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Pronouns and Patriarchy

Discursive shifts in the English translations of Assia Djebar's Algerian Quartet

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Supervised by

Dr Christopher Fotheringham

Submitted in partial fulfilment of the requirements for the degree of Master of Arts in Translation Studies at the University of the Witwatersrand, Johannesburg.

2017

DEDICATIONS

There are three individuals whom I would like to thank for making this study possible.

Firstly, I would like to thank Doctor Christopher Fotheringham, Lecturer at the University of the Witwatersrand's Graduate School for Translators and Interpreters, in his capacity as supervisor and mentor. I thank him sincerely for many months of input, advice and support, and for guiding me through difficult and frustrating times. Secondly, I would like to thank Doctor Alexia Vassilatos, Senior Lecturer and Head of Discipline for French at the University of the Witwatersrand's School of Literature Language and Media, for providing exceedingly helpful input in her capacity as reader during the proposal stages of my study. I also thank her for her excellence as an academic, which continues to inspire me. Thirdly, I would like to thank Professor Judith Inggs, Associate Professor and Head of Discipline at the University of the Witwatersrand's Graduate School for Translators and Interpreters, for her patience and brilliant teaching skills during the coursework component of my studies. Her excellent leadership during the #Feesmustfall protests made the completion of this study possible.

In addition to the individuals I have already mentioned, I would like to thank my local church, Doxa Deo Brooklyn Campus, my family and friends for the loving support the loving support they provided while I pursued this study.

Lastly, I dedicate this study to the memory of Assia Djebar (1936 - 2015), and to all women living under the yoke of patriarchal oppression.

ABSTRACT

In this study, I set out to determine whether translation shifts can bring about significant changes in the discursive representation of male characters in English translations of two novels by the Algerian feminist writer Assia Djebar. The novels which I consider under this study are the first two volumes of Djebar's *Algerian Quartet*, entitled *L'Amour, la fantasia* and *Ombre sultane*, along with their English translations, *Fantasia: An Algerian Cavalcade* and *A Sister to Scheherazade*. In this study, I focus primarily on one form of translation shift, the destruction of linguistic patterning, which results from the addition of possessive pronouns in references to male characters in translation. Through close textual analysis, I find that the addition of possessive pronouns results in significant changes in discursive representation, further resulting in the collapse of networks of overdetermination which are central to Djebar's application of symbolic violence in writing. Similarly, I find that the destruction of linguistic patterning brings about a loss of polyphonic discourse in Djebar's translated novels. I therefore conclude that the translator responsible for producing *Fantasia: An Algerian Cavalcade* and *A Sister to* Scheherazade, adopted a domesticating translation approach. In order to support my conclusion that the translator did indeed follow a domesticating translation approach, I draw on paratextual and close textual analysis to provide evidence. Theo Van Leeuwen's Critical discourse analysis is the primary analytical tool employed in the close textual analysis sections of this study. Similarly, clear identification of translation shifts is rendered possible by Antoine Berman's negative analytic. I also draw on Christopher Fotheringham's conception of translation as symbolic violence, because symbolic violence is an important feature of Djebar's writing, and because this is a translation-based study.

DECLARATION

I hereby declare that this study is my own unaided work. It is being submitted in fulfilment of the requirements of the degree of Master of Arts in Translation Studies at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other University.

Signed at _____ on the ____ day of _____ of the year _____

Willem Jacobus Beckmann

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INTRODUCTION

Preamble

Assia Djebar is noted for the richness and highly articulated nature of her literary style. Djebar's novels present the reader with a literary landscape filled with a multitude of voices, past and present, Arabic, French, Berber, male and female. Indeed, polyphony seemed to be at the centre of Djebar's creative endeavour. However, only after considering Djebar's work in the context of a translation-based study, did I start isolating specific features of Djebar's polyphonic discourse which would be of interest to the present study.

The most intriguing feature of Djebar's style for me, as a translation researcher, is her conspicuous use of definite articles in noun references to male characters, for example *"le père"* and *"l'époux"*. These references are employed by Djebar in much the same way as honorific titles, even though the nouns these references contain, namely *"père"* and *"époux"*, are often mundane. My interest in the aforementioned anomaly was spurred on further after reading the English translation of *L'Amour, la fantasia*, entitled *Fantasia: An Algerian Cavalcade*. In this translation, many references to male characters feature the non-standard usage previously described. However, some references feature name possessive pronouns, usually "my" or "her", in translation, even though no equivalent possessive pronouns appear in the original references.

My interest in this oddity soon led me to other works by Djebar, including *Ombre sultane* and its English translation *A Sister to Scheherazade*. I soon noticed that the addition of possessive pronouns in translation is often associated with references to male characters, and as my study progressed, I also became aware that male characters (though not all of them) are often synonymous with patriarchy in Djebar's novels. For this reason, I decided to focus my study primarily on the effect that the addition of possessive pronouns to references depicting male characters in Djebar's novels has on Djebar's literary style; hence the title of this study "Pronouns and Patriarchy".

Before proceeding to clarify my reasons for carrying out this study, as well as pointing out why it is important, I would first like to honour the memory of Assia Djebar by highlighting a few of her crowning achievements, while also providing a summary of some aspects of her

personal life. These details are important because they provide invaluable insights into the thematic and stylistic content of the novels on which this study is based.

In a prolific career, spanning more than four decades, Assia Djebar (1936 - 2005) produced highly-acclaimed novels, which include the four volumes of her *Algerian Quartet*. In addition, Djebar was an acclaimed film director and celebrated academic. On her induction into the prestigious Académie française on 22 June 2006, Pierre-Jean Rémy gave a detailed speech outlining Djebar's life and most significant achievements (Rémy 2006). I drew on this speech to compile a profile of Djebar; both as a woman and as a novelist.

Few of those who read her novels, watch her films or study her works of literary criticism, are aware that the celebrated Algerian author's name is in fact a *nom de plume* derived from both classical and dialectical Arabic: *"Assia, c'est la consolation, et Djebar, l'intransigeance"* (Rémy 2006). She chose this name in 1956, while participating, alongside other young Algerians, in a university-level strike against the war which was tearing their county apart.

Her real name was in fact Fatima-Zohra Imalayène, and she was born on 30 June 1936 in the seaside town of Cherchell. Djebar's father, Tahar Imalayène, was a school teacher (Rémy 2006) who constantly encouraged his daughter to read, which she did gladly, while her mother, Bahia Sahraoui, instilled a deep love for indigenous Algerian music in her.

Djebar's childhood was torn between two completely different worlds: that of her grandmother and that of her father. Fatima Sahraoui, Djebar's maternal grandmother, resided in the Algerian countryside, near Mont Chenoua, which would later become the scene of one of Djebar's films entitled *La Nouba des femmes de mont Chenoua* (1978). In contrast to this pastoral setting, the world of Djebar's father was that of cosmopolitan Cherchell, where she was schooled in the French language.

In 1954, at the age of eighteen, Djebar was accepted into a preparatory course for enrolment at the prestigious lycée Fenélon in Paris. This was a time of joy and personal growth for Djebar. However, the Algerian War of Independence broke out that same year, eventually turning into one of the bloodiest conflicts of the twentieth century (*Guerre d'Algérie : la déchirure* 2012). Djebar therefore remained in France, and in 1955 she enrolled at the prestigious Ecole Normale Supérieur de Sèvres (ENS), where she became the first Muslim women to ever study at the institution (Rémy 2006).

Shortly after this period, Djebar started writing novels, since she had been expelled from the ENS for participating in pro-Algerian demonstrations (Rémy 2006). Her first novel, entitled *La Soif*, appeared in 1957, followed by her second, *Les Impatients* in 1958 (see Fisher 2001: 279). Her third novel, *Les Enfants du Nouveau Monde* appeared in 1962, while her fourth, *Les Alouettes naïves*, would not appear until five years later. This period was one of Djebar's most productive, after which she did not publish any novel for thirteen years. During this time, Djebar expored film making, eventually directing *La Nouba des femmes de mont Chenoua* (1978).

In 1980, the first work from Djebar's second prolific period of writing appears, namely *Femmes d'Alger dans leur appartement* (1980), which is a collection of short stories. However, the most significant literary achievement in Djebar's career, her *Algerian Quartet*, first saw the light of day in 1985, with the publication of *L'Amour, la fantasia*, which would later become her most celebrated novel (Rémy 2006).

This novel is one of the texts on which this study is based. The second volume of the *Algerian Quartet*, *Ombre sultane*, would appear in 1987, followed by the third, *Vaste est la prison*, in 1995. The last volume of the *Algerian Quartet* is believed to be *Les Nuits de Strasbourg*, which was also Djebar's last novel (1997). Other acclaimed literary works by Djebar which I have not yet mentioned include the novel *Loin de Médine* (1991), a narrative text entitled *Le Blanc de l'Algérie* (1996) and a collection of short stories entitled *Oran, langue morte (1997)*, which marks the end of Djebar's most creative period, after which she devoted herself to academia.

Djebar sadly passed away on 7 February 2015, at the age of 78 (Leyris 2015). She left behind a rich heritage of novels, films, short stories and works on literary criticism (see Fisher 2001: 279).

What I do in this study

In this study, I demonstrate that translation shifts present in the English translations of novels by the late Algerian author Assia Djebar, result in significant changes to the discursive construction of male character in translation. In this study, I am focussing on one specific type of translation shift, namely "the destruction of linguistic patterning" (Berman 1985/2000: 293). This translation shift can infiltrate texts in several ways; however, for the purpurposes of my study, the destruction of linguistic patterning most often involves the

replacement of definite articles with possessive pronouns in references to male characters. My study examines two novels from Djebar's extensive repertoire: *L'Amour, la fantasia* (1985/1995) and *Ombre sultane* (1987/2006), as well as their English translations, *Fantasia: An Algerian Cavalcade* (1993), and *A Sister to Scheherazade* (1993) respectively. I have chosen these translations for analysis, since they represent two of Djebar's most celebrated literary works; were translated by the same translator; were published by the same publishing house, and because they form a significant proportion of the translated version of Djebar's *Algerian Quartet.*

In order to systematically categorise the translation shifts I encounter in my analysis, I rely on Antoine Berman's negative analytic (1985/2000) for the description of deforming tendencies in the translation of literary texts. However, given that the destruction of linguistic patterning has a significant influence on discourse in the translated versions of Djebar's novels, I also rely on Theo van Leeuwen's critical discourse analysis (2008) to account for specific changes in discourse.

In addition, I examine the claim by Dorothy S. Blair, the translator responsible for producing *Fantasia: An Algerian Cavalcade*, and *A Sister to Scheherazade*, that she "made no attempt to 'polish'in the English version" of *Ombre sultane* (Blair 1993: 3). In so doing, I hope to determine what translation strategy Blair applied during the production of both translated texts. For this purpose, I draw on Lawrence Venuti's (1995: 20) distinction between domesticating and foreignizing translation approaches, as well as his concept of the translator's invisibility (Venuti 1995: 6), since Dorothy S. Blair produced the aforementioned novels for an Anglophone readership.

I partly base my observations of Blair's translation approach on the presence of specific translation shifts which I identify through Antoine Berman's negative analytic (1985/2000). Berman's negative analytic easily lends itself as a tool for isolating, categorizing and describing translation shifts. I also make use of Gérard Genette's concept of paratexts to gain additional information regarding the translation approach adopted by Blair. I am thus able to identify the overall translation approach adopted by Blair, as evidenced by the analysis of translation shifts and paratexts.

Why is this study important?

The importance of this study lies in its careful analysis of the pervasive influence that translation shifts have on the implicit critique of patriarchal discourse present in two English translations of Djebar's novels. The *Dictionary of the Social Sciences* states the following regarding discourse:

> The term discourse was also strongly marked by Michel Foucault, who introduced many of the major concepts of modern discourse analysis in the 1970s, especially in *The Archaeology of Knowledge* (1972). […] For Foucault, discursive fields were always linked to institutions and other forms of power[.]
>
> (Calhoun 2002: 125-126)

According to Foucaults conception of the term, "a discourse" is a system of thought and ideas inscribed in language that systematically constructs the subjects of said discourse. In this study the focus is on stylistic features of Djebar's writing which she uses to represent patriarchal discourses prevalent in her society as well as the stylistic means she employs to create an effective counter-discourse, which is a form of symbolic violence (see Chapter 1). In the context of my study, I therefore use the term "discourse" in the same sense as that put forward by Foucault.

During my research, I encountered only one translation-based study on Djebar's work, namely *Le butin de guerre et la tunique de Nessus* by Désirée Schyns (2010), which deals with the translation of Djebar's resistive discourse into Dutch. In the context of this study, resistive discourse refers to the modes employed by Djebar in her novels to present a counter-discourse in resistance to oppressive, patriarchal discourses. I therefore have strong reason to believe that this study is the first linguistics-based descriptive translation study to investige the way in which Djebar's resistive discourse is translated into English.

Secondly, this study is timeous, given that Djebar sadly passed away in 2015, and therefore contributes to highlighting Assia Djebar's significant contribution to wider feminist literary critique. Djebar's novels are available in twenty-four languages (Ishikawa, 2015), which include the German and Spanish versions of *L'Amour, la fantasia* entitled *Fantasia* and *El Amor, la fantasia* respectively. Nonetheless, this study focuses specifically on the translation of discourse, and the identification of translation approaches in the English translations of *L'amour, la fantasia* and *Ombre sultane*.

Thirdly, this study is valuable, since it demonstrates that critical discourse analysis is a useful tool for identifying and isolating changes in discourse between original and translated versions of Assia Djebar's novels. This study also demonstrates that critical discourse analysis could serve as the analytical tool in future translation-based studies of Djebar's novels. I believe the methodology followed in this study could easily be transferred to more ambitious translation-based research on Djebar's work. Such future research may include a critical discourse analysis-based study of Djebar's entire *Algerian Quartet*.

Furthermore, by approaching the analysis of Djebar's English translations from the micro-textual analysis perspective that translation-based studies require, this study offers new insights into stylistic features of Djebar's writing. Similarly, the macro-textual analysis of Djebar's mode of reception in the English-speaking world, which is based on my analysis of paratexts associated with her translated novels, helps to better situate Djebar's work within the Anglohone sphere.

Lastly, I did not include work on feminist translation strategies in this study, since doing so would prove beyond the intended scope. Nonetheless, future research on Djebar's work in the context of feminist translation strategies may well prove fruitful.

CHAPTER 1

I will now briefly discuss the various theoretical angles from which I approach the first aim of my study, which is to demonstrate that the addition of possessive pronouns in translated references to characters in the English translations of *L'Amour, la fantasia* and *Ombre Sultane*, can result in significant changes to Djebar's discourse in translation. In this chapter, I also elucidate the theoretical basis for the secondary aim of my study, which is to determine whether Dorothy S. Blair, the translator of the aforementioned novels, adopted a domesticating or foreignizing approach during text production (Venuti 1995: 20).

I start this discussion by focussing on the importance of violence, and specifically symbolic violence (Žižek 2008: 11), to Djebar's discourse and literary style.

Translation as violence and violence as writing

In my study, I use violence as a conceptual framework for describing Djebar's literary style, as well as the situation which arises when Francophone postcolonial literature is translated into English.

I draw on the idea of translation as symbolic violence, which appears in Christopher Fotheringham's doctoral thesis entitled *History's Flagstones: Nurriddin Farah and Italian Postcolonial Literature* (2016). In this work, Fotheringham describes how Slavoj Žižek's three-part conception of violence (2008) can be used in conjunction with George Steiner's *Hermeneutic Motion* (1975/2000) to describe the situation which arises when African postcolonial literature is introduced into hegemonic literary systems through translation.

In his essay entitled *The Hermeneutic Motion* (1975/2000), George Steiner describes translation as a process consisting of four essential steps, namely "trust", "aggression", "incorporation", and "restitution". The second step in Steiner's fourfold process is "aggression" (1975/2000:186), which he describes in the following terms:

> We "break" a code: decipherment is dissective, leaving the shell smashed and the vital layers stripped. Every schoolchild, but also the eminent translator, will note the shift in substantive presence which follows on a protracted or difficult exercise in translation: the text in the other language has become almost materially thinner, the light seems to pass unhindered through its loosened fibres. For a spell the density of hostile or seductive "otherness" is dissipated.

(Steiner 1975/2000: 187)

The violence inherent in the translation process is evident when we consider the words Steiner uses to describe it: “break”, “dissective”, “smashed” and “stripped”. It is therefore clear that approaching translation from the contextual framework of violence is relevant to translation-based studies in general, especially in the light of translation shifts (Berman 1985/2000) and domesticating translation (Venuti 1995: 20).

In *Violence: Six Sideways Reflections* (2008), Slavoj Žižek offers a contemporary and original view on violence. Žižek puts forward the concept of a triumvirate of violence, namely “subjective”, “symbolic” and “systemic” violence (Žižek, 2008:1). According to Žižek, subjective violence is the most apparent form of violence, namely physical violence. Examples of subjective violence from Djebar’s novels include the rape of Hajila (Djebar 1987/2006: 83), a female protagonist in *Ombre sultane*, as well as her husband’s attempt to blind her with a broken bottle (Djebar 1987/2006: 123).

Secondly, Žižek defines systemic violence as the “often catastrophic consequences of the smooth functioning of our economic and political systems” (2008:1). Examples of systemic violence are the oppressive norms which are placed on women in the societies depicted in *L’Amour, la fantasia* and *Ombre sultane*, which include veiling and cloistering.

Lastly, and importantly for this study, Žižek defines symbolic violence as “the violence embodied in language and its forms” (2008:11). This form of violence is common in Djebar’s writing, as will be discussed shortly.

Having elucidated both Steiner’s and Žižek’s contributions to Fotheringham’s conception of translation as symbolic violence, I now proceed to highlight some similarities between Fotheringham’s study and my own.

Firstly, both Djebar and Nurridin Farrah employed symbolic violence, in writing, to expose and confront subjective and systemic violence committed by those who wield power in the societies depicted in their novels. In the context of Farah’s novels, the aggressor is colonial Italy, whereas in Djebar’s novels, the aggressors are either the traditional Algerian patriarch, or colonial France. For the purposes of my study, I do not explore the implications of subjective colonial violence; however, subjective violence by the hand of the patriarch is important to my study.

Secondly, Djebar's novels are also translated from one colonial language (French) to another (English), as is the case with Farah's novels, which are translated from English into Italian.

However, it is at this point where my study diverges somewhat from Fotheringham's work, since he presents the very act of translating Farah's novels into Italian as a form of symbolic violence which confront systemic violence in the Italian publishing industry, which I indeed agree to be the case. Nonetheless, Djebar's novels have been translated readily into English, which necessitates a slightly different approach to viewing the act of translation as symbolic violence.

I now return to the application of the concept of symbolic violence in Djebar's own writing. In the context of *L'Amour, la fantasia*, women have no other mode of violence to resort to when resisting patriarchal oppression, since subjective and systemic violence are the preserve of the patriarch. For this reason, symbolic violence through writing is of special importance to Djebar. She describes the liberating power of language in *L'Amour, la fantasia*:

> Si la jouvencelle écrit ? Sa voix, en dépit du silence, circule. Un papier. Un chiffon froissé. Une main de servant, dans le noir. Un enfant au secret. Le gardien devra veiller jour et nuit. L'écrit s'envolera par le patio, sera lancé d'une terrasse. [1]
>
> (Djebar 1985/1995 : 11-12)

The *"gardien"* which Djebar mentions in this extract from *L'Amour, la fantasia* is the personification of patriarchy. The action of writing is therefore an act of stubborn defiance against patriarchy, and therefore symbolic violence.

In her essay entitled *Le butin de guerre et la tunique de Nessus : traduire le rapport au français chez Malika Mokeddem et Assia Djebar* (2010), Désirée Schyns states the following regarding Djebar's discourse:

> Chez Djebar, le rapport au français est plutôt une lutte mortelle. Mokeddem veut déconstruire les oppositions binaires, mais Djebar les crée en décrivant un rapport hiérarchique entre colonisateur et " indigène ", entre le français et l'arabe dialectal. [2]
>
> (Schyns 2010: 43)

[1] **Translation**: 'And what if the maiden does write? Her voice, albeit silenced, will circulate. A scrap of paper. A crumpled cloth. A servant-girl's hand in the dark. A child let into the secret. The jailer must keep watch day and night. The written word will take flight from the patio, will be tossed from a terrace.' (Djebar, 1993: 3)

[2] **Translation**: 'In Djebar's work, French discourse is rather a mortal struggle. Mokeddem wants to deconstruct binary oppositions, but Djebar creates them by describing a hierarchical relationship between colonizer and "native", between French and dialectical Arabic.' (own translation)

In the light of the previous extract from Schyns (2010: 43), symbolic violence is especially relevant to the manner in which Djebar uses discourse in her novels to render scathing feminist critiques of the Algerian patriarchal system.

From the extract above, we can see that Djebar uses discourse to violently bend the French language for specific, resistive purposes. As Schyns points out, Djebar uses discourse to establish oppositional binaries. Such binaries take several forms in Djebar's novels. In an interview with Mildred Mortimer, Djebar stated the following regarding *Ombre sultane*:

> Dans ce roman je reprends la structure binaire. Il y a deux femmes, l'une complètement traditionnelle et 1'autre disons occidentalisée. Le moteur de ce deuxième livre, c'est-à-dire, du deuxième volet de cette fresque, c'est l'expérience d'une femme longtemps enfermée qui sort.[3]
>
> (Assia Djebar in Mortimer 1988: 204)

For the purposes of this study, however, I focus specifically on the opposition existing between interior and exterior space.

According to Malek Alloula, social space in traditional Arab-Algerian society has "an inside and an outside" (Alloula 1987: 37). This separation stems from the high value placed on propriety in traditional Arab-Algerian culture, which assigns inside space to women and relational life, while outside space is reserved for men. Mildred Mortimer stated the following when mentioning the depiction of history in Djebar's novels:

> Djebar insists that just as space has been sexualized in traditional Algeria — inner space, the home, reserved to women; outer space, the workplace and government, reserved to men — so too has history.
>
> (Mortimer 1988: 303)

Outside space is therefore the space of patriarchy (Huughe & Curtis Gage 1996: 867). This same opposition is clearly discernible in physical terms in *Ombre sultane*, with Mildred Mortimer stating the following regarding Hajila, one of the novel's primary female protagonists:

> The text is structured in large measure by an opposition between open liberating space and confined enclosures. Hajila, cloistered and veiled, forms a new relationship to the world when she traverses spatial boundaries. She

[3] **Translation**: 'In this novel, I used a binary structure. There are two women: one completely traditional, and the other what we would call westernized. The driving force behind this second book, that is to say, of the second part of this fresco, is the experience of a long-imprisoned woman who goes outside.' (own translation)

> escapes her confining kitchen to discover the "fremissements du dehors" […] to physically encounter the outer visible tangible world from which she has been excluded by traditional patriarchy.
>
> (Mortimer 1997: 106)

To better understand the oppositional binary of inside and outside space, it is necessary to gain a clear understanding of patriarchy in Djebar's novels.

Djebar and patriarchy

Before further elucidating the way Djebar applies symbolic violence to resist the abuse of patriarchal authority, I will firstly provide a context for the representation of patriarchy in Djebar's novels.

Soon after the defeat of Kahina, the legendary pre-Islamic Berber queen, near the end of the seventh century AD (Abun-Nasr 1975: 70), Islam rose to prominence in the geographical area which would later become Algeria. This period was followed by intensive Islamization of the indigenous Algerian Berbers, which was accelerated by the enlistment of conquered peoples into the Muslim armies. Military service provided many Berber warriors access to spoils of war, in exchange for equitable treatment and conversion to Islam (1975: 71). Therefore, by the time Djebar had finished writing *L'amour, la fantasia* and *Ombre sultane*, Islam had been rooted in Algerian society for more than thirteen centuries.

In *Women and Gender in Islam* (1992), Leila Ahmed states that early Islamic society was "unabiguously patriarchal" (1992: 55). It is therefore ironic that Kahina, the pre-Islamic leader I mentioned previously, was a woman and that her dethroning marks the ascendency of a rigid patriarchal system that would endure till the present day. Even so, it is reasonable to state that there is a strong tradition of patriarchy in Islam.

At this point, however, it is important to reiterate an observation made by Edward Said in *Orientalism* (1995):

> Islam, or a seventh-century ideal of it constituted by the Orientalist, is assumed to possess the unity that eludes the more recent and important influence of colonialism, imperialism, and even ordinary politics.
>
> (Said 1978/1995: 301)

For this reason, I hold that Islam cannot be the only variable which ensures the predominance of patriarchy as a form of social organization in contemporary Algeria. I share the opinion of Abdelkader Cheref who, in his essay entitled *Engendering or Endangering Politics in*

Algeria? (2006), points out that the introduction of the *Family Code of 1984* also had a significant influence on the continued predominance of patriarchy in contemporary Algerian society (2006: 71).

My purpose in evoking Islam in a discussion dealing with contemporary Algerian patriarchy is, therefore, not to proliferate unfounded orientalist opinions on Islam, since this would be shallow, and would negelect the influence that colonialism and oppressive political regimes had on the institutionalized nature of patriarchy in Algeria. I am rather interested in determining the variables which influenced the prominence of patriarchy in contemporary society, of which Islam is but one.

For Djebar, neither Islam nor patriarchy itself is the problem in the Algerian context. The problem is rather the abuse of patriarchal authority by those occupying roles synonymous with it (Parsons & Shils 1962: 23). Such roles include those of "the father" and "the husband".

Djebar is passionately opposed to the veiling and seclusion of women, as is seen from her criticism of these practices in *Ombre sultane* in particular. In this novel, the patriach occupies the role of "the husband", and is depicted in a negative light, since he abuses his wife both physically and sexually. These are practices which are vehemently denounced by Islam. Nonetheless, the man insists that his wife, Hajila, remain veiled and cloistered.

