WRITING THROUGH TRANSLATION

A THESIS IN TRANSLATION AND INTERPRETING

(ENGLISH/ARABIC/ENGLISH)

By

ILHAM A. M. ALGHADIRI

Presented to the faculty of the American University of Sharjah
College of Arts and Sciences
in partial fulfillment of
the requirements for the degree

MASTER OF ARTS

Sharjah, United Arab Emirates
May 2012

Acknowledgements

Dedication

To my mother, father, and dear brother Nizar

To Nadhum, Hakam and Ghada

Abstract

Each culture can represent any other culture. Translation, in this sense becomes a cultural representation of an original. Translation and cultural representation in the West are often seen through the lenses of Orientalism; an ideology suggested by the late Edward Said in 1978, as the dominant approach in the West to the cultural representation of the East and ever since influenced the post-colonial studies. However, little attention is accorded into the orientalist cultural representation inherent in the writings of Arab authors who represent (translate) their own native culture in the language of the former colonizer. In this thesis, Amin Maalouf's historical novel *Samarcande*, originally written in French and translated into English and Arabic, is examined, and the cultural representation of the medieval Muslims and history through the life of the controversial poet Omar Al Khaiyam are analyzed to identify whether it is resistant or not to the Western master discourse of Orientalism (Faiq, 2004). The author, his works and background, the novel influence and structure were highlighted and a considerable number of selected text samples on the socio-political, historical, and Omar AlKhaiyyam's philosophy depictions were investigated for language, poetics, ideology, and universe of discourse as parts of the methodology adopted in this thesis. The sample translations into Arabic were dealt with in terms of language and poetics. It was concluded that, the novel is another orientalist representation of the Muslim culture that seems to conform to the French literary norms and adopts foreignization as a dominant approach emphasizing exoticism. The source and its translations represent instances of writing through translation.

Search Terms: Amin Maalouf, Orientalism, exoticism, foreignaization, stereotypes, cultural studies, cultural representation, translation

Table of Contents

Chapter One: Introduction

While Orientalism and western colonial discourses on the Orient played a vital role in perceiving the Muslim and Arab culture and their literary heritage (notably in the nineteenth century French and English languages), most translations focused on its exoticism (Said, 1978, p. 2, 4). Few others who represented Orientalism as an academic discipline, the late English Orientalist Reynold A. Nicholson (1868 – 1945), for example writes in his book, *The Literary History of the Arabs*, on Al Hariri's defence of his *Maqamat*, a unique literary genre often seen as immoral, that the hero is a 'witty, unscrupulous vagabond' (Nicholson, 1993, p. 328), who travels from one place to another:

> Hariri insists that the assemblies have a moral purpose. The ignorant and malicious, he says, will probably condemn his work, but the intelligent reader will perceive, if they lay prejudice aside that it is as useful as the fables of beasts to which no one has ever rejected.
>
> (Nicholson, 1993, p. 330)

Nicholson, who never travelled to the Arab or Muslim world is viewed as a leading scholar on Islamic literature and mysticism (Sufism), and one of the greatest Jalaluddin Rumi scholars and translators in English the language ("The life of Rumi: Jalaluddin Rumi", 2009). Nicholson became a Sir Thomas Adams professor of Arabic from 1926–to 1933 at Cambridge University ("Reynold Alleyne Nicholson", 2012).

Throughout history, European scholars, authors, travellers and translators have demonstrated a motivated attitude towards familiar and unique literary genres belonging to the Muslim and Arab literary heritage. These genres became more appealing after translations were well established in western languages. Another English Orientalist, Thomas Hyde (1636-1703) is known for writing the first comprehensive history of the religion in ancient Iran, published in 1700. In this work, he attempts to correct errors of the Greek and Roman historians who had described the religion of the ancient Persians by using contemporary travel accounts in addition to Latin, Greek, and Islamic sources ("Thomas Hyde", 2011).

The appeal of the Orient has differently motivated the works of some other western artists and travellers who ended up rewriting the Oriental literature and constructing the identity of a culture with a considerable enthusiasm through translation.

A very good example is the influential translation of the *Rubbaiyyat of Omar Al Khaiyyam* into English by the Victorian poet Edward FitzGerald in 1859. His translation marked the nineteenth century English speaking world, dominated the western perception of Muslim Persia and the Muslim world in the eleventh century, created a great deal of controversy around Omar Al Khaiyyam and his philosophy, and established his image as sensual poet and wine lover (Edward FitzGerald Exhibition, personal notes, August 9, 2009).

As exhibited by the British Library in 2009, in commemoration of the 150th anniversary of the English translation, the Rubaiyat is one of the best known poems in the world which has been translated into 85 languages since its publication in 1859. The verse continues to inspire artists and authors today rather than literal translation, FitzGerald's version reflects his own interests, depicts a day in the life of a poet and reflects the uncertainties and fleeting pleasures of life .Altogether they are more than 1000 quatrains attributed to Al Khaiyyam; however, it is doubtful whether many can be regarded as authentic. Besides fiction and literature, the growing popularity of the Rubbaiyyat is reflected in the establishment in 1892 of the Omar Khayyam Club in London by a group of enthusiasts. The dining club had 59 members in the year of the first production of FitzGerald's Rubbaiyyat. The club is still active today. A similar club founded was in the United States in 1900 but no longer exists. FitzGerald's Rubaiyat was also famous for gift books. The fine edition of the Rubaiyat, published by the Gregynnag Press in 1928, highlights two key trends in publication of the verses. The first is the important role of the private press in producing new editions of the Rubaiyat throughout the twentieth century. The second trend is the appearance of editions of the Rubaiyat in languages other than English, which became more frequent as the twentieth century progressed. They were even translated into Welsh by Sir Morris Jones who lived from 1864 to 1929 ("Omar Khayyám", n.d.).

Another equally influential translation into English is the 1885 translation of *Arabian Nights* by Sir Richard Burton, another Victorian, explorer, writer and translator, known for his travels in Asia and Africa. Burton's special interest in Oriental people's sexual ethics and habits motivated first his translation of the *Kama Sutra* from Sanskrit in 1883, and later the volumes and supplement of *The Book of the Thousand Nights and One*

Night between 1885 and 1888. Burton emphasized the highly sensual imagery which existed in the original text by adding footnotes and appendixes. Therefore the work is often criticised for that obsessive motivated focus and described as an 'eccentric ego-trip' and a 'highly personal reworking of the text' (Marzolph & Van Leeuwen, 2004, p. 506-508).

> From my dull and commonplace and "respectable" surroundings, the Jinn bore me at once to the land of my predilection, Arabia, a region so familiar to my mind that even at first sight, it seemed a reminiscence of some by gone metempsychic life in the distant Past. Again I stood under the diaphanous skies, in air glorious as aether, whose every breath raises men's spirits like sparkling wine. Once more I saw the evening star hanging like a solitaire from the pure front of the western firmament; and the after glow transfiguring and transforming, as by magic, the homely and rugged features of the scene into a fairy land lit with a light which never shines on other soils or seas.
>
> (Burton, 1997, p. xxiiv-xxiv)

Similarly, in the French speaking world, the 19th century was marked by exoticizing translations shown, for example, in the difference between the early 18th century translation of the *Thousand and One Nights* by Galland, (generally described as faithful to the original source text) and the late 19th century version by Mardrus (generally described as an exotic experience where the translator adds his own touches to stress a stereotyped local image as a starting point (Jacquemond, 2004, p. 122):

> In France, representation of the Arab world in mediated and mediatised. Irrespective of nationality, origin or residence, he who produces a work whose subject is the Arab world, but which in the first instance is produced for and distributed to, the French market, belongs to the orientalist field.
>
> (Jacquemond, 2004, p. 120)

However, the Orientalist representation of the Orient, Orientals and their religions still exist and continuously manifest and develop today by a range of gents. This presentation is produced in the writings of some of Arabs who write in English and French, the two languages of the Orientalist tradition and the colonial era. Some of these writings seem to be more into addressing the West.

In order to explore the issue of the cultural representation of the Muslim history written in French, the Lebanese Francophone author Amin Maalouf's historical novel *Samarcande* has been examined and selected features from its translation into Arabic are analyzed. I have a long-time passion for fiction in general and for historical novels in

particular which became a major portion of my overall readings. My personal interest in fiction written in French stems from doing my B.A. in French Language and Literature at the University of Baghdad, in Iraq. Through studying French I was introduced to a range of fiction and non-fiction works of the French and Francophone writers as well as to activities and events held in the *Alliance Francaise* of Baghdad. I then had the chance to pursue a course of language and civilisation at the University of Montpellier III, College of Paul Valery for Arts where I was impressed with the French Orientalism and its literary tradition, especially in the Francophone field.

When I was first introduced to *Samarcande* in French, I wanted to read more about the controversy around Omar Al Khaiyyam in the eyes of the West. The novel felt so familiar to me. It must have been the interference of my native language; however it is the translation in Arabic that made me appreciating the novel more. The late Afif Dimeshqiyah's stylistic translation makes the reader feel as if Maalouf had written it originally in Arabic. I was taken by the theme and philosophy of Al Khaiyyam in *Samarcande* which does not differ much from the general image about him in the West. In 2009 I had the chance to visit the British Library's permanent exhibition I mentioned earlier and witnessed the huge celebration of the translated Rubaiyat to English. In the meantime I was doing my master degree in translation, when I had the opportunity to explore the discipline of translation studies and to examine the main translation theories and strategies. I was particularly interested in the cultural dimension in an original text or in a translation. This in turn became the motive to examine in a descriptive approach a novel of my early readings. Novels, I feel, make very good material to study representations of cultures, individuals, and societies: regardless of the fiction set up there is always a relative truth in the particular representation. The issue of how Muslim history and distinguished figures are represented to the western reader has therefore concerned me as both a reader of fiction in French and English as well as a translator who appreciates literary translation. My interest is in how dominant aspects of exoticism are offered by foreignizing the original and how the translator might choose his/her tools of domestication to naturalize the text to the extent of archaising the expression sometimes as a way of reflecting the past.

In general, translators who domesticate advocate the target reader's culture whereas translators who foreignize advocate the source reader's culture. However, the striking factor found in *Samarcande* made it possible for the foreign original to be domesticated and naturalized in fact by generally literal approach and not by free as usual. *Samarcande* is an interesting case of a cultural theme that is represented as foreign by the author of the original but that is brought back home by the translator. Domestication, in its best shows sensitivity to the target reader's culture and expression. It seeks resources in the linguistic conventions and masters these within a certain discourse through several contextual features. Foreignizing on the other hand reflects a great respect of the source culture; still, overdoing foreignizing again might cause the same difficulty to the target reader and reduce readability.

Balancing tools and aiming towards fluency in the first place must become the purpose of a translation. If fluency is not a feature of the original, this might be quite justified by the nature of fiction and maybe topic or the author's background as in *Samarcande*. Now if compromising fluency in this case is justified, how can one justify archaism of the target text? With this in mind the purpose of this study is to focus on how to trace the ideology of the author and the need to develop sensitivity to cultural representation in historical novels in particular as this genre implies loading the text with signs of culture and thought.

The thesis is presented in five chapters. Chapter one introduces the thesis and its scope as well as its structure. Chapter two reviews in brief the general literature and main concepts of translation studies and in more details the specific literature and concepts of cultural studies such as the important work of Susan Bassnett and the late Andre Lefevere (1998). Formation of cultural identity through translation is also reviewed in addition to literary translation and pseudotranslation as these concepts are suggested to be applied to the novel under study. The chapter defines Orientalism according to Edward Said (1978, p. 2-4) and its influence on post-colonial studies as a general theme of *Samarcande* and the author's intentions. The review deals then with the widely debated foreignization and domestication thoroughly studied by Lawrence Venuti. His model revolves around preserving the foreignness of the ST while domestication is often used for economical

reasons enforced by editors, publishers, and reviewers as it result in fluency in the TL and is therefore more consumable in the market (Venuti, 1995, p. 61).

Chapter three provides the data and methodology adopted in the later analysis. It also sheds the light on two other Francophone authors; Frantz Fanon, and Taher Ben Jelloun and their dofferent motivations made them choose to write in French. The chapter also introduces *Samarcande*, its main character, Omar Al Khaiyyam and his famous Rubaiyat, written by the Lebanese Francophone author Amin Maalouf. Bringing together insights from the reviews in chapters 2 and 3, this chapter outlines the methodology adopted in the analysis of *Samracande*. The methodology links language, ideology and the universe of discourse in an attempt to examine the research questions posited above.

Since this thesis considers the novel as a pseudotranslation, it is analysed in chapter four by examining its features starting from the title, the cover, the structure of chapters and their titles, text examples and their translations into Arabic with comments on how they represent the socio-cultural, historical and religious aspects of an Arab/Islamic subject. The analysis of these examples questions the author's language, poetics, ideology and the universe of discourse he is offering and whether these comply or clash with an Orientalist account of the Orient in *Samarcande*. The analysis examines the novel translation into Arabic and the strategies adopted represented in the use of highly stylistic language to archaic sometimes and following the word order of the French structure and how these affect readability.

Chapter five concludes that different strategies and translation approaches were used initially in the original text by writing a translation for the foreign culture in French. Then different strategies were used as well in the translation into Arabic but the dominant approach there was domestication. Over domestication in the translation also led to the use of archaic language that resulted in a difficult text intended for the educated readers of Arabic and the elite. The findings also implied that it might be impossible to adopt one strategy throughout the work and therefore the translator must try his/her best to maintain consistency.

Chapter Two: Translation and Cultural Studies

2.1 Introduction

This chapter reviews in brief the general translation studies and some theories that have direct relevance to the present thesis. These include the notion of Equivalence besides the work of several influential scholars such as Eugene Nida's dynamic and formal equivalence, Werner Koller's pragmatic equivalence, the practical translation strategies of Jean-Paul Vinay and Jean Darblenet, and the important work in text-linguistics by scholars Basil Hatim and Ian Mason (1990). This chapter explores as well the relationship between translation and cultural representation through the views of several equally influential scholars of translation studies. The prominent scholars of cultural and literary translation studies, Bassnett and Lefevere (1998, p. 1), point out in their book *Constructing Cultures: Essays on Literary Translation,* that a few decades ago the dominant question in translation studies was whether equivalence could be possibly achieved and if so, how. Today however, it is known through the same studies that a single decision that is made by the translator cannot apply to more than one specific text with a certain degree of equivalence that varies according to different considerations that have not much to do with the old concept of equivalence. The two scholars urge that translators and researchers to learn more about texts that represent the cultural identity of other civilizations in ways to advocate that "textual" and "conceptual" references of other cultures "should not be reduced to those of the West" (Bassnett & Lefevre, 1998, p. 11).

To learn more on how to preserve cultural references without losing their entertaining elements, the two scholars suggest that different ways of writing the translation can be adopted to create equally appealing translations when compared with the original, especially to non-professional readers. To prove this, the two scholars studied text samples from different cultures and then the influences of their translations to describe types of translations and other concepts related to these originals. They listed, among many other types of translation, pseudo-translation (Bassnett & Lefevre, 1998, p. 25-39), that is felt relevant to the analysis of the novel under study *Samarcande* (Samarkand), and its translation into Arabic.

2.2 General Review of Translation Studies

George Steiner, the influential American literary critic and professor of comparative literature, gives in the following one unconventional view on the discipline and the small contribution of theorists until that time:

> List Saint Jerome, Luther, Dryden, Hölderlin, Novalis, Schleiermacher, Nietzsche, Ezra Pound, Valéry, MacKenna, Franz Rosenzweig, Walter Benjamin, Quine and you have very nearly the sum total of those who have said anything fundamental or new about translation.
>
> (as cited in Susan Bassnett, 2002, p. 76)

However, a reader of the translation studies to date can easily conclude what another influential theorist and scholar of comparative literature, the influential scholar of cultural studies Susan Bassnett (2002), advocates in her book *Translation Studies*: "different concepts of translation prevail at different times, and that the function and role of the translator has radically altered" (p. 76).

As pointed out by Jeremy Munday (2001; 2008, p. 8-9), theories of translation vary from literary, linguistic, cultural, to the most modern and philosophical approaches such as the hermeneutic of post romanticism approach. Since the Antiquity, classic writings on translation studies revolved around different approaches towards translation. The debate of "Literal vs. Free" or "Metaphrase vs. Paraphrase" began in the first century BCE with Cicero; after that similar debates were initiated for discussion and continued throughout the centuries. Since 1950s, there have been a variety of linguistic approaches to translation. Some scholars such as Jean-Paul Vinay and Jean Darbelnet have a methodology which is best known as the most representative and classical model and which has had a very wide impact on the discipline. Unfortunately, the relation between linguistics and translation was looked at throughout this time as inadequate. Translation studies gained its value as an independent discipline from general and applied linguistics only in the work of James Holms who "proposed both a name and a structure for the field" (Munday, 2001, 2008, p. 9). This distinction have been adopted by many theorists until the 1960's with the evolution of the 'Dynamic vs. Formal' debate due to the Bible translator and influential scholar Eugene Nida who shifted the focus to the receiver of the target text (hereafter TT).

The inevitable obstacle that faces the translator is the obvious "lack of one-to-one matching across languages," as pointed out the linguists Basil Hatim and Jeremy Munday (2004, p. 35). It is an essential fact of translation studies that if one source text (hereafter ST) is translated by five translators it will result in five different translations of the same text. Despite that, these five different versions will all have an invariant essence of the original text which consists of the common element between the five translations. This invariance can be defined as:

> ….that which exists in common between all existing translations of a single work. So the invariant is part of a dynamic relationship and should not be confused with speculative arguments about the 'nature', the 'spirit' or 'soul' of the text; the 'indefinable quality' that translators are rarely supposed to be able to capture.
> (Bassnett, 2002, p. 32-33)

To support her definition above, Bassnett quotes the views of Julia Kristiva, the prominent philosopher, literary critic and novelist:

> Semiotic transformations (Ts) are the replacements of the signs encoding a message by signs of another code, preserving (so far as possible in the face of entropy) invariant information with respect to a given system of reference.
> (as cited in Bassnett, 2002, p. 24)

In the seventeenth century, the English poet and translator John Dryden (1631–1700) described translation as the wise mixing process of the two mentioned models of literal and paraphrase by selecting equivalents for the expressions used in the source language (hereafter SL) (Munday, 2001, 2008, p. 26).

This part of the chapter sheds the light on the evolution of the notion of equivalence and reviews the most influential theories that contributed into its establishment within translation studies.

In the twentieth century, and after centuries of long debates about literal and free translation, translation studies scholars in the decades between the 1950s and 1960s began to try more systematic analyses of translation revolving around certain linguistic aspects, such as meaning and equivalence. After those, many serious attempts were made to define the nature of equivalence and make it clear. Some of the most innovative theorists of the discipline such as Jean-Paul Vinay and Jean Darblenet, Eugene Nida, John Catford, Juliane House, and Mona Baker examined the notion and its relation to the translation process.

As Dorothy Kenny (2001, p. 77) asserts, the notion of equivalence is indeed a key concept in the study of translation, but it is also the notion that receives the most controversy. She argues that theorists' approaches to solve problems of equivalence range from those who describe it within the relations between the ST and TT (Nida, Catford, and Koller) to those who reject the theoretical notion as a whole (Snell-Hornby and Gentzler), arguing that it is either "irrelevant" or "damaging to translation studies" (as cited in Kenny, 2001).

The American Bible translator, theorist and linguist, Eugene Nida, who worked during the 1960s distinguishes the two different orientations in translating as a "science" and also coined the terms "formal" and "dynamic" equivalences that he accounts for. These are to be adopted by the translator as in order to achieve the "closest natural equivalence to the source-language message" (Nida, 1964, p. 166). First is whether the nature of the message or content is essential to the ST. Second is the purpose meant by any of the authors and translators and their decisions on how much of the SL form, content and implications they want to reveal for the reader; this could be for imposing the same on the reader or simply to make sure the latter perceives the full information. The third criteria is putting the focus on the target language reader (hereafter TL) going beyond the ST and looking at essential connotation items, the reader's ability to decode culture-specific references, the reader's expectation, and the restrictions of form in the TL.

Nida applied his dynamic equivalence model in translating the Bible. It is often used in translating literary texts. In contrast to this basic concept, Nida views a translation which attempts to produce a dynamic rather than a formal equivalence to be based upon "the principles of equivalent effect" (Nida, 2000, p. 129). Dynamic equivalence can be used to make the translation in the TL enjoyable and easy to understand. One of the best known examples of dynamic equivalence is the translation of the Biblical phrase "lamb of God" as "seal of God," for the Eskimo people, since lambs are unknown to them (Shuttleworth and Cowie, 1997, p. 47).

Nida's theory of equivalence and his work towards a "science of translation" influenced several prominent scholars in Germany between the 1970s and 1980s such as Wolfram Wilss and Otto Kade (Munday, 2001; 2008, p. 46). But the most important

work in this field is carried out by Werner Koller who examines the concepts of equivalence and correspondence and the relation between them. He argues that correspondence is a contrastive linguistic concept that compares structures and sentences from the SL with the same in the TL system and aims to highlight differences and similarities of two language systems, for example, identifying false friends and lexical signs. In contrast, equivalence is a concept of translation science that is specific to pairs of ST-TT. In other words, Koller points out that correspondence is indicative of competency in a foreign language field while equivalence is indicative of competence in a translation field. He further identifies five types of equivalence: denotative, connotative, text normative, formal and pragmatic. The latter corresponds well to Nida's dynamic equivalence as it focuses on the effect on the receiver of the TT. It can also be described as communicative equivalence (Munday, 2001; 2008, p. 46).

