murky journeys into beautiful narratives and bid them farewell in the papers of survival, and in this case poetic literary translation functions as an agent of scriptotherapy to bring forth curative results.

7. Note:

1 : Soueif writes fiction in English and literary criticism and political commentary in Arabic and English.

2 : Domestication and foreignization in translation are two terms in translation studies that are coined by Lawrence Venuti. The two terms can be traced German philosopher Schleiermacher's speech in 1813 where he stated that there are only two methods of translation.

8. Bibliography List

1. Books:

1. Abulhawa, S. (2010) *'Mornings in Jenin'*. New York: Blooms publisher
2. Abulhawa, S. (2015). *The Blue between Sky and Water*. Bloomsbury Publishing PLC: New York.
- Al Malah, L. (2009). *'Arab voices in Diaspora: critical perspectives on Arab Anglophone Literature'*. Amsterdam. New York: Rodopi B.V
3. Anastasia, V. (2007), *'Contemporary Arab Women Writers, cultural expression in context'*, Routledge Taylor and Francis group.
4. Aschcroft, B., Griffiths, G., & Tiffin, H. (2002). *The Empire Writes Back*. London: Routledge.
5. Deleuze, G. and Guattari, F. (1984) *Anti-Oedipus: Capitalism and Schizophrenia I* (trans. R. Hurley, M. Seem and H. R. Lane), Athlone, London.
6. Drayton, (1988). *The Society of Authors: Quick Guide to Literary Translation*. London: Drayton Gardens.

7. Ghada, S in Handal, N, (2001) The poetry of Arab Women. A contemporary Anthology. Middleby College Library, Interlink books, an imprint of interlink.

8. Griefier, F (1963) Principles of Poetry Therapy. New York: Poetry Therapy Centre.

9. Hassan, W. (2012). *Agency and Translational Literature: AhdafSoueif's The Map of Love*, by the modern Language Association of America.

10. Harrower, M (1972) The Therapy of Poetry. Springfield, III: C. Thomas.

11. Maider in Hassan, W. (2012). *Agency and Translational Literature: AhdafSoueif's The Map of Love*, by the modern Language Association of America.

12. Rhys, J (1966). *Wide Sargasso Sea*. London: Penguin Books.

13. Soueif, A. (1999) *The Map of Love*, London: Penguin

14. Spivak, G. Ch. 2000. "The Politics of Translation", in Lawrence Venuti (ed.), *The Translation Studies Reader*. London. New York: Routledge

15. Tymoczko, M & Edwin, G. (2002), eds. *Translation and Power*. Amherst: University of Massachusetts Press.

16. Venuti, L. (1998), *The Scandals of Translation: Towards an Ethics of Difference*. London: Routledge.

17. Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. London & New York: Routledge.

2. Journal article :

1. Behtash & Firoozkoobi (2009). *A diachronic Study of Domestication and Foreignization Strategies of Culture-Specific Items: in English Persian Translation of Six of Hemingway Works*. World applied Sciences Journal 7(12): 1576-1582ins.

2. Darraj, M, S. (2002). 'Writing Relocation: Arab Anglophone Literature of the Last Decade'. The University of Iowa. Iowa Journal of cultural Studies.

3. Layouyene, A (2012). *A Review of Immigrant Narratives: Orientalism and Cultural Translation in Arab American and Arab British Literature by Wail Hassan*. California University Los Angeles, USA. Postcolonial Text, Vol 7, No 4 (2012)

4. Vid, N. (2007). *Domesticated Translation: The case of Nabokov's Translation of Alice's Adventure in Wonderland*. Nabokv Journal: Vol II.