In the previous paragraphs, I foreshadowed the topic of orientalism. I will now discuss it in detail, since orientalism is a prominent dicourse that continues to influence the way Islamic societies are depicted in Western literature, especially in France and Britain, which have long colonial and orientalist histories (Said 1978/1995:4).

Orientalism

Orientalism is important to my study, since Djebar's translated works form part of the English literary system. There is therefore a risk that orientalist discourses managed to pervade *Fantasia: An Algerian Cavalcade* (1993) and *A Sister to Scheherazade* (1993) during production of these texts. This would indeed have been the case if the translator of these works, Dorothy S. Blair, was influenced by such discourses.

No study which incorporates orientalism as a point of interest would be complete without drawing on Edward Said's *Orientalism: Western Conceptions of the Orient* (1978/1885). Said briefly summarizes the discourse in the following terms: "Orientalism [is] a way of coming to

terms with the Orient that is based on the Orient's special place in European Western experience" (Said 1978/1995).

Considering Said's definition, orientalism is an exceedingly complex discourse. For the purposes of my study, I only touch on some aspects of orientalism which are relevant to the Algerian context.

In *The Colonial Harem* (1987), Malek Alloula confronts the orientalist misrepresentation of Algerian culture by critically analysing postcards of Algerian women produced by French publishers in the early twentieth century. In this work, Alloula highlights specific artifacts from Algerian culture which were extensively exoticized by orientalists. These include harems (1987: 17), the "typical" Algerian couple (1987: 37), traditional clothing (1987: 49) and female homosexuality (1987: 95). Regarding the the "typical" Algerian couple, Alloula states the following:

> The very idea of the couple is an imported one which is applied to a society that operates on the basis of formations that are greater than simple twoness, such as the extended family, the clan, or the tribe. The couple, in the Western sense, is an aberration, a historical error, an unthinkable possibility in Algerian society.
>
> (Alloula 1987: 38)

The insistence on presenting the couple as a fundamental part of Algerian society is therefore a Eurocentric and imperialist exercise. This is a clear example of orientalism.

Meyer Howard Abrams provides a concise definition of "orientalism" in his *A Glossary of Literary Terms* (2005):

> This mode of imperialism imposed its power not by force, but by the effective means of disseminating in subjugated colonies a Eurocentric discourse that assumed the normality and pre-eminence of everything "occidental", correlatively with its representations of the oriental as an exotic and inferior other.
>
> (Abrams 2005: 245)

Combining this definition with the extract from *The Colonial Harem* (1987), we can see that the concept of "the couple" was held by France, the colonial masters of Algeria before its independence in 1962 (*Guerre d'Algérie : la déchirure,* 2012), as the normal and pre-eminent foundation of any human society, simply because this was the cultural norm in most Western countries.

In addition to the aforementioned observation, a clear understanding of orientalism is important to my study, especially when considering the following observation by Sanaa Benmessaoud regarding the translation of Fatima Mernissi's *Dreams of Trespass* (1994):

> What is therefore presented as an autobiography of a particular Moroccan woman in a specific historical situation has come to be seen as an ethnographic text documenting the treatment of women within the Islamic rather than specifically Moroccan culture[.]
>
> (Benmessaoud 2013: 190)

This observation is especially relevant to Djebar's novels, many of which are also autobiographical in nature. In addition, Djebar's novels also depict the treatment of women in the contemporary Algerian context. The danger of orientalist discourses to Djebar's translated novels is that these novels may become hijacked by such discourses, resulting in them being used as ethnographical works.

I now return to the theoretical aspects of this study which are more directly associated with the linguistic manifestation of Djebar's symbolic violence. However, to do so effectively, I firstly need to borrow a handful of terms from sociology.

Social actors and their roles in Djebar's novels

In this study, I will continuously refer to Djebar's characters as "social actors"; a term which Parsons and Shils (1962: 4) coined to systematically describe the actions of individuals and groups in the context of action theory. I prefer the term "social actor" over "character", since many of Djebar's "characters" are based on actual people, and given that my study falls within the realm of the cultural turn in translation studies, I feel it is appropriate to make use terminology suited to describing social phenomena. The use of this term is also congruent with critical discourse analysis, since the term is also used in that context.

Given the dominance of male social actors in the patriarchal societies depicted in Djebar's novels, a clear definition of "patriarchy" is also necessary.

The *Dictionary of the Social Sciences* defines "patriarchy" as follows: "Literally 'rule by the father', but now widely used to designate societies or situations in which men play the dominant role" (Calhoun 2002: 357). Hence, when I use the term "patriarchy", I am referring to a society in which men play the dominant role. The term "role", or "social role" is therefore also important to my study, and I will be making use of the following definition of this term for the remainder of my study:

> The behaviour expected of individuals who occupy a specific status or, metaphorically, the part each person is called to play in the social drama, together with its attendant privileges and responsibilities. A role is the dynamic or behavioural aspects of status and is a sort of script for acting in appropriate ways.
>
> (Calhoun 2002: 418)

A clear definition of "role" is important to my study, since I identify several roles typically associated with patriarchy in Djebar's novels in the closed textual analysis sections of my study (see Chapters 4 and 5).

Similarly, the relationship between social roles and a given society is summarized by Parsons and Shils as follows:

> Roles are institutionalized when they are fully congruous with the prevailing culture patterns and are organized around expectations of conformity with morally sanctioned patterns of value orientation, shared by members of the collectivity in which the role functions.
>
> (Parsons & Shils 1962: 23)

In the context of Djebar's novels, the roles of "the father" and "the husband" are two such institutionalized social roles, since those who occupy these roles usually act in "conformity with the morally sanctioned patterns" of patriarchy, which are shared among men in the societies depicted in Djebar's novels. For this reason, it is significant when a man, who occupies the role of "the father" or "the husband", does not act in conformity with the expectations of his community, as is the case with Djebar's father in *L'Amour, la fantasia*.

In fact, Djebar stated the following concerning her father in an interview with Lise Gauvin:

> Comme Algérienne, le féminisme était une sorte d'état naturel, si je puis dire. Ce qui m'avait cependant frappée à l'époque, c'est que le féminisme occidental, européen, se veut d'abord une lutte contre le père, contre l'image du père. Or je voyais très bien qu'en situation colonisés, au Maghreb, les pères avaient joué un rôle d'intercesseurs. Pas simplement mon père parce qu'il était instituteur mais d'autres pères également.[4]
>
> (Djebar & Gauvin 1996: 80)

[4] **Translation**: 'As an Algerian woman, feminism was a sort of natural state, if I may say so. What struck me at the time, however, was that Western, European feminism foremost a struggle against the father, against the image of the father. Now in the colonial context, as I clearly saw in the Maghreb, fathers played the role of intercessor. Not only my father, because he was a teacher, but other fathers as well.' (own translation)

The social role assumed by Djebar's father is that of "the father", which is synonymous with patriarchy; however, in at least two ways, he does not conform to patriarchal social norms. For example, he provides his daughter with a Western education (Djebar 1995: 11) and allows his wife to refer to him by his first name (Djebar 1995: 55). In this case, Djebar's father's role as "the father" is dissociated from patriarchy, despite being synonymous with it in the context of Djebar's novels. This discrepancy between morally sanctioned action and social role is an example of what Theo Van Leeuwen (2008: 47) calls overdetermination by inversion.

The same cannot be said of Hajila's husband in *Ombre sultane*, which is fully congruent with the prevailing cultural patterns of expectation and conformity (Parsons & Shils 1962: 23), since he forces his wife to wear the veil and remain cloistered. He is often depicted through overdetermination by symbolization (Van Leeuwen 2008: 48). I will now discuss critical discourse analysis and its importance to my study in detail. This discussion includes a detailed description of overdetermination.

Critical discourse analysis (CDA)

This study would not be possible without the addition of critical discourse analysis. Critical discourse analysis enables me to identify changes in discourse existing between an original and translated text.

For the purposes of this study, I drew primarily on Theo Van Leeuwen's modes of representation of social actors in English; as it appears in *Discourse and Practice: New Tools for Critical Discourse Analysis* (2008).

Given that I am using a category of critical discourse analysis which deals with the way social actors are represented, the scope of my application of critical discourse analysis is therefore limited to considering references to male social actors in Djebar's novels. Similarly, I did not make use of all the representational choices available in Van Leeuwen's inventory of modes of representation; using only those modes directly applicable to references to male social actors in the translated versions of Djebar's novels.

The first important form of refence in my study is categorization.

According Van Leeuwen, categorization involves referring to "[s]ocial actors in terms of identities and functions they share with others" (Van Leeuwen 2008: 40). Categorization is particularly relevant to my analysis, since many of the male social actors depicted in Djebar's

novels form part of the patriarchal social class, wherein they share identities and functions with other male social actors.

Categorization in this context involves identification of male social actors through classification. Van Leeuwen states the following regarding classification: "[S]ocial actors are referred to in terms of the major categories by means of which a give society or institution differentiates between classes of people" (Van Leeuwen 2008: 42). The primary identity that these male social actors share is that of being "male", which in the context of Djebar's novels, automatically bestows patriarchal authority on them. Secondly, these male social actors share common functions, or roles (Parsons & Shils 1962: 23) in their patriarchal society, which includes those of "the father", "the husband", "the lover", "the lord" and "the master". For this reason, the representation of male social actors through classification is highly applicable to my study.

Two additional modes of reference which are important to my study are genericization and specification.

Genericization involves representing social actors as belonging to a class of social actors (Van Leeuwen 2008: 35). It is interesting to note that genericization "may be realized by the singular with definite article or indefinite article" (Van Leeuwen 2008: 36), as is the case with references such as "the father" or "the husband". The representation of male social actors through genericization is, therefore, important to my study, since many of the directly transposed references which I use as comparisons in the close textual analysis sections of my study (see Chapters 4 and 5), take the form of a singular noun preceded by a definite article.

Given that I will be identifying cases of genericization during my close textual analysis, it is necessary to proceed with a clear definition of the term "class", which is defined in the social sciences as follows:

> [A] large social [group] defined by persistent, shared economic conditions, although other shared factors such as prestige, power, and culture can also play determining roles.
>
> (Calhoun 2002: 70)

In contrast to genericization, the representation of male social actors through specification is also important to my study, since many of the translated references I discuss, as well as some references from the original text, feature specification, whereby male social actors are represented as "specific, identifiable individuals" (Van Leeuwen 2008: 35).

Specification often takes the form of individualization (Van Leeuwen 2008: 37) in Djebar's novels, whereby social actors are referred to as individuals. This feature draws to mind yet another important mode of reference, namely identification.

According to Van Leeuwen, "[i]dentification occurs when social actors are defined, not in terms of what they do, but in terms of what they […] are" (Van Leeuwen 2008: 42). Relational identification for example, "represents social actors in terms of their personal, kinship, or work relations to each other, and […] is realized by a closed set of nouns denoting such relations: "friend", "aunt", "colleague", etc.' (Van Leeuwen 2008: 42).

Relational identificatioin is important to my study, since the addition of possessive pronouns in translation can easily transform classifying and genericizing references into relationally identifying ones. In fact, Van Leeuwen states the following concerning relational identification and possessive pronouns:

> [W]hile possessivated [,] personal identifications signify the "belonging together", the "relationality" of the possessivated and possessing social actors (as in "my daughter" or "my mother").
>
> (Van Leeuwen 2008: 43)

The representational categories of association and dissociation are also important to my study, since an understanding of these two forms of representation makes it possible for me to state whether a male social actor is depicted as being more strongly associated with exterior patriarchal space, or interior, interrelational space.

Van Leeuwen defines association as follows: "Association […] refers to groups formed by social actors and/or groups of social actors (either generically, or specifically referred to), which are never labeled in the text" (Van Leeuwen 2008: 38). The social class of "patriarch", for example, is never exclusively labeled by Djebar in *L'Amour, la fantasia* and *Ombre sultane*, however, male social actors depicted in these novels are strongly associated with the social class of "patriarch". Similarly, dissociation occurs when an association of social actors is broken.

As I have already mentioned, overdetermination is important to my study, since it enables me to describe Djebar's use of male social actors as symbols. Van Leeuwen defines overdetermination in the following terms: "Overdetermination occurs when social actors are represented as participating, at the same time, in more than one social practice" (Van Leeuwen 2008: 47). In addition, two specific forms of overdetermination, namely inversion and symbolization (Van Leeuwen 2008: 48), are especially relevant to my study, since they

enable Djebar to sharply criticize the actions of patriarchal social actors in *L'Amour, la fantasia* and *Ombre sultane*.

Firstly, inversion is defined as "[A] form of overdetermination in which social actors are connected in two practices which are, in a sense each other's opposites" (Van Leeuwen 2008; 48). Inversion is used as a means of legitimizing the actions of specific social actors in Djebar's novel's, contrasting them with the actions of the typical patriarch.

Secondly, symbolization is defined as follows: "Symbolization […] occurs when a "fictional" social actor or group of social actors stands for actors or groups in nonfictional social practices" (Van Leeuwen 2008: 48). Djebar therefore uses this discursive feature to present social actors as typical patriarchs. By pointing out the hypocritical behaviour, Djebar delivers a scathing feminist critique on Algerian patriarchy.

I believe overdetermination is the primary discursive device Djebar uses to incorporate symbolic violence into her novels, since it enables her to contrast exterior patriarchal space with interior, relational space.

Given that I have sufficiently elucidated Djebar's techniques for employing symbolic violence, I now focus on the techniques she drew on to cement her signature literary style.

Djebar's literary style

In *Assia Djebar ou la Résistance de l'écriture* (2001), Mireille Calle-Gruber points out that Djebar's use of silence is an important feature of her peculiar literary style:

> Car le silence […] c'est la révélation de l'espace féminine, tout tramé de secret, espace séparé (*secretus*), murmure entre les murs. C'est non moins la révélation des langues du pluriel d'Algérie – la berbérophone, l'arabophone, la francophone ; les inflexions singulières de la citadine ou de la montagnarde ; tonalités de l'oranais, du chenoui, du constantinois. [5]
>
> (Calle-Gruber 2001: 7)

Here, silence does not refer to an absence of sound, as in music, but rather the space inhabited by those whose voices have been silenced. Djebar's writing resurrects the voices and untold stories of Algerian women; who were the ones to suffer most under French colonial rule, and continue to suffer under traditional Algerian patriarchy.

[5] **Translation**: 'For silence […] is the revelation of feminine space, imbued with secrets, a separate space (*secretus*), a murmur between the walls. It is no less than the revelation of the diverse languages of Algeria – Berberophone, Arabophone, Francophone; the singular inflections of those who dwell in the city, or the mountains; the tonalities of the oranese, the chenoui and the inhabitants of Constantine.' (own translation)

This multiplicity of resurrected female voices brings to mind Mikhail Bakhtin's concept of heteroglossia. Bakhtin states the following concerning the novel as a genre: "Incorporated into the novel are a multiplicity of 'language' and verbal-ideological belief systems" (Bahktin, 2007:593), which is known as heteroglossia.

Djebar's heteroglossia, or polyphonic discourse as I will be referring to it from this point onwards, is rich and complex; not depending solely on her extensive anthropological and historical research on Algerian society, but also on her own linguistic and cultural background and lived experiences as an Algerian woman.

Calle-Gruber sketches a vivid picture of Djebar's complex, and sometimes contrasting, identities:

> [L]es ouvrages successifs [du *Quatuor algérien*] constituent une épreuve pour l'écrivain affronté à tous les partages : femme, Algérienne, berbérophone par les grands-parents, arabophone par les parents, écrivant dans la langue française qui fut langue d'oppression pour les pays du Maghreb, pour elle langue de culture et d'émancipation lors des années de scolarité en Algérie, puis en France, à l'ENS en Sèvres [.] [6]
>
> (Calle-Gruber 2001: 10)

Calle-Gruber touches on an important feature of Djebar's use of symbolic violence, namely using the language of the colonial enemy to her advantage.

In her book entitled *Assia Djebar: La polyphonie comme principe générateur de ses textes* (2005), Veronika Thiel claims that Djebar employed several techniques for introducing polyphonic discourse into her novels, thus achieving superimposition of dialectical Algerian Arabic (Berman, 1985/2000: 295) into her original French texts (Thiel, 2005).

These techniques include the use of lexical loan words, semantic loan words, calquing, what Thiel referes to as "linguistic didascalies", relexification, "*transcodage"* and polyphonic narration.

The mechanisms by which Djebar produced her polyphonic discourse are important to my study, since the presence, or absence, of such features in Djebar's translated novels provides conclusive evidence on which I draw to convincingly state that the translator of Djebar's

[6] **Translation**: '[T]he successive works [of the *Algerian Quartet*] constitute a trial for the writer, confronted with all divisions: woman, Algerian, Berberophone on her grandparents' side, Arabophone on her parents' side, writing in the French language, which was the language of oppression for the countries of the Maghreb, for her a language of culture and emancipation during her years of schooling in Algeria, then in France, at the École normale supérieure (ENS) in Sèvres [.]' (own translation)

English novels, namely Dorothy S. Blair, adopted either a domesticating, or foreignizing, translation approach during the production of *L'Amour, la fantasia* and *Ombre sultane*.

As I have already mentioned, lexical borrowing through the transliteration of Arabic words often occurs as a technique for incorporating polyphonic discourse into Djebar's French texts (Thiel 2005: 43). These lexical loan words can be codified (appearing in well-known French dictionaries and assimilated into vernacular French) or non-codified loan words, which are more obscure, and therefore estranging to French readers.

Both *l'Amour, La fantasia* and *Ombre sultane* contain codified loan words that have passed into vernacular French, which include "*douar*", "*haïk*", "*hammam*", "*sarouel*" and "*zaouïa*" (Thiel 2005: 44). Not translating codified loanwords in Djebar's English translations would appear to contribute to a foreignizing translation approach because it alerts the reader to the foreign provenance of the text. However, there is a danger of exoticizing the translated text, since codified loan words may reinforce orientalist discourses in translation, as Sanaa Benmessaoud points out in her essay entitled *The Challenges of Translating Third World Women in a Transnational Context* (2013).

At this point it is necessary to return to my consideration of Djebar's literary style, since the previous topic is interesting, yet tangential to the pursuit of the primary and secondary aims of my study.

I addition to codified loan words, Djebar also introduced non-codified lexical loan words into her novels from Arabic. Thiel (2005: 46) identifies several examples from *L'amour, la fantasia*, which include names and titles such as "*Bou Maza*" (1985/1995: 94), "*Aïssa ben Djinn*" (1985/1995: 112) and "*Moul es Saa*" (1985/1995: 133); terms relating to jewelry and music, including "*chengals*" (1985/1995: 136), "*bessita*" (1985/1995: 136), and "*nay*" (1985/1995: 331), as well as the idiomatic expression "*tzarl-rit*" (1985/1995: 305). The transposition of non-codified loan words in translation would serve as evidence of foreignizing translation.

Thirdly, Djebar calqued Arabic idioms and expressions into her original French texts (Thiel 2005: 52). Here is an example of this technique from *Ombre sultane* : "*Ô Sidi Abderahmane, ancêtre de ma mère perdue mais qui rit au Paradis !*" (1987: 66). Thought often used by Djebar, this technique is of little importance to my study, since the extracts I analyse contain few calqued idioms and expressions.

Fourthly, Djebar made use of highly literal translations of first-person accounts, dialogues and verbal improvisations by Arabic speaking women to introduce polyphonic discourse into her novels (Thiel 2005: 53-54). Such literal translations are represented by means of so-called "linguistic didascalies", where sections of prose are presented as being delivered in Arabic by social actors in Djebar's novels (Thiel 2005: 54). In her essay entitled *A Stepmother Tongue: "Feminine Writing" in Assia Djebar's Fantasia: An Algerian Cavalcade* (1994), Soheila Ghaussy refers to the abovementioned technique as follows:

> "Some passages in Fantasia also convey the paradox of using French, the language of subjugation, to convey experiences that are said to be narrated in Arabic"
>
> (Ghaussy 1994: 459).

Perhaps the most important technique employed by Djebar to obtain polyphonic discourse is relexification (Thiel 2005: 56), which can be defined as "the making of a new register of communication out of an alien lexicon" (Zabus 1995/1997: 315). Djebar made extensive use of relexification to reproduce the rhythm and structure of Arabic by means of French syntax and vocabulary. Chantal Zabus states the following with regard to relexification:

> When relexified, it is not 'metropolitan' Engish or French that appears on the pages but an unfamiliar European language that constantly suggests another tongue.
>
> (Zabus 1995/1997: 315)

Relexification is particularly important to my study, since relexified syntax is sensitive to domesticating translation approaches which render translated dicourse homogenous and fluent. For the purposes of my study, the destruction of relexified syntax and the effacement of the superimposition of languages are synonymous (Berman, 1985/2000: 286).

Lastly, Djebar introduced polyphonic discourse into her novels by making use of multiple narrators. This is particularly evident in *L'Amour la fantasia*, where a narrator resembling Djebar narrates some chapters, while others are narrated by traditional Algerian women or by an omniscient narrator.

The identity of the narrator is central to the autobiographical nature of *L'Amour, la fantasia* and *Ombre sultane*, since the identity of the narrator may have a significant effect on the manner in which male social actors are depicted in the original texts. This is especially true

when we consider the way in which Djebar's own father is represented in *L'Amour, la fantasia*.

The abovementioned techniques are important to my study, since polyphonic discourse is an essential feature of Djebar's literary style. There is evidence in my study to suggest that some of the features described by Thiel are maintained in the translated texts, which may well evidence Blair's assertion that she did not "polish" (Blair, 1993:3) the Enlish in *A Sister to Scheherazade* (1993). However, there is also significant evidence to the contrary.

Seeing that Djebar's novels are constructed around polyphonic discourse, I consulted Dominique Fischer's *Ecrire l'urgence: Assia Djebar et Tahar Djaout* (2007), to gain a clearer understanding of the discursive effect that polyphonic discourse has in Djebar's novels. Interestingly, Fisher states the following Djebar's use of the French first-person pronoun:

> Le « je » qu'Assia Djebar met en scène dans son œuvre est un « je » aux prises avec une langue d'écriture d'autre (le français, seule disponible) et avec les langues d'origine, l'arabe dialectal et le « berbère perdu mais pourtant non effacé » […] de la région de Cherchell [.] [7]
>
> (Fisher, 2007:31)

Though a relatively simple lexical item, the first-person subject pronoun obtains a wider range of referential and connotative meaning in Djebar's writing on account of polyphonic discourse. In fact, Djebar's "*je*" acts as a semantic loan word from dialectical Arabic, since the "I" being presented in Djebar's novels is an indigenous Algerian one, which is expressed in the collective nature of Djebar's autobiographical discourse.

This brings us to the phenomenon of collective autobiography, which is a well-known feature in autobiographical texts from the Maghreb. Fisher describes this complex phenomenon in the following terms:

> En effet, en contexte maghrébin, le narrateur qui prend la parole ne s'exprime pas au nom d'un « je » spécifique, mais d'un « je » derrière lequel se glissent des voix collectives, incluses dans le texte, ou rapportées, nommées ou anonymes, fictionnelles, mythiques, ou factuelles, qu'elles émanent de personnages ayant marqué l'histoire du Maghreb ou de personnages qui n'ont

[7] **Translation**: 'The "I" that Assia Djebar portrays in her work is an "I" at odds with the written language of the Other (French, the only available language) and with the languages of origin, namely dialectical Arabic and "Berber, which was lost, yet not [entirely] erased" […] from the region of Cherchell'. (own translation)

> pas eu prise sur l'histoire officielle, d'où l'appellation « autobiographie collective » ou « plurielle » qu'on trouve souvent pour désigner ces textes » . [8]
>
> (Fisher, 2007:36)

Mildred Mortimer (1997:103) points out that, in *L'Amour, la fantasia*, Djebar make use of polyphonic discourse to interweave fictional and actual experience, hence achieving the discursive effect of collective autobiography in the process. I believe that genericization in references to male social actors corresponds to the collective female experience of patriarchy, and that the destruction of genericization therefore results in an associated destruction of some aspects of the stylistic feature of collective autobiography.

Though the effacement of the superimposition of languages is an important form of translation shift in the wider context of this study, it is not always simple to identify in a given section of translated text, especially if a domesticating translation approach had been adopted during text production. I therefore make use of Antoine Berman's negative analytic to account for forms of translation shift which might well indicated the presence of the effacement of the superimposition of languages in a give section of translated text. I now proceed to explain the importance of translation shifts to my study.

Translation shift

According to the Czech structuralist Anton Popovič, any translation is a model of an original, or prototext (1976: 227). He therefore distinguishes between "meaning invariants", which are elements of meaning from the original text which are maintained in the translated text, and "meaning variants", which are elements of meaning from the original text which assume slightly different meanings in the translated text on account of translation shifts (Popovič 1976: 227).

Antoine Berman's negative analytic (Berman 1985/2000) is useful to my study, since I use it to account for various forms of translation shift. By doing so, I account for "meaning variants" existing between the original and translated versions of Djebar's novels (Popovič 1976: 227).

[8] **Translation**: 'In fact, in the context of the Maghreb, the narrator who is speaking does not express herself on behalf of a specific "I", but rather on behalf of an "I" behind which collective voices slip in, or added into, the text; named or anonymous [voices], fictional, mythic or factual [voices]; [voices] coming from characters who have marked the history of the Maghreb or characters who had no impact on the official history. Hence the label "collective autobiography", which is often used to describe these texts.' (own translation)

Berman's negative analytic helps generate data which, when interpreted alongside critical discourse analysis, leads to insightful observations regarding discursive shifts existing between the original and translated versions of Djebar's novels.

For Berman, translation is historically characterized by naturalization of the foreign, rather than the maintaining thereof. For this reason, he proposed a negative analytic for describing "ethnocentric, annexationist […] and hyper-textual translations" (Berman, 1985/2000: 286). Berman puts forward a list of twelve deforming tendencies. However, some forms of translation shift are more relevant to the aims of my study than others. I therefore chose to exclude the consideration of some, more specialized, shifts from my closed textual analysis. The translation shifts mentioned in the following list are all relevant to my study.