However, Koller's model does not answer the question of how to do the described analysis, as in the open debate of whether equivalence even exists. Mona Baker sees equivalence always relative as it depends on many linguistic and cultural factors (1992, p. 6). Other scholars working in non-linguistic translation studies have criticized the problem of equivalence as a critical concept:

> Translation involves far more than replacement of lexical and grammatical items between languages and, as can be seen in the translation of idioms and metaphors, the process may involve discarding the basic linguistic elements of the SL text so as to achieve Popovič's goal of 'expressive identity' between the SL and TL texts. But once the translator moves away from close linguistic equivalence, the problems of determining the exact nature of the level of equivalence aimed for begin to emerge.
>
> (Bassnett, 2002, p. 31)

Bassnett also argues that "Equivalence overall results from the relation between signs themselves, the relationship between signs and what they stand for and those who use them" (Bassnett, 2002, p. 35). Equivalence hence cannot be achieved in the search of sameness as the latter does not exist between any two translation units (Bassnett, 2002, p. 37). Also, pragmatic equivalence transfers a foreign text according to the linguistic norms of the TL and culture to conceal the very fact of translation, while formal equivalence adheres to those linguistic and cultural norms of the foreign text to result in a translation to read like a translation (Venuti, 2000, p. 122).

The French theorists, Jean-Paul Vinay and Jean Darbelnet in their classic influential course book written in French *Stylistique comparée du français et de l'anglais* (*Eng. Comparative Stylistics of French and English*) carry out a comparative stylistic analysis of French and English in order to solve stylistic, pragmatic, linguistic and cultural issues in translation. They note the differences between the two languages and identify two general translation strategies; direct and oblique (Munday, 2001; 2008, p. 56). The two strategies refer directly to the "literal vs. free" where "literal" is given by the two scholars as a synonym for direct translation. The two strategies consist of seven procedures, where three are considered direct. The seven different strategies identified are borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation. It may, however, also happen that, because of structural or metalinguistic differences, certain stylistic effects cannot be transposed into the TL without upsetting the syntactic order, or even the lexis. In this case it is understood that more complex methods have to be used which at first may look unusual but which nevertheless can permit translators a strict control over the reliability of their work: these procedures are called oblique translation methods. In the listing that follows, the first three procedures are direct and the others are oblique (Venuti, 2000, p. 84).

According to Munday (2001; 2008, p. 90), the 1990s witnessed the evolution of discourse analysis in translation studies within the influential systemic functional model of the British linguist, Michael Halliday. The latter influenced the work of several other scholars such as Mona Baker's *In Other Words* (1992), and Basil Hatim and Ian Mason two important books in this field: *Discourse and the Translator* (1990) and *The Translator as Communicator* (1997). Discourse analysis examines the way language expresses the meaning in relation to social and power dimensions. Hatim and Mason propose the foundations for a model of analyzing texts and identifying a large number of concepts. Several text parameters include genre, register, discourse, modality, interpersonality, intertextuality and mode, tenor or field. The three concepts that are relevant to the analysis of data in the current study are genre, register, and discourse and the way they may be changed (shifted) in a translation.

2.2.1. Genre shifts. In their book *Translation: An Advanced Resource Book*, linguists Basil Hatim and Jeremy Munday (2004) define the term genre as:

> . . . a conventionalized form of speaking or writing which we associate with particular communicative events (e.g. the academic abstract). Participants in these events tend to have set goals, with strict norms regulating what can or cannot be said within the confines of given genre settings. (Hatim & Munday, 2004, p. 8)

Hatim and Munday give examples of misplaced expressions that would cause the inappropriate use of a genre. These include a powerful speaker using passive form in an inauguration speech, or a famous news reporter using rhetorical devices or lyrical language such as repetition in a press release. Another good example is the case of starting a letter of application by the words: 'Your Excellency, I am honored and flattered to apply for a place on the MA programme at your esteemed University.' (Hatim & Munday, 2004, p. 88). Both scholars suggest these misuses can be a result of a mistranslation or a "negative interference" from the mother tongue.

2.2.2. Text shifts. A shift in text occurs when the translator fails to operate his text within the rhetorical purposes that exist in the ST, resulting in a text that reads differently than what is intended.

> Text, as a unit of communication and translation, is defined:
> a vehicle for the expression of conventionalized goals and functions. These are tied, not to communicative events as in genre, but rather to a set of specific rhetorical modes such as arguing and narrating. Rhetorical purposes of this kind impose their own constraints on how a sequence of sentences becomes a 'text', i.e. intended and accepted as a coherent and cohesive whole, and as such capable of realizing a set of mutually relevant communicative intentions appropriate to a given rhetorical purpose. (Hatim & Munday, 2004, p. 89).

One example is the mistranslation of concessive into adversatives resulting in a shift from an informative text format into an editorial. Examples of mishandled concessives and adversatives include:

- Concessives: to be sure, of course, granted, naturally, no doubt, certainly

- Adversatives: still, but, however, nevertheless, yet

Hatim and Munday (2004) insist especially on the urgency of the above type of shifts in text problems that arise when the adversative or text connectives are implicit i.e. subtle (p. 89).

2.2.3. Discourse shifts. In order for a text to achieve a rhetorical goal, the writing has to be within the limits of a particular genre. But for this text to have a position as a unit of communication, it must also have a certain ideology.

> That is, in their attempt to pursue a given rhetorical purpose, within the dos and don'ts of a particular genre, producers and receivers of texts necessarily engage in the negotiation of attitudinal meanings and the espousal or rejection of a particular ideology (e.g., Euro scepticism, Thatcherism, feminism). This attitudinal component which exhibits a range of ideational, interpersonal and textual values is what we shall now specifically call discourse.
>
> <div align="right">(Hatim & Munday, 2004, p. 90)</div>

To explain discourse, Hatim and Munday use the example of *Mills & Boon* as a type of popular fiction in English, where narration is the dominant text mode, and the love story is the genre. However, they argue that there is a subtle particular discourse intended out of the narration which is essentially to establish an entertaining genre. As a result, the entertaining genre of *Mills & Boon* stories is well known now for its sexist agenda. This agenda is established, for example, through the image of the man's "stomach always tightens" but the woman is always passive, always having "tears course down her cheeks"! Additionally through the heavy use of clichés and the systematic use of inanimate agents in the following examples women are portrayed as helpless, impulsive, etc. The following are a few common structures reflecting the above ideology: "A pain that could rend her in two . . . Her heart missed a beat . . . It took her breath away . . . Tears welled in her eyes . . . An answering pagan passion leapt to control her….." as cited in Hatim & Munday, 2004, p. 298). Another example of a discourse shift Hatim and Munday discuss is the the translation of Czech writer Milan Kundera:

> Kundera writes novels in such a way that they may be too difficult for the average English-speaking reader to understand, and they must therefore be simplified, be made to read more like what the average reader (whoever s/he may be) is used to. (as cited in Hatim & Munday, 2004, p. 91)

In the same book, the Polish scholar Piotr Kuhiwczak points out that the English translation of Kundera's *The Joke* is both inadequate and distorted, "an appropriation of the original, resulting from the translator's and publisher's untested assumptions about Eastern Europe, East European writing, and the ability of the western reader to decode complex cultural messages" (as cited in Hatim & Munday). Kuhiwczak insists *The Joke*'s plot reflects the Kundera's belief that novels should be about themes which are

"polyphonic, full of seemingly insignificant digressions and carefully crafted repetitions." However, the translator did not see in all of this except irrelevancies (i.e. an alien poetics) which must be reduced for the benefit of the intended readership. Thus, for example, the essential folk theme of music as a cultural element is omitted as redundant; the one thing Kundera intended by this particularly long digression was "to illustrate the fragility of culture" (Hatim & Munday, 2004, p. 91). Both isist:

> Genres and texts, then, ultimately serve to "enable" the expression of an attitude involved in a given discourse. Discoursal values relay power relations and help define ideology. This aspect of meaning is properly the domain of what Halliday (1978:112) refers to as the "participatory function of language," language as doing something.   (Hatim & Munday, 2004, p. 91)

In terms of the current study, these theories provide the guidance in the analysis of the novel under study; notably the genre, text and discourse text linguistics serve as the parameters to examine the text samples in chapter four. As there is a rhetorical purpose catered for in any writing, there is also a genre structure to maintain. And there is an ideology to support. The latter dominates discourse. It is the expression of the attitude adopted towards areas of socio-cultural reality such as race, gender, and entertainment. All are essential to make decisions and overcome the problems of equivalence across a translation. Equivalence overall results from the relation between signs themselves, the relationship between signs and what they stand for, and the relationship between signs, what they stand for, and those who use them. Equivalence in translation cannot be achieved in the search of sameness as the later does not exist between any two translation units. Also, pragmatic equivalence transfers a foreign text according to the linguistic norms of the TL and culture to conceal the very fact of translation. In contrast, formal equivalence adheres to those linguistic and cultural norms of the foreign text to result in a translation to be a translation.

2.3 Formation of Cultural Identity through Translation

Translation often creates a form of cultural identity by choosing which foreign texts to domesticate and which to foreignize. In many cases, the translation strategy may primarily focus on the particular domestic values. William Frawley (1984, p. 161) questioned the notion of forming a cultural identity through the translation process. He argued that translation is itself a code that sets its own structural propositions, standards, and other entailments depending on the source of information and the target audience.

On the other hand, poststructuralists argue that translation is not only about transforming the foreign text but also about deconstructing it to suit a particular cultural context. In many cases, this results in the possibility of the translator conflicting with the original intentions of the foreign text or work. Consequently in order to effectively transform the cultural identity through translation, the translator needs to consider both the linguistic and cultural differences and then establish a correspondence to enrich the TL. A significant challenge in this context is how to translate cultural identity with absolute synonymy and semantic accuracy. Forming a cultural identity through translation, however, must not forget the fact that humans across all cultures are often able to recognize the different aspects of their environment almost the same way. Additionally, there is some evidence that there are some characteristics that are usually shared by all a languages further making the transformation of the cultural identity through translation more possible.

Translation as a way of transforming cultural identity also results in the representation of the particular foreign culture by selecting the texts that give a unique domestic meaning. Occasionally some texts may be removed from the original traditions to give them some form of significance. Additionally, many translators have rewritten the texts being translated from a foreign culture to another in an attempt to make them conform to the themes and styles of the domestic culture. In summary a language is often a representation of the cultural identity of the people and therefore translation is an important tool in the transformation of the cultural identity because it enables the exchange of information as well as knowledge.

Translation is an activity that invariably involves at least two different languages as well as two diverse cultures and translators are therefore regularly faced with the

challenge of how to effectively transform the cultural identity of the ST without distorting the intended meaning. Many researchers concur that the best way to successfully transform the cultural identity through translation is to understand the different aspects of the TL. The French linguist Jacqueline Guillemin-Flescher, (as cited in Lewis, 2000, p. 265), argues that the cultural implication for the translation process usually take a variety of forms which may include from syntax, lexical content as well as the various ideologies in a particular culture. The translator is therefore required to ascertain the importance of the certain cultural aspects as well as the extent of the necessity to translate them into the TL. Additionally transforming the cultural identity of a given language also involves understanding the way of life as well as its manifestations that are only unique to the source community. This involves the recognition that each individual language group is often culturally unique (Lewis, 2000, p. 268).

2.4 Psueodotranslation

The term was once defined by Anton Popovic as a '[fictiticious translation]' and refers generaly to the case when an original work is published as a translation of an original in another language; this is normally done to get the attention of wide readership. Hence the author benefit from the expectations of the readers to achieve own literary goals, for instance to write in a different style than the dominant one (Robinson, 1998, p. 183). Robinson also defines Pseudotranslation in the same reference as 'a work whose status as [original] or [derivative] is, for whatever social or textual reason is problematic' (ibid). He brings in the example of the Living Bible, as a paraphrase of the existing English translations of the Hebrew, Armaic and Greek versions as claimed by its authors. Another case of pseudotranslations according to Robinson are some literary works and precisely novels that are claimed to be based on a [found manuscript] (p. 184). This way a novel comes to live out of a real part noted in the claimed manuscript or in some cases when a novel is claimed to be based on a true story. A range of literature is developed in this mannar narrating reality events or history. In some of the cases pseudotranslation, Robinson argues is hardly a found manuscript claimed to be written in a foreign language.

When the term is used in its very general meaning of an original work claimed as a translation, which Faiq (2007, p. 28) applies to a case of auto-Orientalism in *la Nuit*

Sacree, of Tahar Ben Jelloun as a case of Arabic literature written in French and its translation into Arabic. Ben Jelloun is a Moroccan Arab writer who writes in French, the language of the former colonizer. Faiq argues that the Arabic translation with archaisms, unusual syntax and punctuation, and adaptations sounds alien to the Arabic reader, and that both French and Arabic texts can be considered as a pseudotranslation as they both do not involeve the usual situation of translation between two different languages, but they both as target texts in a way or another. The French text is a translation of own culture, of something originaly Moroccan, in the same way Arabic is a rewriting of an original brought back to Arabic. Also Arabic text is almost a self-translation of a native culture (p. 40).

Here the description of Robinson and Faiq both apply to Amin Maalouf novel under study, which in the same way narrates history based on a journey of a manuscript along reality events and fiction.

2.5 Literary Translation

The translation of the literary works is widely considered to be one of the most involving forms of translation particularly with regard to the fact that it does not always simply involve the mere translation of the text but requires a deeper understanding of the other various aspects of the literary work such as the styles the author has used, the cultural context as well as the intended massage that the author may have wanted to convey. Apart from dealing with difficulties and challenges of translation, literary translators are also faced with the problem of considering the other aesthetic aspects of the text being translated including their literature styles, beauty as well as the grammatical, lexical and the phonological aspect of the literary work. This is because the stylistic marks of different languages can significantly vary depending on their cultural background. An important challenge to the literary translators is therefore to maintain the quality of the translation both in the ST as well as the TL while at the same time maintaining the intended meanings and originality of the contents (Bassnett & Lefevere, 1998, p. 36).

Translation is the art of substituting the textual material written in a given language with the nearest equivalence of the textual material of another language. In this regard the fundamental challenge is the need to find appropriate equivalents from the TL

that will ensure that the intended meaning of the original textual material from the ST is invariably maintained. This compels the literary translator to reconsider the ST from the perspective of literary translation so that the translated text may give an equivalent value of the source language (hereafter SL) while at the same time maintaining its aesthetic quality, strength, and the dynamic elements included in the text. In short, literary translation requires the translator to consider the ST in its totality (Fairclough, 1995, p. 70). Oftentimes a ST may be from a totally different culture from the TL, for example, when translating English into Arabic. Consequently the translator may be faced with the challenge of finding equivalent terms in the TL to express as accurately as possible the names and words that are only particular to the culture of the ST and not to the TL.

Literary translation however allows the translators to contribute their share in the creative process particularly with regard to the mode of expression. In this context, a translator must be able to effectively demonstrate a deep understanding and an appreciation of the various styles, nuances, and tones in both the ST and the TL. This can significantly help recreate originality in the translated text. Many researchers also concur that literary translators should also try as much as possible to express the words of the author in a manner that conveys the original intended massage rather than merely changing words from one language to another. It is therefore necessary for literary translators to be able to take into consideration the aesthetic aspects of the textual work (Fairclough, 1995, p. 70).

2.6 Foreignization and Domestication, Lawrence Venuti (1995)

In addition to domestication and foreignization, Lawrence Venuti uses "visibility" of the translator to describe the translator's approach in domesticating to reduce the foreignness of the ST. This is done by manipulating the translator's own language according to the norms of the TL and the practice of reading and evaluating translations that has long prevailed in English and foreign language. It is normally achieved when the translator produces a fluently readable TT, creating a certain level of transparency making the reader forget the fact that the TT is a translation:

> 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 makes 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." The illusion of transparency is an effect of fluent discourse, of the translator's effort to insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning. (Venuti, 1995, p. 1)

Invisibility can be achieved by the way the TT is made natural within the target culture. Venuti uses the term "domestication" to describe the translation strategy of adopting invisibility to reduce the effect of foreignness on the TL readers. According to him, domestication is the predominant translation strategy in Anglo-American culture, and this is consistent with the asymmetrical literary relations which generally exist between that culture and other cultures. He further argues that, since domestication serves broader domestic agendas, it is necessary to challenge its domination by consciously adopting other translation strategies (Shuttleworth & Cowie, 1997, p. 44). In domestication, the translator is biased against the source culture and sensitive about the target reader's level of interaction. It is assumed that foreignization and domestication are two diametrically opposed notions that deal with translating cultural specifics and ST representations. Domestication/ transparency/ invisibility of translator is imposed sometimes by the economy factors:

> ….domestication has supported these developments because of its economic value: enforced by editors, publishers, and reviewers, fluency results in translations that are eminently readable and therefore consumable on the book market, assisting in their commodification and insuring the neglect of foreign

texts and English-language translation discourses that are more resistant to easy readability. (Venuti, 1995, p. 61)

On the other hand, Venuti uses foreignization to describe the translation strategy where a TT is produced which deliberately breaks TL conventions by retaining something of the foreignness of the original (1995, p. 20). By adopting foreignization, the translator is biased against the target culture, having in mind to show the cultural implications in the ST:

> In Pound's work, foreignization sometimes takes the form of archaism. His version of "The Seafarer" (1912) departs from modern English by adhering closely to the Anglo-Saxon text, imitating its compound words, alliteration, and accentual meter, even resorting to calque renderings that echo Anglo-Saxon phonology: "bitre breostceare"/"bitter breast-cares"; "merewerges"/ "mere-weary"; "corna caldast"/"corn of the coldest"; "floodwegas"/"flood-ways"; "hægl scurum fleag"/"hail-scur flew"; "mæw singende fore medodrince"/"the mews' singing all my mead-drink." But Pound's departures from modern English also include archaisms drawn from later periods of English literature.
>
> (Venuti, 1995, p. 5)

Foreignizing is largely advocated in literary translation as compared to domesticating. There are instances when the ST contains foreign features of the SL, like literary convention, literary allusion, slang, discursive variation among others. In such texts, being "invisible" or domesticating the ST does not convey its foreign features due to the fact that those were placed in the ST by the originator and not the translator (Venuti, 1995, p. 310).

2.7 Postcolonial Studies and Orientalism

Postcolonial studies have gained substantial prominence over the past few decades. Although there is currently a serious debate regarding the use of the name "postcolonial," many researchers and literature professionals agree that it denotes the literary study of present-day interactions between the European colonialists and the cultures that they colonized in the past decades. This is particularly in view of the fact that prior to the First World War, the Europeans had brought almost 85% of the entire world under their influence. This large influence together with the long duration that the European empire took before it eventually disintegrated has generated a lot of interest as well as criticisms in many of the postcolonial literatures of modern times.

Due to a high interest on postcolonial criticism and literature, an increasing intercultural trend in postcolonial studies emerged and is referred to as the "postcolonial turn." A term advocated for instance by Edwin Gentzler (1993; 2001, p. 185, 188) as the "real breakthrough for the field of translation studies," it epitomized what is termed "the coming of age" of the discipline (Bassnett & Lefevere, 1998, p. xi). Andre Lefevere again along with other distinguished scholars of the discipline such as Gideon Toury, James Holmes, and Jose Lambert can be considered among the foremost scholars who have made translation studies an autonomous discipline. Together with Bassnett, Andre Lefevere identifies that "neither the word, nor the text, but the culture becomes the operational 'unit' of translation" (Bassnett & Lefevere, 1998, p. xi).

In literary studies, postcolonial studies are seen to have contributed much and thus are regarded as a fertile area in literary studies. Multiple alliances such as racial, class, gender, national and profession of varied people like migrants and emigrants are seen through translation. The translators go as far as using themselves as examples in their work showing that what they are writing is real in their cultures. Based on the theory of poststructuralism, French feminism is used in translation (Gutt, 2000, p. 7).

Translators confess that the critical part in theoretical alliances is academic establishment since the text relates to human sciences discourse. The discourse of literary text is part of textuality of general configuration. Abstractions were evident during the era of postcolonialism since discriminatory stereotypes and discourse of colonialism were evident. Differences in sex and race were exercised via discourse through colonial power. Moreover, domination power and economy of discourse, desire, and pleasure were also seen during postcolonial studies. The dubious theoretical frameworks exist but scholars and students give criticisms on shaky ground.

Theoretical framework studies are important to translation studies and literary studies as they give information which is ideological. It is advisable that complexity of literary translation is recognized in the recent times. The general post-colonial context understanding the Orient was initially recognized and strongly emphasized by Dr. Edward Said and his influential book *Orientalism* in which he made the distinction between the academic discipline involving all those who study, research or teach the orient and oriental studies of anthropologists, historians, sociologists and philologists,

and between Orientalism as a "general style of thought based upon an ontological and epistemological distinction made between 'the Orient' and (most of the time) 'the Occident' that is accepted by writers and novelists, travelers and artists and practiced by political and economical bodies" (1978, p. 2). Dr. Said further argued in the same book that it is a cultural enterprise of the French and English--the colonizers of India and the Middle East--which have created the image of an imaginative "Orient" that is an integral part of the European "material civilization and culture," and as in the following lines:

> Thus a very large mass of writers, among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, "mind," destiny, and so on. This Orientalism can accommodate Aeschylus, say, and Victor Hugo, Dante and Karl Marx.
>
> <div align="right">(Said, 1978, p. 2-3)</div>

The late Edward Said drew an outline of Orientalism as a universe of discourse that exists as a result of an uneven encounter mainly on political and intellectual grounds, as well as on the cultural grounds manifested in the orthodoxies, canons of tastes, texts, and values and finally on the moral in terms of the concept of who "we" are and what "they" are. Said also pointed out that since antiquity, the Orient for Europe has always been the place for exotic experiences, exotic people, romance, fairy tales, and legendary stories. However, the analysis of Edward Said has been criticized for ignoring the self-presentations of the "Orientals" as in El-Enany (2006, p. 2). In this regard, Richard Jacquemond (2004, p. 112) points out among his remarks on translated fiction into French language that most of the published fiction works on the Arab and generally the Orient has to conform to an Orientalist discourse:

> This epitomises the quasi-monopoly over the representation of the Arab world in modern French culture held by what I propose to call the orientalist field. The term should be understood not in the 'academic' sense of the scientific investigation of the Arab world or the Orient, but in the sociological sense of all those – individuals and institutions – that, in the first instance for the French market, produce and disseminate discourse about the Arab world. I use the qualifier orientalist with no derogatory connotations, but simply to underline an essential reality: in France,

representation of the Arab world in mediated and mediatised. Irrespective of nationality, origin or residence, he who produces a work whose subject is the Arab world, but which in the first instance is produced for and distributed to, the French market, belongs to the orientalist field.