Rationalization

This translation shift involves the reorganization of an original text's syntactical structure, and is most often evidenced by significant changes to the pattern of punctuation seen in the original text. With rationalization, sentences are often recomposed and rearranged into a new discursive order – especially if an original text's sentence structure is relatively free (Berman 1985/2000: 288). This is a significant form of translation shift in my study, since its presence indicates the destruction of relexified discourse in the English versions of Djebar's novels (Thiel 2005: 56).

Clarification

This translation shift may involve the explication of implicit or ambiguous meaning. Though clarity is of great value in translation in general, too much clarification tends to make translated texts dull – diminishing their potential literariness (Berman 1985/2000: 289), and may therefore be indicative of a domesticating translation approach (Venuti 1995: 20). Clarification is therefore an important form of translation shift in my study.

Expansion

Expansion involves the unnecessary addition of text, which does not contribute to the transfer of meaning, and so unnecessarily lengthens a translated text, making it seem bloated (Berman 1985/2000: 290). This is a common form of translation shift in the extracts I selected for my analysis, and is therefore important to my study.

Ennoblement and popularization

Here the original text is used as "raw material" for producing a translation with a more elegant style than the original text. In the rewriting process, oral rhetorical features and polysemy is easily lost, since such features are replaced by more elegant translated ones. Similarly, the opposite – popularization – gives rise to translated texts which are less elegant than the original texts they are based on (Berman 1985/2000: 290-291). The presence of popularization is particularly important when trying to determine whether a domesticating approach was adopted during text production, and is therefore important to my study (Venuti 1995: 20).

Qualitative impoverishment

This form of translation shift involves translating original words and phrases with equivalents which do not possess the same depth of meaning, nor "sonorous richness" as the original words and phrases **(**Berman 1985/2000: 291). This is common form of translation shift in the extracts I selected for analysis.

Destruction of rhythm

Though less relevant in novels, rhythm can still be deformed in novels by arbitrary changes to punctuation (Berman 1985/2000: 292). This form of translation shift is common in all sections of my analysis which contain rationalization in the form of reorganized syntax, and is therefore important to my study.

Destruction of underlying networks of signification

Under this form of translation shift, specific signifiers are not transferred from original texts to translated texts, resulting in the collapse of key networks of signifiers (Berman 1985/2000: 293). In the context of my study, this form of translation shift is important with regard to the type of space male social actors are associated with, namely exterior patriarchal space (Mortimer 1997: 106, Huughe & Curtis Gage 1996: 867), which is governed by oppressive norm such as the veiling and cloistering of women, or interior, interpersonal space (Mortimer 1997: 103, Huughe & Curtis Gage 1996: 869), which is governed by relationships. Destruction of linguistic patterning relates to the destruction of an author's individual style which might result from unusual syntactic features. Homogenisation of such features into the standard syntax of the translation language results in a loss of the author's signature style (Berman 1985/2000: 293).

Destruction of linguistic patterning

This translation shift is of vital importance of my study, and for this reason I quote Berman at length to provide the reader with a clear understanding of what this feature involves:

> The systematic nature of the text goes beyond the level of signifiers, metaphors, etc.; it extends to the type of sentences, the sentence constructions employed. Such patternings may include the use of time or the recourse to a certain kind of subordination. […] Rationalization, clarification, expansion, etc. destroy the systematic nature of the text by introducing elements that are excluded by its essential system. Hence, a curious consequence: when the translated text is more "homogeneous" than the original (possessing more "style" in the ordinary sense), it is equally more *incoherent* and, in a certain way, more heterogeneous, more *inconsistent*. It is a *patchwork* of the different kinds of writing employed by the translator[.]
>
> (Berman 1985/2000: 293)

The addition of possessive pronouns in translation falls well within this definition of the destruction of linguistic patterning; however, any form of translation shift which results in significant reorganization of the original text's syntax can technically be classified as the destruction of linguistic patterning as well. This definition therefore overlaps significantly with that of rationalization.

Effacement of the superimposition of languages

This translation shift involves the destruction of the tension resulting from the presence of several language codes in a single original text (Berman 1985/2000: 295). This form of translation shift is especially relevant in Djebar's translated novels, since relexified syntax (Zabus 1995/1997: 314) is an important source of Djebar's polyphonic discourse (Thiel 2005: 56). In the context of my close textual analyses, the destruction of linguistic patterning and rationalization of original syntax are strong indicators of this form of translation shift.

Since my study is a translation-based study, it is necessary to follow a proven structure which renders it more systematic and empirical. For this reason, I draw on Descriptive Translation Studies.

Descriptive Translation Studies (DTS)

Gideon Toury developed his three-phase methodology for systematic Descriptive Translation Studies in response to isolated, free standing studies on translation that were conducted in a non-systematic and unscientific manner (Toury, 1995:76). His approach consists of the following steps:

1. Situating the translated text within its own cultural system and analysing how well it is received by the that culture's readership (Toury, 1995:76);
2. Comparing the original and translated texts to identify translation shifts. Here Toury introduces the concept of coupled pairs which facilitate side-by-side comparison during the process of identifying translation shifts (Toury, 1995:76);
3. Attempting generalizations about the possible translation norms which influenced observed translation approaches (Toury, 1995:77).

Jeremy Munday conceived of a DTS approach based on Toury's method which is intended to make DTS even more systematic (Munday, 2002:78).

Munday's approach involves the location of both the original and translated texts within their respective socio-cultural contexts. Subsequently profiles for both texts are produced. These profiles are then compared to identify translation shifts. These shifts are then used as a basis for speculating which translation norms influenced the production of the translated text (Munday, 2002:77).

Munday's approach draws on systemic functional linguistics and this is beneficial to my study, since critical discourse analysis is largely based on Halliday's functional linguistics (Halliday & Matthiessen 2014). DTS is relevant to both aims of my study – allowing me to present my findings in a systematic and readily understandable manner.

Up until this point the focus of my study has been the theoretical foundation of the primary aim of my study; however, the secondary aim also requires further theoretical support. For this reason, I turn to resistive translation approaches.

Resistive translation approaches

Lawrence Venuti emphasizes how foreignizing translation can serve as a strategy for resisting ethnocentric translation approaches, stating the following:

> Foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language. In its effort to do right abroad, the translation method must do wrong at home, deviating enough from native norms to stage an alienating reading experience.
>
> (Venuti 1995: 20)

The concept of resistive translation is important in the context of the second aim of my study, which is to determine whether Dorothy S. Blair, the translator responsible for producing the English versions of Djebar's novels, adopted a domesticating or foreignizing translation

approach during text production (Venuti 1995: 20). Venuti points out that there are two fundamental choices a translator can make. The first choice is to leave the author in peace and to move the reader towards him, or to leave the reader in peace and to moves the author towards him (Venuti 1995/2004: 19-20).

Venuti subsequently refers to these choices as domesticating and foreignizing approaches to translation (Venuti 1995: 20), defining the domesticating approach as "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" (Venuti, 1995/2004:20), while he defines the foreignizing approach as "an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti, 1995/2004:20). For Venuti, a foreignizing approach to translation is an approach of resistancy which counteracts the ethnocentric violence which domesticating approaches bring to bear on original texts (Venuti, 1995/2004:24). It is therefore clear that a foreignizing translation approach may serve as a form of symbolic violence, especially when translating into powerful hegemonic language systems such as the Anglo-American system.

In order to identify the translation approach which Blair adopted, I rely on a combination of close textual analysis and paratextual analysis.

CHAPTER 2

Theoretical Framework

The primary aim of this study is to demonstrate that translation shifts can directly influence discourse relating to the representation of male social actors in the English translations of Assia Djebar's novels. Under this aim, I analyse the way discourse is affected when possessive pronouns are added to said references in translation.

The secondary aim of my study is to determine whether the translator of *L'Amour, la fantasia* and *Ombre sultane* adopted a domesticating or foreignizing translation approach (Venuti 1995: 20) during the production of *Fantasia: An Algerian Cavalcade* and *A Sister to Scheherazade*.

In the context of the first aim of my study, I make significant use of Antoine Berman's negative analytic to describe the translation shifts I observe between the original and translated versions of Djebar's novels. The destruction of linguistic patterning is particularly important to achieving the first aim of my study.

I also make regular use of Van Leeuwen's modes of representation of social actors, which includes classification (Van Leeuwen 2008: 42), genericization (2008: 35), relational identification (2008: 42), individualization (2008: 37), inversion (2008: 48) and symbolization (2008: 48).

Inversion and symbolization are of special significance to my study, since these discursive devices are central to understanding Djebar's use of symbolic violence (Žižek 2008: 11). Djebar employs overdetermination to establish oppositional binaries (Schyns 2010: 43) which she subsequently uses as a platform from which to criticize patriarchal hypocrisy.

Djebar achieves overdetermination through inversion by emphasizing discrepancies between the way male social actors behave, and the norms governing the societies they live in. Similarly, she achieves overdetermination through symbolization by emphasizing similarities between the behaviour of social actors and norms governing the societies they live in.

I believe that overdetermination of this sort represents an underlying network of signification in Djebar's novels (Berman 1985/2000: 292). If the aforementioned network is not adhered to

in translation, then I can safely conclude that discourse in *Fantasia: An Algerian Cavalcade* and *A Sister to Scheherazade* is significantly affected by translation shifts.

Nonetheless, in order to identify discursive features in the English translations of Djebar's novels, I require data. The main source of data for accomplishing my primary aim are, therefore, the close textual analysis sections in Chapters 4 and 5.

I reiterate that the secondary aim of my study is to determine whether Dorothy S. Blair adopted a domesticating or foreignizing translation approach (Venuti 1995: 20) during the production of *Fantasia: An Algerian Cavalcade* and *A Sister to Scheherazade*. For this purpose, I rely on two sources of data. The first being paratextual analysis of the original and translated texts, and the second being my close textual analysis.

Under the paratextual analysis, I look for evidence of domesticating and foreignizing translation approaches (Venuti 1995: 20). For the purposes of this study, the invisibility of the translator is the primary indicator of domesticating translation practice to emerge from the paratextual analysis section of my study (Venuti 1995: 5). Under this analysis, I make use of Gérard Genette's (1997) framework for analysing paratexts.

Regarding the importance of close textual analysis to the second aim of my study, I make use of observations regarding the prevalence of translation shifts. Here I also consider the destruction of linguistic patterning as an indicator of domesticating translation. In fact, the most important types of translation shift in accomplishing the second aim of my study are rationalization, the destruction of linguistic patterning and the effacement of the superimposition of languages.

I now proceed to the "Methodology" section of my study, which describes the three main steps of my analysis process.

Methodology

The analysis section of this study is split into two section: a paratextual analysis section (see Chapter 3) and two close textual analysis sections (see Chapters 4 and 5).

I situate the close textual analysis portion of my analysis within Jeremy Munday's model of Descriptive Translation Studies (DTS), which is based on Gideon Toury's original DTS model (Toury 1995). Following Munday's model, the DTS process takes place in three steps (Munday, 2002:76-77), namely:

Step 1: Situating both original and translated texts within their respective socio-cultural contexts.

Step 2: Comparing the original and translated texts to identify translation shifts;

Step 3: Attempting generalizations regarding translation approaches.

The analysis process is therefore carried out as follows:

Step 1:

In both Chapters 4 and 5, I start my close textual analysis by selecting extracts for analysis. The extracts I select contain numerous references to male social actors, since such references are important to the pursuit of the primary aim of my study, which is to demonstrate that translation shifts in references to male social actors can result in significant changes in discourse. Furthermore, I select these extracts on the basis that they consistently depict male social actors which assume patriarchal social roles, such as the roles of "the father" (see Chapter 4) or "the husband" (see Chapter 5). I then summarize these selected extracts in a table.

Analysis extracts				
No.	Original chapter title	pp.	Translated chapter title	pp.
X	Chapter title	X -Y	Chapter title	X -Y

Table 1 - Analysis extracts (example)

The first column of the table contains the extract numbers of the chapters under consideration. In Chapter 4 of my study, I provide close textual analyses for Extracts 1, 2 and 3, while in Chapter 5 I provide close textual analyses for Extracts 4, 5 and 6. The second column of the table contains the original chapter titles. The third column indicates the pages on which the extracts are located in the original novel. Similarly, the fourth column indicates the titles of the corresponding translated extracts. The fifth column indicates on which pages the relevant translated extracts are located.

After the relevant extracts, have been selected, I provide an overall summary the novels under consideration. Here I outline the main plot lines of each novel. Afterwards, I proceed to carry out the individual close textual analyses based on the extracts I selected.

Step 2:

Before commencing an individual close textual analysis, I first provide a summary of the chapter from which the analysis extract is taken. At this point, I also briefly point out the main thematic elements of the relevant chapter.

I then proceed to identify significant references to male social actor in the extract under consideration. The references which I isolate all refer to a single male social actor which, for the purposes of this study, I am referring to as the primary male social actor. Next, I provide a summary of these significant references in a table, such as the one represented bellow.

Significant references				
No.	Original text	p.	Translated text	p.
X	Original reference	Y	Translated reference	Z

Table 2 - Significant references (example)

The first column of the table contains the section number of the relevant section under analysis, which I assigned with the purpose of making my close textual analysis more systematic. The second column of the table contains references from the original text. The third column indicates the pages of the original novel on which the relevant references are situated. Similarly, the fourth column contains the corresponding translated references. I placed an asterisk (*) next to a translated reference if it features significant translation shift which, in the context of this analysis, usually involves the addition of a possessive pronoun to the translated reference in translation.

The references marked with an asterisk, and the sections containing them, will subsequently become the subject of detailed close textual analysis. References not marked with an asterisk will be discussed in general terms and are included in the Annexure. These sections represent the prevailing linguistic pattern of the original text in terms of references to male social actors.

Lastly, the fifth column indicates on which pages the relevant translated references occur.

At this stage, I proceed with the close textual analysis of the selected extracts. I firstly identify translation shifts by means of side-by-side comparison of original and translated sections containing the references to male social actors summarized in the table.

I categorize the observed translation shifts according to Antoine Berman's negative analytic (Berman, 1985/2000). The translation shifts which I have already identified as being relevant to my study include:

1. Rationalization,
2. Clarification,
3. Expansion,
4. Ennoblement and popularization,
5. Qualitative impoverishment,
6. Destruction of rhythm,
7. Destruction of underlying networks of signification,
8. Destruction of linguistic patterning, and
9. Effacement of the superimposition of languages.

Similarly, I make abundant use of Van Leeuwen's modes of representation to identify discursive shifts relating to the addition of possessive pronouns in references to male social actors in translation. I do not, however, make use of all the referential modes put forward by Van Leeuwen. However, the referential modes I do make use of include:

1. Genericization and specification (includes individualization),
2. Association and dissociation,
3. Categorization (includes classification),
4. Identification (includes relational identification), and
5. Overdetermination (includes inversion and symbolization).

After describing translation shifts and discursive shifts in the selected extracts, I proceed to Step 3 of my close textual analysis.

Step 3:

At the end of each close textual analysis, I provide a preliminary conclusion based on the analysis that preceded it. My hope is to demonstrate that specific changes in discourse result directly from the addition of possessive pronouns to references that refer to male social actors in translation, in accordance with the primary aim of my study. At this point, I also proceed to identify specific translation approaches that have been employed by Dorothy S. Blair by making use of the qualitative data obtained through the identification of shifts not directly associated with the addition of possessive pronouns in translation. After interpreting the significance of the observed translation shifts, I proceed to draw conclusions regarding

whether the translation approach employed by Blair in each extract amounts to a domesticating or foreignizing translation approach (Venuti 1995: 20).

My preliminary conclusions are, therefore, based on the findings of the close textual analyses carried out under Step 2. Two sets of qualitative data therefore emerge from my close textual analysis. The first set of data are specific discursive differences existing between the original and translated text, which result from the addition of possessive pronouns to translated reference referring to male social actors. The second type of data are the forms of translation shift, which I identify during Step 2 of my analysis, which are not important to pursuing the primary aim of my study.

Nonetheless, the second type of data is important to pursuing the second aim of my study, which is to determine whether Dorothy S. Blair adopted a foreignizing or domesticating translation approach during production of the translated texts under consideration.

The preliminary conclusions I reach under Step 3 then serve as the evidence on which I subsequently build the global conclusion of this study. At this point, I introduce the qualitative data obtained from the paratextual analysis under Step 2, and accomplish the primary and secondary aims of my study.

In the following chapter, I undertake the paratextual analysis of the original and translated versions of Djebar's novels. I dedicate the whole of Chapter 3 to this analysis, the outcome of which is important in pursuing the secondary aim of my study.

CHAPTER 3

This chapter is dedicated to the analysis of paratexts associated with the original and translated versions of the two novels I am analysing. This analysis represents one of two sources of data I draw on to achieve the secondary aim of my study, the other being my close textual analysis.

I now proceed with a brief discussion on the importance of paratexts to my study. The aim of this chapter is to present a profile of the mode of reception in the English-speaking world experienced by Djebar's novel This contributes important insights into the overall presentation of the texts.

In his essay entitled *What Texts Don't Tell: The Uses of Paratexts in Translation Research* (2002), Şehnaz Tahir-Gürçağlar points out the following regarding the reception of translated texts:

> It can safely be assumed that our first impression of what distinguishes a translation from a non-translation are shaped not by the translation (or non-translation) itself, but by the way texts are packaged and presented.
>
> (Tahir-Gürçağlar 2002: 45)

In the abovementioned quotation, the phrase "the way texts are packaged and presented" indicates that translations can be presented as being something other than a translation; in other words, a translation may be presented to a reading public as an original text. I am therefore of the opinion that paratexts can tell us much about the translation approaches adopted during the production of a given translation. The previous quotation also brings to mind Lawrence Venuti's concept of the translator's invisibility, which is described in the following terms:

> A fluent translation is immediately recognizable and intelligible, "familiarised," domesticated, not "disconcerting[ly]" foreign, capable of giving the reader unobstructed "access to great thoughts," to what is "present in the original." Under the regime of fluent translating, the translator works to make his or her work "invisible," producing the illusory effect of transparency that simultaneously masks its status as an illusion: the translated text seems "natural," i.e., not translated.
>
> (Venuti 1995: 5)

For the purposes of my study, the concept of the translator's invisibility is a strong indication that the translator of a given text adopted a domesticating translation approach; however, at

this stage of my analysis, I cannot conclusively state whether Dorothy S. Blair adopted either a foreignizing or domesticating translation approach during the production of *Fantasia: An Algerian Cavalcade* (1993) or *A Sister to Scheherazade* (1993). However, I agree with Şehnaz Tahir-Gürçağlar that paratexts can provide us with significant insights regarding the manner in which the intended readership of a translated work receives that translated work. By therefore proceeding from Venuti's observation that Anglo-American readerships prefer translations that appear "natural" or "original" (Venuti 1995: 5), I interpret paratextual features that present the translated works under consideration as "original" texts, as indications of a domesticating translation approach.

To access the qualitative data which paratexts hold, I drew on Gérard Genette's *Paratexts: Thresholds of Interpretation* (1997). Genette's work is indispensable to my study, since it provides me with techniques for extracting data from front covers (Genette 1997: 24), back covers (Genette 1997: 25), prefaces (Genette 1997: 263) and glossaries. Genette's concepts of the "given pseudonym" (Genette 1997: 48) and the "pseudonym effect", are also important to my study, since the name "Assia Djebar" is in fact a pseudonym, and the aforementioned concepts are important in determining the way in which specific readership receive Djebar's novel. The paratextual analysis section of my study. In the Francophone context, Djebar is a celebrated writer, and her pseudonym is associated with a definite literary style. The implicit meaning of her pseudonym is therefore not lost on the Francophone reader (Genette 1997: 48); a result which corresponds with the "pseudonym effect". In contrast, Djebar in not well-known in the Anglophone world. Hence the literary significance of her pseudonym is lost on the Anglophone reader, which corresponds to the concept of the "given pseudonym" (1997: 48).

As previously stated, the goal of my paratextual analysis is to provide indications as to whether Dorothy S. Blair, the translator responsible for the production of *Fantasia: An Algerian Cavalcade* (1993) or *A Sister to Scheherazade* (1993), adopted a domesticating or foreignizing translation approach (Venuti 1995: 20).

I now proceed to the analysis section of this study, which consists of the paratextual analysis just mentioned. I start the analysis by considering the paratexts associated with *L'Amour, la fantasia and Fantasia: An Algerian Cavalcade.*

Paratextual Analysis

L'Amour, la fantasia and

Fantasia: An Algerian Cavalcade

The following figures represent some of the paratexts I am analysing regarding *L'Amour, la fantasia* and its translation, *Fantasia: An Algerian Cavalcade.* I start this part of this analysis section by considering the relevant covers and appendages.

Front covers

I will now describe the covers of both the original and translated novels in accordance with Gérard Genette's list of significant features which may appear on the cover of a book (Genette 1997: 24). I start my analysis with the cover of the *L'Amour, la fantasia*.

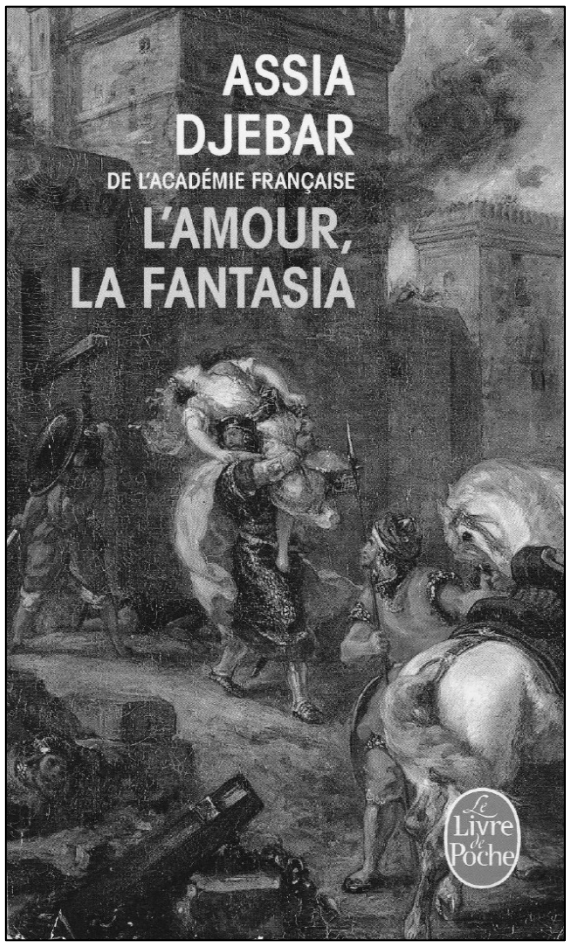


Figure 1 - L'Amour, la fantasia (front cover)

Firstly, the cover of the original text features the name, or rather pseudonym of the author, namely "Assia Djebar". Genette discusses the use of pseudonyms in detail in *Paratexts: Thresholds of Interpretation* (1997), stating the following:

> The effect of a pseudonym is not in itself different from the effect of any other name, except that in a given situation the name may have been chosen with an eye to the particular effect[.]
>
> (Genette 1997: 49)

The effect generated by the pseudonym "Assia Djebar" in the Francophone context is what Genette calls the pseudonym effect, by which the reader knows that the authors name is indeed a pseudonym (Genette 1997: 49). The pseudonym effect is important in foregrounding the stylistic feature of collective autobiography in *L'Amour, la fantasia*, given that Djebar's real identity, as Fatima-Zohra Imalayène, has long been known by a reading public used to her work. The pseudonym therefore serves as a vehicle by which Djebar relates collective female experience in the Algerian context, as opposed to simply being limited to her experience as a private individual.

Secondly, the author's pseudonym is followed by the title *"de l'Académie française"*, which denotes Djebar's membership as an *Immortel* at the prestigious Académie française (Rémy 2006) at the time. Thirdly, the title of the work appears, namely *L'Amour, la fantasia*.

The illustration of the novels is an orientalist painting by Eugène Delacroix entitled *Rebecca enlevée par le Templier pendant le sac du château Frondebœf* (1858). There is no indication on the front cover that the illustration is indeed a painting by Delacroix, however, an indication does appear on the back cover. Delacroix's artwork has long been associated with Djebar's novels. In fact, in another of Djebar's works, namely *Femmes d'Alger dans leur appartement* (1980/2002) is named after a well-known Delacroix painting, and features a chapter on the relationship between Delacroix's painting and the invasion of inner, female space by the colonial and patriarchal gaze, entitled "*Regard interdit, son coupé*" (Djebar 1980/2002: 237). There therefore exists a strong association between Delacroix's art and Djebar's work, especially when we consider that *Femme d'Alger dans leur appartement* appeared five years before *l'Amour, la fantasia* (1985), and seven years before *Ombre sultane* (1987). In addition to the association of Delacroix's artwork with the gaze in Djebar's texts, the artist is also strongly associated with orientalism. In *Orientalism* (1978/1995), Edward Said states the following about Delacroix's artwork:

> [I]n the works of Delacroix and literally dozens of other French and British painters, the Oriental genre tableau carried representation into visual expression and a life of its own[.]
>
> (Said 1978/1995: 119)

The choice of *Rebecca enlevée par le Templier pendant le sac du château Frondebœf* (1858) as a cover illustration evokes many discourses. One relevant discourse is orientalism. Many Europeans still maintain a view of the Maghreb that is deeply influenced by orientalist thinking, and, strangely, illustrating Djebar's novel with an orientalist artwork would, for this reason, contribute to sales. It is therefore ironic that a text which is resistive toward orientalist conceptions of Algerian society is marketed by means of a stereotypical and ethnocentric depiction of that same society. Secondly, Delacroix's painting evokes the invasion of Algeria, and the sacking of Algiers by the French. The image of a Templar knight carrying a Muslim woman therefore resonates strongly with the historical plot-line of the novel, which foregrounds colonial violence committed against Algerian women, and Algerian society.