(Jacquemond, 2004, p. 120)

This discourse of Orientalism seems to still identify how the Orientalist representation is still inherent and produced by Orientalist artists and travelers supported by media agents. Furthermore, stereotyping has not changed much despite the resistance to Orientalism in the Arab and Muslim world. This is due to the bigger intrinsic contributions to it made by a bigger number of Arab /Muslim intellectuals conforming to the same (El-Enany, 2006, p. 2). In terms of translated fiction to French, Jacquemond for instance confirms that Arab/Muslim writers, artists and producers are still forced to compromise their values to the fundamental values of French culture, as there is every time a new political or ideological conflict between the West and the Arab and/or Islamic world (Jacquemond, 2004, p. 121).

2.8 Review of Arabic Literature through Translation

Building on the views of Dr. Said and Richard Jacquemond and with regards to contemporary Arabic literature translated into English and French, Edward Said offered a detailed review on the same in his article, "Embargoed Literature" (1990). Said argued that there has been always an attitude towards Arabic literature as a Third World literature in translation; as a result, this literature "remains relatively unknown and unread in the West." Even in the case of the celebrated Egyptian Nobel Prize winner in 1988, Naguib Mahfouz, the focus of his publisher in English was clearly to profit from his fame and market his previous works after winning but never to the extent of retranslating them. Said pointed out that what Doubleday published in the United States was no more than the existing translations of Mahfouz's work already available in the English market. Later, Mahfouz's reviews and profile appeared in most American magazines where reviewers focused on his personal aspects and position on Israel, and regarded him as a "hybrid of cultural oddity and political symbol." However, little importance was given to his previous work and to where he stands in modern Arabic literature (Said, 1990, para. 4). The reason, according to Said, is the interestingly unique prejudices towards Arabs and Muslims in the western and American cultures blaming their so-called experts on

24

Islam and Arabs. He listed the example of Bernard Lewis who often writes in prestigious periodicals such as *The Wall Street Journal* and the *American Scholar* about the "darkness and strangeness of Muslims, Arabs and their culture and religion, etc." (as cited in Said, 1990, para. 5). There is as well the general opinion usually taken from Israeli or Jewish scholars as sources of information. For example, Princeton University as a leading American center of Arab and Islamic studies did not have according to Said a single native speaker to teach Arabic among its faculty members. After the Iraqi military aggression in Kuwait, the American media broadly emphasized some repeated clichés that Said describes as "ignorant, unhistorical, moralistic, self-righteous and hypocritical", (Said, 1990, para. 6). In terms of publishers of the West, Said recognized the small but truly effective contribution of Al Saqi in England, Sindbad in France and Three Continents Press in the United States beside those of larger publishers such as Random House, Penguin and few university presses in publishing selective translated work of a considerable literary value. Otherwise, he insisted, ". . . indifference and prejudice were a blockage designed to interdict any attention to texts that do not reiterate the usual clichés about 'Islam,' violence, sensuality and so forth" (Said, 1990, para. 6). The described clichés, attitudes, and prejudices often based on political agendas favored what Said calls "Mahfouz rewrites and the Islamic stereotypes" (para 10), and prevented on the other hand a good deal of translated Arabic literature from being noticed in the West. In this regard, Said lists the works of Adonis, Hanan Al-Shaykh, Abdel Rahman Munif, Tayib Salih, Emile Habiby, Salma Jayyusi and many others as examples of the same. These are as he described are interesting representations of a literary distinction by some well known writers in the modern Arabic literary scene. They all have the Arabic/Muslim culture in mind to fight over by opposing orthodoxy and tyranny but none of them is detached from the culture that is often attacked by western Orientalists. Adonis for example, "a daring and provocative Arab symbolic and surrealist poet" (para 11), is described by Said:

> Arguing that there has always been a literalist, authoritarian strain in the literature, Adonis presents the thesis that this has usually been opposed by poets and thinkers for whom modernity is renewal rather than conformism, transgression rather than nationalism, creativity rather than fundamentalism.

> (Said, 1990, para. 8)

25

Hanan Al-Shaykh's novel, *Women of Sand and Myrrh*, seems to Said a work well worth the attention of western feminists rather than the over-quoted Nawal El-Saadawi. He also described Abdel Rahman Munif's novel *Cities of Salt,* as "the only serious work of fiction that tries to show the effect on a gulf country of oil, Americans and local oligarchy" (Said, 1990, para. 11).

In conclusion, Said urged Arab writers, their publishers, their ministries of culture and their country's embassies to work hard promoting their works and the discourse of Arabic culture in the West. He also called to an intellectual and cultural intervention between the West and the East and rejected the defeatism of some Arabs relating all debates to religious differences. Said notably suggested to the West the reading and interpretation of contemporary literature as a tool to enhance what he called the "cultural abyss" that exists between the two worlds which was understood in the time of war between Baghdad and the entire western world only few months before the First Gulf War of 1991.

The above described works and important literary representations of modern Arabic literature once published in English or French in the early nineties of the last century. However, readers of contemporary Arabic fiction can recognize a relative evolution due to a handful of projects and initiatives that support publishing and translation of Arabic fiction such as the International Prize for Arabic Fiction (also known as the Arabic Booker Prize), as supported by the Booker Prize Foundation and funded by the Emirates Foundation for Philanthropy (Flood, 2012). Since 2008, the Prize has been granted to works of fiction highlighted and encouraged by Edward Said: novels that refute tyranny, oppression on women, and sexual abuse, and call for the freedom of thought.

In terms of translation of Arabic fiction in French, Jacquemond asserts that this is marked by Orientalism and francophone ideology emphasizing in the reader's mind the image of a foreign culture that is radically different. This is done through two approaches: philological translations used in the academic field and exoticizing translations "aiming for a broader audience" (2004, p. 121). Jacquemond who teaches modern Arabic language and literature in the University of Provence, France, and has spent over 15 years in Egypt asserts further Orientalist translations explore the literature

but makes it unreadable to the French readers. This widens the gap between them and the other culture by confirming the text's foreignness:

> It enshrines in the TL the image of a "complicated orient", to use de Gaulle's expression, and in doing so, not only reinforce that very stereotype, but also confirms the orientalist's status as the expert and as the indispensable mediator.
>
> (Jacquemond, 2004, p. 121)

As a result Orientalism focused for a long time on translating ancient texts due to the established idea that the Orient and especially the Arabic culture had its best times long ago and were no worthy works after that until the 1930s and 1940s when modern Arabic works started to appear in French and flourished in the last 20 years (Jacquemond, 2004, p. 122). However, only closest works to the poetics and stylistics of French language by authors who absorb the French culture were noticed. These included those of Tawfiq Al-Hakim and Taha Hussein, writers educated in France whose work marked the difference between their depiction of a backward native society and the values of modernity and freedom of European values. Jacquemond gives the example of Andre Gide's preface to the translation *Le Livre des Jours* by Taha Hussein. In short, writers who reinforced the gap between the East and the West, darkness and light, advancement and backwardness, etc., were noticed.

So, in its very economy, translation from Arabic confirms the idea prevailing in France that not only is the Arab culture dead, but its modern productions are worthless unless they stem from "civilized" natives who have assimilated western forms and values and thus confirm from within Arab culture itself the representation of a radical separation between tradition and modernity, backwardness and progress, etc. The result is a huge gulf between the reception of such works in their source culture and in the culture of translation. (Jacquemond, 2004, p. 123)

Jacquemond describes the case of Naguib Mahfouz, saying that the Egyptian writer is read in his native culture as the historian of the modern society in Egypt whereas in the West he is read as the narrator of the ordinary people, as a colorful image fixed like an Oriental painting which is the opinion of Said as well (Jacquemond, 2004). He concludes that while translating an Arabic literary genre, the selection of works to be translated, the publisher, presentation and marketing, experts and public audiences and everything else revolves around the implications of Orientalist art.

2.9 Conclusion

In translation studies, translators do not initiate information but translate the given text hence not responsible for vices like promotion of racism. The only relevant change which can be done by a translator is development of the discipline. The translators do accept that their translation is a form of rewriting in a culture or literature. Through postcolonial studies of translation, it is evident that the act of translation is contextualized and illustrates an ideology. From this chapter it can be easily concluded that Arabic literature is mostly evaluated through the lenses of Orientalism by the vehicle of exoticizing/foreignizing the translation to depict a range of established ideas and stereotypes along centuries. The next chapter provides the analysis of *Samarcande* in line with all the previous thoughts

Chapter Three: Data and Methodology

3.1 Introduction

The previous two chapters reviewed genral and specific concepts of translation studies that had an impact on the development of the discipline in general and on literary translation and cultural representation in particular. Significant translation strategies and linguistic approaches were highlighted to support the data analysis in this chapter. Additionally the long debated Orientalism was defined along with poet-colonial studies introducing the discourse on the Arab and Muslim culture as manifested in the writings of western travellers, artists, and academics (Said, 1978, p. 2).

In the present chapter we are reviewing the cultural representation of the Arab and Muslim history in *Samarcande* in order to analyse the research question whether the writing of Amin Maalouf is resistant or compliant to the western discourse of Orientalism in his representation of the controversial Muslim poet and philosopher Omar Al Khaiyyam. The choice of the novel was based on its historical topic and the time frame it covers besides its author's background and his announced intentions of "build[ing] bridges between the East and West":

> But when they're in a bitter, violent conflict, one feels like a grain of wheat being crushed by two powerful stone jaws. I feel I should try to conciliate those worlds; that it's possible to build bridges. At other times I feel like Don Quixote tilting at windmills; that it's presumptuous to try to interfere in such a gigantic collision.
>
> (as cited in Jaggi, 2002)

The following examples demonstrate the cultural representations where the discourse of Orientalism is examined and both author's and translator's intentions are analysed in order to identify how these were reflected in the text in terms of language and poetics. All text samples in French taken from *Samarcande* (Maalouf, 1988) and highlighted in Italics are followed with Arabic text taken from the translation by the late Dr. Afif Dimashqiah (Maalouf, 1991; 2008), and then by their English taken from the translation by Russell Harris (Maalouf, 1992). However, English translation is only used as an aid or a gloss to those who have no access to the French or to the Arabic text.

3.2 Data

      3.2.1. The author, Amin Maalouf. Amin Maalouf was born in 1949 to a Christian Lebanese family, and while the Protestant branch of the family sent their children to British or American schools, Maalouf's Maronite mother insisted on sending him to a French Jesuit school, the Collège Notre Dame de Jamhour. He then studied sociology at the Francophone *Universite Saint-Joseph* in Beirut. Maalouf worked as a journalist and then the director of the Beirut-based daily newspaper *Annahar* until the start of the Lebanese civil war in 1975, when he relocated to France, which became his permanent country of residence.

      The Lebanese-born novelist writes in French although his native language is Arabic. He has established himself as a French writer whose the works have been translated into many languages. He received the *Prix Goncourt* [The Goncourt Prize] in 1993 for his novel *Le Rocher de Tanios* [*The Rock of Tanios*]. His novel *L'Odysse De Balthazare* [Balthasar's Odyssey] was shortlisted for the International IMPAC Dublin Literary Award in 2004 ("The 2004 Shortlist," n.d.). The same year the novel won the Mediterranean Prize, a French literary award given by the Mediterranean Centre of Literature in order to promote cultural interaction among the numerous countries surrounding the Mediterranean Sea. Maalouf has also been awarded the prestigious Prince of Asturia Award for Literature ("Prince of Austria Laureates for Literature", n.d.). Lately in June 2011 he was elected to *L'Académie Française* (the French Academy), on seat number 29 ("Les Membres Actuels par Fauteuil", n.d.). In the Arab world, Amin Maalouf won the prestigious Sultan Bin Ali Al Owais Cultural Award for Cultural & Scientific Achievments, in its twelfth session for 2010-2011 ("Winners", n.d.).

      Amin Maalouf's works are inspired by the history of the Middle East, Africa and the Mediterranean basin promoting the themes of intercultural dialogue and reconciliation. Maalouf's novels are marked by his experiences of the Lebanese civil war and migration. His characters are often voyagers between lands, languages, and religions. His style is a mix of suggestive language, historic affairs in a Mediterranean mosaic of languages, cultures and religions, and stories of tolerance and reconciliation (Jaggi,

2002). Maalouf's main works, besides *Samarcande*, include novels and nonfiction books (Amin Maalouf books, n.d.):

Fiction

- *Leon L'Africain*, 1986 (*Leo the African)*
- *Les Jardins De Lumiere,* 1991 (*The Gardens of Light*)
- *Le Premier Siecle Apres Beatrice*, 1992 (*The First Century After Beatrice)*.
- *Le Rocher De Tanios*, 1993 *(The Rock of Tanios)*, Goncourt Prize 1993.
- *Les Echelles Du Levant,* 1996 (*Ports of Call*).
- *Le Periple De Baldassare,* 2000, (Balthasar's Odyssey), English translation shortlisted for International IMPAC Dublin Literary Award in 2004.

Nonfiction

- *Les Croissades Vues Par Les Arabes*, 1983 (*The Crusades Through Arab Eyes*)
- *Les Identites Meurtrieres*, 1998 (*In the Name of Identity*)
- *Origines,* 2004 (*Origins*) winner of the 2004 Mediterranean Prize.
- *Le Dereglement Du Monde,* 2009 (*Disordered World: Setting a New Course for the Twenty-first Century*)

3.2.2. The novel, *Samarcande*. *Samarcande* is a historical novel which gains its importance from the famous Rubaiyat, (*Eng*. Quatrains) and the controversy around the eleventh century Persian Muslim poet who lived between 1048 and 1131 A.D. In *Samarcande* (Maalouf, 1988), Amin Maalouf blends fiction with historical facts around the trip of the imagined original manuscript from medieval times until the nineteenth century. The manuscript passes by the great ancient cities of Samarkand, Bukhara, the fortress of Alamut and Neysapur, to Tabriz and Tehran in the nineteenth century, then off to the New World where the manuscript gets drowned in a catastrophic event of the early twentieth century.

The first half of the novel starts in 1072 introducing three historical Muslim Persian figures who lived in the eleventh century: Omar Al Khaiyyam himself; the great vizier Nizam al-Mulk (an influential politician who is often considered in the west as the Muslim Machiavelli), and the fanatical cult leader Hassan El Sabbah, who commands a ruthless order of assassins from the mountain fortress of Alamut. This part ends with the invasion of Moguls in 1164 approaching Baghdad. The second half of the novel starts in

1870 in Paris, with a young wealthy American collector who miraculously discovers the imagined lost manuscript and falls in love with the keeper, a young princess the granddaughter of the ruling Shah; the American enthusiast rescues his princess in a troubled region and heads back to the United States after their marriage.

Samarcande is distinct for its focus on the major historical events that affected the Orient for over a millennium and for the way it highlights on the political and social life of the Muslim medieval. The novel is not only a historical account of those who are described in it but is "the intricate embroidery of an oriental carpet it weaves back and forth through the centuries, linking the poetry, philosophy and passion of the Sufi past with modernism" (Rashid, 1992). The reviewer's opinion matches the western perception or rather misperception of Omar Al Khaiyyam's philosophy, which leave us to think whether this was initially the intention of the author? This is a dry historical novel in its second half with a very much expected exotic flavour in the first half.

3.2.3. The topic, Rubaiyat of Omar Al Khaiyyam. Maalouf, refers to the 1868 edition of the Rubaiyat translation into French (from Persian language), by J. B. Nicolas, the Chief Interpreter in the French embassy to Persia, which was the first translation of 464 quatrains in prose to French. He then mentions the translation of Edward FitzGerald, 1868 edition. As known to researchers and experts in the field, this is the most successful work of English in the nineteenth century (Bassnett & Trivedi, 1999, p. 8). The novel starts with a verse from the Rubaiyat, recognising the fact that not all quatrains are proved to be authentic, i.e. composed by Al Khaiyyam himeself. Maalouf quotes the following verse as authentic, that the translator in Arabic states in a footnote that he is referring to Ahmed Al Najafi's translation in Arabic, published in 1931:

> *Quel homes n'a jamais transgress eta Loi, dis?*
> *Une vie sans peche, quell gout a-t-elle, dis?*
> *Si tu punis le mal que j'ai fait par le mal,*
> *Quelle est la difference entre Toi et moi, dis?* (Maalouf, 1988, p. 11)

<div dir="rtl">

إلهي قُل لي مَن خلا من خطيئةٍ

وكيف تُرى عاش البريءُ مِنَ الذَنبِ

إذا كُنتَ تَجزي الذَنبَ مني بِمثلِهِ

فَمَا الفرقُ ما بَيني وبَينَكَ يا رَبي؟ (Maalouf, 1992, 2008, p. 11)

</div>

English:

> Pray tell, who has not transgressed Your Law?
>
> Pray tell the purpose of a sinless life
>
> If with evil You punish the evil I have done
>
> Pray tell, what is the difference between You and me? (Maalouf, 1992, p. 1)

The author then lists the following verse as inauthentic that in Arabic the translator quotes a corresponding translation again from Al Najafi's edition of 1931:

> *Tu viens de briser ma cruche de vin, Seigneur.*
>
> *Tu m'as barre la route du plaisir, Seigneur.*
>
> *Sur le sol Tu a repandu mon vin grenat.*
>
> *Dieu me pardonne, serais-Tu ivre, Seigneur?* (Maalouf, 1988, p. 17)

<div dir="rtl">

كسرت يارب ُ إبريقَ المُدامَ كما

سدَدتَ لي بابَ عيشي حيثُما كانا

أنا شربتُ وتُتبدي أنت عَربدةً

ليتَ الثَّرى بِفمي، هل كُنتَ نَشوانا؟ (Maalouf, 1992, 2008, p. 18)

</div>

English:

> You have broken my jug of wine, Lord.
>
> You have barred me from the path of pleasure, Lord.
>
> You have spilt my ruby wine on the ground.
>
> God forgive me, but perchance You are drunk, Lord. (Maalouf, 1992, p. 7)

According to Maalouf (1988), the *Rubaiyat* was born in 1072 when Omar Al Khaiyyam at 24, was advised to put together his verse in writing so that the public would stop creating and spreading daring ones and relate them to him. Some of those were interpreted into tendency to atheism and mockery of Islamic rituals. In the first half of the

novel, Maalouf uses some of the verses to support his presentation of Al Khaiyyam. In chapter 10, the character of Al Khaiyyam states his verse as "they are only *rubaiyaat* about wine, beauty, life and its vanity" (Maalouf, 1992, p. 55). The author also refers to the history of the *Rubaiyat* as known to the English speaking world reviewed earlier.

3.3 Methodology

Based on the reviews in chapter two and three, translation involves language, poetics, ideology, and the universe of discourse. For the purpose of this study, the analysis of these was dealt with by many important scholars in the field. Susan Bassnett and the late Andre Lefevere for instance, in a general editor's preface, define translation as a "rewriting of an original work" (Bassnett & Lefevere, 1992, p. vii). They also state that all rewritings regardless of their intentions reflect a given ideology and poetic that makes the work function in a certain way for a certain audience. This rewriting job can be negatively seen as a tool of manipulation in the hands of a translation agent or positively as a key factor towards the evolution of the target literature and audience:

> Rewritings can introduce new concepts, new genres, new devises and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever increasing manipulation of all kinds, the study of manipulation processes of literature as exemplified by translation can help us towards a greater awareness of the world in which we live.
>
> <div align="right">(Bassnett & Lefevere, 1992, p. vii)</div>

One way of discussing the representation of the Muslim and Arab history in *Samarcande* in the form of a pseudo-translation might be by applying what Lefevere suggests as the hierarchy of problems to be solved in the translation as language, ideology, poetics, and universe of discourse (1992b, p. 87):

> Texts are not written in a vacuum. Like language, literature pre-exists its practitioners. Writers are born into a certain culture at a certain time. They inherit that culture's language, its literary traditions (its poetics), its material and conceptual characteristics (microwaves and the ideas of Sigmund Freud in twentieth-century American culture; chamber pots and the ideas of Enlightenment in eighteenth-century England)-in a word, its "universe of discourse"--and its standards.
>
> <div align="right">(Lefevere, 1992b, p. 86)</div>

This methodology aims to analyze the expression of both original and translation to identify the problems of ideology, identity, language and poetics within the targeted western reader's universe of discourse.

3.3.1. Language. Any literature, whether original or translated, is intended to score and achieve a satisfactory level of readership through many ways. One of these is to benefit from "linguistic devices" of the TL. Should there be any difference between the original and the translation that would be for reasons particular to the TL dominant poetics, such as style, rhyme and grammar (Lefevere, 1992b, p. 86), which served the domestication. However, in the case of *Samarkand*, we are attempting to trace the language devices used to maintain the genre, style, and the choice of words used to reflect the flavour of the original or maintaining the theme of exoticism and still satisfy the readership's expectation of a provocative style and sensuality.

Grammatical rules differ from one language to another, and it is generally impractical to impose the rules of one language into another, unless one language is felt superior or more prestigious than the other. This is the case in the works of the diaspora writers and within the Orientalist and postcolonial discourse where this novel is nicely positioned. Lefevere (1992b, p. 86) explained elements of language in a writing or translation as not only grammatical categories, but also an expression of culture, sometimes no more existing such as concepts or social practices that died with time. Some words survive with time although the practices they signify no longer exist, but these develop into expressions with connotations. Lefevere gave the example of "Hokeypokey" in American slang of the 1920s which meant a cheap brand of ice cream. Even though that brand no longer exists, the word is still used to mean "nonsense." Because the language is the expression of culture, he argued, many words of the language are firmly bound with their culture; therefore it becomes hard to transfer the same to another language (Lefevere, 1992b, p. 86-87).

In terms of language, and according to the *Encyclopaedia Britannica*, the term "Rubaiyat" itself has become established to describe this genre of verse: the rhymed quatrains that were the form of the original as a genre used by FitzGerald introducing the form of the original ("Robai", 2012).

3.3.2. Ideology. According to Lefevere (1992b), ideology comes first in the hierarchy of language, ideology, poetics, and universe of discourse, taking into consideration the "commonly established prejudices" facing the author and the same facing the translator that affect the readership. The identified role of translator as a "re-writer of an original" implies that he/she sometimes adheres to a given perception system representing the ideology and poetics that make the translation/rewriting play the essential role in forming an intended image of a certain culture, people, or person.