Lastly, the colophon of the series, namely Le Livre du Poche, appears on the bottom right-hand corner of the cover. Genette states the following regarding emblems of series:

> The series emblem […] amplifies the publisher's emblem, immediately indicating to the potential reader the type of work, if not the genre, he is dealing with[.]
>
> (Genette 1997: 22)

Le Livre de Poche is a long running series which has become synonymous with the format of *livre de poche*, or the pocket novel, in France (Le Livre de Poche 2017). In fact, since its launch in 1953, more than a billion copies from this series have been sold worldwide. Of the four works that compose Djebar's *Algerian Quartet*, all have been reprinted under Le Livre de Poche, as is indicated by their series numbers: *L'Amour, la fantasia* (1985/2001) with series number 15127, *Ombre sultane* (1987/2006), with series number 30934, and *Vaste est la prison* (1995/2002) with series number 15222. There is disagreement as to which work represents the last volume of Djebar's *Algerian Quartet*; however, given that all of Djebar's later novels were published under Le Livre de Poche, it is safe to assume that her whole *Algerian Quartet* appeared in the series. The inclusion of Djebar's work in the series is indicative of her popularity as a Francophone writer. Under Le Livre de Poche, Djebar's novels are marketed for mass consumption by Francophone readers.

I now consider the front cover of the translated text, namely *Fantasia: An Algerian Cavalcade*.

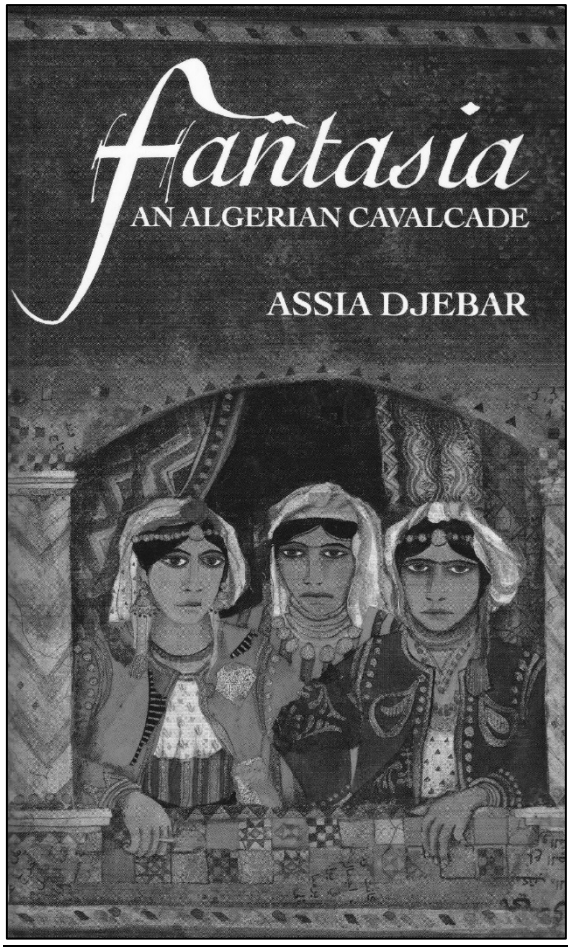


Figure 2 - Fantasia: An Algerian Cavalcade (front cover)

Unlike the original text, which first features the author's pseudonym, the front cover of the translated text first features the title, *Fantasia: An Algerian Cavalcade*, which has been exoticized to resemble Arabic calligraphy. The author's pseudonym, Assia Djebar, appears beneath the title in smaller font, whereas the font size of both title and pseudonym had been the same on the original's front cover. The effect generated by the pseudonym in the Anglophone context is different from that produced in the Francophone context. In the Anglo-American context, the effect is that of a given pseudonym, whereby a reader is not aware that a pseudonym is in fact a pseudonym, and therefore misses its significance as a literary device (Genette 1997: 48).

The illustration appearing on the cover depicts three women in traditional Berber attire, standing side-by-side on a patio with curtains in the background. The three female figures gaze out of the illustration, at the reader, hence evoking the theme of the gaze, which is central in the novel. However, in all the associated paratexts, there is no acknowledgement of the artist who created the artwork on which the illustration is based hence the artist remains

anonymous. The illustration also evokes an orientalist conception of Algerian female experience, since it includes depictions of the harem (Alloula 1987: 17), the architecture and design of women's quarters (Alloula 1987: 27) and traditional costumes and jewellery (Alloula 1987: 49). I believe orientalist fantasies and the appeal of the 'exotic' other are evoked as a marketing strategy, as is the case with the original text, which I have already discussed.

It is interesting to note that there is no series emblem, or colophon, on the front cover of the translated work. I attribute this observation to the fact that Heinemann Educational Books, the publisher of *Fantasia: An Algeria Cavalcade,* stopped printing its African Writers Series (AWS) in the early eighties (Currey 2008). Dejbar's novel would most likely have been part of the AWS, if indeed it was still published at the time.

Lastly, no mention is made of Dorothy S. Blair on the front cover of *Fantasia: An Algerian Cavalcade*. I believe this is an indication of what Lawrence Venuti calls the invisibility of the translator. Venuti defines this feature as follows:

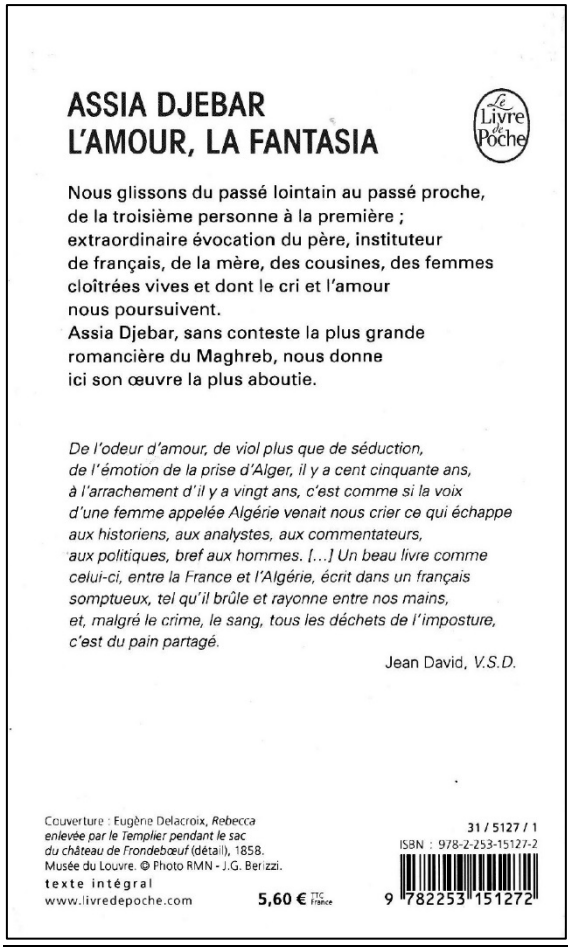
> A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities make it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact a translation, but the "original."
>
> (Venuti 1995: 1)

Thought I cannot yet comment on the textual aspects of *Fantasia: An Algerian Cavalcade,* I can conclude that the omission of Dorothy S. Blair's name from the front cover is an attempt at presenting the translated work as an original text, possibly to bolster sales of the work in the Anglo-American market.

The next paratextual element I discuss is the back cover.

Back covers

The following figure show the back covers of *L'Amour, la fantasia* and *Fantasia: An Algerian Cavalcade,* which I will now describe and analyse in accordance with Gérard Genette's list of significant features appearing on back covers of books (Genette 1997: 25).



ASSIA DJEBAR
L'AMOUR, LA FANTASIA

Le Livre de Poche

Nous glissons du passé lointain au passé proche,
de la troisième personne à la première ;
extraordinaire évocation du père, instituteur
de français, de la mère, des cousines, des femmes
cloîtrées vives et dont le cri et l'amour
nous poursuivent.
Assia Djebar, sans conteste la plus grande
romancière du Maghreb, nous donne
ici son œuvre la plus aboutie.

*De l'odeur d'amour, de viol plus que de séduction,
de l'émotion de la prise d'Alger, il y a cent cinquante ans,
à l'arrachement d'il y a vingt ans, c'est comme si la voix
d'une femme appelée Algérie venait nous crier ce qui échappe
aux historiens, aux analystes, aux commentateurs,
aux politiques, bref aux hommes. […] Un beau livre comme
celui-ci, entre la France et l'Algérie, écrit dans un français
somptueux, tel qu'il brûle et rayonne entre nos mains,
et, malgré le crime, le sang, tous les déchets de l'imposture,
c'est du pain partagé.*

Jean David, *V.S.D.*

Couverture : Eugène Delacroix, *Rebecca enlevée par le Templier pendant le sac du château de Frondebœuf* (détail), 1858.
Musée du Louvre. © Photo RMN - J.G. Berizzi.

texte intégral
www.livredepoche.com

5,60 € TTC France

31 / 5127 / 1
ISBN : 978-2-253-15127-2

9 782253 151272

Figure 3 - L'Amour, la fantasia (back cover)

I start this section of my analysis by considering the back cover of the original text first.

The back cover of the original text features the author's pseudonym, "Assia Djebar", followed by the title of the novel, namely "*L'Amour, la fantasia*". To the right of the pseudonym and title we see the series emblem, or colophon, of Le Livre du Poche.

Fourthly, we can see a brief please-insert which can be read in much the same way as a preface to the text (Genette 1997: 110). Indeed, the please-insert indicates the presence of polyphonic discourse in the novel, with the phrase "*Nous glissons de […] la troisiéme person à la première*". The specific feature of polyphonic discourse foregrounded here relates to the presence of multiple narrative voices, as Veronika Thiel points out in *Assia Djebar: La polyphonie comme principe générateur de ses textes* (2005: 87). The please-insert is followed by a press quotation attributed to Jean David from *VSD*, a French weekly magazine, (VSD 2017), which we can justifiably refer to as a blurb (Genette 1997: 25).

An indication of the cover illustration appears at the bottom left-hand corner of the back page, identifying it as Eugène Delacroix's *Rebecca enlevée par le Templier pendant le sac du*

château Frondebœf (1858). As I have already mentioned, Delacroix's art is synonymous with Djebar's *Femme d'Alger dans leur appartement* (1980/2002), which directly preceded *L'amour*, la fantasia (1985/1995).

Lastly, there is a price indication at the bottom centre of the page, which indicates that the original novel was marketed with mass consumption by Francophone readers in mind.

This concludes the description of the back cover of the translated text. I now move on to describe the back cover of the translated text.

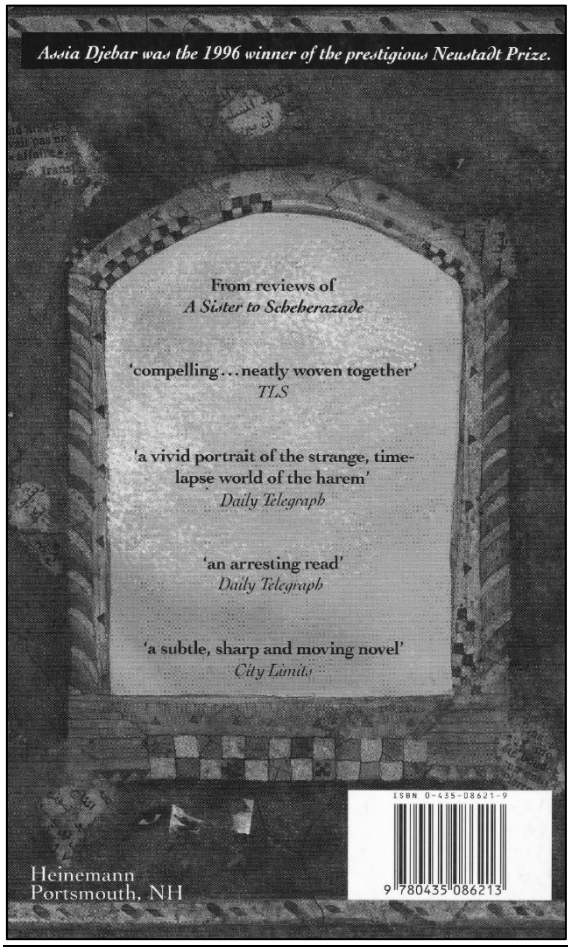


Figure 4 - Fantasia: An Algerian Cavalcade (back cover)

The first feature to appear on the back cover is the mention "Assia Djebar was the 1996 winner of the prestigious Neustadt Prize" (The Neustadt Prize 2017), which I believe was added to provide some context as to who Assia Djebar is, since many Anglophone readers might not have read any of her novels before. I am also of the opinion that this information was added as part of a marketing strategy aimed at capitalizing on the prestige of the Neustadt Prize, and Djebar's association with it.

Secondly, the illustration depicts a window framed in mosaic through which blue sky and hazy clouds can be seen. This window is surrounded by eyes and scraps of paper with writing on them. I believe the symbolism of the eyes relates directly to the gaze, which is a central thematic element in the novel, while that of the scraps of torn paper relates to the appropriation of language by female social actors, which is also of great thematic importance in the novel. The illustration of the translated novel is therefore aimed at evoking the central themes of the appropriation of language and the gaze in *Fantasia: An Algerian Cavalcade*.

Within the opening of the window depicted in the illustration, several press quotations appear, which were taken from literary reviews featured in the *Times Literary Supplement (TLS)*, a highly respected literary journal; the *Daily Telegraph*, a British daily newspaper, and the now defunct London-based magazine *City Limits*. The quotation from the *Times Literary Supplement* lends a level of legitimacy to the work, since it reads "compelling… neatly woven together". However, the quotation from the *Daily Paragraph* evokes an orientalist view of Djebar's novel: "a vivid portrayal of the strange, time-lapse world of the harem".

Thirdly, the name of the publisher, Heinemann, appears on the bottom left-hand corner of the back cover. The publisher has a long history of publishing works by African writers. Heinemann Educational Books was the first to publish Chinua Achebe's *Things Fall Apart* in 1962, an event which coincided with Heinemann's launch of its *African Writers Series* (Eijkman, 2011). In addition to other works by Achebe, the *African Writers Series* also featured works by Nadine Gordimer, Ayi Kwei Armah, Nuruddin Farah and Sembène Ousmane (Ajayi 2010).

For an African writer to have been published in this series was therefore a matter of great prestige, given the celebrated writers who had already been published in this series. However, neither *Fantasia: An Algerian Cavalcade*, nor *A Sister to Scheherazade*, were published in the *African Writers Series*, since Heinemann Educational Books stopped publishing the series in 1987 because weak sales during the 1980s (Norbrook 2012). Nonetheless, for many Anglophone readers, the *African Writers* Series became synonymous with African literature, since it presented "an authentic, contemporary representation of life across the continent" (Ajayi 2010). Heinemann's focus in recent years has been educational books. Given the absence of a price on the back cover of *Fantasia: An Algerian Cavalcade*, indicates that the novel was marketed primarily for academic use (Heinemann 2017), and not mass consumption.

Lastly, Dorothy S. Blair's name does not appear on the back cover of the translated novel, which is to say that she is not acknowledged as having translated the novel. This affirms my previous observation regarding the translator's invisibility (Venuti 1995: 5), since no there is no indication the *Fantasia: An Algerian Cavalcade* is a translation on the exterior cover.

Additional observations:

Firstly, it is worth noting that *Fantasia: An Algerian Cavalcade* contains an extensive glossary of words and terms borrowed directly from Arabic. There is, however, no such glossary in *L'Amour, la fantasia*. I therefore believe that the addition of a glossary to the paratextual elements surrounding the translated text significantly domesticates it, since the intended reader is provided with a clear, target language definition of estranging terms, which does not require any exertion on the part of the reader to understand them. I could not, however, confirm whether the glossary was included at the behest of Dorothy S. Blair, or at that of Heinemann Educational Books.

Secondly, *Fantasia: An Algerian Cavalcade* is preceded by a large translator's preface, in which Dorothy S. Blair claims to have adopted a foreignizing translation strategy. She states her translation approach in the following words:

> The author travelled into the mountains […], recorded the women's stories, and reproduces them here in their own words, with their sobriety of tone, staccato, laconic expression and popular turns of phrase, which I have made no attempt to polish in the English version. So, for example, these peasant women say 'France came up to the village', meaning "the French army" … The transcription into French (and now into English) of these unedited accounts explains the distinct and deliberate difference in the linguistic style of the chapters devoted to the women's stories from the author's own virtuoso use of the French language, and is an important element in the antiphonal structure of the work[.]
>
> (Blair 1993: 3)

The above extract indicates that Blair was aware of at least two techniques which Djebar employed to obtain her original, polyphonic discourse (Thiel 2005). The first technique Blair noticed is the translations of Arabic accounts into French (2005: 53), while the second is relexification (2005: 56). Given that Blair was aware of relexification in Djebar's discourse, attempts at failing to reproduce relexified discourse in translation would therefore amount to the destruction of linguistic patterning and the effacement of the superimposition of languages.

Preliminary conclusion:

My paratextual analysis indicates that *Fantasia: An Algerian Cavalcade* is presented as an original text. This observation stems from the fact that Dorothy S. Blair's name does not appear on the front or back covers of the translated novel. The effect of this choice, whether by Blair or Heinemann Educational Books, is to hide the fact that the work is indeed a translation. This omission is evidence of Lawrence Venuti's concept of the translator's invisibility at work (Venuti 1995: 5), whereby a translated work is presented as an original to bolster its acceptability amongst Anglophone readers.

On the other hand, the text does feature a significant translator's preface in which Blair indicates her awareness of the polyphonic nature of Djebar's discourse, stating the following:

> Fantasia: An Algerian Cavalcade in an historical pageant, a dialectic between written (French) and oral (Arabic) accounts, an inquiry into the nature of the Algerian identity, and a personal quest.
>
> (Blair 1993: 3)

Finally, the translated novel features a large glossary which aids Anglophone readers, making them feel less alienated by the reading experience, since clear definitions for unfamiliar terms have been fixed (Venuti 1995:1).

In conclusion, Fantasia: An Algerian Cavalcade is presented as an original text on the exterior; however, on the interior there is a clear indication that the work is indeed a translation. Nonetheless, the presence of a large glossary indicated a possible domesticating translation approach (Venuti 1995: 20).

I now turn my attention to the paratextual elements associated with *Ombre sultane* and *A Sister to Scheherazade.*

Ombre sultane and

A Sister to Scheherazade

Front covers

I now consider the front cover of *Ombre sultane*.

Firstly, I noticed that the cover illustration depicts a sketch by Eugène Delacroix. The sketch forms part of a collection entitled *Album de voyage au Maroc/Espagne/Algérie* (1832). As I

mentioned under the previous paratextual analysis, Eugène Delacroix's work is the subject of an entire chapter in Djebar's *Femmes d'Alger dans leur appartement* (1980/2002: 237).

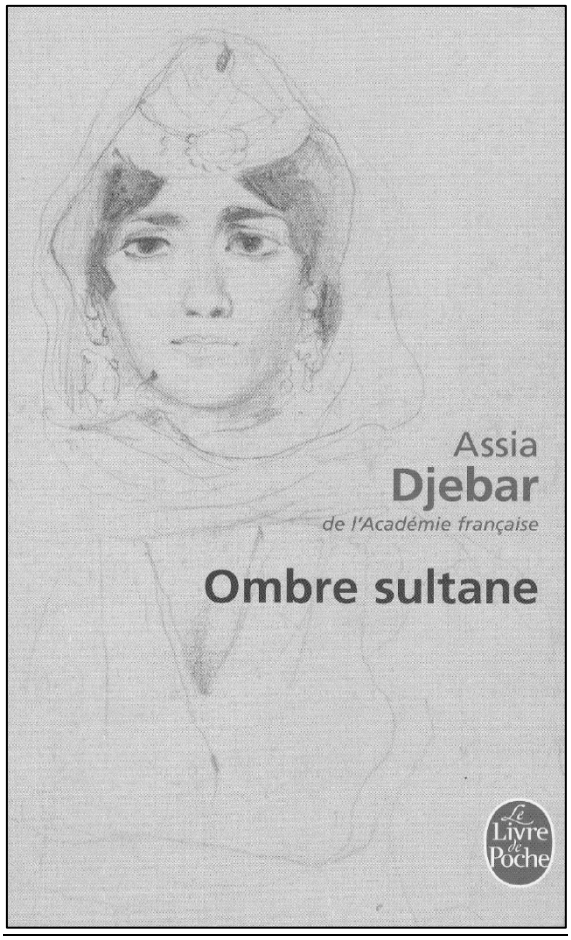


Figure 5 - Ombre sultane (front cover)

In that specific work by Djebar, Delacroix's art is mentioned in the light of the masculine gaze, which is also an important thematic element in *Ombre sultane*. The association between Delacroix's art and *Ombre sultane* (1987/2006) is therefore established by the fact that *Femmes d'Alger dans leur appartement* (1980/2002) appeared before *Ombre sultane*.

Secondly, the front cover also features the author's pseudonym. In the Francophone context, the pseudonym "Assia Djebar" produces what Gérard Genette refers to as the pseudonym effect (Genette 1997: 49). According to the pseudonym effect, readers are aware that the name of the author is a pseudonym, and the literary effect of the pseudonym is not lost to them.

I should, however mention that the pseudonym effect is only relevant when the reading public is familiar with an author's previous work, or personal history. Given that Djebar was

accepted into the Académie française in 2006 (Rémy 2006), and that she had already published several novels before *Ombre sultane,* I claim that the French reading public would have been aware of the literary significance of her pseudonym.

I state this observation on the fact that her work is highly celebrated in Francophone literary circles. Indeed, the author's pseudonym is followed by the title "de l'Académie française", which denotes Djebar's then membership to the prestigious Académie française (Rémy 2006). I believe this information was added as part of a marketing strategy aimed at capitalizing on the prestige of the Académie française, and that of Djebar's association with it.

Thirdly, I noticed the title of the novel, *Ombre sultane,* which appears in the same font, and size, as the author's pseudonym. This use of font size is an indication that the author's pseudonym, and the title of the novel, are equally relevant to Francophone readers, who are already familiar with Djebar's novels.

Finally, the colophon of Le Livre de Poche appears on the bottom right-hand corner of the front cover. The inclusion of Djebar's work in this series is indicative of her popularity as a Francophone novelist. Under Le Livre de Poche, Djebar's novels are marketed for mass consumption by Francophone readers.

At this point I deem it necessary to mention that the Le Livre de Poche addition of *Ombre sultane,* which I am analysing, is by no means the first eddition of the novel to be published. In fact, the first edition appeared under Éditions Lattès in 1987 (see Calle-Gruber 2001: 279). This fact is, however, of little importance to my study, since what is relevant here is the reception of the edition which is currently on the market, namely the Le Livre de Poche edition. I now proceed to the analysis of the front cover of A Sister to Scheherazade, which appears on the following page.

The first feature I noticed on the front cover of *A Sister to Scheherazade* is the difference between the font size of the title, and the author's pseudonym. Similarly, the title appears at the top right-hand corner of the front cover, whereas the pseudonym appears at the bottom right-hand corner. I believe this layout prioritizes the title of the translated work over the Djebar's identity, since few Anglophone readers are familiar with her work. I believe this layout results from Gérard Genette's concept of the "given pseudonym" (1997: 48), whereby

the title of the novel is prioritized over pseudonym of the author, whose literary significance is lost on a reading public not familiar with her work.

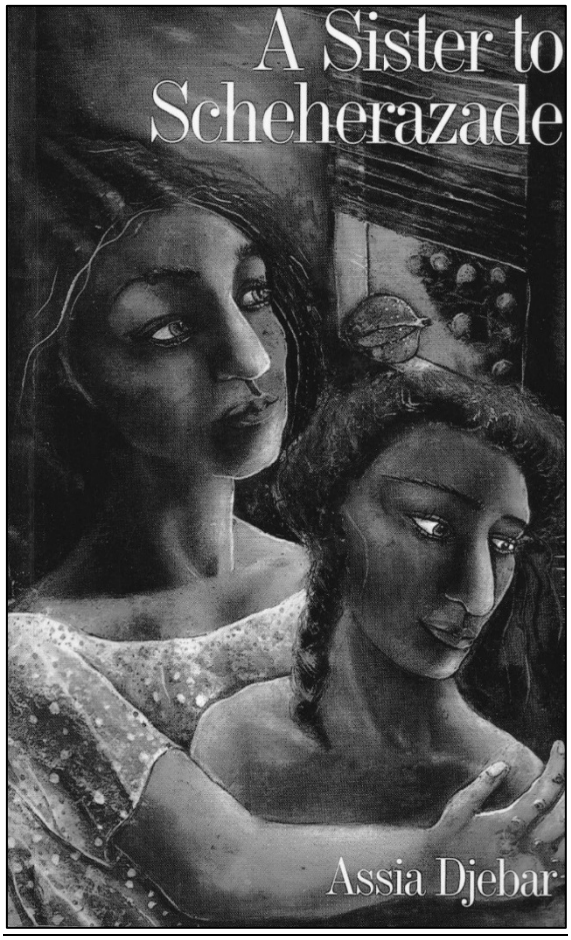


Figure 6 - A Sister to Scheherazade (front cover)

Secondly, the cover illustration depicts two young women who are most likely contemporary depictions of Scheherazade and Dinarzade, the legendary sisters from *One Thousand and One Nights* who are depicted as an extended metaphor for the relationship between Isma and Hajila, the two main female protagonists in *A Sister to Scheherazade*. The tale of Scheherazade and Dinarzade is recounted in the chapter entitled "The Sister" (Djebar 1993: 98-99). Similarly, the cover illustration succeeds in depicting female solidarity, which is an important theme of the novel. Nonetheless, I could not manage to find any information on who the artist is who is responsible for the illustration. Lastly, it is worth noting that Dorothy S. Blair's name does not appear on the front cover of the translated novel, which is indeed an indication of Venuti's concept of the translator's invisibility (Venuti 1995: 5). I now proceed to analyse the back covers of both *Ombre sultane* and *A Sister to Scheherazade*.