Staying with the novel's cause; the image of Omar Al Khaiyyam in the West, let us look into what motivated the highly stylistic rewriting of Omar Al Khaiyyam by Edward FitzGerald? In terms of ideology, FitzGerald's representation of the Persian poet, which was not noted for its fidelity to the original, played a vital role in constructing Al Khaiyyam's image in the West ("Rubaiyat of Omar Khayyam", n.d.). Even on the level of authentication, it is known after decades of research that many of the translated quatrains could never be confirmed authentic to any one of Al Khaiyyam's originals. "I amuse myself with poking out some Persian which E. Cowell would inaugurate me with; I go on with it because it is a point in common with him, and enables us to study a little together" (as cited in Holbrook, 1899, p. 9).

Motivated by a desire to impress his tutor and friend, FitzGerald stunned the Victorian society with his entertaining representation of Al Khaiyyam. Despite his admiration quoted earlier, FitzGerald still sees their art in a lower ranking than the Victorian poets; therefore they needed some shaping before introducing their works to the English readers. Ideology then oppressed the poetics of the translation, an ideology that, according to Lefevere, FitzGerald would not think of if he were representing works seen superior in the English speaking world such as Homer or Virgil (1992b, p. 8). FitzGerald wrote in a letter to his friend and teacher of Persian language, E. B. Cowell, dated April 27, 1859:

> I suppose very few people have ever taken such pains in translation as I have: though certainly not to be literal. But at all cost, a thing must live: with a transfusion of one's own worse life if one can't retain the Original's better. Better a live Sparrow than a stuffed Eagle.
>
> (as cited in "Rubaiyat of Omar Khayyam", n.d.)

3.3.3. Universe of discourse.

3.3.3. Universe of discourse. Based on the literature review in chapter two on the discourse of Orientalism and the above example, FitzGerald seems to admire the genius of two leading poets of Persia. Writing again to Cowell, he states, "Hafiz and Old Omar Khayyam ring like true metal. The philosophy of the latter is, alas ! one that never fails in this world (Holbrook, 1899, p. 6). But this admiration did not result in more than importing the form of the quatrains. In fact, future critics recognise the liberties FitzGerald inflicted on his purported source and some also credits FitzGerald for the considerable portion of the "translation" that is his own creation which he admitted:

> It is an amusement for me to take what Liberties I like with these Persians, who (as I think) are not Poets enough to frighten one from such excursions, and who really do want a little art to shape them. (as cited in Lefevere, 1992a, p. 1)

The authoritative culture's attitude towards the weaker one is often manifested in the postcolonial periods, as explained in chapter three in the literature of the colonized once translated to the mainstream European Languages (Faiq, 2004, p. 9). In this context no culture suffered of the described manipulation like these cultures. The rewriting as per personal unconventional interest of the Arabian Nights by Burton is described by Carbonell (1996, p. 85) "as a charm achieved by casting a veil of romance and exoticism over the work to maintain the oriental flavor and naivety of the medieval Arab". These repeated rewritings- notably the Rubaiyat by Edward FitzGerald- profoundly established the perception (or, as some say the "misperception") of Omar the Muslim poet and his views on life and the religion; hence, opinions differed and controversy expanded. Carbonell insists that the mentioned translation established Al Khaiyyam in the West as an early skeptic and atheist. That although FitzGerald gave the Rubaiyat a unique fatalistic spin, a view focuses on the fact that humans are powerless with no single authority except on what they really do; all questions about the afterlife cannot be answered by any means. The same represents a universe of discourse to Maalouf to work withing. In addition, there is also the universe of discourse of French language readers, whether elite or ordinary and the sought out recognition of Francophone literature which is represented by the Goncourt and other prestigious prizes.

Chapter Four: Analysis and Discussion

4.1 Introduction

Based on the methodology above, the analysis of the *Samarcande* will look into issues of the highlighted language, ideology and universe of discourse as they interact in the novel.

4.2 Title and Cover Page of *Samarcande*

Samarcande, (*Eng*. Samarkand) is defined by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as the city historically considered as one of the greatest among the ancient cities of the famous Silk Road, the silk trade road between China and the Mediterranean that dates back to the second century CE. The city was mentioned in *The Travels of Marco Polo*, where the Venetian traveler merchant records his journey along the Silk Road, describing Samarkand as a very large and splendid city. The city, situated today in Uzbekistan, is a crossroads and melting pot of the cultures and people of Central Asia. Samarkand had a multi-millennial history, enjoyed prosperous times and had its most significant development in the Timurid period from the fourteenth to fifteenth centuries. It became a World Heritage Site in 2001 according to the World Heritage Convention ("Samarkand – Crossroads of Cultures", 2012).

In fiction, and to the western reader, *Samarcande* (*Eng*.Samarkand) is a direct reference to the historical orient and represent the charms and appeals of the Orient, the Silk Road, the exotic adventures, of travelers, the extraordinary events, legends, sensuality, "ornament in an oriental carpet" and "courts, the bazaars, the lives of mystics, kings and lovers" as described in a British book review (Rashid, 1992).

In Islamic history, and in the eleventh century, which is the time period the where the novel events take place in its first half, the city was part of the Muslim empire; after that it was conquered by the army leader Kuteiba-ibn-Muslim in 712 CE (Quraishi, 1989, p. 29-36). It was under the Abbasid Arabs that the dominance of Islamic culture started in that region. From the 6th to the 13th century, the city enjoyed larger and more populous legacy than modern Samarkand and over the years was dominated by the Turks, the Arabs who converted the area to Islam, the Seljuk Turks, and the Khorezm shahs before

it was destroyed by the invasion of Mongols under Genghis Khan who sacked the city in 1220. Here ends this part of the novel involving Samarkand. A small part of the population survived, but Samarkand took many decades to recover from the disaster, to flourish again in the Timurid period (Quraishi, 1989, p. 97).

Therefore in fiction, the title *Samarcande* represents to the Arab and Muslim reader a great deal of cultural references that can be described as pride and nostalgia, past power and expansion, and splendidly great heritage. The title was rendered into Arabic as سمرقند [*Eng*. Samarkand] which enjoys equal historical and cultural importance to the reader of Arabic.

Due to all the above, the title of *Samarcande* is essential to set the scene of the legendary foreign places of splendor and romance (Said, 1978, p. 4). So is the cover image which is a miniature picture in an ancient or medieval illuminated manuscript, the simple decoration of the early Oriental people having been miniated in the drawing. As Faiq argued (2004, p. 9), as well as Jacquemond (2004, p. 121), because the novel is published for the French readers, the Orientalist presentation in the cover serves the French reader's perception of the Orient as a strong theme for better readability.

> Because these texts are either published in or written specifically for the West, the issue is whether the dominant culture will accept and interact equitably with them, or whether it will try to force them to assimilate to its value systems: its master discourse. (Faiq, 2004, p. 9)

The cover conveys its exoticism and draws the reader's attention to all that is imaginative, magical and legendary about the same. The full colorful authentic illustration of miniatures was commonly used during medieval ages to decorate Persian, Byzantine, Hindi, and Ottoman manuscripts; hence this ornamental painting is not specific to the Muslim world which conforms to the western presentation of generality around the physical Orient. The same theme dominated the other editions of the novel and its translations into English. However, the cover of the Arabic translation does not have the Persian or Asian flavor anymore; it is Arabicized through the image of Bedouins and camels; another Orientalist representation that is more specific to the Arab world. If we examine all other translated books of Maalouf, we easily notice the use of a small painting on a white background as a unified cover by the publisher Al Farabi; the painting in the middle of course changes with each book. This way the author, translator

and publisher, who ever be the one who takes the decision, contribute to directing the readers mind about each book.

During the nineteenth century, the representation of the Arabic and Islamic culture in European culture was demonstrated through literature, paintings and other fields (Faiq, 2004, p. 20). For instance, the most prominent authors of the French literary tradition exhibited a level of Orientalist themes through their writings by publishing travel journals, exotic novels and poems. Exoticism provided as well the base to the Romanticism Movement supported by increasing travel literature motivated by the colonial expansion.

Within the same discourse, what would be better than the appeal of the Orient right from the title, especially since the exoticism of the theme is justified by the content? A novel of *Samarcande*'s nature normally is well received in the West because according to Faiq (2004, p. 11), it is expected to be full of images from the past; images which the Orientalist accounts established around the Arab and Muslim culture.

4.3 Structure and Chapter Titles

The events of *Samarcande* are narrated in two halves as explained earlier in this chapter, taking the reader between Persia of the eleventh century and that one of the late nineteenth century. The structure of the novel comes in four chapters, each with a different number of sections, as follows:

Livre Premier- Poetes et amants	الكتاب الأول – شعراء وعشاق
Book One-Poets and Lovers	(14 chapters) from year1072 in Samarkand
Livre Deux – Le paradis des Assassins	الكتاب الثاني – فردوس الحشاشين
Book Two-The Assassins' Paradise	(10 chapters) ends in 1164
Livre Trois – La fin du Millenaire	الكتاب الثالث – نهاية الأعوام الألف
Book Three-The End of the Millenium,	(10 chapters) 1870 in Paris
Livre Quatre – Un poet a la mer	الكتاب الرابع – شاعر تائه
Book Four-A Poet at sea	(17 chapters) 1912 in New York

Authors of fiction, novelists, and short story writers often try different structures to present their work. Generally the structure of a novel or a book of short stories reflects the norms for that literary genre within a said literature. Let us take from the Victorian Era, the example of one of the greatest English novelists: Charles Dickens. Dickens used

different structures in some of his books; for example, he used the musical term "staves" to mark the chapters in *A Christmas Carol*, published in 1843, ("Charles Dickens," n.d.). "Staves" in plural ("staff" in singular) is a division of a poem consisting of a series of lines arranged together in a usually recurring pattern of meter and rhyme. It is found in musical notation to refer to one set of lines on which musical notes are written ("Stave," 2012). This form is motivated by the book title itself which was a song. Similarly, Dickens used to name the chapters in his two other books that have Christmas theme as "quarters" for *The Chimes* (published in 1844) and "chirps" for *The Cricket on the Hearth*, published in 1845 ("Charles Dickens," n.d.).

Charles Dickens, besides having invented some of the most iconic novels and characters in English Literature, helped popularize the form of serial stories published in periodical installments. His renowned novel *A Tale of Two Cities* was published in 31 weekly volumes in form of chapters ("Charles Dickens," n.d.). The same manifested before that in the *Arabian Nights*; for example The City of Brass is narrated in 12 nights, Sinbad the Sailor is narrated in 30 nights, and Aladdin is narrated in 78 nights (Burton, 1997).

Furthermore, the use of "book" for "chapter" appears a common trend in the writings of many French authors; for example, the nineteenth century French poet and novelist Victor Hugo structured his voluminous historical novel, *Les Miserables*, published in 1862, in five volumes; each volume is divided into books, and then subdivided into chapters ("Les Miserables," n.d). His other famous novel, *Notre Dame De Paris* (1831), had the same form and the structure of volumes/books/chapters. The discussed structure is used then in voluminous and serial literature to maintain readers' attention and add the element of mystery and foreign especially in an epic historical novel. Another purpose could be the element of history itself presented in an epic book of mysteries. A simpler interpretation might be that it is merely a way of dividing a book that promises a lot and that travels in history.

The first two titles selected by Maalouf indicate the eleventh century events and the time of Omar Al Khaiyyam until the Islamic cities are sacked by the Moguls. The first title, "Poets and Lovers" directly refers to the sensuality of that age: an idea flirting once again with the romance, poetry, wine, and pleasures of life, secret relations and

suspense. The second title, "The Paradise of the Assassins" refers to another controversy: the order of the assassins and their leader associating them to Paradise, which could be the fortress of Alamut, their faith, their practice of systematically eliminating the opposing figures, or simply the drugs it has been said they were dealing with as a source of their violence and the name they carry (Hodgston, 2005, p. 134). The third book title indicates the move in time onto the late nineteenth century to the end of a millennium as the novel is tracing the Rubaiyat manuscript. The fourth refers to the American collector who carries the name "Omar" as his middle name, to his travels by sea after his struggle and romance in Persia looking after his princess, the guardian of the manuscript.

4.4 Author's Introduction

The author set the direction for his readers through a lost book seen as a "treasure" covered in its "golden casket" from Asia; it is the famous *Rubaiyaat* of Omar Khayyam, the "Persian sage, poet and astronomer." The book is an "eminent victim" of the Titanic, the drowned ship in 1920 - in fiction of course. Maalouf chooses the narrator to be the "obsessed guardian" of this valuable book, who describes it as the "object of flesh and ink" which he lost in the deep ocean because he did not guard it as he should have. Benjamin Omar Lusage, is the narrator of *Samarcande;* he appears in the second half of the novel, born in 1873*;* it was he who "snatched" the book from its origin, its "birth-place" in Asia to take it to the New World among his luggage. He is going to tell us the book's "age-long journey" and how it is going to be interrupted by "the arrogance of the narrator's century." The book will "emerge from the murky depths of the sea intact" to captivate the eyes and to make people lose themselves in it as a "new odyssey." He promises the reader to "discover the poet, his first verses, his first bouts of drunkenness and his first fears." He adds, "the sect of Assassins" and a painting of "sand and emerald." He states the verse will either "impassion or disenchant" the people referring to the controversy around Omar Al Khaiyyam as the main issue. The book "bears no name or signature" referring to the manuscript of the Rubaiyat where it was written. "Samarkand, the most beautiful face the earth has ever turned towards the sun", (p. ix). The following main axes are promised to the reader by the narrator:

1- The adventure.

2- The exotic Orient.

3- A poet, also a philosopher and astronomer.

4- A treasure in a golden casket.

5- The western traveler the guardian and narrator.

6- The chronicles, an Odyssey.

7- The wake up of the Orient.

8- The controversy.

Based on the above description the author establishes the narrative style based on the historical set up signalled by the references to a journey in time of a drowned treasure which will emerge to capture the attention and leave people in controversy about a great poet and a great age, a figure from the past from the splendid although troubled history of the East. The Arabic translation is marked by the use of high status language, idiomatic expression and complex structures such as the nominal and interrogative; in addition a lack of fluency is felt sometimes as well, such as the following lines:

<div dir="rtl">

ورحلته الدهرية ما الذي قطعها غير صلف عصري أنا؟

ومذّاك تسربل العالم بالدم والظل يوماً إثر يوم.

وإذا كانت صندوقته المصنوعة من الذهب تحميه فسوف يبرز من الظلمات البحرية وقد اغتنى بمغامرة جديدة.

إنه لايحمل تاريخاً ولاتوقيعاً ولاشيء غير هذه الكلمات المتحمِّسة أو المتقززة:سمرقند، أجمل وجه أدراته الدنيا

يوماً نحو الشمس. (Maalouf, 1992, 2008, p. 9-10)

</div>

English:

And was its age-old journey not interrupted by my century's arrogance?

Protected by its golden casket, it will emerge from the murky depths of the sea intact, its destiny enriched by a new odyssey.

Since then, the world has become daily more covered in blood and gloom, and life has ceased to smile on me.

It bears neither date nor signature, nothing apart from these words which can be read as either impassioned or dischanted: *Samarkand, the most beautiful face the earth has ever turned towards the sun*. (Maalouf, 1992, p. ix)

4.5 Socio-political Examples

4.5.1. Cruelty and aggression.

1- *Parfois, a Samacande, au soir d'une journee lente et morne, des citains desoeuvres viennet roder dans l'impasse des deux tavernes, pres du marche aux poivres, non pour gouter au vin musque de Soghdiane, mais pour epier allees et venues, ou prendre a partie quelque buveur emeche. L'homme est alors traine dans la poussire, arose d'insultes, voue a un enfer don't le feu lui rappellera jusqu'a la fin des siècles le rougeoiement du vin tentateur* (p. 13).

يحدث أحيانا في مساء بطيء العبوس أن يتسكع بعض أهالي سمرقند في درب الحانتين غير النافذ بالقرب من سوق الفلفل لا لكي يذوقوا خمرة الصُغد المُمَسَّكة، وإنما ليرقبوا ذهاب الناس وإيابهم أو ليخاصموا شارباً ثملاً. وعندئذ يُمرَّغ الرجل في الغبار وتُكال له الشتائم ويُنذر لجحيم تذكِّره ناره، حتى آخر الدهور، بحمرة الخمرة المُغوِية. (p. 13)

Sometimes in Samarkand, in the evening of a slow and dreary day, city dwellers would come to while the time away at the dead-end Street of two Taverns, near the pepper market. They came not to taste the musky wine of Soghdia but to watch the comings and goings or to waylay a carouser who would then be forced down into the dust, showered with insults, and cursed into a hell whose fire, until the ned of all time, would recall the ruddiness of the wine's enticement. (p. 3)

Comment: This example is taken from the first paragraph in the novel; it has the French structure of a long sentence. Hence Maalouf moves from purely literary exposition into purely analytical and informative historical text. In French he uses complex sentences and connectives when argumentative and informative context is needed.

The story mode is signaled by *Parfois, a Samarcande* [*Eng*. Once, at Samarkand] which makes a nice alternative to the conventional story framing device of Once upon a time, and كان يا ماكان في قديم الزمان in Arabic. The historical dimension of the Orient is signaled by the reference to *Samarcande* analyzed earlier in chapter three, and to *Soghdiane*, a reference to [*Eng*. Sogdiana] which is defined as "An ancient region of Central Asia. . . . which prospered as a centre of Islamic civilization, especially under the Samanid dynasty

(9th–10th centuries CE), until the Mongol invasion of the 13th century" ("Sogdiana," 2012). In this example, the narrative is describing the Oriental city highlighting its souks, streets and people. It focuses around the practice of drinking alcohol as common although condemned and badly received by the Muslim public. The following key terms of an Orientalist description that Maalouf chooses for the city represent the dominant themes of the novel: *journe lente*, *impasse*, *tavernes*, *marche au poivre*, *vin musque*, *buveur emeche*, and *vin tentateur* are all literally reflected in Arabic in the same order مساء بطيء، درب الحانتين، سوق الفلفل، الخمرة المُمَسَّكة، شارباً ثملاً، الخمرة المُغوية, [*Eng*. The evening of a slow ..day, street of Two Taverns, pepper market, musky wine, carouser, wine's enticements]. Maalouf varies his expression from one paragraph to another as he changes context between description to dialogue or to a dry informative in the history part. In this example the description is of the ancient city and its Muslim people watching those who drink alcohol and teach them a lesson.

2-   *Nous ne voulons plus aucun filassouf a Samarcande!*

        Pour ces gents le term de "philosophe" designe toute personne qui s'interesse de
        trop pres aux sciences profanes des Grecs, et plus generalement a tout ce qui n'est
        pas religion ou literature. (p. 16).

- لا نريد فيلسوفاً في سمرقند

فلفظة "فيلسوف" تعني عند هؤلاء الناس كلَّ شخص يهتم عن كثب بعلوم الإغريق المنافية للدين، وبصورة أعمّ بكل ما ليس ديناً ولا أدباً. وكان عمر الخيّام قد أصبح على الرغم من صغر سنّه فيلسوفاً بارزاً... (p. 16)

'we want no *failasuf* in Samarkand!'
A murmur of approval arose from the crowd. For these people, the term 'philosopher' denoted anything too closely associated with the profane Greek sciences, and more generally anything which is neither religion nor literature. (p. 5)

3-   *Alchimiste! Alchimiste!*
        Aux yeux des autorites, etre philosophe n'est pas un crime, pratiquer l'alchimie est
        passible de mort.
        - Alchimiste! Cet etranger est un alchimiste!

- Si cet home est reellement un alchimiste, decide-t-il, c'est au grand juge Abou Taher qu'il convient de le conduire. (p. 18).

- كيميائي! كيميائي!

ولأن يكون المرء فيلسوفاً فليس جريمة في نظر السلطات، وأما تعاطي الكيمياء فجزاؤه الموت.