I start with the back cover of *Ombre sultane*.

Back covers

Firstly, I noticed that that the author's pseudonym, and the title of the novel, appear on the top left-hand corner of the back cover.

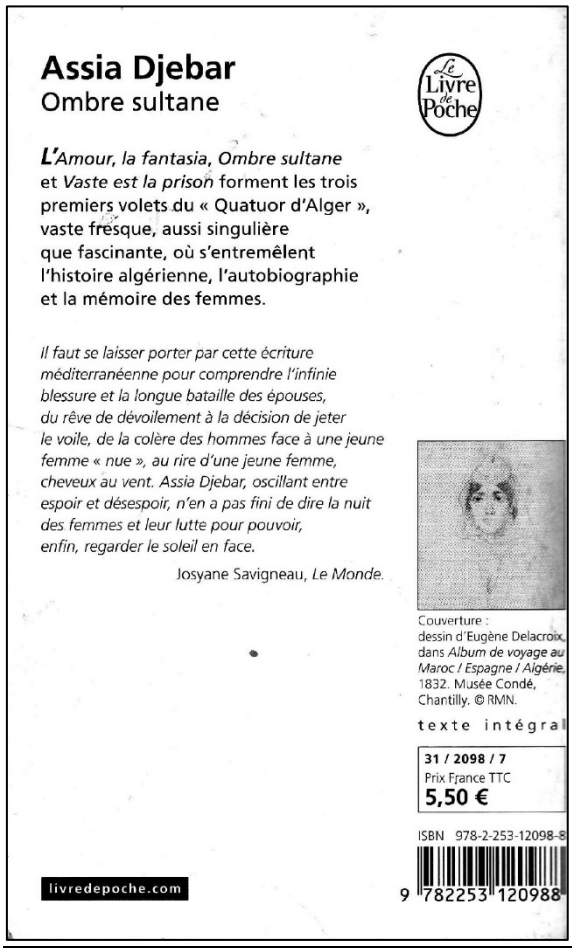


Figure 7 - Ombre sultane (back cover)

On the top right-hand corner the colophon of Le Livre de Poche appears. The addition of the colophon testifies of the brand value that Le Livre de Poche, and I believe the abundant use of the emblem is a marketing strategy aimed at promoting mass consumption of the novel. This suspicion is largely confirmed by the addition of a price at the bottom right-hand corner of the back cover.

As was the case with the Le Livre de Poche edition of *L'Amour, la fantasia*, *Ombre sultane* also features a short please-insert. The please-insert is followed by a blurb written by Josyane Savigneau, from the French daily newspaper *Le Monde*. I believe the please-insert serves as an additional marketing tool, since it makes readers aware of the fact that *Ombre sultane* is

one among several related products. Readers who liked the book will therefore be more likely to buy the other volumes of the series.

I now move on to describe the back cover of *A Sister to Scheherazade*.

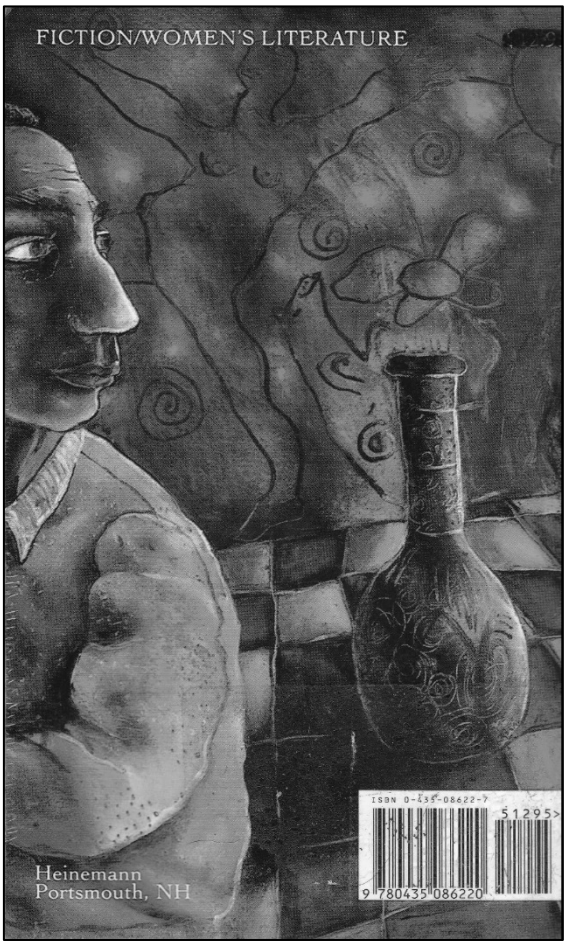


Figure 8 - A Sister to Scheherazade (back cover)

At first glance, the back cover to this novel offers little information in comparison to the Le Livre de Poche edition discussed previously. Nonetheless, I noticed that the there is a genre indication at the very top of the back cover, which reads: “Fiction/Women’s Literature”. This addition indicates that Heinemann Educational Books was aware that most Anglohone readers would be unfamiliar with Assia Djebar’s novels at the time.

The illustration depicts a man looking to his left, seemingly through the spine of the book, in the direction of the two women on the front cover. Depiction evokes the masculine gaze, which is indeed a central thematic element in Djebar’s novel.

Lastly, the name of the publisher, Heinemann, and the place of publication, appear at the bottom left-hand corner of the back cover. It is interesting to note that there is no mention of

Dorothy S. Blair on the back cover of *A Sister to Scheherazade*. I believe this is indicative of an editorial policy aimed at presenting the translated work as an original text. This strategy therefore contributes to making the translator invisible (Venuti 1995: 5).

I will now proceed to describing additional paratextual elements from *A Sister to Scheherazade* (1993) which are of relevance to my study; however, before doing so, I deem it relevant to dicuss Dorothy S. Blair as a translator.

Dorothy Sara Blair (Green) (1913-1998) was a British literary translator and university professor of French (Simon 2016) at the University of Westminster (University of Westminster 2017). Her collection of translated works is extensive, and includes translations of works by female novelists from the Maghreb, such Aïcha Lemsine's *La crysalide* (1990), which Blair translated as *The Crysalis* (1994), and Leïla Sebbar's *Schérazade* (1982), translated into English as *Scherazade* (2014).

This study is not the first to focus on Blair's translation approach, since a case study regarding the frequency of her use of English contractions in translation appears in Maeve Olohan's *Introducing Corpora in Translation Studies* (2004: 153). However, I have not managed to find any other studies focusing on Blair's translation approach, nor any professional profile or personal description of the translator. I only managed to locate her obituary (Simon 2016), which is evidence of Laurence Venuti's concept of the translator's invisibility in contemporary Anglo-American literary culture (Venuti 1995: 5).

What I can, however, deduce from the abovementioned information is that Blair was a highly respected literary translator who worked from French into English, and spent most of her career as a literary translator translating African literature, of which a sizeable proportion originated in the Maghreb.

Additional observations:

Firstly, A Sister to Scheherazade does not contain a translator's preface. In fact, the only overt indication that the work is indeed a translation, appears on the title page, where it is mentioned that the novel had been translated by Dorothy S. Blair. However, this acknowledgement does little to inform prospective readers that they are indeed buying a translation, since no mention is made to Blair on the front and back covers of the novel. Similarly, a glossary containing definitions of Arabic loan words is included amongst the

paratexts. I claim that this is a significantly domesticating choice, since it provides readers with the choice to circumvent an estranging reading experience.

Preliminary conclusion:

The paratextual analysis indicates that the translator is rendered invisible (Venuti 1995: 5) in the context of *A Sister to Scheherazade*. This observation is based on the fact that Blair's name does not appear anywhere on the cover, nor is there a translator's preface preceding the novel which indicates that it is indeed a translation. The presence of a glossary also points to the fact that Blair adopted a domesticating translation approach (Venuti 1995: 20), even though I could not confirm whether was added by Blair or not.

CHAPTER 4

The role of "the father"

> *Or je voyais très bien qu'en situation colonisés, au Maghreb, les pères avaient joué un rôle d'intercesseurs. Pas simplement mon père parce qu'il était instituteur mais d'autres pères également.*[9]
>
> (Djebar & Gauvin 1996: 80)

In this chapter of my study, I analyse extracts from *L'Amour, la fantasia* and its translated version, *Fantasia: An Algerian Cavalcade*. All the sections I have selected foreground the social role of "the father", which is the foundation of patriarchal society. The extracts I have selected for analysis under this chapter, appear in the following table.

Analysis extracts				
No.	Original chapter title	pp.	Translated chapter title	pp.
1	'Fillette arabe allant pour la première fois à l'école'	11 – 13	'A Little Arab Girl's First Day at School'	3 – 5
2	'Mon père écrit à ma mère'	54 – 58	My Father Writes to My Mother'	35 – 38
3	'La tunique de Nessus'	297 – 302	'Fifth Movement: The Tunic of Nessus'	213 – 217

Table 3 - Chapter 3: Analysis extracts

I now apply my close textual analysis to the relevant extracts from Djebar's novel, in an effort to determine whether the addition of possessive pronouns in translation has an effect on the manner in which the role of "the father", and other associated patriarchal roles, are represented discursively in translation. However, before proceeding to the analysis, I deem it necessary to firstly provide a general outline of the main plot of *L'Amour, la fantasia*.

L'Amour, la Fantasia

The first novel in Djebar's *Algerian Quartet*, *L'Amour, la fantasia* intertwines colonial Algerian history with the personal life story of a young Algerian woman, which is in fact an autobiographical depiction of Djebar herself. Throughout the novel, Djebar is primarily

[9] **Translation**: 'Now in the colonial context, as I clearly saw in the Maghreb, fathers played the role of intercessor. Not only my father, because he was a teacher, but other fathers as well.' (own translation)

concerned with her country's desperate desire for independence from France, a desire which she compares with Algerian women's equally desperate desire for liberation from patriarchal oppression. The historical thread of the novel begins in 1830, when Algeria is invaded, and subsequently conquered, by France. Afterwards, the historical thread jumps to the years immediately preceding, and following, Algerian Independence in 1962. The historical thread binding the novel is the bloody wars which marked the beginning, and the end, of French colonial domination in Algeria. The second, parallel plot thread consists of Djebar's memories of growing up in Algeria, before moving to France. The two plot threads eventually intersect thematically, since Algeria gains independence from France, and Djebar manages to free herself from patriarchal oppression.

Since I have provided the necessary context for pursuing the first step of my analysis, I now proceed to the three close textual analyses based on the extracts I have selected.

Close Textual Analysis of Extract 1

The chapter under consideration is entitled "Fillette arabe allant pour la première fois à l'école" in the original text, and "A Little Arab Girl's First Day at School" in the translated one. What follows is a summary. To help the reader follow my analysis of this chapter, I now provide a summary of the chapter.

Summary:

The narrator of this chapter is omniscient. However, her manner of address indicates that she is perhaps an older Djebar who is recalling events in the life of her younger self, referring to "herself" in the third-person.

The chapter starts by describing how a young Algerian father, who is also a French teacher at a primary school, accompanies his young daughter to her first day of school. Despite the reservations of his local community, which adheres strongly to patriarchal norms, he persists in providing his daughter with a Western education, even though the knowledge she acquires will enable her to challenge his own patriarchal authority. Education is presented as a direct threat to patriarchal authority, and the patriarchal solution to maintaining that authority is to cloister and veil women, withholding them unmediated access to language. Language, and especially writing, is presented as the ultimate threat to patriarchal authority, since it cannot

be contained, but always finds a way out of confinement. For this reason, the patriarch must remain vigilant.

After a third of the chapter passes, the narrative perspective shifts to several years later, and the narrator refers to her younger self in the first-person now. She recounts her first experience of love: a letter written to her by a boy. However, the experience is cut short when her father finds the letter. He tears it up without letting her read it. She defies her father's destructive actions by piecing together the fragments to discover that there was nothing inappropriate in the correspondence. This did not, however, prevent her father from overreacting. The fact that her father had been so threatened by the correspondence intrigued her, making her even more interested in love and language.

Her father's rash actions urge her to start using French, the language her father "gave" her, to write her amorous correspondences. This transgression of patriarchal authority inspired her to even greater acts of defiance, culminating in her personal sexual awakening during marriage. Many years later, when she eventually manages to free herself from the constraints of patriarchy, the narrator assumes custody of her daughter, metaphorically ripping daughter from the arms of masculine rule. The main thematic thrust in this chapter is, therefore, the important role language plays in an Algerian woman's life, since it enables her to free herself from the constraints laid upon her by patriarchal men.

I now proceed to the analysis of specific sections from the abovementioned chapter. During my analysis, I focus on references to the primary male social actor in the chapter.

Significant references to the primary male social actor:

The primary male social actor in this chapter is the young Algerian father, whom Djebar identifies as being an autobiographical depiction of her own father, Tahar Imalayène (Djebar & Gauvin 1996: 80). In this analysis, I refer to him as "Djebar's father", even though he is merely an autobiographical depiction of the actual man (Benmessaoud 2013: 193).

The following table (Table 4) is a summary I compiled of all the significant references to Djebar's father appearing in Extract 1.

Significant references to Djebar's father in this chapter				
No.	Original text	p.	Translated text	p.
1	*'main dans la main du père'*	11	'hand in hand with her father' *	3
2	*'le père audacieux'*	11	'the foolhardy father'	3
3	*'le geôlier'*	11	'the jailer'	3
4	*'le gardien'*	12	'the jailer'	3
5	*'le père'*	12	'[m]y father' *	4
6	*'la colère paternelle'*	12	'my father's fury' *	4
7	*'aux yeux du père'*	12	'my father' *	4
8	*'le père'*	12	'my father' *	4
9	*'la censure paternelle'*	12	'my father's condemnation' *	4
10	*'le père'*	12	'my father' *	4

Table 4 - Extract 1: Significant references

From Table 4, we can see that there exists a clear linguistic pattern in the original text where references to male social actors are preceded by definite articles. Similarly, we can see that there are seven sections in the translated chapter which contain destruction of linguistic patterning in such references. The first of these references appears in is Section 1:1, which is the first section to feature the addition of a possessive pronoun to a translated reference.

No.	Original text	Translated text
1	Fillette arabe allant pour la première fois à l'école, un matin d'automne, main dans la main du père.	A little Arab girl going to school for the first time, one autumn morning, walking hand in hand with her father.

Table 5 - Section 1:1

Nevertheless, the destruction of linguistic patterning is not the only translation shift in Section 1:1. Though not important to accomplishing the primary aim of my study, the description of other forms of translation shift are important for the secondary aim of my study, which is to determine whether the translation approach adopted by Dorothy S. Blair, was domesticating or foreignizing one.

Indeed, other interesting translation shifts include significant reorganization of syntax in the translated section, which is indicative of rationalization. In addition to destroying the original linguistic patterning, such rationalization results in the destruction of the original text's rhythm. Furthermore, I also observed ennoblement regarding the phrase *"main dans la main"* (Table 5), which is translated "walking hand in hand". In this case, ennoblement results from the addition of the verb "walking", which has no equivalent in the original text.

Now I return to the description of the addition of possessive pronoun “her” in the translated reference “her father” (Table 5). If indeed the original reference had been transposed directly into English as “the father”, then the discursive effect of the original reference would be to classify Djebar’s father as belonging to the social class of “patriarch”, since the generalized role of “the father” is synonymous with patriarchy in the context of *L’Amour, la fantasia*. Similarly, the transposed reference would genericize Djebar’s father, reinforcing the idea that he is part of a larger social class made up of similar individuals. The combined effect of classification and genericization would therefore serve to associate Djebar’s father with the exterior world of men. This “exterior” world I am referring to is represented by physical, outside space, which is the preserve of men, and the metaphorical space occupied by those who impose patriarchal norms. In this space women are not considered equals, and relations between men and women depend on asymmetrical power relations.

I now return to the translated reference “her father”. This reference individualizes Djebar’s father as a specific, identifiable social actor. Similarly, the addition of the possessive pronoun “her” in the translated reference serves to identify Djebar’s father relationally with his daughter who is, of course, a female social actor. The combined effect of these two modes of reference is to associate Djebar’s father with the interpersonal relations he has with female social actors, more specifically Djebar herself, rather than patriarchal space.

I proceed to Section 1:5, which is the next section to feature a significant reference to Djebar’s father.

No.	Original text	Translated text
5	Le père, secoué d'une rage sans éclats, a déchiré devant moi la mis-sive. Il ne me la donne pas à lire ; il la jette au panier.	My father, in a fit of silent fury, tears up the letter before my eyes and throws it into the waste-paper basket without letting me read it.

Table 6 - Section 1:5

I identified several shifts in Section 1:5. The first is rationalization in the form of restructured syntax, whereby the original text’s two sentences are combined into a single sentence in the translated text. This elision is consequently associated with rationalization resulting from the omission of a semi-colon, which previously separated verbal clauses in the original text. Such significant rationalization brings about an inevitable destruction of the rhythm of the original text. Section 1:4 also features popularization, with “*missive”* translated as “letter”. The difference in register between the original and translated words is significant. There also

appears to be ennoblement in Section 1:5, since "*devant moi*" is translated as "before my eyes". Lastly, the verb "*donne*" is translated as "let", which amounts to qualitative impoverishment, while Blair's choice to do away with the past tense when translating "*a déchiré*" as "tears up" also amounts to qualitative impoverishment.

I now return to my consideration of possessive pronouns in references to male social actors.

The translated reference, "[m]y father", individualizes Djebar's father, while also identifying him relationally. This results in him being associated with a relationship with a female social actor, namely his daughter. His relationship with Djebar is therefore presented as being more important to him than adhering to patriarchal norms.

However, this discursive representation is at odds with that of the original text, where Djebar's father's actions seem to uphold patriarchal norms of propriety.

If the original reference were directly transposed as "the father", then Djebar's father would be classified as belonging to the social class of "patriarch", given that he occupies a social role typically associated with masculine rule, namely that of "the father", while also being genericized as being a member of a larger social class. The cumulative effect of classification and genericization would therefore be to associate Djebar's father with the exterior world of masculine rule where interpersonal relations between men and women are based on asymmetrical power relations. Indeed, Djebar's father seems to adhere to patriarchal norms in Section 1:5.

Section 1:6 contains the third case of destruction of linguistic pattering resulting from the addition of a possessive pronoun.

No.	Original text	Translated text
6	L'adolescente, sortie de pension, est cloîtrée l'été dans l'appartement qui surplombe la cour de l'école, au village ; à l'heure de la sieste, elle a reconstitué la lettre qui a suscité la colère paternelle.	As soon as term ends at my boarding school, I now spend the summer holidays back in the village, shut up in the flat over-looking the school playground. During the siesta hour, I piece together the letter which has aroused my father's fury.

Table 7 - Section 1:6

If the original reference were directly transposed into English as "the fury of the father", then Djebar's father would be classified as occupying the generalized patriarchal role of "the

father", while also genericize him, reinforcing the idea that he belongs to the social class of "patriarch". Classification and genericization would therefore associate him with the outside space of men, which is associated with a privileged position in society. In Section 1:6, Djebar's father is depicted as continuing the patriarchal tradition of withholding women free access to language in the form of writing. Djebar's father is therefore depicted as adhering to certain patriarchal norms, by denying his daughter the unmediated use of writing.

However, on account of the addition of the possessive adjective "my" in the translated text, the discursive effect of the translated reference differs significantly from that of the original. Blair's choice in adding a possessive pronoun to the translated reference, results in Djebar's father being identified relationally with his daughter, as was the case in both Sections 1:1 and 1:5. Similarly, he is individualized as a unique male social actor. The cumulative effect of relational identification and individualization is to associate Djebar's father more strongly with his relationship with his daughter, than with his position as a guardian of patriarchal norms, which inconsistent with his actions in Section 1:5.

In addition to the destruction of linguistic patterning described above, there are several other translation shifts in Section 1:6. Firstly, I encountered clarification where Blair chose to replace the noun *"[l]'adolescente"* with the personal pronoun "I". Secondly, I noticed significant sentence restructuring which cumulatively results in expansion of the translated text. This deforming rationalization is accompanied by the omission of a semi-colon, and the elision of the original's two sentences, into a single sentence in the translated text. Fourthly, I noticed some qualitative impoverishment resulting from changes in verb tenses. The original features the passé composé form *"a reconstitué"* in the original, while the translated text features a present tense form: "piece together". Lastly, I noticed that significant rationalization destroyed much of the original's rhythm, given that the original and translated texts do not resemble each other formally in Section 1:6. I now consider Section 1:7.

No.	Original text	Translated text
7	Indécence de la demande aux yeux du père, comme si les préparatifs d'un rapt inévitable s'amorçaient dans cette invite.	In my father's eyes, such a request is not merely completely indecent, but this invitation is tantamount to setting the stage for rape.

Table 8 - Section 1:7

In addition to the destruction of linguistic patterning brought about by the addition of the possessive pronoun "my", this chapter is rich in other translation shifts. Firstly, the original

noun *"la demande"* is rationalized as "such a request", while there is also abundant rationalization in the form of restructured syntax. I encountered two examples of ennoblement in Section 1:7; the first occuring where *"[i]ndécence*" is translated as "completely indecent", while the second case involves the translation of *"s'amorçaient"* as "to set the stage". Lastly, I noticed a case of popularization, whereby *"rapt inevitable"* is translated simply as "rape".

I once again turn my attention to the destruction of linguistic patterning.

In the translated reference "in my father's eyes" (see Table 8), Djebar's father is identified relationally, in terms of his kinship relation with the narrator, which in this case is Djebar herself. Similarly, Djebar's father is individualized as a specific, identifiable social actor. The combined effect of relational identification and individualization is to associate Djebar's with his relationship with his daughter, more so than with his status as a patriarch.

However, if the original reference were directly transposed into English as "in the eyes of the father", Djebar's father would be classified as belonging to the social class of "patriarch". Similarly, genericization would also depict Djebar's father as a patriarch, since he occupies the social role of "the father". The combined effect of classification and genericization would therefore associate Djebar's father with the exterior world of patriarchy, which is dominated by strict norms of propriety.

The translated and original references are once again at odds as to what space Djebar's father is associated with.

I now move on to Section 1:8.

No.	Original text	Translated text
8	Les mots conventionnels et en langue française de l'étudiant en vacances se sont gonflés d'un désir imprévu, hyperbolique, simplement parce que le père a voulu les détruire.	Simply because my father wanted to destroy the letter, I interpreted the conventional French wording used by this student on holiday as the cryptic expression of some sudden, desperate passion.

Table 9 - Section 1:8

I managed to identify three cases of qualitative impoverishment in Section 1:8, the first relating to the translation of *"désir"* as "passion", the second to the translation of *"imprévu"* as "cryptic" and the last to the omission of an appropriate equivalent for *"se sont gonflés"*.

There is also significant rationalization in this section, which takes the form reorganization of syntax. I also identified a case of popularization, whereby *"hyperbolique"* is translated as "sudden", while also managing to find an example of clarification involving the addition of "I interpreted", which has no original equivalent.

Regarding the addition of a possessive pronoun in the reference "my father", Djebar's father is identified relationally while also being individualized. The combined effect of relational identification and individualization is to associate Djebar's father with the relationship he has with his daughter. In contrast, if the original reference were directly transposed into English as "the father", Djebar's father would be classified as belonging to the social class of "patriarch", because he occupies the social role of "the father". Similarly, Djebar's father would be genericized, which would portray him as being one among many patriarchs. The combined effect of classification and genericization would therefore associate Djebar's father with patriarchal space, and depicts him as a guardian of patriarchal norms.

Section 1:9 is the second last section to feature the addition of a possessive pronoun to a reference to Djebar's father. Section 1:9 is similar to Section 1:6 in this regard, since the original reference also contains the adjective *"paternelle"*.

No.	Original text	Translated text
9	Les mois, les années suivantes, je me suis engloutie dans l'histoire d'amour, ou plutôt dans l'interdiction d'amour ; l'intrigue s'est épanouie du fait même de la censure paternelle.	During the months and years that followed, I became absorbed by this business of love, or rather by the prohibition laid on love; my father's condemnation only served to encourage the intrigue.

Table 10 - Section 1:9

If the original reference were directly transposed into English as "the censorship of the father", Djebar's father would be classified as belonging to the social class of "patriarch", since he occupies the social role of "the father". Similarly, Djebar's father would be genericized, which also indicates that he belongs to the social class of "patriarch". Djebar's father would therefore be associated with the exterior world of patriarchy.

In contrast, the discursive effect generated through the addition of a possessive pronoun "my" is markedly different from that seen in the original reference. Here Djebar's father is identified relationally, in terms of his kinship relation with Djebar, who is a female social actor. Similarly, Djebar's father is individualized (Van Leeuwen 2008: 37) as a unique,

identifiable social actor. The combined effect of relational identification and individualization is to associate Djebar's father with Djebar, hence emphasizing their interpersonal relationship.

In addition to the destruction of linguistic patterning, there are several other translation shifts in Section 1:9. Firstly, the addition of "during" in the first clause of the translated section is an example of rationalization. Similarly, the phrase *"l'interdiction d'amour"* is clarified by Blair, who translates it as "the prohibition laid on love". Lastly, there are three cases of popularization in this section. The first relates to *"du fait que"*, for which no equivalent is provided in the translated text, secondly there is *"s'est épanouie"* which is translated as "served to encourage" and, lastly, *"l'histoire d'amour"* is translated as "this business of love".

Finally, I consider Section 1:10.

No.	Original text	Translated text
10	Dans cette amorce d'éducation sentimentale, la correspondance secrète se fait en français : ainsi, cette langue que m'a donnée le père me devient entremetteuse et mon initiation, dès lors, se place sous un signe double, contradictoire…	In these early stages of my sentimental education, our secret correspondence is carried on in French: thus the language that my father had been at pains for me to learn, serves as a go-between, and from now a double, contradictory sign reigns over my initiation…

Table 11 - Section 1:10

In addition to the aforementioned form of translation shift, there are many other forms of translation shift in Section 1:10 as well. Firstly, there is abundant sentence sequence reorganization, which is a type of rationalization. There are also two other cases of rationalization. Firstly, the verb *"me devient"* is translated as "serves as", and the verb "se placer sous" is translated as the seemingly contradictory "reigns over". Lastly, there are also three cases of ennoblement. The first involves the translation of *"amorce"* as "early stages", the addition of the possessive pronoun "our" in the translated section, and lastly the translation of *"m'a donné"* as "was at pains for me to learn".

Nonetheless, on account of Blair's addition of a possessive pronoun "my" in the translated reference "my father", Djebar's father is identified relationally, in terms of his kinship relation with Djebar. Similarly, Djebar's father is individualized. The combined effect of

relational identification and individualization is to associate Djebar's father with interpersonal relationships.

If the original reference were directly transposed into English as "the father', Djebar's father would be classified as belonging to the social class of "patriarch", on account of him occupying the social role of "the father". Similarly, Djebar's father would be genericized as being a patriarch as well. The combined effect of categorization and genericization would therefore be to associate Djebar's father with the exterior patriarchal space.

This last case of destruction of linguistic patterning indicates a clear intention by Djebar to represent her father as being a patriarch. In an indirect manner, his atypical actions of providing his daughter with an education and preserving her from veiling and cloistering are emphasized.

I now proceed to my preliminary conclusion, based on the findings of the close textual analysis of this chapter.

Preliminary conclusion:

The destruction of linguistic patterning is an abundant form of translation shift in Extract 1, since there are seven cases where possessive pronouns are added to references to Djebar's father: Sections 1:1, 1:5, 1:6, 1:7, 1:8, 1:9 and 1:10 (see Table 4).

The addition of possessive pronouns in references to male social actors in Extract 1 results in Djebar's father being individualized and relationally identified, as opposed to being classified and genericized as a patriarch, as would have been the case if all the original references had been transposed directly into English. The result of this change in discourse is to dissociate Djebar's father from patriarchal space, and to associate him with his interpersonal relationship with Djebar.

This problematic in terms of discourse, even though the translated discourse seems to be consistent with some of the actions of Djebar's father. However, the problem relates to Djebar's use of overdetermination in this chapter, which functions by means of inversion (Van Leeuwen 2008: 48). The loss of overdetermination is indeed a significant change in discourse which can be directly attributed to the destruction of linguistic patterning; a common form of translation shift in Extract 1.

In the original texts, Djebar's father is depicted as a patriarch, even though he defies some oppressive patriarchal norms by providing his daughter with a French education, not compelling her to wear a veil and not cloistering her. In the original text, this discrepancy highlights what is unique about Djebar's father, namely that the happiness of his daughter means more to him than his own adherence to oppressive patriarchal norms. Djebar's father's actions are therefore presented as being exemplary. Nonetheless, the addition of possessive pronouns overemphasizes Djebar's father's interpersonal relationship with his daughter, undermining the emphasis provided by inversion in the original text.

Rationalization most often takes the form of reorganized syntax, which in turn results in destruction of the original text's rhythm. The abundance of rationalization indicates the homogenization of syntax, which in turn destroys the relexified syntax of the original in translation. I believe the destruction of relexified syntax is an example of the effacement of the superimposition of languages, and is therefore domesticating in nature. Furthermore, the abundant homogenization of syntax is also an indication of a domesticating translation approach, since the translated text is altered to be more easily readable by its intended readership.

Lastly, the abundance of other forms of translation shift, such as popularization, ennoblement, qualitative impoverishment and clarification, also seem to indicate that Blair assumed a domesticating translation approach during the translation of this chapter.

Close Textual Analysis of Extract 2

The chapter which I am considering in the current analysis is entitled *'Mon père écrit à ma mère'* in the original, and in the translated text, 'My Father Writes to My Mother'. What follows is a summary of the chapter which indicates its main thematic thrust.

Summary:

In this chapter, the narrator resembles Djebar herself, and relates the narrative in the first person. She starts this chapter by providing a "linguistic didascaly" of a feature in the dialectical Arabic spoken in her mother's hometown, whereby women refer to men using the third person singular, in accordance with cultural norms. Thus, husbands and wives never refer to each other by name. However, her mother eventually began referring to her husband using his first name, after having learnt French. In fact, she became confident in this manner

of address, referring to her husband by his first name in female society; however, she did not do so in the presence of older traditional women, who would consider this practice taboo.

As her French improved, the narrator's mother became even more confident in her use of her husbands's first name, to such an extent that he became well-known among the women of his society on account of his wife. The narrator takes pride in the fact that her parents formed a couple, which distinguished them from the rest of their traditional society (see discussion of the notion of the couple in Chapter 1).

The narrator recounts how her father wrote a personal letter to her mother, which in her culture is a deeply subversive act. He did not follow the oppressive norms of cultural propriety, addressing her directly. The narrator's affirmations that this indeed happened provokes outrage amongst her female relations. Nonetheless, her mother still took pride in the fact that her husband defied patriarchal norms out of love for her. The narrator concludes that open, and unhindered, communication between men and women is the secret to fulfilling relationships.

I now proceed to the analysis of specific sections from the abovementioned chapter. During my analysis, I will be focussing on references to the primary male social actor in the chapter.

Significant references to the primary male social actor:

The following table is a summary of significant references to the primary male social actor in this chapter. I refer to him as "Djebar's father" in my analysis.

Significant references to Djebar's father in this chapter				
No.	Original text	p.	Translated text	p.
1	*'mon père'*	54	'my father'	35
2	*'l'époux'*	54	'her husband' *	35
3	*'le mari'*	54	'the husband'	35
4	*'mon père'*	54	'my father'	35
5	*'mon mari'*	54	'my husband'	35
5	*'mon mari'*	54	'my husband'	35
5	—	54	'my husband'	35
6	*'mon père'*	55	'my father'	35
7	—	55	'her husband'	35
8	*'son mari'*	55	'him'	35
9	*'mon père'*	55	'my father'	36
9	*'mon héros d'alors'*	55	'my childhood hero'	36
10	*'[m]on père'*	55	'[m]y father'	36
10	*'mon père'*	55	'my father'	36

11	*'[m]on père'*	56	'my father'	36
12	*'[m]on père'*	56	'my father'	36
12	*'mon père'*	56	—	36
13	*'mon père'*	56	'my father'	36
13	*'mon père'*	56	—	36
14	*'mon père'*	57	'my father'	37
14	*'mon père'*	57	'my father'	37
15	*'mon père'*	57	'my father'	37
16	*'l'absence du mari'*	57	'her husband's […] absence' *	37
16	*'mon père'*	57	'my father'	37
17	*'son mari'*	58	'her husband'	37
18	*'mon père'*	58	'[m]y father'	38
19	*'mon père'*	58	'my father'	38
19	*'son époux'*	58	'my father'	38

Table 12 - Extract 2: Significant references

Considering Table 12 above, we can see that there are two sections in the translated chapter which contain destruction of linguistic patterning in references to Djebar's father. The first of these is Section 2:2.

No.	Original text	Translated text
2	Ainsi, chacune de ses phrases, où le verbe, conjugué à la troisième per-sonne du masculin singulier, ne comportait pas de sujet nom-mément désigné, se rapportait-elle naturellement à l'époux.	Thus, every time she used a verb in the third person singular which didn't have a noun subject, she was naturally referring to her husband.

Table 13 - Section 2:2

In addition to the destruction of linguistic patterning, there are several other shifts which appear in the translated text. Firstly, there is clear contraction of the translated text in comparison to the original, which is indicative of the presence of other translation shifts. Secondly, two different translation shifts occur in the translation of "*chacune de ses phrases*" as "anytime". Here the word *"phrase"* is omitted in the translated text and an adverbial of time, which has no original equivalent, is introduced in its place. This amounts to qualitative impoverishment and ennoblement. Thirdly, several forms of translation shift occur when "*conjugué à la troisième personne du masculin*" is translated as "in the third person singular". The first shift involves a combination of popularization and qualitative impoverishment, while the second is an example of significant qualitative impoverishment.

Lastly, there is a case of ennoblement relating to the translation of "*sujet nommément désigné*" as "a noun subject".

Transposed into English, the original reference would be "the husband", and Djebar's father would be classified and genericized as belonging to the social class of "patriarch". The combined effect of categorization and genericization would therefore be to associate Djebar's father with the exterior world of patriarchy, which is governed by oppressive norms such as the veiling and cloistering of women.

In contrast, Djebar's father is individualized by the translated reference. He is also identified relationally in terms of his personal relation to his wife, a female social actor. These discursive difference result from the addition of the possessive pronoun "my", in conjunction with the omission of the definite pronoun "*le*" in translation. The combined effect of individualization and relational identification is to associate Djebar's father with his personal relationship with his daughter and wife.

Nevertheless, the prevailing linguistic pattern in the original text relationally identifies and individualizes Djebar's father (See Table 12). For this reason, references that classify and genericize Djebar's father must be of special significance to Djebar's original discourse. I will presently return to this observation in my preliminary conclusion on the analysis of Extract 2.

I now proceed to the analysis of the last section which features the addition of a possessive pronoun.

No.	Original text	Translated text
16	Elle voulait continuer, décrire l'absence du mari dans ce village, pendant quatre ou cinq longues journées, expliquer les problèmes pratiques posés (les comerçants nous envoyaient chaque matin les provisions préalablement com-mandées par mon père, la veille de son départ). Elle allait poursuivre, regretter qu'une citadine, isolée dans un village avec de trop jeunes enfants, puisse se trouver bloquée...	She was about to describe her husband's four or five days' absence from the village, explaining the practical problems this had posed: my father having to order the provisions just before he left, so that the shopkeepers could deliver them every morning; she was going to explain how hard it was for a city woman to be isolated in a village with very young children and cut off in this way . . .

Table 14 - Section 2:16

The translated reference, "her husband's absence", individualizes Djebar's father on account of his unique qualities which differ from those of other male social actors who occupy the social role of "the husband". On account of the addition of the possessive pronoun "her" in the translated reference, Djebar's father is also identified relationally, whereby he is referred to in terms of his relationship with his wife, who is a female social actor. The combined effect of individualization and relational identification is to associate Djebar's father with the relationship he has with his wife.

Whereas, if the translated reference were to take the more literal form of "the absence of the husband", then Djebar's father would be classified and genericized as belonging to the social class of "patriarch". The combined effect of categorization and genericization would therefore associate Djebar's father with the exterior space of patriarchy.

Lastly, I should add that there are many additional translation shifts in Section 2:16. In addition to the destruction of linguistic patterning, Section 2:16 contains significant reorganization of syntax, which is an example of rationalization. This form of rationalization implies the destruction of the rhythm of the original text. Similarly, the verb *"continuer"* and *"regretter"* are both translated as *"explain"*, which are both cases of popularization and qualitative impoverishment. *le Petit Robert* defines *"continuer"* as *"Ne pas s'arrêter ; occupier encore une durée"*, and *"regretter"* as *"être mécontent (d'avoir fait ou de n'avoir pas fait)"*. Both these definitions are not equivalent to the English verb "explain", which the *Concise Oxford English Dictionary* defines as follows: "make (something) clear by providing more detail" and "give a reason or justification for". Lastly, *"préalablement"* has no equivalent in the translated text, which is indicative of qualitative impoverishment.

I now proceed to my preliminary conclusion, based on the findings of the close textual analysis of the abovementioned chapter.

<u>Preliminary conclusion:</u>

The destruction of linguistic patterning is an abundant form of translation shift in Extract 2, since there are two cases where possessive pronouns are added in references to Djebar's father (see Table 12). Nonetheless, the prevailing linguistic pattern regarding references to Djebar's father in the original text relationally identifies and individualizes Djebar's father.

Nonetheless, two of the references shown in Table 12 classify and genericize Djebar's father in the original text. I believe the function of these references is to show that Djebar's father is still a patriarch which adheres to some patriarchal norm, yet through overdetermination by inversion, his patriarchal position is contrasted with the high value he places in his relationship with his wife and daughter. The addition of possessive pronouns destroys the only two references which explicitly classify and genericize him. The destruction of these references therefore results in the collapse of the underlying network of overdetermination trough inversion.

The destruction of linguistic patterning is an indication that relexified syntax is destroyed during translation, which amounts to the effacement of the superimposition of languages. In addition, there are abundant translation shifts in Extract 2. These include many cases of qualitative impoverishment, ennoblement and popularization. There is sufficient indication that Dorothy S. Blair adopted a domesticating translation approach during the translation of this chapter.

Close Textual Analysis of Extract 3

The chapter I am currently considering is entitled "La tunique de Nessus" in the original, and "Fifth Movement: The Tunic of Nessus" in the translated text. What follows is a summary of the chapter.

Summary:

In this chapter, the narrator relates the narrative in the first person and resembles the autobiographical voice of Djebar herself. The narrator returns to the memory of her father accompanying her to school, however this time around she asks herself why she was fortunate enough to escape patriarchal oppression through cloistering and veiling. The narrator evokes the metaphor of child marriage to explain how she had been assimilated into the French culture and language from a young age, and without her consent. Nonetheless, the French language, which her father had "give" her, became the means by which she would escape patriarchal oppression in the form of cloistering.

The narrator moves on to explain that French had become her "stepmother" tongue and that she could not recall any memories of love being expressed in Arabic, and provides this as a reason why she cannot speak openly of love in French. In fact, she has become alienated from

Arabic to such an extent that poetry intended to express love and devotion in Arabic have little value for her. The narrator then describes how the silenced voices of women are emerging from the mists of time. The narrator concludes that writing is an act of necessity which enables women to survive in a patriarchal context.

She draws on Algerian history to explain how French and Arabic are warring within her, neither side ever attaining victory, in a perpetual stalemate. For her French represents the spoils of war which entered the Algerian context through persecution, and is therefore a problematic and polemical medium in which to write an autobiography, since it is the language of the enemy.

She draws on Algerian history to demonstrate that writing of love in the language of the enemy is nothing new, firstly mentioning Saint Augustine who wrote in Latin, then Ibn Khaldun in Arabic. Both these languages were introduced into Algeria through war and conquest.

Similarly, the narrator writes in French, the language of the last invader. She realizes that writing in autobiographically in French is tantamount to writing fiction, or wearing a linguistic veil. For her the date of her birth become the year French troops killed most of the tribe she descended from, the Beni Menacer. It is therefore the language of the enemy which enables her to escape the cloistering of patriarchy. She concludes by stating that her father is the one who bestowed this new veil upon her; this Tunic of Nessus.

I now proceed to the analysis of specific sections from the abovementioned chapter. In my analysis, I will be focussing on references to the primary male social actor in the chapter.

Significant references to the primary male social actor:

The following table is a summary of significant references to Djebar's father.

Significant references to Djebar's father in this chapter				
No.	Original text	p.	Translated text	p.
1	*'le père'*	297	'[m]y father' *	213
1	*'la main du père'*	297	'my father's hand' *	213
2	*'le père'*	298	'my father'*	213
3	*'mon père'*	298	'my father'	214
4	*'mon père'*	302	'my father'	217

Table 15 - Extract 3: Significant references

Considering the table above, we can see that there are two sections in the translated chapter which contain destruction of linguistic patterning in references to roles.

The first of these is Section 3:1.

No.	Original text	Translated text
1	Le père, silhouette droite et le fez sur la tête, marche dans la rue du village ; sa main me tire et moi qui longtemps me croyais si fière — moi, la première de la famille à laquelle on achetait des poupées françaises, moi qui, devant le voile-suaire n'avais nul besoin de trépigner ou de baisser l'échine comme telle ou telle cousine, moi qui, suprême coquetterie, en me voilant lors d'une noce d'été, m'imaginais me déguiser, puisque, définitivement, j'avais échappé à l'enfermement — je marche, fillette, au-dehors, main dans la main du père.	My father, a tall erect figure in a fez, walks down the village street; he pulls me by the hand and I, who for so long was so proud of myself – the first girl in the family to have French dolls bought for her, the one who had permanently escaped cloistering and never had to stamp and protest at being forced to wear the shroud-veil, or else yield meekly like any of my cousins, I who did deliberately drape myself in a veil for a summer wedding as if it were a fancy dress, thinking it most becoming – I walk down the street, holding my father's hand.

Table 16 - Section 3:1

Section 3:1 contains many translation shifts. Firstly, the phrase *"le fez sur la tête"* is translated as "in a fez". This is a case of popularization. Secondly, the phrase *"devant le voile-suaire"* is translated as "at being forced to wear the shroud-veil", which is an example of ennoblement since there is no equivalent verb to account for the addition of "at being forced to wear" in the original text. In addition, the translation of *"baisser l'échine"*, which is a variation on *"courber l'échine"* or *"plier l'échine"*, as "yield mutely" is an example of *ennoblement*, since the word "mutely" is added in translation. Furthermore, translation of *"telle ou telle"* as "any" is an example of qualitative impoverishment, since the *Collins Robert French Dictionary* provides "such and such" as an equivalent. Furthermore, the translation of *"suprême coquetterie"* as "thinking it most becoming" is an example of popularisation, since *le Petit Robert* defines coquetterie as *"Souci de se faire valoir de façon delicate pour plaire"* and *"Goût de la toilette, désire de plaire par sa mise"*. Similarly, the *Collins Robert French Dictionary* provides the following equivalents: "interest in one's appearance" and "consciousness of one's appearance". Lastly, there are two cases of qualitative impoverishment involving the omission of equivalents to *"fillette"* and *"au dehors"* in the translated section.

The original references to Djebar's father depict him as belonging to the social class of "patriarch". This is achieved through the use of classification and genericization. Through the

combined effect of these referential modes, Djebar's father is associated with the exterior world of patriarchy, which is governed by oppressive norms such as the veiling and cloistering of women. This would indeed be the case in the English text if the original references were transposed directly as "the father" and "the hand of the father".

However, in the translated text, the addition of possessive pronouns, in conjunction with the omission of definite articles, transforms the translated references, "[m]y father" and "my father", into references which individualize Djebar's father as being a unique and identifiable social actor, while also dissociating him form the social class of "patriarch". Secondly, the translated references identify Djebar's father relationally, which is to say, in terms of his kinship relation with Djebar, a female social actor. The cumulative effect of individualization and relational identification is to associate Djebar's primarily with his interpersonal relations with his daughter.

As is seen in Table 16, Djebar's father is depicted in two ways in the original text. Firstly, he is classified and genericized as being a patriarch. Secondly, he is relationally identified and individualized. In the translated text, I thus far only managed to isolate references which relationally identify and individualize Djebar's father. I will return to this feature in the preliminary conclusion of this close textual analysis.

I now proceed to Section 3:2, which also features the addition of a possessive pronoun in a translated reference to Djebar's father, the primary male social actor depicted in the section under consideration.

No.	Original text	Translated text
2	Ainsi, le père, instituteur, lui que l'enseignement du français a sorti de la gêne familiale, m'aurait « donnée » avant l'âge nubile — certains pères n'abandonnaient-ils pas leur fille à un prétendant inconnu ou, comme dans ce cas, au camp ennemi ?	Thus, my father, the schoolteacher, for whom a French education provided a means of escape from his family's poverty, had probably 'given' me before I was nubile – did not certain fathers abandon their daughters to an unknown suitor, or, as in my case, deliver them into the enemy camp?

Table 17 - Section 3:2

Djebar's father is classified and genericized in the original reference, which results in him being represented as a member of the social class of "patriarch". Through the combined

effect of classification and genericization, Djebar's father is therefore associated with the exterior world of patriarchy. This would indeed be the case if the translated reference were directly transposed into English as "the father".

In contrast, the translated reference individualizes Djebar's father as a unique and identifiable social actor. This individualization has the added effect of dissociating Djebar's father from the social class of "patriarch". Similarly, Djebar's father is identified relationally, whereby he is referred to not in terms of his role, but rather in terms of his kinship relation with Djebar, his daughter. The combined effect of individualization and relational identification is to associate Djebar's father with the relationships he has with female social actors.

In addition to the destruction of linguistic patterning just discussed, the verb *"a sorti de"* is ennobled through the addition of "provided a means of" in the translated section. Secondly, *"la gêne familiale"* is ennobled as "his family's poverty". According to *le Petit Robert*, "gêne" can be defined as follows: "*Situation ambarrassante, imposant une contrainte, un désagrément*" and "*Situation embarrassante due au manque d'argent*" which is an archaic usage. Thirdly, the verb "abandonnait" is translated as "deliver", which is a case of qualitative impoverishment. *le Petit Robert* defines *"abandonner"* as *"Quitter, laisser définitivemment (qqn dont on doit s'occupe, envers qui on est lié"*, which is not equivalent to the *Concise Oxford English Dictionary*'s definition of "deliver": "bring and hand over […] to the appropriate recipient" and "formally hand over someone". Lastly, Section 3:2 contains significant expansion.

I now proceed to my preliminary conclusion, based on the findings of the close textual analysis of the abovementioned chapter.

<u>Preliminary conclusion:</u>

There are three cases where possessive pronouns are added to references to Djebar's father in this extract: Sections 3:1 and 3:2 (see Table 15). Nonetheless, the prevailing pattern in the original text depicts Djebar's father in two distinct ways. In sections 3:1 and 3:2, Djebar's father is classified and genericized as a patriarch, while in Sections 3:3 and 3:4, he is relationally identified and individualized (See Table 16).

The addition of possessive pronouns in translation causes all the translated references to Djebar's to associate him exclusively with relational space. Overdetermination of Djebar's

father through inversion therefore collapses as a result of the contrast being lost between Djebar's father's benevolent actions and his social standing as a patriarch.

Furthermore, the destruction of linguistic patterning is the most abundant form of translation shift in Extract 3. I believe the linguistic patterns destroyed in the abovementioned sections result in the destruction of relexified syntax, which is a primary source of polyphonic discourse in Djebar's novels. The destruction of linguistic patterning is therefore an example of the effacement of the superimposition of languages. For this reason, I believe Blair adopted a domestic translation approach. The presence of ennoblement and qualitative impoverishment is further evidence of this observation.

CHAPTER 5

The role of "the husband"

> *Le viol, est-ce le viol ? Les gens affirme qu'il est ton époux, la mère dit « ton maître, ton seigneur ».* [10]
>
> (Djebar 1987/2006: 82)

In this chapter of my study, I will be analysing extracts from *Ombre sultane* and its translated version, *A Sister to Scheherazade*. All the sections I have selected foreground the social role of "the husband", which is an important patriarchal social role. The extracts I have selected for analysis under this chapter, appear in the following table.

Analysis extracts				
No.	Original chapter title	pp.	Translated chapter title	pp.
4	'La chambre'	34 – 40	'The Bedroom'	21 – 25
5	'L'homme'	78 – 92	'The Man'	54 – 64
6	'Les mots'	93 – 97	'Words'	65 – 68

Table 18 - Chapter 5: Analysis extracts

I will now apply my close textual analysis to the relevant extracts from Djebar's novel, in an effort to determine whether the addition of possessive pronouns in translation has an effect on the manner in which the role of "the husband", and other associated patriarchal roles, are represented discursively in translation. However, before proceeding to the analysis, I proceed with a general outline of the main plot lines of *Ombre sultane*.

Ombre sultane

The second novel in Djebar's *Algerian Quartet*, *Ombre sultane*, like *L'Amour, la fantasia*, is split into two different, yet interconnected plot threads, which are both narrated by the same character, namely Isma. In the first plot line, Isma recounts the story of her own married life and relationship with her husband, which for the most part seemed happy. In the second plot line, Isma recounts the story of Hajila's marriage with the same man after Isma divorced him. Hajila's marriage with "the man" is anything but happy, and quickly turn abusive and violent.

[10] **Translation**: Rape! Is this rape? People assert that he is your husband, your mother, always referes to "your master, your lord[.]" (Djebar, 1993: 57)

With regard to characterization, the two women could not be any different, since Isma is an educated, emancipated woman who travels the world and moves about freely without a veil, and Hajila is uneducated, comes from a poor background and was married off without her consent. Hajila's only pleasure in life seems to be the clandestine walks she takes when her husband is at work and does not notice that she is absent from home. During these excursions, she walks around unveiled and enjoys being stared at by strange men. She also removes her veil in public and walks around uncovered. Hajila's husband eventually finds out about her excursions, attacks her with a broken bottle, and attempts to blind her. This abuse, as well as the rape she had previously suffered at the hand of "the man", provokes Hajila to abort her unborn child. At the end of the second plot line, Isma returns to Algeria to ask for custody of her daughter, so she would not suffer the fate of other Algerian girls, namely submission under oppressive patriarchal rule.

Close Textual Analysis of Extract 4

The chapter which I am considering in the current analysis is entitled "La chambre" in the original, and in the translated text, 'The Bedroom". What follows is a summary of the chapter which indicates its main thematic thrust.

Summary:

In this chapter Isma, one of the main female protagonists in the novel, acts as narrator. She describes many nights of lovemaking shared between herself and her then husband. She describes how the ouside world did not have any effect on them while they engaged in their mutual quest for pleasure. Isma recounts how they never hanged curtains in front of the windows of the apartments they lived in as couple. She also tells of the first room they shared as a couple after marriage, which would become a special place for them, since that is where they spent literally hundreds of nights making love. It is a room in her mother-in-law's house, where her husband had been born, and where he lived in as a child.

Isma's mother-in-law is a traditional Algerian woman who is preoccupied with the practical aspects of homemaking; however, Isma and her husband are only interested in making love. Isma resumes the narrative the night after she and her husband had once again made love. She lies on their bed, noticing how their endless nights of passion did not leave any marks on

the mattress they were sleeping on. She eventually gets up to join the female relations outside, temporarily leaving her husband, who is lying asleep in bed.

I now proceed to the analysis of specific sections from the abovementioned chapter. During my analysis, I will be focussing on references to the primary male social actor in the chapter.

Significant references to the primary male social actor:

The following table is a summary of significant references to the primary male social actor, which I will be referring to as Isma's husband.