إذا كان هذا الرجل كيميائياً فإنه يجدر بنا أن نقوده إلى قاضي القضاة أبي طاهر(p. 19)

'Alchemist! Alchemist!' In the eyes of the authorities being a philosopher was not a crime, but practicing alchemy could mean death. 'If this man is Alchemist,' he pronounced, 'then he must be taken before the chief *qadi* Abu Taher.' (p. 8)

4- *J'avais un frère, de dix ans mon aine, il avait ton age quand il est mort. Ecartele, dans la ville de Balkh, pour avoir compose un poeme qui avait deplu au souverain du moment. On l'a accuse de couver une heresie, je ne sais si c'etait vrai,..* (p. 24)

كان لي أخ أكبر مني بعشر سنوات، وكان في مثل سنك عندما مات ممزَّقاً إرباً في مدينة بلخ لأنه نظم قصيدة لم تَرق الملك في ذلك العهد وأتهم بالهرطقة ولست أدري إذا كان ذلك صحيحاً. (p. 26)

I had a brother, ten years older than I. he died when he was as old as you. He had been banished to Balkh for having written a poem which displeased the ruler of the time. He was accused of formenting heresy. I don't know if that was true, (p. 14)

5- *Plus vite, Malheur a tes os si le khan arrivait avant nous.* (p. 29)

- اسرع فالويل لعظامك إذا وصل الخان قبلنا   (p. 33)

'Faster. Woe betide you should the Khan arrive before us' (p. 19)

6- *Entre le souverain et les homes de religion, explique le cadi, la guerre est ininterrompue, parfois ouverte, sanglante, le plus souvent sourde et insidieuse.*(p. 32)

- الحرب بين العاهل ورجال الدين لا تنقطع وهي أحيانا مفتوحة دامية وصمّاء غادرة في أكثر الأحيان.(p. 36)

'between the sovereign and the religious establishment,' explained the *qadi*, 'the war rages on as ever. Sometimes it is overt and bloody, but most often clandestine and insidious.' (p. 22)

7-   *La reponse, je vais te la donner, elle tient en un seul mot: la peur: Toute violence, ici, est fille de la peur: Notre foi est assaillie de toutes parts, par les Karmates de Bahrein, les imamiens de Kom, qui attendant l'heure de la revanche, les soixante-douze sects, les Roum de Constantinople, les infidels de toutes denominations, est surtout les Ismaeliens d'Egypte, don't les adeptes sont foule jusqu'en plaein qoeur de Baghdad, et meme ici a Samarcande.* (p. 28)

الجواب، سأقدمه لك، ويختصر بكلمة واحدة: الخوف. فكل عنف يحدث هنا هو وليد الخوف. إن عقيدتنا محاصرة من كل صوب، من قرامطة البحرين، ومن إمامية "قُم" الذين يترقبون ساعة الثأر، ومن الطوائف الثنتين والسبعين، ومن الروم في القسطنطينية، ومن الكفرة من جميع الأصناف ولاسيما إسماعيلية مصر الذين يحتشد مريدوهم حتى في قلب بغداد، وهنا في سمرقند. (p. 32)

'The answer I am going to give you is summed up in one word-fear. All violence here is born of fear. Our faith is being attacked from all sides by the Qarmatians in Bahrain, the Imamis of Qom, the seventy-two sects, the Rum in Constantinople, infidels of all denominations and above all the Ismailis in Egypt who have a massive followings right in the heart of Baghdad and even here in Samarkand.' (p. 18)

Comment: In examples (2-7), violence is demonstrated as well in different scenes of the social and political life in the eleventh century Muslim city. After Maalouf, through the narrator Lusage, describes right from the first page the violence and condemnation of the public against freedom of thought, he now highlights the sovereign practices of oppression against new ideas and science. Here is an old sage; a student of Avicenna gets the same treatment for being a philosopher, for philosophy used to be a crime to the ordinary people (2). For the same reasons, Omar Al Khaiyyam is condemned by the public and authority for being an infidel because of one of his Rubaiyat implies irony in Islamic faith (3). To the authorities it is enough that the public calls him "chemist" to

arrest him by the city guards because practicing chemistry is a crime. Maalouf elaborates further that the society is generally against what he puts in his own expression (literally translated into English as [anything which is neither religion nor literature]. This is a vague statement that highlights the author's general judgment on the social and political scene of the time. To reduce the confusion, it would have been better to interpret "literature" as "fiction" referring to popular literary genres at the time such as poetry, folk and legendary tales. The manifestation of conflicts and aggression and fear of the sovereign are highlighted in examples (4, 5, and 6). In example (7), and through the City Judge, Maalouf identifies the fear of the many enemies as the motive behind all existing violence and aggression. He states there are 72 of Muslim sects, among which he lists three Shiite sects: the *Karmates* [*Eng*. Qarmatians], the *Imamiens* [*Eng*. Imamis], and the *Ismaeliens* [*Eng*. Ismailis]. Then he mentions the infidel enemies and lists the *Roum* [*Eng*. Rum i.e the Roman] as an example. To Maalouf, through the same example, it is all about the conditions of the Muslim empire, and the Muslim faith that is not one but consists of 72 sects that have different views on the practices of Islam. The number of Muslim sects may be attributed to one of the sayings of The Prophet PBUH, which demonstrate Maalouf's thourough knowledge on the Islamic history and his tendency to give a historical account in the novel. By the above Maalouf sets the scene on the political conditions in the Muslim empire as a struggle among the different sects of Islam, then a continuous aggression of the sovereign and public against those who express their thoughts with freedom.

8-   *Le jour ou tu pourras exprimer tout ce que tu penses, les descendants de tes descendants auront eu le temps de vieillir. Nous sommes a l'age de la peur, tu dois avoir deux visages, montrer l'un a la foule, l'autre a tois-meme et a ton Createur. Si tu veux garder tes yeux, tes oreilles et ta langue, oublie que tu as des yeux, des oreilles et une langue.* (p. 23)

إن اليوم الذي تستطيع أن تعبر فيه عن كل ما يجول بخاطرك سيكون فيه أبناء ابنائك قد وجدوا الوقت الكافي ليصبحوا عجائز. إننا في عصر الأسرار والخوف، وينبغي أن يكون لك وجهان، واحد تريه للناس وآخر لنفسك ولخالقك. وإذا اردت أن تحتفظ بعينيك وأذنيك ولسانك فانس أن لك عينين وأذنين ولساناً.

(p. 25)

'Before you can express anything you think, you children's grandchildren will be old. We live in the age of the secret and fear. You must have two faces. Show one to the crowd, and keep the other for yourself and your Creator. If you want to keep your eyes, your ears and your tongue, forget that you have them.' (p. 13)

Comment: In the above example (8), the use of repetition of *descendants* [*Eng*. Grandchildren] is used to show exaggeration and emphasis as well as the reversed word order starting the sentence by the subordinate clause: *Le jour ou tu pourras exprimer tout ce que tu penses,* [*Eng*. Before you can express anything you think], a language device that belongs again to the Arabic language tradition but which is equally familiar in French and serves the same purpose in usage: the exaggeration and emphasis on the lack of freedom of thought. These are the words of the city judge warning Omar Al Khaiyyam to keep his views to himself and the subtle call to be less transparent to maintain own prestige in a judgmental society. There are clear references the theme of hypocrisy and submission to the sovereign in the Muslim society. It can be further inferred based on Orientalist and postcolonial accounts of the dual nature of Muslim society and to the general imagery of hidden or even extreme sensuality despite the announced image of conservative and virtuous traditions.

4.5.2. Views on Islam and the rituals.

1- *Quand on se prenomme Omar, il est imprudent de s'aventurer du cote de Kashan. … Khayyam feint la plus totale surprise. Il a pourtant bien compris l'allusion. Son prenom est celui du deuxieme successeur du Prophete, le calife Omar, abhorre par les chiites puisqu'il fut un tenace rival de leur pere fondateur, Ali. Si, pour l'heure, la population de la perse est en grande majorite Sunnite, le chiisme y represente déjà quelques ilots..* (p. 67).

عندما يُدعى المرء عُمر، فمن التهور أن يرتاد ناحية قاشان. وتظاهر الخيام بالدهشة التامة مع أنه فهم التلميح. فاسمه اسم الخليفة الثاني، الخليفة عمر المكروه من الشيعة لأنه كان منافساً عنيداً لعليّ مؤسس طائفتهم. وإذا كانت أغلبية فارس في هذا الوقت من السُنة فقد بقي المذهب الشيعي متمثلاً في بعض المدن.

49

'It is not very clever for people called Omar to be out and about in Kashan.' Omar feigned complete surprise. However, he had understood the allusion. His first name was that of the prophet's second successor, the Caliph Omar who was hated by the Shiites as he had been a fierce rival of their founding father, Ali. Even though, for the time being, the overwhelming majority of Persia's population was Sunni, there were already some pockets of Shiism,

(p. 61)

Comment: In example (1) the author mentions the connotation of the name Omar to the people of Kashan, another city in the medieval Persia where the Shiites are the majority. This text is narrated by Hassan El Sabbah, the founder of the Assassins Order. Maalouf talks history here; hence, the informative context is marked by the use of the argumentative expression *puisque,* [*Eng*. as] and *Si* [*Eng*. Even though] as connectors supported by the twisted starting with the nominal *Quand on se prenomme Omar,* [*Eng*. for people called Omar] instead of the verbal *il est imprudent s'aventurer du cote de Kashan* [*Eng*. It is not very clever ... to be out and about in Kashan], to emphasise the evaluative intentions of the author. The same is expressed in the following lines of the text in the same informative context that Maalouf narrates history. But he gives inaccurate information whether in purpose or not, since the Shiite as a Muslim sect emerged decades later to the time of the Caliph Ali; also the latter was never the founder of the Shiite sect. In Arabic, the translator's general approach of literal following the word order of the expression in French made the literal translation marked sometimes with the use of the passive form in Arabic such as the use يُدعى [*Eng*. Called] to preserve the subjunctive form in French *Quand on se prenomme Omar*, [*Eng*. for people called Omar].

2- *Leur mari et pere avait ete execute quinze ans plus tot, injustiment accuse a appartenir a une secte dissidente, les babis, qui pronaient l'abolition de la polygamie, l'egalite absolue entre homes et femmes et l'etablissement d'un regime democratique.* (p. 203)

كان زوج إحداهن وأبو الأخريين قد أعدم قبل خمسة عشر عاما متهما ظلما بالانتماء إلى طائفة منشقة،

طائفة "البابيين" الذين كانوا يدعون إلى الغاء تعدد الزوجات وإلى المساواة التامة بين الرجال والنساء

وإقامة نظام ديمقراطي. (p. 242)

Their husband and father had been executed fifteen years earlier, unjustly accused of belonging to a dissident sect, the *babis*, who advocated the abolition of polygamy, complete equality between men and women and the establishment of a democratic regime. (p. 196-197)

3- *Par ce geste, tu es devenue mon fils, comme si tu etais ne de ma chair.* (p. 204).

لقد أصبحت بهذه الحركة ابني، وكأنك قد وُلدت من لحمي.(p. 244)

'By this act you have become my son, as if you were born of my flesh.' (p. 197)

4- *Cela etanmt dit, je n'aurais jamais su concocter avec mon esprit d'Occidental, ce que cette femme sut trouver dans l'inepuisable arsenal des prescriptions de sa foi. Comme par miracle, tout deviant simple, limpid et pur.* (p. 205)

وبعدُ فإنه ماكان لي قط أن اتدبر، بذهن الغربي الذي أملكه، ماتمكنت هذه المرأة من العثور عليه في ترسانة دينها الزاخرة ابدا بالوصفات. (p. 245)

Having said that, I, being a westerner, would never have been able to come up with the solution which that woman found in the never-ending arsenal of her religious commandments. (p. 198)

Comment: In his attempt to offer a historic account of the social scene in the eleventh century Persia, Maalouf also chooses in examples (2, 3, and 4) to highlight several concepts of Islam, one of them being polygamy which is the legal marriage to multiple wives. He also refers to the inheritance law in Islam and the persisting aggression against other sects by shedding light on the principles of *Babis* [*Eng.* transliterated from French and italicized *babis*] as rebellions wanted to annulate polygamy and called for absolute equality and democracy. In example (3) he highlights the act of a widow "nursing" the American so he would become a brother to her two daughters and could stay in their house without offending their reputation. The woman finds the solution to her problem as she is helping the fugitive hiding in her house with no male in the family. In (4) Maalouf summarises his views about how magic sound the secrets of Islam through the words of Lusage, the narrator.

4.5.2. The description of slaves.

1- *Precede de quatre cavaliers levant haut les etendards bruns de la dynastie, suivi a pied par un escalave au torse nu qui hissait un immense parasol,..* (p. 31)

واجتاز الخان يتقدمه اربعة فرسان رافعين رايات الأسرة المالكة السمراء اللون يتبعهم على قدميه عبد
عاري الجذع رافعاً مظلة عريضة (p. 35)

Preceded by four horsemen, holding aloft the brown standards of the dynasty, followed on foot by a slave naked to the waist and bearing a huge parasol (p. 21)

2- *Nasr est assi sur le trone, une espece de lit-divan sureleve couvert d'un tapis somber, aupres duquel un escalave tient un plat de petals de roses confits.* (p. 33).

كان "نصر" جالسا على العرش، وهو نوع من سرير – ديوان مرتفع مفروش بسجادة داكنة، وبقربه عبد يحمل
صحفة فيها وريقات ورد معقودة بالسكر. (p. 38)

Nasr was on his throne, a type of a raised platform covered with a dark carpet, next to which a slave was holding up a plate of crystallized rose petals. (p. 23)

3- *Dans Samarcande en fete, une femme ose pleurer: epouse du khan qui triomphe,
    elle est aussi, et plus que tout, fille du sultan poignarde. Certes, son mari est alle lui
    presenter ses condeleances, il a ordonne a tout le harem de porter le deuil, il a fait
    fouetter devant elle un eunuque qui etalait trop de joie.* (p. 57)

في سمرقند الغارقة في فرحة العيد جسرت امرأة على البكاء: إنها زوجة الخان المنتصر، ولكنها أيضا،
وأكثر من اي شيء ابنة السلطان الطعين. وقد ذهب زوجها بالطبع يقدم إليها التعازي، وأمر جميع نساء
الحريم بلبس ثوب الحداد، وجَلَدَ امام ناظريها خصيّا كان يظهر فرحة عارمة. (p. 68)

It was feast time in Samarkand and a woman dared to cry – the wife of the
triumphant Khan, but also above all the daughter of the assassinated Sultan.
Naturally her husband had gone to present his condolences. He had ordered the
whole harem to wear mourning and had a eunuch who had displayed too much
good humour flogged in front of her. (p. 49)

Comment: The use of *escalave* (*Eng.* slave) describing the chest naked slaves following
on foot their sovereign in (1) and standing in the court in (2) is a depiction of a scene
familiar to western readers due to many forms of art, especially French paintings. Had
slavery not been the focus, the translator would have used *servant* (*Eng.* servant) instead
to focus on the service and not the slavery element--a negative image of the Orient. The
word *servant* happens to have the same form in French and English. In (3) the description
of *harem* and slavery supports the previous expression.

4.5.3. The court rituals.

1- *Le rituel se repete vigt, trente fois, tandis que les delegations defilent. Elles
    representent les quartiers de la ville, …….. Tous commencent par baiser le sol puis
    ils se relevant, salient a nouveau d'une courbette prolongee, jusqu'a ce que le
    monarque leur fasse signe de se redresser: Alors leur porte-parole pronnonce
    quelques phrase, puis ils se retirent a reculons; il est en effet interdit de tourner le
    dos au souverain avant d'avoir quitte la piece. Une curieuse pratique. A-t-elle ete
    introduite par un monarchque trop soucieux de sa respectabilite? Par a visiteur
    particulierement mefiant?* (p. 33).

وتكرر الاحتفال عشرين مرة بل ثلاثين فيما كانت الوفود تمر من أمامه، وكانت تمثل أحياء المدينة،....... وأخذ
الجميع يقبلون الأرض ثم ينهضون ويحيون من جديد بانحناءة طويلة إلى أن يشير العاهل عليهم بالاعتدال.
وعندها كان الناطق بلسانهم يتلفظ ببضع عبارات ثم ينسحبون جميعا راجعين القهقرى فالحق أنه محظور إدارة
الظهر للملك قبل مغادرة القاعة. وإنها لعادة غريبة. فهل أدخلها عاهل شديد التمسك بأن يُحترم؟ أم زائر شديد
الحذر؟ (p. 38)

The ritual was repeated twenty or thirty times, while the delegations filed past. They
represent the districts of the city ….They all began by kissing the ground. They then
raised them-selves up and made another bow which they held until the monarch
signaled them to rise. Their spokesman uttered a few phrases and they went out
backwards, it actually being forbidden to turn one's back to the sovereign before
leaving the room. A curious practice. Was it introduced by a monarch over-keen on
respect, or by a practically distrustful visitor? (p. 23)

Comment: In the example there seems to be a subtle irony against the court practices
through the use of the nominal statement *Une curieuse pratique* [*Eng*. A curious
practice], questioning what could be the origin of such a practice. The question form
opens the stage for the reader to give assumptions other than the ones suggested by the
author. Arabic is marked by the use of words such as القهقرى, عاهل as a consistant strategy
to reflect the past and to elevate the poetics of the text. For this example and the others,
we notice the use of high status language to mark the historical dimension; words that are
not widely used in certain contexts and rarely encountered hence in Modern Arabic.

4.5.4. Women, sensuality, and love scenes. The following examples represent the way Maalouf dealt with this issue in the novel:

1- *Il n'etait pas rare a l'epoque que des poetes de qualite soient analphabets; de memes, bien entendu, que la quasi-totalite des femmes.* (p. 63)

لم يكن نادراً أن يكون عدد من الشعراء البارزين في ذلك الزمن أميين وكذلك بالطبع جميع النساء على وجه التقريب. (p. 75)

It was not rare at that time for the best poets to be illiterate, just like almost all women of course. (p. 55)

2- *Le jour elle intrigue au harem royal, surprend les messages qui vont et viennent, les rumeurs d'alcoves, les promesses de joyaux, les relents de poison... Le soir, elle s'abandonne au bonheur d'etre aimee.* (p. 94)

هي في النهار تدبر المكائد في جناح الحريم الملكي وتطلع على الرسائل المتنقلة جيئة وذهاباً، وعلى الهمسات التي تدور في المخادع، وعلى الوعود بالمجوهرات، وعلى الآثار الناجمة عن السم. ... وفي المساء تستسلم للسعادة بتلقي آيات الحب. (p. 114)

By day she intrigued in the royal harem, intercepting incoming and outgoing messages, alcove rumours, promises of jewels and the snetch of poison.... In the evening she would give herself up to the happiness of being loved. (p. 88)

3- *Autrement dit, tu seras le vrai vizir, et ta maitresse le vrai sultan, c'est cela, n'est-ce pas, que tu churches?* (p. 86)

بعبارة أخرى تكونين أنت الوزير الحقيقي ومولاتك السلطان الحقيقي هذا هو الأمر أليس هذا ما تسعين إليه؟ (p. 105)

In other word, you will be the real Vizir, and your mistress the real Sultan. Isn't that what you are after? (p. 80)

4- *Et comment meurent les sultanes? Empoisonnees, etouffees, etranglees! Ou en couches! Ce n'est pas dan l'apparat que l'on echappe a la misere humaine.* (p. 134)

وكيف تموت السلطانات؟ مسمومات، مخمدات مخنوقات! أو في أثناء الوضع! ولاينجي الجاه من البؤس اللاحق بالبشر. (p. 163)

- And how the sultana's die? Poisoned, smothered, strangled! Or in childbirth! Pomp will not help you to escape human misery. (p. 129)

5- *Le sultan ne craint ni le fleuve ni l'armee adverse, dit Nizam. Il a peur d'une femme! Elle a jure que, si Malikshah franchissait le fleuve, elle lui interdirait a jamias sa couche et transformerait son harem en gehenne.* (p. 107)

السلطان لا يخاف النهر ولا جيش العدو. إنه يخاف من امرأه!
لقد أقسمت أن تحرم على ملكشاه فراشها إلى الأبد إذا هو اجتاز النهر، وأن تحول جناح حريمه إلى جحيم.
(p. 129)

'The sultan is neither afraid of the river nor of the enemy army', stated Nizam. 'He is afraid of a women!'
She sworn that, if Malikshah crosses the river, she will ban him from her couch and transform her harem into Gehenna. (p. 100)

Comment: The author's description of the women at that time came through a brilliant poetess and courtesan of the court and a wife of the Sultan being herself a descendent of Seljuk dynasty. He points out that it is not rare if the same brilliant women are illiterate as illiteracy was common at that time among women (1), but associating illiteracy to women and poetry to a courtesan sounds like a stereotype image of the woman in the western discourse about the East. Also by associating the words *intrigue, harem, rumours* and *poison* to Djihane he emphasise the image of women being busy with intrigues and to their different malicious interests. This imagery does not exclude even the sovereign woman: the wife of the Seljuk Sultan who by the use of influence achieves personal goals. The main idea dominating this representation is that who is ruling in reality is not

the sovereign but his wife who sometimes gets killed by deadly methods such as poisoning. This is felt repeated in many parts: suffocated by a pillow or while giving birth as Omar furiously describes in (5).

6- *Une poetesse de Boukhara, elle se fait appeler Djahane. Djahane comme le vast monde. C'est une jeune veuve aux amours remuantes* (p. 35).

شاعرة من بخارى تدعو نفسها "جهان" جهان كالعالم الواسع إنها أرملة شابة مشبوبة العواطف والصبابات. (p. 40)

'A poetess from Bukhara. She has herself called Jahan, meaning the vast world. She is a fickle young widow.' (p. 25)

7- *Djahane a déjà souleve le bas de son voile, decouvrant des levres sans fard* (p. 35).

وكانت "جهان" قد رفعت أسفل نقابها كاشفة عن شفتين غير مصبوغتين. (p. 40)

Jahan had already raised the bottom of her veil, revealing lips without make-up. (p. 25).

8- *Offerte, qu'en sais-tu? Tu ne m'as pas frolee, tu ne m'a pas vue, et ne me verras sans doute pas, puisque je partirai bien avant que le soleil ne me chasse* (p. 42).

مبذولة، وما أدراك؟ إنك لم تلامسني، لم ترني، ولن تراني ولاشك لأني سأذهب قبل أن تطردني الشمس. (p. 48)

Available! How do you know? You have not even touched me, you have not seen me, and doubtless you will not see me since I shall depart well before the sun chase me away (p. 32).

9- *Je n'ai plus d'autre voile que la nuit* (p. 42).

لا أملك من نقاب غير الليل. (p. 48)

The only veil I am wearing is the night (p. 32).

10-   *Une femme, un home, le peintre anonyme les a imagine de profil, etendus, enlaces;*
       il a gomme les murs du pavillon pour leur dresser un lit d'herbes borde de roses et
       faire couler a leurs pieds un ruisseau argente. A Djahane il a prete les seins galbes
       d'une divinite hindoue, Omar lui caresse les cheveux, dans l'autre main une coupe.
       Chaque jour au palais, il se croisent, evident de se regarder par crainte de se
       trahir. Chaque soir, Khayyam se hate vers le pavilion, pour attendre sa bien-aimee.
       Combine de nuits le destin leur a-t-il accordees? (p. 42).

امرأة، رجل، لقد تخيلهما رسام غُفل في وضع جانبي ممددين متعانقين ولقد محا جدران الجناح لينصب لهما سريرا من العشب تحف به الورود، وأجرى عند اقدامهما ساقية مفضضة. وأعار "جهان" ثديي آلهة هندية رشيقين، وهاهو ذا عمر يداعب شعرها وفي يده الأخرى كأس. (p. 49)

A woman and a man. The anonymous painter imagined them in a profile, stretched out and intertwined. He took away the walls of the pavilion, gave them a bed of grass with a border of roses and made a silvery brook flow at their feet. He gave Jahan the shapely breasts of a Hindu deity. Omar caresses her hair with one hand and holds a goblet in the other. (p. 33)

Comment: The powerful influence of women on the political scene affects the future of a whole region as in (6) and will manifest consistently in the novel to the nineteenth century. There are many other cultural and historical references that emphasise the exoticism of the novel in the following examples that highlight sensuality presented through the description of women. The representation of the woman in the novel through the main female character Djahane, the mistress of Al Khaiyyam and a poetess of the court, is marked by the highly sensual and romantic language starting from the way the city judge described her in example (6). The subtle sensual description of the love affair that starts between Omar and the poetess through implicit expression in (7, 8) develops to become explicit romance scenes as the secret night meetings are pictured to the reader in some parts as in examples (9, 10). The same is going to repeat frequently throughout the novel.