Significant references to Isma's husband in this chapter				
No.	Original text	p.	Translated text	p.
1	*'l'homme'*	34	'the man'	21
2	*'l'homme'*	35	'he'	21
3	*'l'aimé'*	36	'my lover' *	22
4	*'l'homme'*	37	'the man'	23
5	*'l'homme'*	37	'the man'	23
6	*'l'homme'*	38	'the man'	24
7	*'l'époux'*	38	'the husband'	24
8	*'l'aimé'*	38	'my beloved' *	24
9	*'l'homme'*	38	'the man'	24
10	*'l'époux'*	39	'my husband' *	24
11	*'l'homme*	39	'the man'	25
12	*'l'homme'*	40	'the man'	25

Table 19 - Extract 4: Significant references

Considering Table 19 above, we can see that there is a clear linguistic pattern in this chapter, whereby references to male social actors take the form of singular nouns preceded by definite articles. However, we can also see that there are three sections in the translated Extract 4 that feature the addition of possessive pronouns in translation.

Section 4:3 is the first section in Extract 4 to feature the addition of possessive pronouns in a translated reference to a male social actor is Section 3:3. The primary male social actor in this section is Isma's husband.

No.	Original text	Translated text
3	Je tourne la tête sur l'oreiller, je sens la joue rêche de l'aimé, ses yeux se ferment et, dans une concentration nouvelle, notre double image en moi se stabilise.	I turn my head on the pillow, feeling my lover's rough cheek, his eyes close and I concentrate again on maintaining our double image in my mind.

Table 20 - Section 4:3

The original reference both classifies and genericizes Isma's husand, therefore depicting him as belonging to the social class of "patriarch". Because of the combined discursive effect of classification and genericization, Isma's husband is associated with the exterior world of patriarchy. This would indeed have been the case in the translated text if the the original reference were directly transposed into English as "the beloved".

Nonetheless, the same cannot be said of the translated reference. Firstly, *"aimé"* is translated as "lover", which is a case of qualitative impoverishment which I will discuss in greater detail shortly. Furthermore, the translated reference individualizes Isma's husband as a unique and identifiable social actor. Isma's husband is also identified relationally, which is to say in terms of his relationship with a female social actor. The combined effect of individualization and relational identification is to associate Isma's husband relational space, and therefore with the relationships he has with female social actors.

According to *Le Petit Robert*, the verb *"aimer"* can be defined in two ways: [1] *"Éprouver de l'affection, de l'amitié, de la tendress, de la sympathie pour (qqn)"*, and [2] *"Éprouver de l'amour, de la passion pour (qqn)"*. When nominalized, the past participe *"aimé"* denotes both the abovementioned meanings of the original verb. In contrast the noun "lover" is defined by the *Concise Oxford English Dictionary* as "a person having a sexual or romantic relationship with another". I consider this to be a case of qualitative impoverishment. Secondly, "*en moi*", in the original, is rationalized in the translated section as "in my mind".

The third section to feature the addition of a possessive pronoun in a reference to a male social actor in translation is Section 4:8. In this section, the primary male social actor is Isma's husband.

No.	Original text	Translated text
8	Dans l'alanguissement du réveil, tandis que j'entends les voix des parentes livrées aux tâches ménagères dans la cour, je me sépare de l'aimé.	Still half-asleep, I can hear the sounds of the women of the family outside in the courtyard, going about their morning domestic activities. I move away from my beloved.

Table 21 - Section 4:8

What follows is a list of translation shifts also appearing in the translated section of Section 4:8. Firstly, the phrase "*Dans l'alanguissement du réveil*" is popularized significantly in

translation as “Still half-asleep”. The *Collins Robert French Dictionary* provides the following English equivalents for “*alanguissement*”: “languidness” and “languor” (Durand et al. 2010: 26). The *Concise Oxford Thesaurus* provides several synonyms to “languor”, namely “lassitude, lethargy, listlessness, drowsiness”, while “lassitude” is provided as the preferred synonym. Secondly, the verb “*entends*” is translated as “can hear”, while there is no modal verb in the original section. This is a case of ennoblement. Thirdly, the noun “*voix*” is translated as “sounds”. This is a significant case of qualitative impoverishment. In addition, the noun “*taches ménagères*” is translated as “morning domestic activities”, which is an example of ennoblement on account of the addition of “morning” in the translated section. Similarly, the *Collins Robert French Dictionary* provides the following equivalents for “*tâche*”: “task” of “work” (Durand et al. 2010: 936). The words “task” or “work” are therefore suitable equivalents for “*tâche*”, which do not introduce expansion. Furthermore, the entire translated section is expanded on account of the deforming tendencies already mentioned. I now return to the destruction of linguistic patterning through the addition of personal pronouns.

In the original reference, Isma’s husband is both classified and genericized, resulting in him being depicted as belonging to the social class of “patriarch”. The combined effect of classification and genericization therefore associates Isma’s husband with the exterior world of patriarchy. This would also be the case in the translated reference if the original reference were directly transposed into English as “the beloved”. However, a possessive pronoun is added to the translated reference and the definite article omitted. This results in Isma’s husband being individualized on account of his unique qualities which differ from those of other male social actors in his society. Similarly, Isma’s husband is identified relationally in terms of his personal relationship with Isma, a female social actor. The combined effect of specification and relational identification is to associate Isma’s husband with the interior world of interpersonal relationships.

At this point it is necessary to explain what discursive effect Djebar achieves by exclusively classifying and genericizing Isma’s husband in the original text. I believe Djebar draws on overdetermination through symbolization, whereby Isma’s husband is used as a symbol for typical patriarchal behaviour. Unlike overdetermination through inversion, symbolization draws on the similarities between the actions of a social actor and his position in a given society. I will return to this point shortly, in my preliminary conclusion on the analysis of Extract 4.

Lastly, Section 4:10 also features the addition of a possessive adjective in a reference to a male social actor in translation. The primary male social actor in this section is Isma's husband.

No.	Original text	Translated text
10	Ce soir-là, l'époux me repoussa contre la cloison.	That evening, my husband pushed me against the partition again.

Table 22 - Section 4:10

Excluding the destruction of linguistic patterning, Section 4:10 contains only one other translation shift relating to the addition of the adverb "again" to the translated text, despite having no equivalent in the original. This is a case of ennoblement.

Returning to the destruction of linguistic patterning, the translated reference individualizes Isma's husband as a unique and identifiable social actor. Furthermore, the addition of the possessive pronoun "my" results in Isma's husband being identified relationally in terms of his personal relationship with Isma, a female social actor. The combined effect of individualization and relational identification in the translated section is to associate Isma's husband with the interior world of interpersonal relationships.

This is not the case in the original reference. Here Isma's husband is classified and genericized, resulting in him being depicted as belonging to a specific class of male social actor, namely "the patriarch". The combined effect of classification and genericization therefore associates Hajila's husband with the exterior world of patriarchy. This would indeed have been the case if the original reference were directly transposed into English as "the husband".

I now proceed to my preliminary conclusion, based on the findings of the close textual analysis of the abovementioned chapter.

Preliminary conclusion:

The underlying linguistic pattern in the original text exclusively classifies and genericizes Isma's husband, associating him strongly with exterior, patriarchal space. There are no cases of references to Isma's husband being relationally identified in the original text. This indicated that overdetermination by symbolization is at work in the original, depicting Isma's husband as a symbol of the typical Algerian patriarch.

The addition of possessive pronouns therefore introduces relational identification and individualization into the translated text, whereas there is not equivalent for these discursive devices in the original discourse. As we will see in the following close textual analyses, Isma's husband is depicted as being obsessed with sex, treating both his wives as sex objects. The notion of him being associated with interrelation space is therefore at odds with the original text's depiction of him.

The destruction of linguistic patterning is synonymous with the destruction of relexified syntax, which is itself a source of polyphonic discourse in Djebar's novels. In addition, the destruction of polyphonic discourse is equivalent to the effacement of the superimposition of languages. This is a clear indication that Dorothy S. Blair adopted a domesticating translation approach while translating this chapter.

Similarly, the abundance of other translation shifts, such as qualitative impoverishment, rationalization, popularization, ennoblement and expansion, all indicate that Dorothy S. Blair adopted a domesticating translation approach.

Close Textual Analysis of Extract 5

The chapter which I am considering in the current analysis is entitled "L'homme" in the original, and in the translated text, "The Man". What follows is a summary of the chapter which indicates its main thematic thrust.

Summary:

In this chapter Isma once again acts as narrator; however, she is not relating her own experience, but rather that of Hajila, the other important female protagonist in the novel.

The chapter starts with a direct address from Isma to Hajila in which Isma mentions how Hajila had resumed her daily wanderings into the streets of the city, despite her husband's objections. Hajila's daily routine consists in preparing breakfast for her husband and his children, then waiting till they leave so she can she can sneak out of the house.

One day her husband returns at midday for lunch, after which he leaves unceremoniously, not even thanking her for the trouble she went through to prepare the meal. Hajila is alone once more, and tries to comfort herself by imagining the outside world. However, this is not sufficient, and she decides to leave the house that afternoon as well. She becomes suspicious

of Meriem, the daughter of Isma and her husband, since Meriem seems to know that she leaves the house on a regular basis. Nonetheless, she envies the little girl who, because her mother's identity as an emancipated woman, would never suffer the same fate as Hajila.

Isma recounts how Hajila once gave Nazem, her husband's son, a coin so he would give it to a beggar near the foot of the apartment, nonetheless, the boy's father got wind of this matter, and reprimanding Hajila in the process. The irony of this exchange does not escape her, since she transgresses the boundary of the house on a regular basis, and without her husband's consent. Nazem too is punished, having his ears pinched to the point of bleeding. Afterwards Hajila and Nazim have a conversation wherein Hajila asks Nazim what Meriem tells her father at night when they talk alone, since she fears she will be exposed on account of the young girl's suspicions.

Afterward the family has dinner together. Thereafter Hajila washes the dishes and her husband is impatient for her to come to bed. When she does eventually come, her husband forces himself upon her and rapes her. The abusive sexual encounter is described in graphic detail. The following morning Hajila is disgusted with herself, and washes herself with boiling hot water. Isma then dives into a three-and-a-half-page description of Hajila's family history, which I will not go into in great detail.

After the rape, the setting of Hajila's married life resumes in tense manner. She takes a bath and locks the bathroom door, which her husband subsequently tries to force open. In reaction to this, Hajila boldly insists on going to the Turkish baths in the company of her sister Kenza. Hajila does not fear her husband anymore, reaching the point where she starts questioning the true nature of marriage in her society, wondering whether it is truly a perpetual state of torture, asking herself whether women could ever really enjoy having sex. She concludes that those women from her youth who were so eager to talk about marriage and sex were in fact lying.

The sexual torture continues night after night, and Hajila decides to defy her husband despite obvious risks to herself. She continues demanding to go to the Turkish baths in the company of her sister. When Hajila's husband leaves the house the following day, her sister appears and they discuss Hajila's predicament. They subsequently go to the bath house, a place of inner peace and self-reflection, where Hajila regains her sense of self-worth.

I now proceed to the analysis of specific sections from the abovementioned chapter. In my analysis, I focus on references to the primary male social actor in the chapter, namely Hajila's husband.

Significant references to the primary male social actor:

The following table is a summary of significant references to the primary male social actor, which I will be referring to as Hajila's husband.

Significant references to Hajila's husband in this chapter				
No.	Original text	).	Translated text	).
1	*'l'homme'*	78	'the man'	54
2	*'l'homme*	78	'the man'	54
3	*'l'époux'*	78	'the husband'	54
4	*'suivi du père'*	80	'followed by his father' *	55
5	*'l'homme'*	80	'the man'	55
6	*'l'homme'*	80	'the man'	56
7	*'son père'*	80	'[y]our father'	56
8	*'l'homme'*	81	'the man'	56
9	*'l'homme'*	81	'the man'	57
10	*'l'homme'*	82	'the man'	57
11	*'ton époux'*	82	'your husband'	57
11	*'ton maitre'*	82	'your master'	57
11	*'ton seigneur'*	82	'your lord'	57
12	*'l'homme'*	83	'the man'	57
13	*'l'homme'*	83	'the man'	57
14	*'l'homme'*	83	'the man'	58
15	*'l'homme'*	83	'the man'	58
16	*'le mâle'*	83	'the man'	58
17	*'l'homme'*	84	'the man'	58
18	*'le maître'*	84	'your master' *	58
19	*'l'homme'*	84	'the man'	58
20	*'l'homme'*	89	'the man'	62
21	*'l'homme'*	90	'the man'	63
22	*'le souffle mâle'*	91	'the male to finish puffing'	63
23	*'l'homme'*	91	'the man'	64
24	*'ton mari'*	91	'your husband'	64
25	*'l'homme'*	92	'the man'	64

Table 23 - Extract 5: Significant references

Considering Table 23 above, we can see that there is a clear linguistic pattern in this chapter, whereby references to Isma's husband take the form of singular nouns preceded by definite articles. This pattern is especially noticeable with regard the reference *"l'homme*". There are, however, two sections in the translated chapter which contain destruction of this linguistic pattern resulting from the addition of possessive pronouns in translation.

The first of these is Section 5:4.

No.	Original text	Translated text
4	Il remonte peu après, suivi du père.	A moment later he's back, followed by his father.

Table 24 - Section 5:4

In addition to the destruction of linguistic patterning through the addition of possessive pronouns, Section 5:4 contains rationalization in the form of restructured syntax, since the adverb “later” precedes the main verb in the translated section, while preceding it in the original section.

I now return to the addition of possessive pronouns in translated references to Hajila’s husband. Firstly, Hajila’s husband is individualized by the translated reference as being a unique and identifiable social actor. Secondly, Hajila’s husband is relationally identified in terms of his kinship relation with Nazim, his son. The combined effect of individualization and relational identification is to associate Hajila’s husband with the interior world interpersonal relationships, which related directly to his relationship with his son in this extract.

In contrast, Hajila’s husband is classified and genericized in the original text, which results in him being depicted as belonging to the class of “patriarch”. The combined discursive effect of classification and genericization is to associate Hajila’s husband with the exterior world of patriarchy.

The second section in this chapter to feature the addition of a possessive pronoun to a reference in translation is Section

No.	Original text	Translated text
18	Etendu là-haut, « il » n'éteint pas ; il veut sans doute parler, tu n'écoutes pas, il est le maître depuis six mois, ou sept, tu ne sais plus.	'He' lies on his high bed with the light still on; he seems to want to talk, you don't listen, he's been your master for six months now, or possibly seven, you've lost count.

Table 25 - Section 5:18

The primary male social actor in this section is Hajila’s husband, who is referred to in the original text as “le maître”.

If the original reference were directly transposed into English as “the master’, Hajila’s husband would be classified and genericized as belonging to the social class of “patriarch”. The combined effect of classification and genericization would therefore associate Hajila’s husband with the exterior world of men, patriarchal authority and norms of propriety.

In comparison, the translated reference, “your master”, individualizes Hajila’s husband as having unique qualities which set him apart from other male social actors in his society. Individualization results from the addition of the possessive pronoun “your” in the translated reference. The possessive pronoun also introduces relational identification into the translated reference, whereby Hajila’s husband is specified in terms of his personal relation with his wife; a female social actor. The combined effect of individualization and relational identification is to associate Hajila’s husband with the interior world of the couple and nuclear family, governed by interpersonal relationships.

In addition to the destruction of linguistic patterning resulting from the addition of personal pronouns in references. There are four additional translation shifts in Section 5:18. Firstly, the past participle verb *“étendu”* is clarified as “lies on his high bed” in translation. Secondly, the verb *“éteint”* is clarified as “with the light still on”. Thirdly, *“ou sept”* is ennobled by the addition of the adverb “possibly” in “or possibly seven”. Lastly, the original clause *“tu ne sais plus”* is popularised as “you’ve lost count” in the translated section.

I now proceed to my preliminary conclusion, based on the findings of the close textual analysis of the abovementioned chapter.

<u>Preliminary conclusion from the analysis:</u>

There are two cases where possessive pronouns are added to references to Hajila’s husband in this extract, namely in Sections 5:4 and 5:18 (see Table 23). Nonetheless, the prevailing linguistic pattern regarding references to Hajila’s husband in the original text takes the form of nouns referring to male social actors preceded by definite articles. This pattern of reference consistently classifies and genericizes Hajila’s husband as a typical Algerian patriarch.

Djebar drew heavily on overdetermination by symbolization in the original text, representing Hajila’s husband as a typical Algerian male. His actions are consistent with a negative stereotypical representation of Algerian men, of whom Hajila’s husband is a symbol. The addition of possessive pronouns disrupts the strong association which Hajila’s husband has with the patriarchal society he lives in and is a symbol of. Unlike Djebar’s father in L’Amour,

la fantasia, Hajila's husband's actions are not honourable, and cannot therefore be represented as exemplary by means of overdetermination through inversion.

In addition to the destruction of overdetermination through symbolization, the destruction of linguistic pattering also results in the destruction of relexified syntax, which is of great significance to Djebar's polyphonic discourse. For the purposes of my study, the destruction of relexified syntax is synonymous with the effacement of the superimposition of languages. The presence of this form of translation shift is evidence that Dorothy S. Blair adopted a domesticating translation approach during text production.

Finally, there are many additional translation shifts in Extract 5 which seem to support the assumption that Dorothy S. Blair adopted a domesticating translation strategy during text production. The additional shifts include clarification, ennoblement, popularization and rationalization.

Close Textual Analysis of Extract 6

The chapter I am considering in the current analysis is entitled *"Les mots"* in the original text, and "Words" in the translated text. What follows is a summary of the chapter.

Summary:

In this chapter, Isma acts as narrator. She awakes one night, after she and her husband had made love, to discover that he is talking in his sleep. The words he utters are harsh and indicative of great pain. This upsets Isma, who is restless for the rest of the night. The following evening, she and her husband go out, then return home to make love. This time her husband explains to her what he had in mind before commencing intercourse, however; Isma is not in the mood for making love, but consents.

In the following session of lovemaking, Isma unexpectedly resists her husband's advances, just prior to reaching orgasm. Her husband persists, and she rebuffs him once more. Her husband quickly turns defensive, expecting an explanation for her behaviour. Isma would like to say that they are having sex too often, and she would like to take a break from the incessant lovemaking. However, she says nothing, and feels guilty for resisting him. The next time they have sex, Isma's body language changes in a perceptible manner, indicating frustration. However, she yields to her husband's expectations. Afterwards, Isma feels relieved that she and her husband had been reconciled, despite her deep frustration.

The following day Isma and her husband take a walk in the rain. They return home that evening, only to have sex again. Again, she resists him in the middle of the act. The following day things are awkward between them, and that night, Isma is awakened by her husband, who is talking in his sleep. She wishes secretly that she could explain her situation to her him, before yielding once more to his advances.

I now proceed to the analysis of specific sections from the abovementioned chapter. In my analysis, I focus on references to the primary male social actor in the chapter, namely Isma's husband.

Significant references to the primary male social actor:

The following table is a summary of significant references to Isma's husband.

Significant references to Isma's husband in this chapter				
No.	Original text	).	Translated text	).
1	*'l'amant'*	93	'my lover' *	65
2	*'l'homme'*	93	'the man'	65
3	*'l'homme'*	94	'the man'	66
4	*'l'aimé'*	94	'my lover' *	66
5	*'l'époux'*	95	'my husband' *	66
6	*'l'homme'*	95	'the man'	66
7	*'l'homme'*	95	'the man'	66
8	*'l'homme'*	96	'the man'	67
9	*'l'époux'*	96	'the husband'	67
10	*'l'homme'*	96	'the man'	67
11	*'l'homme'*	96	'the man'	67

Table 26 - Extract 6: Significant references

Considering Table 26, we can see that there is a clear linguistic pattern in the original chapter whereby noun denoting Isma's husband are precede by definite articles. In addition, we can also see that there are three sections in the translated chapter which feature the destruction of linguistic patterning through the addition of possessive pronouns, namely Sections 6:1, 6:4 and 6:5. I now proceed to the first of these sections, Section 6:1.

No.	Original text	Translated text
1	Les mots de l'amant s'enroulent autour de moi, poulpes froids, tandis que nos voix se suspendent.	The icy tentacles of my lover's words wrap around me, while our voices hang in the air.

Table 27 - Section 6:1

Before considering the destruction of linguistic patterning in Section 6:1, I would firstly like to draw the reader's attention to a few additional translation shifts. Firstly, there is evidence

of reorganized syntax, which is itself a form of rationalization. Secondly, there is an example of qualitative impoverishment relating to the word *"poulpe"*, which *le Petit Robert* defines as *"Mollusque […] à longues bras armées de ventouses"*. The *Collins Robert French Dictionary* provides only one equivalent for *"poulpe"*: "octopus". Lastly, the addition of "in the air" in the translated text, is an example of rationalization and ennoblement.

I now return to the destruction of linguistic patterning previously mentioned. Isma's husband is classified and genericized in the original reference, which depicts him as belonging to the social class of "patriarch". The combined effect of these modes of reference is to associate Isma's husband with the exterior world of patriarchy, which is governed by oppressive norms of propriety. This would indeed have been the case with the translated reference if the original reference were directly transposed into English as "the lover".

Nonetheless, the translated reference "my lover" individualizes Isma's husband as a unique and identifiable social actor. This results from the presence of the possessive pronoun "my", which also produces relational identification in the translated text. In turn, relational identification depicts Isma's husband in terms of his personal relationship with his wife. The combined discursive effect of individualization and relational identification is to associate Isma's husband with the interior world of interpersonal relationships.

In the context of Algerian patriarchy, such an association may appear orientalist, given that traditional Arab-Algerian society is based fundamentally on the clan, or tribe, not the couple or nuclear family. I now proceed to the following section.

Section 6:4 is the second reference to Isma's husband to feature the addition of a possessive pronoun in translation.

No.	Original text	Translated text
4	Approcher insensiblement d'un consentement tacite. Je laisse les sons me cerner ; la voix de l'aimé ouvre les traverses de la nuit.	Imperceptible approach to tacit consent. I let the sounds enclose me; my lover's voice breaches the barriers of the night.

Table 28 - Section 6:4

The translated reference in this section individualizes Isma's husband as having unique qualities that set him apart from other male social actors in his society. This from of reference results from the addition of the possessive pronoun "my", which also produces relational identification. Relational identification depicts Isma's husband in terms of his personal

relation to his wife, a female social actor. The combined effect of individualization and relational identification is to associate Isma's husband with the interior world of the couple and nuclear family, governed by interpersonal relationships.

The same cannot be said of the original reference, which, if it were directly transposed into English as "the beloved", would classify and genericize Isma's husband, depicting him as belonging to the social class of "patriarch". The combined effect of classification and genericization would therefore associate Isma's husband with the exterior world of patriarchy, which is governed by oppressive norms such as the veiling and cloistering of women.

In addition, there here is yet another translation shift in Section 6:4, namely qualitative impoverishment. According to *le Petit Robert*, the verb *"aimer"* can be defined in two ways: [1] *"Éprouver de l'affection, de l'amitié, de la tendress, de la sympathie pour (qqn)"*, and [2] *"Éprouver de l'amour, de la passion pour (qqn)"*. When nominalized, the past participle *"aimé"* denotes both the abovementioned meanings of the original verb. In contrast, the noun "lover" is defined by the *Concise Oxford English Dictionary* as "a person having a sexual or romantic relationship with another". The translated reference lacks the depth of meaning seen in the original reference.

Given that Isma's husband's obsession with sex, it is fair to assume that Djebar does not present his actions as exemplary in the original text, which would rule out overdetermination through inversion as the main from of overdetermination in Extract 6. I will shortly return to this observation in my preliminary conclusion. I now proceed to the next analysis section.

Section 6:5 is the last section to feature the addition of a possessive pronoun in a reference to Isma's husband in Extract 6.

No.	Original text	Translated text
5	L'époux se préoccupe de cette violence.	My husband is perplexed by this violence.

Table 29 - Section 6:5

There is one additional case of translation shift in Section 6:5, excluding the destruction of linguistic patterning. *le Petit Robert* defines the verb *"se préocuper"* as follows: *"s'occuper (de qqch.) en y attachant un vif intérêt, mêlé d'inquétude"*, while the *Collins Robert French Dictionary* provides the following equivalents for *"se préocuper"*: "to concern oneself

(with)", "to be concerned (with)' and "to worry (about)". The choice of "perplexed" as an equivalent is therefore a case of qualitative impoverishment.

Returning to the addition of possessive pronouns, the original reference classifies and genericizes Isma's husband, which therefore depicts him as a typical patriarch. The combined effect of classification and genericization therefore associates Isma's husband with the exterior space of patriarchy, which is at odds with the discursive effect created by the translated reference. In comparison, the translated reference, "[m]y husband", individualizes Isma's husband as a unique and identifiable social actor. Because of the presence of the possessive pronoun "my", Isma's husband is also identified relationally, whereby he is referred to in terms of his personal relationship with Isma: a female social actor. Individualization and relational identification produce a strong association between Isma's husband and the interior world of interpersonal relationships. This is at odds with the prevailing linguistic pattern in the original text.

I now proceed to my preliminary conclusion, based on the findings of the close textual analysis of Extract 6.

Preliminary conclusion:

The prevailing linguistic pattern regarding references to Isma's husband in the original text takes the form of nouns referring to male social actors preceded by definite articles (See Table 26). Given that the primary discursive devices used to depict Isma's husband in the original text are classification and genericization, he is overdetermined by symbolization as being a typical patriarch.

Nonetheless, the discursive effect generated in the translated references to Isma's husband is different from that emerging from the linguistic patterning in the original. Here he is sometimes relationally identified and individualized Isma's husband, associating him with interrelation space. Isma's husband is therefore inconsistently overdetermined in the translated text, since both symbolization and inversion are at work. The primary form of overdetermination in the original text is however symbolization, which indicates that the addition of possessive pronouns in the translated references to Isma's husband has a significant influence on discourse in the translated text.

Furthermore, I believe that the linguistic pattern present in the original text results from relexification, which is a main source of polyphonic discourse in Djebar's novels. The

destruction of linguistic patterning therefore results in the destruction of relexified syntax. Since relexified syntax results from the superimposition of Arabic in the original French texts, the destruction of linguistic patterning in the translated text also represents the effacement of the superimposition of languages. This destruction of the superimposition of languages is evidence that Djebar adopted a domesticating translation approach, and the abundance of rationalization in the form of reorganized syntax seems to support this observation.

CONCLUSION

In concluding my study, I start by considering the primary aim, which is to demonstrate that translation shifts in references to male social actors can result in significant discursive shifts in Djebar's translated novels.

From my close textual analysis, I noticed that overdetermination (Van Leeuwen 2008: 47) is an important discursive mode in Djebar's discourse which is easily destroyed when the prevailing linguistic pattern of the original text is destroyed (Berman 1985/2000: 293) in translation. I also noticed that the primary modes of overdetermination used by Djebar are inversion (Van Leeuwen 2008; 48) and symbolization (Van Leeuwen 2008: 48). Both forms of overdetermination are adversely affected by the addition of possessive pronouns in translation. The extracts in which Djebar's father is most often overdetermined through inversion, as is the case in all three extracts he is depicted in, namely Extracts 1, 2 and 3. The character of Isma's husband is most often overdetermined through symbolization, and is symbolized in all three extracts he appears in, namely Extracts 4. 5 and 6.

In the case of Djebar's father, the addition of possessive pronouns disrupts overdetermination by inversion, making his actions appear congruent with the social space he occupies. In contrast, the wholesale addition of possessive pronouns in translation associates Djebar's father strongly with interpersonal, relational space, wherein his actions would not seem out of place. Overdetermination through inversion is therefore weakened.

Similarly, the addition of possessive pronouns in the case of Isma's husband disrupts overdetermination by symbolization (Van Leeuwen 2008: 48), making his actions seem out of place in the social space which he is a symbol of, namely exterior patriarchal space.

Given that the addition of possessive pronouns to translated references adversely affects overdetermination, we can justifiably conclude that the addition of possessive pronouns does have a significant effect on discourse in *Fantasia: An Algerian Cavalcade* and *A Sister to Scheherazade*.

Given that overdetermination is an important device through which Djebar conveys symbolic violence against patriarchal hypocrisy, Djebar's unique literary style is also effaced. This is especially true when genericization is weakened through the individualizing and relationally identifying effect brought on by the addition of possessive pronouns in translated references

to male social actors. I believe genericization is central to conveying collective female experience of patriarchal oppression, since it associates all male social actors qualified by it with the social class of patriarch. This in turn weakens the discursive device of collective autobiography, which is also important to Djebar's literary style.

In conclusion, the addition of possessive pronouns to translated reference depicting male social actors results in major discursive shifts in both *Fantasia: An Algerian Cavalcade* and *A Sister to Scheherazade*.

I now proceed to conclude the secondary aim of my study.

Thus far, I have not yet provided an apparent reason why Dorothy S. Blair would purposely choose to add possessive pronouns to references which do not present any equivalent pronouns in the original text. I believe this choice stems from her adherence to a domesticating translation approach.

At this point I introduce the findings of my paratextual analysis in Chapter 2. As I mentioned in my two preliminary conclusions under Chapter 3, the publisher of Djebar's translated works seems to have pursued an editorial policy which promoted the invisibility of the translator (Venuti 1995: 5), since Blair's name does not appear on the front, nor back, covers of either translated work.

Because of Djebar's success in the Francophone literary world, I believe Heinemann Educational Books (Heinemann 2017) adopted a marketing strategy intended to emulate the sales seen under the Le Livre de Poche series in France. For this reason, little explicit mentioning is made of the fact that Djebar's English novels are indeed translations. The Anglo-American literary system is known for its hostility towards non-standard and alienating reading experiences, since it adheres strongly to norms of fluency and standardization (Venuti 1995: 21) which may well efface the polyphonic nature (Thiel, 2005) of Djebar's literary style. This is a form of systemic violence (Fotheringham 2016).

By assuming a foreignizing translation (Venuti 1995: 20) approach, a translator of Djebar's work could therefore employ symbolic violence (Fotheringham 2016) to confront the structural violence in the Anglophone publishing industry which seeks to efface difference for the sake of reader comfort. However, I found little evidence that Dorothy S. Blair adopted a foreignizing translation (Venuti 1995: 20) approach during the production of *Fantasia: An Algerian Cavalcade* and *A Sister to Scheherazade*. In fact, both the paratextual and close

textual analyses indicate that Blair consistently adhered to a domesticating translation approach.

Evidence of a domesticating (Venuti 1995: 20) translation approach emerges from yet another theoretical angle. As I have seen under my close textual analysis, abundant destruction of linguistic patterning (Berman 1985/2000: 293), rationalization (Berman, 1985/2000: 288) and the effacement of the superimposition of languages (Berman 1985/2000: 295) is evidence that Blair adopted a domesticating (Venuti 1995: 20) translation approach at odds with her claim that she did not "polish" (Blair 1993: 3) her English in *A Sister to Scheherazade*.

The danger of domesticating translations to Djebar's novels lies in the fact that orientalist discourses, such as that of the "typical" Algerian family (Alloula 1987: 38) discussed in chapter 1, may well pervade the English translations of Djebar's novels. I do not claim that such discourses were introduced knowingly into Djebar's translated works by Dorothy S. Blair; however, the very act of translation is inherently violent (Steiner 1975/2000), and can unknowingly produce discursive shifts which adversely affect Djebar's polyphonic discourse (Thiel, 2005).

Given that Djebar made significant use of symbolic violence (Fotheringham 2016) in the form of overdetermination to objectively describe the Algerian patriarch, destruction of the underlying networks of overdetermination (Van Leeuwen 2008: 47) weakens the violent nature of her criticism towards patriarchal hypocrisy. In fact, the intimate and autobiographical nature of Djebar's novels leaves them particularly vulnerable to being perceived as ethnographic works (Benmessaoud 2013: 190) in translation. For this reason, the preservation of Djebar's polyphonic discourse (Thiel, 2005) is important to maintaining the authentic otherness of her novels in translation.

As I have demonstrated through my close textual analyses of *Fantasia: An Algerian Cavalcade* and *A Sister to Scheherazade*, translation shifts can indeed affect the way male social actors are depicted. Any translation strategy which therefore maximizes the number of translation shifts, and particularly cases of rationalization (Berman, 1985/2000: 288) and the destruction of linguistic patterning (Berman 1985/2000: 293), will therefore augment the number of discursive shifts, along with their associated effect on the discourse of Djebar's translated novels.

It would be prudent for future translators of Djebar's novels to take note of this phenomenon, since the systematic nature of discursive shifts resulting from seemingly innocuous translation shifts may prove significant. Perhaps the most surprising finding to emerge from my study is the importance of overdetermination (Van Leeuwen 2008: 47) in Djebar's discourse, and its sensitivity to the destruction of linguistic patterning (Berman 1985/2000: 293). I do not believe I would have recognized its significance if not for the application of critical discourse analysis (Van Leeuwen 2008).

It therefore seems that the humble possessive pronoun can introduce unexpected violence when introduced into Djebar's intricate polyphonic discourse (Thiel, 2005).

However, this is not Djebar's violence, but an ethnocentric and appropriative violence which penetrates the interior space of Djebar's discourse, oversimplifying it in much the same way as photographers in the early twentieth century provided a narrow orientalist view of Algerian culture based on unnatural scenes composed for the delight of the Western gaze.

ANNEXURE

Extract 1

No.	Original text	Translated text
1	Fillette arabe allant pour la première fois à l'école, un matin d'automne, main dans la main du père.	A little Arab girl going to school for the first time, one autumn morning, walking hand in hand with her father.
2	Dès le premier jour où une fillette « sort » pour apprendre l'alphabet, les voisins prennent le regard matois de ceux qui s'apitoient, dix ou quinze ans à l'avance : sur le père audacieux, sur le frère inconséquent.	From the very first day that a little girl leaves her home to learn the ABC, the neighbours adopt that knowing look of those who in ten or fifteen years' time will be able to say 'I told you so!' while commiserating with the foolhardy father, the irresponsible brother.
3	Le geôlier d'un corps sans mots – et les mots écrits sont mobiles – peut finir, lui, par dormir tranquille : il lui suffira de supprimer les fenêtres, de cadenasser l'unique portail, d'élever jusqu'au ciel un mur orbe.	The jailer who guards a body that has no words – and written words can travel – may sleep in peace: it will suffice to brick up the windows, padlock the sole entrance door, and erect a blank wall rising up to heaven.
4	Le gardien devra veiller jour et nuit.	The jailer must keep watch day and night.
5	Le père, secoué d'une rage sans éclats, a déchiré devant moi la missive. Il ne me la donne pas à lire ; il la jette au panier.	My father, in a fit of silent fury, tears up the letter before my eyes and throws it into the waste-paper basket without letting me read it.
6	L'adolescente, sortie de pension, est cloîtrée l'été dans l'appartement qui surplombe la cour de l'école, au village ; à l'heure de la sieste, elle a reconstitué la lettre qui a suscité la colère paternelle.	As soon as term ends at my boarding school, I now spend the summer holidays back in the village, shut up in the flat overlooking the school playground. During the siesta hour, I piece together the letter which has aroused my father's fury.

7	Indécence de la demande aux yeux du père, comme si les préparatifs d'un rapt inévitable s'amorçaient dans cette invite.	In my father's eyes, such a request is not merely completely indecent, but this invitation is tantamount to setting the stage for rape.

8	Les mots conventionnels et en langue française de l'étudiant en vacances se sont gonflés d'un désir imprévu, hyperbolique, simplement parce que le père a voulu les détruire.	Simply because my father wanted to destroy the letter, I interpreted the conventional French wording used by this student on holiday as the cryptic expression of some sudden, desperate passion.

9	Les mois, les années suivantes, je me suis engloutie dans l'histoire d'amour, ou plutôt dans l'interdiction d'amour ; l'intrigue s'est épanouie du fait même de la censure paternelle.	During the months and years that followed, I became absorbed by this business of love, or rather by the prohibition laid on love; my father's condemnation only served to encourage the intrigue.

10	Dans cette amorce d'éducation sentimentale, la correspondance secrète se fait en français : ainsi, cette langue que m'a donnée le père me devient entremetteuse et mon initiation, dès lors, se place sous un signe double, contradictoire…	In these early stages of my sentimental education, our secret correspondence is carried on in French: thus the language that my father had been at pains for me to learn, serves as a go-between, and from now a double, contradictory sign reigns over my initiation…

Extract 2

No.	Original text	Translated text
1	Ma mère, comme toutes les femmes de sa ville, ne désignait jamais mon père autrement que par le pronom personnel arabe correspondant à « lui ».	Whenever my mother spoke of my father, she, in common with all the women in her town, simply used the personal pronoun in Arabic corresponding to 'him'.

2	Ainsi, chacune de ses phrases, où le verbe, conjugué à la troisième personne du masculin singulier, ne comportait pas de sujet nommément désigné, se rapportait-elle naturellement à l'époux.	Thus, every time she used a verb in the third person singular which didn't have a noun subject, she was naturally referring to her husband.

3	Ce discours caractérisait toute femme mariée de quinze à soixante ans, encore que sur le tard le mari, s'il était allé en pèlerinage à La Mecque, pouvait être évoqué par le vocable de « Hadj ».	This form of speech was characteristic of every married woman, from fifteen to sixty, with the proviso that in later years, if the husband had undertaken the pilgrimage to Mecca, he could be given the title of 'Hajj'.

4	Propos hésitants avec les épouses des collègues de mon père ; ces couples pour la plupart étaient venus de France et habitaient, comme nous, le petit immeuble réservé aux enseignants du village.	She was able to exchange a few halting words with the wives of my father's colleagues who had, for the most part, come from France and, like us, lived with their families in the little block of flats set aside for the village teachers.

5	Je ne sais exactement quand ma mère se mit à dire : « mon mari est venu, est parti... Je demanderai à mon mari», etc.	I don't know exactly when my mother began to say, *'My husband* has come, *my husband* has gone out… I'll ask *my husband*,' etc.

6	Je sens, pourtant, combien il a dû coûter à sa pudeur de désigner, ainsi directement, mon père.	Nevertheless, I can sense how much it cost her modesty to refer to my father directly in this way.

7	Une écluse s'ouvrit en elle, peut-être dans ses relations conjugales.	It was as if a flood-gate had opened within her, perhaps in her relationship with her husband.

8	Des années plus tard, lorsque nous revenions, chaque été, dans la cité natale, ma mère, bavardant en arabe avec ses sœurs ou ses cousines, évoquait presque naturellement, et même avec une pointe de supériorité, son mari : elle l'appelait, audacieuse nouveauté, par son prénom !	Years later, during the summers we spent in her native town, when chatting in Arabic with her sisters or cousins, my mother would refer to him quite naturally by his first name, even with a touch of superiority. What a daring innovation!

9	Un fait me procurait vanité plus vive encore : quand ma mère évoquait les menus incidents de notre vie villageoise – qui, aux yeux de notre parentèle citadine,	One thing was an even greater source of pride in me: when my mother referred to any of the day-to-day incidents of our village life – which in our city relatives' eyes

	était une régression –, mon père, mon héros d'alors, semblait dresser sa haute silhouette au sein même de ces conciliabules de femmes cloîtrées dans les patios vieillis.	was very backward – the tall figure of my father – my childhood hero, seemed to pop up in the midst of all these women engaged in idle chit-chat on the age-old patios to which they were confined.

10	Mon père, et seulement mon père ; les autres femmes ne daignaient jamais les nommer, eux, les mâles, les maîtres qui passaient toute leur journée dehors et qui rentraient le soir, taciturnes, la tête baissée.	My father, no-one except my father; none of the other women ever saw fit to refer to their menfolk, their masters who spent the day outside the house and returned home in the evening, taciturn, with eyes on the ground.

11	Mon père seul...	With the exception of my father…

12	Mon père, grâce à elle qui en assurait la présence dans le cours de ces murmures, mon père devenait plus pur encore que ne le présageait son prénom.	Because she always made a point of bringing my father's name into these exchanges, he became for me still purer than his given name betokened.

13	Un jour, survint un prodrome de crise. Le fait, banal dans un autre monde, devenait chez nous pour le moins étrange : mon père, au cours d'un voyage exceptionnellement lointain (d'un département à l'autre, je crois), mon père donc écrivit à ma mère — oui, à ma mère !	One day something occurred which was a portent that their relationship would never be the same again – a commonplace enough event in any other society, but which was unusual to say the least with us: in the course of an exceptionally long journey away from home (to a neighbouring province, I think), my father wrote to my mother – yes, to my mother!

14	La révolution était manifeste : mon père, de sa propre écriture, et sur une carte qui allait voyager de ville en ville, qui allait passer sous tant et tant de regards masculins, y compris pour finir celui du facteur de notre village, un facteur musulman de surcroît, mon père donc avait osé écrire le nom de sa femme qu'il avait désignée à la	The radical change in customs was apparent for all to see: my father had quite brazenly written his wife's name, in his own handwriting, on a postcard which was going to travel from one town to another, which was going to be exposed to so many masculine eyes, including eventually our village postman – a Muslim

	manière occidentale : « Madame untel... » ; or, tout autochtone, pauvre ou riche, n'évoquait femme et enfants que par le biais de cette vague périphrase : « la maison ».	postman to boot – and, what is more, he had dared to refer to her in the Western manner as 'Madame So-and-So…', whereas, no local man, poor or rich, ever referred to his wife and children in any other way than by the vague periphrasis: 'the household'.

15	Ainsi mon père avait « écrit » à ma mère.	So, my father had 'written' to my mother.

16	Elle voulait continuer, décrire l'absence du mari dans ce village, pendant quatre ou cinq longues journées, expliquer les problèmes pratiques posés (les commerçants nous envoyaient chaque matin les provisions préalablement commandées par mon père, la veille de son départ). Elle allait poursuivre, regretter qu'une citadine, isolée dans un village avec de trop jeunes enfants, puisse se trouver bloquée...	She was about to describe her husband's four or five days' absence from the village, explaining the practical problems this had posed: my father having to order the provisions just before he left, so that the shopkeepers could deliver them every morning; she was going to explain how hard it was for a city woman to be isolated in a village with very young children and cut off in this way . . .

17	Peut-être soudain gênée, ou rosie de confusion ; oui, son mari lui avait écrit à elle en personnel...	Perhaps she was suddenly ill at ease, or blushing from embarrassment; yes, her husband had written to her, in person!…

18	Mon père avait osé « écrire » à ma mère.	My father had dared 'to write' to my mother.

19	L'un et l'autre, mon père par l'écrit, ma mère dans ses nouvelles conversations où elle citait désormais sans fausse honte son époux, se nommaient réciproquement, autant dire s'aimaient ouvertement.	Both of them referred to each other by name, which was tantamount to declaring openly their love for each other, my father by writing to her, my mother by quoting my father henceforward without false shame in all her conversations.

Extract 3

1	Le père, silhouette droite et le fez sur la tête, marche dans la rue du	My father, a tall erect figure in a fez, walks down the village street;

	village ; sa main me tire et moi qui longtemps me croyais si fière — moi, la première de la famille à laquelle on achetait des poupées françaises, moi qui, devant le voile-suaire n'avais nul besoin de trépigner ou de baisser l'échine comme telle ou telle cousine, moi qui, suprême coquetterie, en me voilant lors d'une noce d'été, m'imaginais me déguiser, puisque, définitivement, j'avais échappé à l'enfermement — je marche, fillette, au-dehors, main dans la main du père.	he pulls me by the hand and I, who for so long was so proud of myself – the first girl in the family to have French dolls bought for her, the one who had permanently escaped cloistering and never had to stamp and protest at being forced to wear the shroud-veil, or else yield meekly like any of my cousins, I who did deliberately drape myself in a veil for a summer wedding as if it were a fancy dress, thinking it most becoming – I walk down the street, holding my father's hand.

2	Ainsi, le père, instituteur, lui que l'enseignement du français a sorti de la gêne familiale, m'aurait « donnée » avant l'âge nubile — certains pères n'abandonnaient-ils pas leur fille à un prétendant inconnu ou, comme dans ce cas, au camp ennemi ?	Thus, my father, the schoolteacher, for whom a French education provided a means of escape from his family's poverty, had probably ‘given' me before I was nubile – did not certain fathers abandon their daughters to an unknown suitor, or, as in my case, deliver them into the enemy camp?

3	L'inconscience que révélait cet exemple traditionnel prenait pour moi une signification contraire : auprès de mes cousines, vers dix ou onze ans, je jouissais du privilège reconnu d'être « l'aimée » de mon père, puisqu'il m'avait préservée, sans hésiter, de la claustration.	The failure to realize the implications of this traditional behaviour took on for me a different significance: when I was ten or eleven, it was understood among my female cousins that I was privileged to be my father's 'favourite' since he had unhesitatingly preserved me from cloistering.

4	La langue encore coagulée des Autres m’a enveloppée, dès l'enfance, en tunique de Nessus, don d'amour de mon père qui, chaque matin, me tenait par la main sur le chemin de l'école.	The language of the Others, in which I was enveloped from childhood, the gift my father lovingly bestowed on me, that language has adhered to me ever since like the tunic of Nessus: that gift from my father who, every morning, took me by the hand to accompany me to school.

Extract 4

No.	Original text	Translated text
1	Torse nu, cheveux décoiffés, l'homme est sorti d'un pas traînant que j'entends, vulnérable encore.	I hear the man shuffle out of the room, naked to the waist, his hair dishevelled; I am aroused again.
2	La porte se rabat de nouveau ; la distance entre mon corps couché et l'homme debout se dissout.	The door swings back again; the space between us dissolves and he is standing over my reclining body.
3	Je tourne la tête sur l'oreiller, je sens la joue rêche de l'aimé, ses yeux se ferment et, dans une concentration nouvelle, notre double image en moi se stabilise.	I turn my head on the pillow, feeling my lover's rough cheek, his eyes close and I concentrate again on maintaining our double image in my mind.
4	– Isma, je suis né là ! commence l'homme.	'Isma, this is where I was born!' the man begins.
5	– On accrochait le berceau sous le haut sommier, se remémore l'homme dont la voix résonne à l'autre bout.	'The cradle was hung under the high mattress,' the man recalls, his voice raising an echo in the long, empty room.
6	L'homme dort, ses jambes liées aux miennes.	The man still sleeps, his legs intertwined with mine.
7	Les nuits suivantes, l'époux m'accula contre la paroi.	The following nights the husband pushes me up agaist the wall.
8	Dans l'alanguissement du réveil, tandis que j'entends les voix des parentes livrées aux tâches ménagères dans la cour, je me sépare de l'aimé.	Still half-asleep, I can hear the sounds of the women of the family outside in the courtyard, going about their morning domestic activities. I move away from my beloved.
9	Je m'accroupis au chevet de l'homme, frôle de mes seins le visage aux pupilles luisantes.	I crouch at the head of the bed, brushing the man's gleaming pupils with my breasts.

10	Ce soir-là, l'époux me repoussa contre la cloison.	That evening, my husband pushed me against the partition again.

11	Je me recroqueville et m'endors : les jambes de l'homme me cherchent.	I curl up again and go off to sleep; the man's legs stretch out to find me.

12	L'homme dort. Je le contemple, puis je m'habille : je vais retrouver les parentes dans le patio.	The man still sleeps. I gaze down at him, then I get dressed. I go to join the women-folk of the family on the patio.

Extract 5

No.	Original text	Translated text
1	Torse nu, cheveux décoiffés, l'homme est sorti d'un pas traînant que j'entends, vulnérable encore.	I hear the man shuffle out of the room, naked to the waist, his hair dishevelled; I am aroused again.

2	La porte se rabat de nouveau ; la distance entre mon corps couché et l'homme debout se dissout.	The door swings back again; the space between us dissolves and he is standing over my reclining body.

3	Je tourne la tête sur l'oreiller, je sens la joue rêche de l'aimé, ses yeux se ferment et, dans une concentration nouvelle, notre double image en moi se stabilise.	I turn my head on the pillow, feeling my lover's rough cheek, his eyes close and I concentrate again on maintaining our double image in my mind.

4	– Isma, je suis né là ! commence l'homme.	'Isma, this is where I was born!' the man begins.

5	– On accrochait le berceau sous le haut sommier, se remémore l'homme dont la voix résonne à l'autre bout.	'The cradle was hung under the high mattress,' the man recalls, his voice raising an echo in the long, empty room.

6	L'homme dort, ses jambes liées aux miennes.	The man still sleeps, his legs intertwined with mine.

7	Les nuits suivantes, l'époux	The following nights the husband

	m’accula contre la paroi.	pushes me up agaist the wall.

8	Dans l'alanguissement du réveil, tandis que j'entends les voix des parentes livrées aux tâches ménagères dans la cour, je me sépare de l’aimé.	Still half-asleep, I can hear the sounds of the women of the family outside in the courtyard, going about their morning domestic activities. I move away from my beloved.

9	Je m’accroupis au chevet de l'homme, frôle de mes seins le visage aux pupilles luisantes.	I crouch at the head of the bed, brushing the man's gleaming pupils with my breasts.

10	Ce soir-là, l'époux me repoussa contre la cloison.	That evening, my husband pushed me against the partition again.

11	Je me recroqueville et m'endors : les jambes de l'homme me cherchent.	I curl up again and go off to sleep; the man's legs stretch out to find me.

12	L'homme dort. Je le contemple, puis je m'habille : je vais retrouver les parentes dans le patio.	The man still sleeps. I gaze down at him, then I get dressed. I go to join the women-folk of the family on the patio.

Extract 6

No.	Original text	Translated text
1	Les mots de l'amant s'enroulent autour de moi, poulpes froids, tandis que nos voix se suspendent.	The icy tentacles of my lover's words wrap around me, while our voices hang in the air.

2	Je m'accroche aux épaules de l'homme. Flux de mots-aiguilles que, dans son sommeil, il épelle.	I clutch at the man's shoulders. In his sleep he spills out a flood of words, needle-sharp.

3	D'un geste étiré, l'homme somnolent installe ma tête contre son épaule ; colle ma hanche contre son flanc.	Half-asleep, the man stretches out to settle my head in the hollow of his shoulder; pulls my thigh against his side.

4	Approcher insensiblement d'un consentement tacite. Je laisse les	Imperceptible approach to tacit consent. I let the sounds enclose

	sons me cerner ; la voix de l'aimé ouvre les traverses de la nuit.	me; my lover's voice breaches the barriers of the night.

5	L'époux se préoccupe de cette violence.	My husband is perplexed by this violence.

6	La lampe voilée, je pourrais m'épancher. C'est au tour de l'homme de s'entêter.	If the light were dimmed, I could unburden myself. It is the man's turn to be stubborn.

7	« Voici, se dit l'homme avant le rituel du coucher, voici que j'aperçois dans ses gestes, non les courbes de l'abandon, ni la fluidité de l'indolence avant l'ardeur, mais des angles du corps, des hésitations des bras, des pliures économes. »	The man thinks to himself, before the nightly ritual of our love-making, 'Her gestures have not the soft curves of surrender, nor smooth-flowing indolence that is the prologue to passion, but her body is all angles, arms hesitate, in an economy of effort.'

8	L'homme demeure spectateur.	The man remains a spectator.

9	Je baise front, paupières et poignet de l'époux...	I shower kisses on the husband's forehead, eyelids, wrists . . .

10	Nous nous enlaçons, l'homme se laisse envahir par les intonations de la supplique.	We embrace, the man lets himself be swayed by my tone of supplication.

11	Soudain je me mure ; l'homme, cerné par ma rétivité inattendue, arrête ses gestes ; se tait.	Suddenly I shut myself off; the man, at a loss in the face of my unexpected inflexibility, stops short and is silenced.

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