4.6 Historical Examples

1- *N'oublie jamais ce que sont nos villes d'islam, La Mecque, Medine, Isphahan, Baghdad, Damas, Boukhara, Merv, Le Caire, Samarcande: Rien que des oasis qu'un moment d'abandon ramenerait au desert.* (p. 28)

ولا تنس ابدا ما هي مدننا الإسلامية، مكة والمدينة وأصفهان وبغداد ودمشق وبُخارى ومَرو والقاهرة وسمرقند:
انها ليست سوى واحات يمكن أن تعيدها لحظة تخلٍّ إلى الصحراء، وهي على الدوام تحت رحمة ريح مُرمِلة!
(p. 32)

Never forget that our cities of Islam – Mecca, Medina, Isfahan, Baghdad, Damascus, Bukhara, Merv, Cairo, Samarkand – are no more than oases that will revert to being desert if neglected for a moment. They are constantly at the mercy of sand-storm.
(p. 18)

Comment: In this example (1), Maalouf mentions nine different Muslim cities from remote regions of the Muslim Empire and states in a very general manner that they all emerged from the desert and that they are no more than just "oasis". The above description might apply to Mecca and Madina; however, it is not what is known through history about some of other cities mentioned which are historically known for their plenitude of water, specifically Baghdad which was chosen for the good location on the bank of the river Tigris, and Cairo which was situated on the Nile. The generalisation might imply how the big cities of Islam are fragile and instable. Additionally, generalisation makes the whole Muslim Empire as one land in terms of nature and characteristics and culture by extension.

2- C'*est par le glaive que le prophete a reduit l'arrogance des mecquois, c'est par le glaive que je reduitrai l'arrogance des gens de samarcande* (p. 30).

فبالسيف حد النبي من صلف المكيين وبالسيف سوف أحد من صلف أهل سمرقند! (p. 34)

59

The Prophet reduced the arrogance of the meccans by the *sword* and *it is* by the

sword that I will reduce the arrogance of the people of Samarkand (p. 20).

<u>Comment:</u> Example (2) is another general statement from the author that might be

motivated by his views on Islam and how it was spread by Prophet Mohammed in the

early stages in Mecca. In this example Maalouf suggests that Islam is spread to other

people by force and not by persuasion. In terms of language, Maalouf in this example

uses the structure *C'est* which has the same purpose in French language expression as in

English language which is emphasis--the emphasis on the use of force as the main

method of spreading Islam. Also, the repetition of *glaive* in the second part of the

complex sentence produces emphasis. Repetition is a rhetorical device normally used in

Arabic to show exaggeration and emphasis. This usage of the repetition in French might

well be intended to emphasize foreignness or it might be merely a consequence of being a

bilingual writer who tried writing in the two languages that he belonged to for Maalouf

had indeed practiced writing in Arabic during his career as a journalist, as discussed

earlier in the chapter three. In the translation the repetition felt very natural for the reason

highlighted earlier. Both expressions were literally translated following the word order in

French.

3-   *"Drole de clan, ces Abbassides! Leurs ancetres ont conquis la meilleure moitie de*

       la terre, ils ont bati les cites les plus florissantes, et regarde-les aujourd'lui! Je leur

       prend leur empire, ils s'en accommodent. Je leur prends leur capitale, ils s'en

       felicitent, ils me couvrent de cadeaux et le Prince des Croyants me dit: "Tous les

       pays que Dieu m'a donnes, je te les donne, tous les croyants don't il m'a confie le

       sort, je les place entre tes mains." Il me supplie de mettre son palais, sa personne,

       son harem, sous l'aile de ma protection. Mais, si je lui demande sa fille, il se

       revolte et veut defender son honneur. Les cuisses d'une vierge, est-ce la le seul

       territoire pour lequel il est encore prêt a se batter?" – "Va leur dire que je la

       prendrai, cette fille, comme j'ai pris cet empire, comme j'ai pris Baghdad!"
       (p. 49-50)

ما أعجبهم من عشيرة هؤلاء العباسيون! لقد فتح أجدادهم نصف الدنيا الأفضل، وبنوا أزهى المدن، وانظر ما هُم اليوم! آخذ منهم ممتلكاتهم ويقابلون الأمر بالرضى. أستحوذ على حاضرتهم ويغتبطون ويغدقون عليَّ الهدايا ويقول لي أمير المؤمنين: "أعطيك كل ما أعطاني الله من بلاد واضع بين يديك جميع المؤمنين الذين عهد إلي بمصائرهم". إنه يتوسل إليَّ أن أضع في كنفي قصره وشخصه وحريمه. وإذا طلبت ابنته للزواج ثار ورغب في الذود عن شرفه. أفيكون فَخِذا عذراء هما الحمى الوحيد الذي لايزال مستعداً للقتال من أجله. اذهب وقل لهم هذه الفتاة سأخذها كما أخذت هذه المملكة، كما أخذت بغداد!" (p. 57-58)

What a strange clan those Abbassids are! Their ancestors conquered the best half of the world, they built the most flourishing cities and just look at them today! I take their empire and they put up with that. I take their capital and they are happy, they shower me with presents and the Prince of believers says to me, 'I give you all the lands which God has given to me and I place in your hands all the believers whose fate He has entrusted to me.' He begs me to put his palace, his person and his harem under my protection. However, if I ask for his daughter, he rises up and wished to defend his honor. Is the only territory for which the Sultan is ready to fight the thighs of a virgin? Go and tell them that I will take this girl the way I took this empire, the way I took Baghdad! (p. 41)

4- *Il a confie l'autorite supreme au calife arabe, qui l'a cede au sultan turc, qui l'a remise entre les mains du vizir person, ton serviteur.* (p. 46-47)

ولقد عُهد بالسلطة العليا إلى الخليفة العربي فتنازل عنها للسلطان التركي فوضعها هذا بين يدي الوزير الفارسي، خادمك. (p. 89)

He granted the supreme authority to the Arab Caliph, who ceded it to the Turkish Sultan, who has delivered it into the hands of the Persian Vizir, your servant. (p. 67)

5- *J'aurais voulu t'associer de pres a mon action, je me console en me disant que les chroniques ecriront pour la posterite: du temps de Nizam-el-Molk a vecu Omar Khayyam, il etait honore, a l'abri des intemperies, il pouvait dire non au grand vizir sans risquer la disgrace.* (p. 79)

لقد كان بودي أن أشركك في عملي عن كثب، وعزائي أن أقول لنفسي أن المؤرخين سيكتبون للخَلَف: لقد عاش في زمن نظام الملك عُمر الخيام، وقد كُرِّم من العوادي وكان في وسعه قول "لا" للوزير الأعظم من غير أن يتعرض للعقاب. (p. 96)

I would have wished to be able to associate you more closely with my work, but I take consolation in the fact that the chronicles will write for posterity that Omar Khayyam lived in the era of Nizam al-Mulk and that he was honoured, sheltered from bad weather and was able to say no to the Grand Vizir without risking disgrace.
(p. 73)

Comment: The above examples highlight the conflicts between ruling dynasties, weakness and submission of the Arabs marked that time expressed by the words of the Turks in example (3). There seems behind the historical set up an emphasis of the stereotypical general views on Arabs and Arabic history that flourished once for centuries but ended in weakness and submission to the Turks. The same is expressed by the words of Nizam El Mulk in example (4), to show a Persian point of view. We can sense from these examples subtle mochery and pride of each ruling dynasty in their own history and achievements.

6- *On a acredite la these qu'ils agissaient sous l'effet du haschisch. Marco Polo a popularize cette idée en Occident; leurs ennemis dans le monde musulman les ont parfois appeles haschichiyoun, "fumeurs de haschisch", pour les deconsiderer; certains orientalists ont cru voir dans ce terme l'origine du mot "assassin" qui est devenu, dans plusieurs langues Europeennes, synonyme de meurtrier.* (p. 123)

ولقد صدق الناس الرأي القائل بأنهم إنما يفعلون ما يفعلون بسلطان من الحشيش. ولقد أشاع ماركو بولو هذه الفكرة لدى عامة الناس في الغرب فلقد أطلق عليهم أعداؤهم في ديار الإسلام أحيانا اسم "الحشيشيين" (مدخني الحشيش) للتقليل من اعتبارهم وتوهم بعض المستشرقين في هذا التعبير اصل كلمة "assassin" التي اصبحت في عدة لغات أوروبية مرادفة لكلمة قاتل. (p. 150)

Some credence was given to the assertion that they were acting under the influence of hashish and it was Marco Polo who popularized this idea in the West. Their enemies in the Muslim world would contemptuously call them *hashishiyun,* 'hashish-smockers'; some Orientalists thought that this was the origin of the word 'assassin', which in many European languages has become synonymous with murderer. (p. 118)

7- *La verite est autre. D'apres les texts qui nous sont parvenus d'Alamout, Hassan aimait a appeler ses adeptes Assassiyoun, ceux qui sont fideles au Assass, au "fondement" de la foi, et c'est ce mot, mal compris des voyageurs etrangers, qui a semble avoir des relents de haschisch.* (p. 124)

وأما الحقيقة فكانت غير ذلك.فتبعا للنصوص التي وردت إلينا من اَلموت، فأن حسنا كان يحلو له أن يدعو مريديه "الأساسيين", أي المتمسّكين بـ "الأساس"، أساس العقيدة، وقد خيل للرحالين الذين لم يفهموا معنى هذه الكلمة أن لها صلة بـ "الحشيش". (p. 150)

The truth is different. According to texts which have come down to us from Alamut, Hassan liked to call his disciples *Assassiyun*, meaning people who are faithful to the *Assass*, the 'foundation' of the faith. This is the word, misunderstood by foreign travelers, which seemed similar to hashish. (p. 118)

8- *Les assassins n'avaient pas d'autre drogue qu'une foi sans nuances. Constamment raffermie par le plus serre des enseignments, la plus efficace des organizations, la plus strictes repartition des taches.* (p. 124)

ولم يكن للحشّاشّين من مخدّر سوى أيمان لا يتلوّن، إيمان يعزّزه على الدوام احكم التعاليم وأنجع التنظيمات وأدق توزيع للمهمات. (p. 150)

The Assassins had no drug other than straightforward faith, which was constantly reinforced by the intense instruction, the most efficient organization and the strictest apportionment of tasks. (p. 118)

<u>Comment</u>: The use of connectives and the expression casted an informative and persuasive tenor on the text in the examples above, as Maalouf explicitly introduces his firm views on the sect of the Assassins, known for strict order and ruthless missions of terminating their enemies ("Nizari Ismailiyyah", 2012). Maalouf supports the Assassins to clear the idea that the sect depends on drugs to accomplish their missions. Maalouf defends the Assassins by referring to influential Orientalist and historian accounts such as Marco Polo, De Sasy, and Al Jouini. By doing that Maalouf switches his narrative style into argumentative to prove his point of defending the Ismaili sect and the Assassins. The same might be the only part in the novel were the author shows a firm position towards a controversy, disagreeing with Orientalist accounts and other western historians such as Marco Polo. Maalouf attempt might sound anti-Orientalism as defending the order of the Assassins by giving a historical account blaming the western historians for the confusion and the creation of the name "Assassins" however this kind of attempts remain marginal and questionable when compared to the general representation of islam and Muslim state throughout the novel.

4.7 The Image of Omar Al Khaiyyam

1- *La vie de cour n'est pas pour mois; mon seul reve, ma seul ambition est d'avoir un jour observatoire, avec un jardin de roses, et de contempler eperdument le ciel, une coupe a la main, une belle femme a mes cotes.* (p. 38).

وماكانت حياة القصور لتكون لي؛ إن حلمي الوحيد، طموحي الوحيد، هو أن يكون لي يوماً مرصد وحديقة ورود، وأن أتملى السماء وفي يدي كأس وإلى جانبي حسناء. (p. 44)

Court life is not for me; my only ambition is that one day I will have an observatory with a rose garden and that I will be able to throw myself into contemplating the sky, a goblet in my hand and a beautiful woman at my side. (p. 28)

2- *Un rejeton de sultan turc remplace un autre rejeton, un vizir ecarte un vizir, par Dieu, Djahane, comment peux-tu passer les plus belles annees de ta vie dans cette cage aux fauves? Le soleil en sera-t-il moins eclatant, le vin en sera-t-il moins sauve?* (p. 133)

يحل ابن سلطان تركي محلّ ابن آخر ، ويزيح وزير وزيراً، يا لله ياجهان كيف يمكنك قضاء أجمل سنوات عمرك في قفص الوحوش هذا؟ دعيهم يتذابحون ويقتلون ويموتون. أتغدو الشمس أقلَّ سطوعاً، والخمر أقلّ عذوبة؟

(p. 162)

One son of a Turkish Sultan replaces another son, a Vizir dismisses a Vizir. By God, Jahan, how can you spend the best years of your life in this cage of wils animals? Let them rip each other's throats out, kill and die. Will the sun be any less bright or wine any less smooth? (p. 128)

3- *Par Dieu, Djahane, chercherais-tu ma perte? Me vois-tu commander les armees de l'empire, decapiter un emir, reprimer une revolete d'escalaves? Laisse-moi a mes etoiles!* (p. 86)

بحق الله يا "جهان" هل تسعين إلى هلاكي؟ أتتصورينني قائدا جيوش الإمبراطورية قاطعا رأس أمير ، قامعا ثورة عبيد دعيني لنجومي. (p. 104)

By God, Jahan! Are you after my downfall? Can you see me commanding the armies of the empire, decapitating people or quelling a slave revolt? Leave me to my stars! (p. 80)

4- *Je suis un adorateur de la vie, et lui un idolatre de la mort. Moi, j'ecris: "Si tu ne sais pas aimer, a quoi te sert-il que le soleil se leve et se couche?" Hassan exige de ses homes qu'il ignorant l'amour, la musique, la poesie, le vin, le soleil. Il meprise ce qu'il ya de plus beau dans la Creation, et il ose prononcer le nom du Createur.* (p. 148).

أنا متعبّد للحياة وهو عابد للموت. أنا أهتف "أن كنت لا تعرف الحب فما يجديك شروق الشمس أوغروبها ؟ وحسن يطالب الناس بتجاهل الحبّ والموسيقى والشعر والخمر والشمس. إنه يحتقر أجمل ما في "الخليقة" ويجرؤ على التلفظ باسم "الخالق". يجرؤ على الوعد بالجنة! (p. 179)

65

What do we have in common, this man and I? I worship life and he worships death. I write: " if you cannot love, what use is the rising and the setting of the sun?" Hassan demands his men to give no heed to love, music, poetry, wine or the sun. He despises the most beautiful things in all creation, yet he dares pronounce the name of the Creator – and to promise people paradise! (p. 142-143)

Comment: The author points out in example (1) the dream of Omar Al Khaiyyam and his indifference towards court life which he attacks in many chances given to him by the author as in examples (2, 3, and 4). To highlight that imagery of Omar's philosophy, the author used once again repetition of *mon seul* and *ma seul*, [*Eng*. only] the feminine and masculine form of "only" in English, to emphasise Omar's views on what he wishes to achieve. This repetition is literally preserved in Arabic; however, it lacked fluency within the Arabic. The reason might be the desire of the translator to follow the word order and even punctuation of the author. A simple addition of ف and و would in my opinion serve better the emphasis through the repetition so it reads (فإن حلمي الوحيد وطوحي الوحيد هو أن يكون .....), [*Eng*. my only ambition]. The author adds to this context *Jardin de roses, une coupe and une belle femme* reflected respectively in Arabic by حسناء, كأس, حديقة ورود, [*Eng*. rose garden, a goblet, a beautiful woman] to identify the main characteristics of Al Kahaiyyam and the key features of his life and work. The previous expression hence seems to represent the author's ideology about the medieval poet as well as the grounds to his "defense" of Al Khaiyyam. Those are four focus areas: his science, his philosophy of an agnostic and liberal thinker, and his love to beauty and wine. The author often brings in Omar Al Khaiyyam's passion for wine and women even when he represents his views on politics and religion.

In terms of language in the first part of example (4), the comparison is signaled in the words of Al Khaiyyam by the repetition of *adorateur* and *idolatre* which both give the same meaning of worshipping and idolizing: 1) to honor or reverence as a divine being or supernatural power, and 2) to regard with great or extravagant respect, honor, or devotion ("Idolize," 2012). This was another interesting form of repetition in meaning but in two different lexicons that felt unjustified due to both words referring to the same significance. The difference on the lexical level did not help the Arabic translator who

resolves to preserve it by the use of the same lexicon but in two different forms عابد [*Eng*. Worshiper] and متعبّد [*Eng*. Worshiper] that sound difficult to the average reader, which seems to be what was intended in French.

5-   *Pour affronter le monde, Hassan Sabbah a bati Alamut; moi je n'ai bati que ce minuscule chateau de papier;* (p. 150).

"لقد أقام حسن الصبّاح " ألمُوت" لمواجهة العالم وأما أنا فلم أُقم غير هذا القصر الصغير من الورق.
(p. 181)

In order to take on the world, Hassan Sabbah has built Alamut, whereas I have only constructed this miniscule paper castle, (p. 144)

6-   *Pour Omar, la vie est differente, elle est plaisir de la science, et science de plaisir* (p. 94).

"وأما عمر فالحياة عنده، مختلفة أنها لذة العلم وعلم اللذة" (p. 141)

For Omar, life was different. It was the pleasure of science and the science of pleasure. (p. 88)

Comment: In examples (5 and 6), Maalouf compares Al Khaiyyam to Hassan El Sabbah whom he meets in the novel and becomes friends with. He describes Al Khaiyyam's passion for the pleasures of life listed and described by the terms: *l'amour, la musique, la poesie, le vin, and le soleil*, [*Eng*. love, music, poetry, wine or the sun]. He refers to the Rubaiyat manuscript as a *minuscule chateau de papier,* translated as القصر المصغر من الورق, [*Eng*. this miniscule paper castle] to compare the effort of building a castle (which the Ismaili leader did) to writing the Rubaiyat by Al Khaiyyam, both influential efforts which at the time affected the region's history and most precisely created controversy that has never been cleared around either of the two; how the Rubaiyat was born in troubled medieval Persia and its great appearance in the Victorian era's literature by the end of a millennia; the influence to be unforeseen at the time it was born because of the aggression and violence that dominated Al Khaiyyam's time.

7- *Je me mefie du zele des devots, mais jamais je n'ai dit que l'Un etait deux.* (p. 22)

إني أحاذر تفاني الأتقياء لكني لم أقل يوماً أن الواحد الصمد اثنان. (p. 24)

I despise the zeal of the devout, but I have never said that the One was Two. (p. 12)

8- *Mon Dieu, tu sais que j'ai cherche a Te percevoir autant que je l'ai pu. Pardonne-moi si ma connaissance de Toi a ete mon seul chemin vers Toi!* (p. 152)

أنت تعلم يا رب أني سعيت لإدراكك جهد استطاعتي. فسامحني على إن كانت معرفتي بك طريقي الوحيد إليك.
(p. 185)

My God, You know that I have sought to perceive You as much as I could. Forgive me if my knowledge of You has been my only path towards You. (p. 148)

9- *Le Cadi de Merv - J'ignorais q'un athee pouvait experimer un avis sur les questions de notre foi!*
Omar – Qu'est ce qui t'autorise a me traiter d'athee? Attends au moins de m'avoir entendu!

Le Cadi – N'est ce pas a toi qu'on attribue ce vers: Si Tu punis le mal que j'ai fait par le mal, quelle est la difference entre Toi et moi, dis?

Omar – Si je ne croyais pas que Dieu existe, je ne m'addresserais pas a Lui!

Le Cadi – Sur ce ton?

Omar – c'est aux sultans et aux cadis qu'il faut parler avec des circonlocutions. Pas au Createur. Dieu est Grand, Il n'a que faire de nos petits airs et de nos petites courbettes. I l m'a fait pensant, alors je pense, et je Lui livre sans dissimulation le fruit de ma pensee. (p. 146)

قاضي "مرو": ما كنت اعرف أن في وسع ملحد أن يقدم رأياً في مسائل ديننا!

عمر: من الذي سمح لك بنعتي بالملحد ؟ انتظر على الأقل حتى تسمع كلامي؟

القاضي: ألست من ينسب إليه هذا البيت:

إذا كنت تجزي الذنب مني بمثله   فما الفرق ما بيني وبينك يا ربي؟

عمر: لو كنت اعتقد أن الله غير موجود ما توجّهت بكلامي إليه.

القاضي: بهذه النبرة؟

فأجاب الخيام:

ينبغي أن يوارب المرء في حديثه مع القضاة والسلاطين، لا مع الخالق. الله أكبر، وليس له في مجاملاتنا

وانحناءاتنا. لقد خلقني متفكّرا، وعليه فإنني أتفكر و أقدّم بين يديه ثمرة فكري جهارا. (p. 177-178)

The grand qadi of Merv - I did not know that an atheist could express opinions on the questions of our faith!

Omar – who gives you permission to treat me as an atheist? At least wait until you have heard me out!

The qadi – It is not to you that this verse has been attributed: If You punish with evil the evil I have done, tell, what is the difference between You and me?

Omar – If I didn't believe that God existed, I would not address Him!

The qadi: But you would address him with that tone?

Omar – It is to sultans and qadis that one must speak with circumlocution not to the Creator. God is great, he has nothing to do with our airs and graces. He made me a thinker and so I think, and I give over to Him the undiluted fruits of my thought. (p. 141)

Comment: All the above and other expressions and playing with word order served well the emphasis on the contradiction of ideas between a fanatic mind and a liberal as the author is comparing Omar to Hassan. Take, for example *La Creation* [*Eng*. Creation], and *Le Createur*, [Creator], in example (4). It is preserved in Arabic by الخالق and الخليقة, to show the philosophy of Al Khaiyyam towards the Creator and the way he expresses his believe that can be described as mistic. Also in *plaisir de la science* [*Eng*. pleasure of science], and *science de plaisir* [*Eng*. science of pleasure], preserved in علم اللذة, and لذة العلم which was instrumental to show the difference between Al Khaiyyam and Al Sabbah in a beautiful use of the repetition. The stylistic expression of Maalouf shows the contradicted

philosophies of the two men. Looking into the examples (8, 9), Al Khaiyyam is represented as a believer of Muslim faith but rather a non-practicing Muslim who enjoys the pleasures of life and is against fanatics. In terms of his faith as a Muslim, the author grants him a bit of mysticism, or perhaps an extended fatalism as he often thinks about what will happen after death and fear of the unknown.

In example (9), Maalouf goes further and gives Al Khaiyyam the chance to defend himself before the city Judge of Merv, a chance that he may have never had in reality. Maalouf defends Alkhaiyyam by representing him a liberal who endures the general prejudices against him while resisting the rigid rules of Islam and who has his own philosophy about practicing ones faith.

4.8 Linking History From 11th to 19th Centuries

From the analysis of the novel structure consisted of two parts where the second takes the readers from the medieval Persia to the late 19th to the early twentieth century's Persia, it is noticed that there are images and cultural representations that are repeated in the second part. The same images, cultural representations and references identified in the first part of the novel are as well felt to be repeated in the second one dispite the time gap of a millenium. These representations might well demonstrate the author's ideology and his intended representation such as the political and religious conflicts, manifestations of violence and lack of freedom of thought, sensuality and provocative language as identified in the following categories:

4.8.1. Different sects of Islam and violence of the sovereign.

1- *Menee par le shah et le clerge, la repression avait et sanglante et, outré les dizaines de milliers de babis, bien des innocents avaient ete massacres sur simple denunciation d'un voisin.* (p. 203).

وكان قمعها، بقيادة الشاه ورجال الدين داميا، وقد ذُبح علاوة على عشرات الآلاف من "البابيين" كثير من الأبرياء لمجرد وشاية من أحد الجيران. (p. 242)

Led by the Shah and the clergy, repression had been blody and aside from the scores of thousands of *babis*, many completely innocent people had also been massacred upon a simple denunciation by a neighbour. (p. 197)

2- *En Perse, utilisez seulement Benjamin, ne prononcez jamais le mot Omar. Depuisnle XVIe siècle, dupuis s'est convertie au chiisme, ce prenom est banni, il pourrait vous causer les pires ennuis. On croit s'identifier a l'Orient, on se trouve pris dans ses querelles.* (p. 190-191)

إنك تدعى بنجامين عمر. لا تستخدم في فارس إلا بنجامين، ولا تلفظ أبداً كلمة عمر.

منذ القرن السادس عشر، منذ اعتنقت فارس المذهب الشيعي ألغي هذا الاسم من التداول، وقد يجر عليك أوخم المضايقات. فالمرء يحسب أنه منتسب إلى الشرق ثم يُلفي نفسه وقد انزج في خصوماته. (p. 227)

You are called Benjamin Omar. In Persia only use the name Benjamin. Never say the word Omar! …..Since the sixteenth century, when Persia converted to Shiism, that name has been banned. It could cause you much trouble. If you try to identify with the Orient, you could find yourself caught up in its quarrels. (p. 184)

3- *Sur les terre d'Islam, il n'est pas un seul coin ou je puisse vivre a l'abris de la tyrannie. … Pas un lieu de cult, pas une universite, pas une cabane ou l'on puisse se proteger de l'arbitraire!* (p. 184)

ليس من ركن واحد في ديار الإسلام استطيع أن أعيش فيه بمنجاة من الاستبداد. ... فما من مكان للعبادة ولا من جامعة ولا من كوخ يستطيع فيه المرء حماية نفسه من التعسف! (p. 220)

There is no single corner of the whole of the Muslim world where I can live free from tyranny. …. There is no religious site, university or shed where one can be protected from the reign of the arbitrary! (p. 178)

4- *Si vous n'aviez pas transforme nos beaux pays en prisons, nous n'aurions pas besoin de trouver refuge aupres des Europeans!* (p. 185)

لو لم تكونوا قد حولتم بلادنا الجميلة إلى سجون لما احتجنا إلى اللجوء للأوروبيين! (p. 220)

If you have not transformed our beautiful countries into prisons, we would have no need to find refuge with the Europeans! (p. 178)

5- *Quand je suis arrive dans ce pays, je ne parvenais pas a comprendre que de grands messieurs barbus sanglotene et s'affligent pour un meurtre commis il y a mille deux cents ans. Maintenant, j'ai compris. Si les Persans vivent dans le passé, c'est parce que le passé est leur partie, parce que le present leur est une contree etrangere ou rien ne leur appartient. Tout ce qui pour nos est symbole de vie modern, d'expansion liberatice de l'homme, est pour eux symbole de domination etrangere: les routes, c'est la Russie; le rail, le telegraphe, la banque, c'est l'Angleterre; la poste, c'est l'Autriche-Hongrie…. Et l'enseignement des sciences, c'est M. Baskerville, de la mission presbyterienne americane. (p. 239)*

عندما وصلت إلى هذا البلد لم أكن أفهم أن يتفجع رجال بالغون ملتحون على مقتلِ ارتُكِبَ منذ ألف ومئتي عام. والآن فهمت. فإذا كان الفرس يعيشون في الماضي فلأن الماضي دارُهم، ولأن الحاضر دارٌ غريبة لاشيء فيها يخصهم. وكل ما هو في نظرنا رمز للحياة العصرية، لتفتُّح الإنسان وتحرره، هو في نظرهم رمز للهيمنة الأجنبية. الطُرق معناها روسيا، سكة الحديد والتلغراف والمصرف معناها انكلترا؛ البريد معناه هنغاريا ..... وتعليم العلوم معناه السيد باسكرفيل من البعثة البروتستانتية الأمريكية. (p. 285-286)

When I arrived in this country, I could not understand how grown and bearded men could sob and work themselves up over a murder committed twelve hundred years ago. Now I have understood. If the Persians live in the past it is because the past is their homeland and the present is a foreign country where nothing belongs to them. Everything which is a symbol of modern life and greater freedom for us, for them is a symbol of foreign domination: the roads – Russia; the railways, telegraph and banking system – Englang; the postal service – Austria-Hungary. (p. 233).

<u>Comment</u>: The same oppression persists against the opponents of a different sect, the *babis* in (1), or against another school of thought such as the democrats and the constitutionalists in nineteenth century Persia. In this example massacres are committed by the sovereign based on unauthenticated information.

The above description reminds us of the scene earlier discussed on the significance of the name Omar to the Shiite Muslims. Examples (2, 3, and 4) are the words of Jamal Al Afghani, a Persian modernist of the late nineteen century/early twentieth expressing the persisting oppression against modernity, democracy and freedom of thought. Example (5), Maalouf describes the same practices of Shiite Muslims against Sunnis which persist still in Persia that the name Omer is still received with hatred and rejection after nine centuries of the first representation explained in this chapter, (under **Views on Islam and the rituals** under 4.5.3, example 1).

4.8.2. The rituals at the court of a monarch.

1- *La familiarity n'est jamais toleree en Perse, la politesse y est pointilleuse et graniloquente, on a souvent tendance a se dire "l'escalave de l'ombre de la grandeur" de l'individu auquel on s'adresse, et des qu'il s'agis d'altesses, d'altesse femme surtout, on se met a baiser le sol, sinon dans les actes, du moins par le biais des formules les plus ampoules.* (p. 257)

فالألفة ليس مسموحا بها أبدا في فارس، والأدب مطلوب ومبجل، وكثيراً ما يميل المرء إلى القول عن نفسه إنه "عبد طيف العظمة" التي يتحلى بها الشخص الذي يخاطبه، وما إن يكون الموقف موقف صاحب سموّ وصاحبة سموّ على الأخص، حتى يأخذ بتقبيل الأرض إن لم يكن بالأفعال فعلى الأقل بأكثر العبارات تكلفاً.

(p. 306-307)

Familiarity is never tolerated in Persia and onemust be punctilious and flamboyant about being polite. In Persian there is often a tendency to say 'I am the slave of the shadow of the greatness' of the individual to whom one is talking and when it is a matter of mainly female highnesses, one starts if not actually kissing the ground at least doing so in the import of the most grandiose phrases. (p. 250-251)

Comment: Maalouf repeats the depiction of court and generally social practices in Persia which is still marked of sufisticated manners of addressing high status figures to the extent of exaggeration the expression. He introduces to the French reader the very foreign expression of *"l'escalave de l'ombre de la grandeur"* [*Eng*. 'I am the slave of the shadow of the greatness'], highlighting its foreignness by using quotation marks. The exaggeration extends to kissing the ground and the use of grandiose phrases. This description is in harmony with the earlier description of the courts in medieval Persia, the same exaggeration in showing respect to monarch by kissing the ground and moving backwards while leaving the court. It is almost the same subtle irony (under **The court rituals** 4.5.4, example 1). This can be read that nothing has ever changes in that land in nine centuries.

4.8.3. The role of women and sensuality.

1- *C'est la petite-fille du shah, la princesse Chirine. Si pour une raison quelconque, tutes les portes se fremaient devant vous, faites-lui parvenir un message et rappelez-lui que vous l'avez vue chez moi. Un mot d'elle, et bien des obstacles se trouvent aplanis.* (p. 191)

إنها حفيدة الشاه، الأميرة شيرين. فإذا انغلقت في وجهك لسبب من الأسباب جميع الأبواب فأرسل لها رسالة تذكّرها فيها بأنك شهدتها عندي. وإن كلمة منها لكفيلة بتذليل كثير من العقبات. (p. 227)

She is the Shah's grand-daughter, Princess Shireen. If, for what-ever reason, you find all the doors shut, get a message to her and remind her that you saw her here. One word from her will be enough to overcome many obstacles. (p. 184)

2- *C'est vrai, dis-je avec lassitude, j'allais oublier ta reputation.*
Elle se retourna vers moi en riant.
Parfaitment, je tiens a ma reputation, je ne veux pas que l'on dise dans tous les harems de Perse qu'un bel etranger a pu passer une nuit a mes cotes sans meme songer a se deshabiller. Plus personne ne me convoiterait! (p. 269)

صحيح كدت أنسى سمعتك..... والتفتت إليَّ ضاحكة ..... تماماً، إني متمسكة بسمعتي ولست أريد أن يقال في جميع خدور فارس أن أجنبياً جميلاً تمكّن من قضاء ليلة كاملة إلى جانبي من غير أن يفكر في خلع ملابسه وعليه فان أحداً لن يشتهيني؟ (p. 32)

Its true, I said wearily. I almost forgot your reputation.

she turned towards me laughing: Exactly. I have my reputation to maintain. I do not want it told in all the harems of Persia that a handsome stranger was able to pass a whole night at my side without even thinking of taking his clothes off. No one would ever desire me again! (p. 262)

Comment**:** in these examples maalouf describes the love affair between an oriental princess and the American Orientalist -the narrator- which takes place in secret behind the closed doors in her palace. It remind us with the love affair between Al Khaiyyam and the poetess of the court Jahan which also took place through secret meetings behind the doors of the monarch court nine centuries back (under Women, sensuality, and love scenes, 4.5.5, examples 6,7,8,9).

4.8.4. Orientalist description.

1- *Elle portais sur les cheveux un mindil de soie fine, prêt a etre rabttu sur le visage quand surgirait l'etranger. Mais justemnet l'etranger etait la, et le voile etait toujours releve.* (p. 182)

وكانت تلف شعرها بمنديل من الحرير الرقيق الناعم القابل للانسدال على وجهها عند ظهور الغريب. غير أن الغريب كان في الحقيقة هنا وظل المنديل مرفوعاً. (p. 217)

Over her hair she wore a fine silk kerchief which could be pulled down over her face should a stranger appear. However, the stranger was there and her veil was still drawn back. (p. 176)

2- *Dieu, quell etait belle ma premiere image de l'Orient! Une femme comme seuls auraient su la chanter les poetes du desert: sa face le soleil, auraient-ils dit, ses cheveux l'ombre protectrice, ses yeux des fontaines d'aux freches, son corps le plus*

elance des palmiers, son sourire un mirage. (p. 182)

ياالله ماكان اول صورة لي عن الشرق! امرأة من أولئك النساء اللاتي يعرف شعراء الصحراء وحدهم التشبيب بهنّ، ولكانوا قالوا: وجهها الشمس وشعرها ظل وارف وعيناها عينا ماء عذب وقامتها نخلة ممشوقة وابتسامتها خُلَّب. (p. 217)

God, she was beautiful – my first image of the Orient – a woman such as only the desert poet *(sic)* knew how to praise: her face was the sun, they would have said, her hair the protecting shadow, her eyes fountains of cool water, her body the most slender of palm-trees and her smile a mirage. (p. 176)

3-   *De mon aventure persane je n'avais garde que des soifs. Un moi pour atteindre Tehaeran, trios mois pour en sortir, et dans ses rues quelquee breve journees engourdies, a peine le temps de humer, de froler ou d'entrevoir. Trop d'images m'appelaient encore vers la terre interdite: ma fiere pareses de fumeur de kalian, tronant des les vapeurs de braise et de tombacs…* (p. 217)

لم أكن قد احتفظت من مغامرتي الفارسية بغير بعض الغليل. شهر لبلوغ طهران وثلاثة أشهر للخروج منها وفي شوارعها بعض الأيام الوجيزة المثقلة، وما لايكاد يكفي للاستنشاق أو الملامسة أو اللمح. وكان كثير من الصور لايزال يدعوني إلى الأرض المحرمة: كسلي الزاهي مُدخناً لـ "القليان"، متربعاً في أبخرة الجمر والتنباك. (p. 260)

I had retained from my Persian adventure nothing but carvings. It had taken me one month to get to Tehran and three months to get out. I had spent few days which were both brief and numb, in its streets, having hardly had the time to breathe in the smells, or to get to know or see anything. Too many images were still calling me toward the forbidden land: my proud *Kalyan* smoker's sluggishness, lording it over the whisps of smoke rising from the charcoal in the copper holders.. (p. 211)

4- *Je veux bien vous prendre a l'essai si vous promettez de perdre cette agacante*
    manie de saupoudrer votre texte de mots barbares! (p. 219)

أود فعلا أن اجربك إذا وعدت بالتخلي عن هذا الولع المزعج ببهرجة نصك بالكلمات الوحشية! (p. 262)

I really would like to put you to the test, if you will promise to drop this annoying
habit of peppering your text with barbarian words! (p. 213)

Comment: Al the above examples are the words of the narrator; Benjamin Omar Lusage,
the western traveller, a big fan of AlKhaiyyam. He expreses in these lines a commitment
to the dominant ideology throughout the text of an Orientalist traveller describing the
princess in a silk scarf and gives a hint in a romanitic style to a curious practice of
oriental women when they meet a stranger; they cover the face with the delicate scarf.
But this lady did not do that in his presence. In the next lines he describes the beauty of
the lady, as if he is looking into a paiting and refers to Bedouins as in *les poetes du desert*
[*Eng*. the poets of the desert] and their way of describing the same with pride up to
exaggeration of an oriental romantic soul. Again all examples repeat the description of
the cities, palaces, courts, women and customes that governs the novel in its first half and
examined earlier (under **Socio-political Examples** 4.5). The Orientalist description is
stated in many places through the direct references to the Orient such as in *ma premire*
image de l'Orient [*Eng*. my first image of the Orient]. In *mon aventure persane* [*Eng*. my
Persian adventure], where he refers to his adventure already promised in the novel
introduction; In *la terre interdite* [*Eng*. the forbidden land], where he takes the reader to
the magical and extraordinary places; In *ma fiere pareses* [*Eng*. my proud ..sluggishness];
In the foreign words *kalian* [*Eng*. Kalyan], and *tombacs* [*Eng*. tobacco], and in *de mots*
barbares [*Eng*. exotic words] which in Arabic is rendered as الكلمات الوحشية when in my
openion it could be rendered better by الغريبة or الغير مألوفة. The above description admits to
the reader how exotic Persia looks to the American traveler in explicit expression which
makes the novel an Orientalist representation of Persia and the Muslim culture.

4.8.5. Provocative language and love scenes.

1-   *Je donnerais bien dix ans de ma vie pour une nuit avec ce livre.*

-    *Je donnerais bien une nuit de ma vie.*

L'instant après, j'etais penche sur le visage de Chirine, nos levres se frolent, nos yeux s'etaient fermes, plus rien n'existais autour de nous que la monotonic du chant des cigales amplifies dans nos tetes assourdies. Baiser prolonge, baiser brulant, baiser des annes franchise et des barriers abattues….. nous nous levames et je la suivis par une allee couverte, une petite porte insoupconnee, un escallier aux marches brisees, jusqu'au l'apartement de l'ancient shah que sa petite-fille s'etait approprie. Deux lourds battants se refermerent, un massif loquat, et nous fumes seuls, ensemble….. Dans un majesteux lit a colonnades et tentures j'embrasserai mon amante royale. De ma main, j'ai defis chaque noeud, chaque bouton, ….. Quand elle se reveille, les premiers bruits de la ville nous parvienaient déjà. Je dus me'eclipser a la hate, me promettant de consacrer au livre de Khayyam ma prochaine nuit d'amour. (p. 258-259)

إني لأهب عن رضى عشر سنوات من عمري لقاء ليلة مع هذا الكتاب.

وانا أهب عن رضى ليلة من عمري.

وفي اللحظة التالية كنت منكباً على وجه شيرين، وتلامست شفاهنا وانطبقت أجفاننا، ولم يعد حولنا وجود لشيء سوى رتابة صرير الجنادب المضخّم في رأسينا المرهقين. وكانت قبلة طويلة قبلة لاهبة قبلة السنين التي عُبرت والصعوبات التي ذُلِّلت. ....فقد نهضنا وتبعتها في ممر مسقوف وباب لا يخطر في بال أحد .... وصولاً إلى جناح الشاه السابق الذي امتلكته حفيدته .... وانغلق مصراعان وأزلج مزلاج ضخم وأمسينا وحيدين معاً...... وقبلت عشيقتي الملكية في سرير ذي أعمدة وسُجُف ......وحللت بيدي كل عقدة وكل زر .....وعندما استيقظت كانت طلائع صخب المدينة قد ترامت إلينا وكان عليّ أن اتوارى على عجل واعداً نفسي بتخصيص ليلة غرامي القادمة لكتاب الخيام. (p. 308-309)

-    I would willingly give a decade of my life for one night with that book.
-    I would willingly give one night of my life.

Within an instant I was bent over Shireen's face, our eyes were shut and the only thing that existed around us was the monotony of the cicadas' song amplified in our numbed minds and our lips touched in a long ardent kiss which transcended and broke down the barriers of years. ....We rose and I followed her down a covered bath, through a small hidden door and up a broken staircase into the former Shah's apartment which his

granddaughter had taken over. Shireen closed two heavy shutters with a huge bolt and we were alone, together. ..... I was breathing in her breath, her smells and her night, and contemplating her eyelaches, trying desperately to guess what dream of happiness or anguish was making them quiver. When she awake, the first sounds of the city were already to be heard. I had to slip away quickly and promise myself that I would dedicate my next night of love to Khayyam's book.

(p. 253)

2- *Dupuit notre nuit d'amour, je ne l'avais plus rencontree qu'en public. … je pus me faufiler jusqu'a la chamber de la princesse. La porte etait entrouverte …*
    (p. 266-267)

لم أكن قد التقيتها منذ ليلة غرامنا إلا أمام الملأ..... وتسللت إلى غرفة الأميرة وكان الباب موارباً. (p. 318)

Since our night of love I had only met her again in public….. and I managed to wend my way as far as the princess's bedroob. The door was ajar …. (p. 261)

Comment: all the above emphasizes the axes of Maalouf representation of the Muslim society in Persia that do not change even throughout almost nine centuries. The violence, fendementalism, aggression of the public, clerge and sovereign towards liberal thinking and openness to the other, sensuality, love scenes, secret love affairs and so on and so forth. A linkage between Persia of the eleventh century that is no different from the same of the early twentieth even after a millennium. The linkage is felt maintaining throughout the novel an Orientalist respresentation of the land, people and the experience of a traveller in time.

4.9 Discussion

     Samarcande as shown through the examples and data analysed is a historical representation of Muslim Persia between the eleventh century and the nineteenth up to the early twentieth century when the first Persian revolution took place in 1900. This historical representation caters for an audience of an Orientalist tradition which represents the universe of discourse the novel operates within.

     The universe of discourse of Orientalism identifies a British and French cultural project in the colonised area from India to the Levant until the early nineteenth century which produced a "complex array of "Oriental" ideas (oriental despotism, Oriental splendor, cruelty, sensuality), many Eastern sects, philosophies, and wisdoms domesticated for local European use" (Said, 1978, p. 4). The selected samples for this discussion show as well the author's intentions as he attempts-whether successfully or not-to clear the confusion on the controversy around Omar Al Khaiyyam or fill the gap between the East and West in the twentieth century as highlighted earlier in this chapter (Jaggi, 2002).

     The novels of Maalouf are marked by his experience of civil war and migration, the feeling of being "poised between two countries, two or three languages and several cultural traditions" (as cited in Jaggi, 2002). Their characters are itinerants, voyagers between lands, languages, and religions.
Maalouf's fiction illuminates history common to the Middle East and the West. Yet as he wrote in his non-fiction book *Murderous Identities* (1998), as a Lebanese Christian "the fact of simultaneously being Christian and having as my mother tongue Arabic, the holy language of Islam, is one of the basic paradoxes that have shaped my identity". Also the Chilean-American writer, Ariel Dorfman writes on Maalouf, "at this time of fundamentalist identity seekers, Amin's is a voice of wisdom and sanity that sings the complexity and wonder of belonging to many places" (as cited in Jaggi, 2002). Dorfman expresses his surprise that Maalouf is not equally known in the English-speaking world, since he is well known in the Francophone world even before he wins the Goncourt Prize; his novels were bestsellers in France, where he is an intellectual presence on TV, in the newspaper *Le Monde* and the magazine *L'Express*.

Maalouf comes from Lebanon, a multi-ethnic and diverse country that was officially under the French Mandate from 1918 until 1946 (Fisk, 2007, p. 334-360). In addition to this, Maalouf's education seems to justify his tendency to write in French. Based on this, the novel is an example of a diaspora writer's work and these continuous efforts to fit in the literary conventions of the migration country.

There are two cases of authors who write for translation: the first is when the author writes in his/her mother language on themes that conform with the perception of the western reader, having translation in mind, aiming to fit within the target culture once translated; the second and most relevant to this discussion is when the author for different reasons chooses to write particularly in the language of the former colonizer.

We have an example of the diaspora writers from the French colonized Africa: the late African politician and activist Frantz Fanon, an African psychiatrist from Martinique, began his fight shading the light on the psychiatry of racism by writing in the 1960s in the language of the colonizer to score right. He describes "the language as a tool of assimilation or as a barrier to entrance into the majority culture" (Butts, 1979, p. 1016). Fanon chose to write in French; a situation described by Fanon himself is applicable "wherever a colonial situation introduced a colonizer whose language differed from that of the colonized" (Butts, 1979). Fanon left influential works on the role of white's education in establishing the notions of evil and good to set the minds of children around the aggression of the black people of Martinique. Fanon revolts against his colonizer using the latter's language as a powerful tool to influence the West, in a way of translating himself with the French-speaking West in mind. Master discourse of translation here is adhered to by intercultural translations that are economically and politically unequal as highlighted in chapter two, section 2.7.

Another reason writers write in the language of the colonizer is to gain attention for their work in the western literary tradition. One example comes from the Arab world. We have the contributions of Arab writers who write according to the norms of the dominant master discourses of French (Jacquemond, 2004, p. 117-126). Jacquemond argues that because of the intended readership in French and for these texts to receive attention from critics, media and academics, for any writing in French to achieve a distinguished status and receive recognized literary awards under the category of

Francophone literature, it has to be represented as an "ethnographic documents" (p. 123). And this writing is better received if they emphasize the difference of the other culture through certain stereotype imagary such as backwardness, tyranny, and the modern, democratic representation of French culture in contrast. Jacquemond insists that "it is as if translation were condemned to oscillate between the two antagonistic, yet complementary, poles of *exoticisation* and *naturalisation*." (p. 123).

Let's look into the example of Tahar Ben Jelloun who through his novel *La Nuit Sacree,* [*Eng*. The Sacred Night] commits to the western presentation of the Muslim culture and to its social morals and values (Faiq, 2004, p. 9). His novel, Faiq argues, is an example of the North African literature of the subculture of the colonized. The novel was located due to the mentioned prize within the world literature and the influence of the author's Arab origins did not make it resistant to the French language conventions, those highlighted earlier by Said (1978, p. 4). This view is also highlighted by Asad: "Modern world culture has no difficulty in accommodating unstable signs and domesticated exotica, so long as neither conflicts radically with systems of profit" (1995, p. 331).

In this regard Venuti identifies how a translation, can have the power of shaping the foreign culture by confirming a racial discrimination, secularian violence, terrorism, and political confrontations (1996, p. 196). The same applies to the translation and representation of the Arabs and Islam as Faiq argues "the manipulation, most certainly intended, of simple words in Arabic (jihad and fatwa, for example) triggers the images of violence, terrorism and fundamentalism" (2004, p. 11). Peter Clark, agrees that Arabic texts whether translated or written by Arabs mainly in English or French, are normally well received in the West when only if they are full of exotic nights with images of the dead and ghosts to emphasize the legendary past; which how precisely mainstream Orientalist discourse presents the Arabs and Islam.

> Ghosts are the remains of the dead. They are echoes of former times and former lives: those who have died but still remain, hovering between erasure of the past and the indelibility of the present – creatures out of time. Muslims too, it seems, are often thought to be out of time: throwbacks to medieval civilizations who are caught in the grind and glow of 'our' modern culture. It is sometimes said that Muslims belong to cultures and societies that are moribund and have no vitality – no life of their own. Like ghosts they remain with us, haunting the present.
>
> (as cited in Faiq, 2004, p. 11)

Based on the above, Amin Maalouf in *Samarcande* benefits from the appeal of the Oriental imagery to market his novel to the French ordinary reader. Also since migrating to France in the seventies, his objective has been to establish himself as a francophone author like other diaspora writers. The novel received the Prize of *Les Maisons de La Presse* in 1988, ("Prix Maisons de la Presse", n.d.). He was celebrated by French media through the novel as in the following review which appeared in the prominent newspaper: *Jours de France* [*Eng*. Days of France], by Gilles Demert, "*Avec Samarcande, Amin Maalouf confirme son talent de contour oriental. Un air nouveau dans notre literature. Un marriage parfaitment reussi entre erudition et plaisir romanesque*." (Demert, n.d.), [my own translation: In Samarkand, Amin Maalouf proves his talent as an oriental narrator. It is a new flavour in our literature. A perfect and successful mixture made of knowledge and the pleasure of romance in a novel].

The sensuality imagery of Al Khaiyyam was provoked through the selection of verse translated that describes his passions for love, life, and notably wine. To Seyyed Hussein Nasr, the renowned Persian scholar of comparative religion, currently a professor of Islamic studies at George Washington University, examining the small amount of the existing philosophical works of Omar Al Khaiyyam, a fair study to other works of Al Khaiyyam besides the Rubaiyat would do justice to the poet. Due to the fact that the quatrains can be arranged with flexibility to support each other, Nasr insists that the collection of the originals and by result all translations later of the Rubaiyat depended great deal on each translator's own interpretation of the poet's philosophy. For example, his image of an atheist remains doubtful since the later have praised Allah in his treatise entitled 'Al Khutbat Al-Gharra' [*Eng*. The Splendid Sermon] where he agrees with Avicenna views on the Divine Unity. Nasr emphasizes on the fact that most of the translated verses into English by FitzGerald are doubtful to be originally written by Al Khaiyyam himself (Nasr, 2006, p. 34).

A novel review, published online in (2005) based on the French novel, gives an idea on the French language reader's response to the novel. The reader concludes the following words to be the best to describe Maalouf's ideology and what he intended to prove:

The Persian Grand Vizier for the Suljuk dynasty, Nizam al-Mulk, representing a very intelligent and intricate officialdom that will try to lure, in war as well as in peace, every intellectual and religious figure to strengthen the power of the central state; Hassan Sabbah, founder of the Assassins - Hashashine - order, otherwise known as the Ismailite order; and Omar al-Khayyam, poet, astronomer, and mathematician, an intellectual that will "flirt" with both men, but never come to terms with either of them.

("Samarkand - An Exposition," 2005)

A different novel reviewer of the English translation announces in the British newspaper *The Independent*:

Maalouf sets a tone that is in a perfect harmony with history accounts of the medieval Muslim Persia, and successfully mirroring through provocative language and languid prose the religiously and politically based conflicts for power, the troubled cities, invaders and militants and the subtle irony and the self-deprecating philosophy of Omar AlKhaiyyam verse.

(Rashid, 1992)

As highlighted earlier, Amin Maalouf practiced Arabic writing in his early career in Lebanon as a journalist before he lived in France; on the other hand his education and the recognition he enjoys today as a member of the Aacademie Francaise, and as a francophone proves his creativity as a French language writer. Maalouf also published several books before *Samacande*. Due to the fact that the bilingual author belongs to both languages and possesses the influence of both, his linguistic style is marked to some extent by the effect of Arabic expression and a similarity is always felt in Maalouf's style in *Samarcande.* This contributes well to the hypothesis of this study to deal with the novel as a pseudotranslation according to Bassnett and Lefevere (1989, p. 28), and the role of translation in constructing the identity of a literature highlighted earlier.

The image of the exotic constructed through foreignization seems to be dominant in the writing of *Samarcande* motivated by the desire "rewrite" the life of three main figures in the history of Persia in the eleventh century. It is almost clear to us the intended reading experience and Maalouf's vision based on the discussion of Venuti's model of foreignization and domestication in chapter two:

The "foreign" in foreignizing translation is not a transparent representation of an essence that resides in the foreign text and is valuable in itself, but a strategic construction whose value is contingent on the current target-language situation. Foreignizing translation signifies the difference of the foreign text, yet only by

disrupting the cultural codes that prevail in the TL. In its effort to do right abroad, this translation method must do wrong at home, deviating enough from native norms to stage an alien reading experience—choosing to translate a foreign text excluded by domestic literary canons, for instance, or using a marginal discourse to translate it.

(Venuti, 1995, p. 20)

The above might summarise the approach Maalouf adopts in his second novel to emphasize the foreignness of the text. Many themes contributed to the presentation of the different people and exotic lands mainly based on violating the norms of the French language. The analysis above identifies these themes starting from the presentation of *Samarcande* first in the title and cover page, noting a strong cultural reference to the ancient Muslim Persia and the Silk Road, as in the analysis of title in section 4.2; second and essential to Maalouf's work is the character of the narrator. This narrator, Benjamin Omar Lusage, is an enthusiastic American supposedly representing an objective Orientalist according to the definition of "Orientalist" in Said (1978, p. 2). The American carries the name Omar as a middle name, very unusual for a westerner, but since his parents are fans of Omar Al Khaiyyam after the latter became famous in Europe, this explains it all. He, through the introduction, announces the adventure to traverse 900 years of history tracing a precious manuscript of the Rubaiyat. The narrator's technique is a common feature of the historical novel genre that helps the exotic presentation. Finally, we have seen how the structure of four chapters called "books" having extraordinary titles maintains the suspense which remains vital for any fiction work.

Always within the discourse of Orientalism and exoticism Maalouf's cultural representation is manifested in the description of women, slaves, sultans, an extended description of bazaars, palaces, prestigious courts, and oriental splendour. Among those the theme of sensuality sounds consistent throughout the novel, emphasized in the fictional parts and precisely in describing the love affairs between Al Khaiyyam and Djihane, then between Shireen, the guardian of the manuscript in the nineteenth century and her lover the narrator of *Samarcande*. This description depended well on the narration techniques and on a significant atmosphere of romance and sensuality that is described through relatively explicit expression describing the love scenes as "nights." The same might been intended to benefit from the fantastic effect of the Arabian Nights stored in the mind of the western reader. This description succeeds through the relatively

provocative language that flirts with the stereotype examples of the Nights. Similar to that is the representation of the nineteenth century love affair despite the time gap of around nine hundred years. The obvious ideology seems to be in the persisting themes of the Muslim life that did not change with time. It might also imply that Orientals love and sensuality to its extreme and the practice of keeping it in secret to preserve a person's prestige. Maalouf explicitly expresses irony of the theme of one's own reputation and prestige in examples under section 4.8.3.

Additionally, Maalouf sets the theme of fear and lack of freedom of thought as the main context defending Al Khaiyyam, but how did he portray the famous poet in the West? In an earlier quoted book review of *Samarcande* that appeared in the newspaper, *The Independent* (1992), based on its English translation, the reviewer announces "the great oriental mystic and Sufi poet Omar Khayyam is treated like a medieval Salman Rushdie," referring by that line to the opening of the novel describing the arrival of the poet in Samarkand, the greatest city of the flourishing Muslim world at the time. After street people declare him as an infidel because of the false verse related to him promoting wine and mocking Islam, "Here the comparison with Rushdie ends" highlights the reviewer. As Maalouf demonstrates, the genius of Omar is recognized by the city intellectual judge, and his life is saved after he was asked to write down every verse he was going to compose of his Rubaiyat.

From the analysis we notice that to defend Al Khaiyyam, Maalouf recognizes the inauthentic verse related to the latter; he insists that Rubaiyat genre was a trend in Omar's time and that the public used to relate the bad ones that implied atheism or mocked Islam to him. Maalouf defends him in two scenes where the latter could defend his Muslim faith and explain his philosophy of an agnostic and fatalist facing the clergy and judgmental public. Maalouf seems to admire Omar's views of anti-fanaticism and of course his scientific knowledge as a mathematician and an astronomer of high calibre referring him to Avicenna. Another positive presentation in this regard is Omar's indifference to power as he in the novel never compromises. Maalouf portrays Al Khaiyyam as a unique liberal spirit who lives in harmony with himself and never compromises his ethics and passions--an early call for modernism and freedom of thought in the troubled Orient. However, Maalouf also highlighted Al Khaiyyam's

passion for wine, for beauty in general, and notably for women. Although Omar in *Samarcande* is with one woman that he marries eventually--which is not known about Omar--the explicit love scenes and the referral to wine in every chapter did not help portraying a different image than the existing and dominating one as the poet of wine and passion. In fact, Maalouf used the same to add the fantasy and romantic element to his prose; as in the examples, wherever sensuality was portrayed there was Omar's passion for pleasures of life. Maalouf mentions the narrator's passion for the Rubaiyat is based on the 1868 translation into French (from Persian), by J. B. Nicolas, Chief Interpreter in the French embassy to persia, in addition to the famous English translation of FitzGerald.

We also see in chapter four under section 4.7, example (1) how Omar's dream could be inspired by the following lines from Nicolas's prose translation in French:

> *Au printemps j'aime à m'asseoir au bord d'une prairie, avec une idole semblable*
> *à une houri et une cruche de vin, s'il y en a, et bien que tout cela soit*
> *généralement blâmé, je veux être pire qu'un chien si jamais je songe au paradis.*

In English, the above corresponds to quatrain XI in FitzGerald's 1st edition:

> Here with a Loaf of Bread beneath the Bough,
> A Flask of Wine, a Book of Verse - and Thou
> Beside me singing in the Wilderness -
> And Wilderness is Paradise now.
>
> ("Rubaiyat of Omar Khayyam," n.d.)

In this regard it can be concluded that Maalouf benefited from the Rubaiyat's success in the West, basing his fiction on the positive image in the West of Omar as a liberal mind, and intended to reduce the controversy about the same in the Muslim world. However, his modest attempt did not add more than demonstrating all aspects of controversy. The themes of passion and sensuality precisely love for wine and women remain dominant in *Samarcande*, but to be fair to Maalouf, what else could be said about Omar Al Khaiyyam when his verse proves it? And what is more inspiring to any reader than the life of Omar Al Khaiyyam whether he was a mystic or a sceptic. To Maalouf the controversy is endless.

In terms of history, Maalouf defends as well the fanatical order of the Assassins refuting the hypothesis of their use of drugs and blaming Marco Polo and some western

historians for spreading what he calls "myth" of Hashasheen as earlier analysed. By defending the assassins, the Ishmaelite sect and their founder might be the mere attempt of Maalouf to "set the record straight" on any of the novel caracters including the main character; Al Khaiyyam himself. This humble attempt might well be considered anti-Orientalism representation; however, most of the rest tends to perfectly conform to the general Orientalist representation such as conflicts of power, fanaticism, tyranny and arrogance of the ruling dynasties, and sensuality. The author's representation of the Muslim state, society and history implied irony in several occasions as seen in the quoted examples.

Maalouf also highlights the concept of guarding one's reputation as the main reason behind some of the religious practices such as the scene of the helpless widow with three young daughters who resolve to the act of "nursing" Lusage so he can stay in their house in a legitimate Muslim way. As a result Lusage announces that Islam is a "never-ending arsenal of religious commandments" that he would never manage to come up with as a westerner. On one hand the latter is a statement that might support Maalouf's call to understanding the Other and building bridges between the West and East based on tolerance and coexistence as reviewed in chapter three under section (2.1), but on the other hand the example represents exactly what the western reader is expecting again from a historical novel about the Orient as discussed earlier in chapter three. Maalouf selects a very controversial practice in Islam itself which does not serve flexibility of Islam the way it serves the common magical mysterious imagery which seems to imply a subtle irony. The French reader might not perceive the three-line statement of Lusage the way he/she perceives the two detailed pages (Maalouf, 1988, p. 203-205) describing the ritual of "nursing" an adult.

In terms of language, as pointed out earlier by Venuti, Maalouf disrupts the cultural codes that prevail in French language by the use of foreign words which proves to be the dominant strategy. The author did not miss a chance to ornament his text with exotic terms that have great deal of cultural connotations in the mind of even the ordinary reader of French. He emphasizes the foreignness by the use of transliterations and further by italics, such as in: *manuscript*, *philasaph*, *rubai*, *divan*, *iftar*, *ramadane*, *khwaja*, *Siasset-Nameh*, and so on and so forth. He went for this strategy especially when he

detailed the hierarchy of the Assassins in the novel (Maalouf, 1988, p. 122-126), transliterating *dai*, *mujib*, *rafik*, *lassek*, *fidai, Assass,* etc. He tended to give the calques for the Arabic expression when he wanted to explain the meaning respecting the French form as in *fidai: "ceux qui sacrifient"*; *assassiyoun*: *les fideles au Assass au "Fondament"de la foi* ; *haschichiyoun: feumeurs de hachisch* etc. Calques and compensations are also often used in the same manner to keep the expression in Arabic, with the result being exoticism as seen in the analysis: *Le Grand Maitre*, [*Ar.* المعلم الأعظم], *le cadi des cadis* [*Ar.* قاضي القضاة], *le Prince des croyants* [*Ar.* أمير المؤمنين], *le Roi des Rois* [*Ar.* ملك الملوك], etc. Many rhetorical devices are used to elevate the poetics of the text which are felt to have influenced the Arabic in some parts as seen in the analysis. The most effective language tool Maalouf used to establish the flavor of the foreign and exoticism seems to be his provocative and at times explicit language which emphasis sensuality and the themes of romance.

In terms of style, the knowledge of Arabic and history besides the Eastern conventions of traditional literature are manifested in the literary exposition that marked the fiction parts and notably the love scenes and dialogues as in the analysis. The literary style is twisted in many parts to become informative and give a historical account here and there between the chapters as a fundamental tool to narrate history. It tends to be dry but the use of connectives takes the reader into an argumentative context. That was frequent when Maalouf's views were highlighted. For example, we have seen from the analysis that the author used the argumentative in his attempts to set the record straight on some facts and figures such as Al Khaiyyam but the persuasion was only successful sometimes as in the case of the Assassins. From the examined data and examples, it appears that the controversy is endless around certain aspects of Arab and Muslim history, causing prejudices in the western reader's mind. Hence, fiction authors have to take these into consideration to achieve great readership and best-sellers ranking. Moreover great works such as the Rubaiyat of Omar Al Khaiyyam will continue to inspire authors to come up with new hypotheses in the absence of authentic originals.

In Arabic, and from his biography, the late Dr. Afif Dimashqiah seems to be well versed in the work of Amin Maalouf, as he translated most of the later fiction and non-fiction works mainly published by Al Farabi publishers in Beirut. Also his views on the

poetics of Arabic language and translation (Garizi, 2005), show that he has made his purpose clear to the reader, by deliberately mirroring the style, preserving rhythm and metaphors and poetics of the novel in a way that made the Arabic reader feels as if Amin Maalouf had originally written it in Arabic (Alzirjawi, 2010). The translator showed a strong knowledge of Muslim culture as in making the distinction between الصدر الأعظم and الوزير الأعظم for the same expression in French: *Le Grand Visir*, [*Eng*. Grand Vizir]. He further worked on the authentication and the representation of the selected Rubaiyat verses mentioned in French by adding his footnotes referring to Ahmed Al Safi Al Najafi's translation of the same (Maalouf, 1992-2008, p. 11). In this regard he had indeed contributed to introducing the Rubaiyat genre as Maalouf did, with all its characteristics and historical background to the reader.

By being faithful to the ST, Dr. Dimashqiah's translation accurately renders the meaning without adding to or subtracting from it. On the other hand, he opted for idiomatic translation when required to deal with metaphoric elements, idioms, allusions and highly stylistic phrases. Despite all that Dr. Dimashqiah's translation still looked very much domesticated to the Arabic because of the rhyme and rhythm and presentation. It is noted that the translator tended to use highly stylistic Arabic to preserve the historical set up which resulted in a difficult translation with difficult structures such as the over use of passive which is difficult to read without the Arabic punctuation marks to understand as well as other difficult poetic forms along the novel such as [*Ar*. كُرِّمَ بمأمن من العوادي], [*Eng*. sheltered from bad weather]. The translator also shows a tendency to follow the French structure of long complex sentences notably in the nominal upfront the verbal and the use of French text punctuations (commas, periods) and in reflecting the repetitions and other devices Maalouf used for emphasis and rhetorical purposes like the contradiction of thought and secularism in the troubled cities of Islam.

Extreme fidelity leads to the foreignness of the TT is meant so it sounds exotic and not original in Nicholson's case while translating the *Maqamat*, he was motivated by a desire to embrace the foreign (Dickins et al., 2002, p. 140). Fidelity in the case of Dr. Dimeshqiah led to the domestication of the TT into Arabic language which is again intended to return the text into its original track. The reason for that is that Amin Maalouf wanted his novel to be an exotic presentation for the French reader mainly to suit the

expectation of that particular reader. Fidelity which was advocated by the German Romanticism at the beginning of the 20th century to promote the German literature is after all commended by the subject, genre, function of the text and its literary qualities as well as social and historical aspects (Munday, 2001, 2008, p. 25).

Also based on the literature review, Dimeshqiah's translation seems to be a representation of the literal and free approaches in translation all together. The Arabic translation seems to be literal as much as possible following the flow of the original, and paraphrased where necessary to suit the poetics of Arabic and readability as in the verse forms and metaphors. This approach proves to be a general practice as a translation strategy to translate literature. It was advocated since early years of translation theory by the English literary critic and translator, John Dryden (1631–1700), and the pre-classics of the 18th century:

> I thought fit to steer betwixt the two extremes of paraphrase and literal translation; to keep as near my author as I could, without losing all his graces, the most eminent of which are in the beauty of his words.
>
> (as cited in Munday, 2001, 2008, p. 26)

Dryden however warned from the limitation of the literal if selected as it would prevent creativity in the TT, which was overcome in *Samarcande* case mainly due to the foreignness of the original which made it easier to the translator to bring the text back into Arabic.

Chapter Five: Conclusion

My initial hypothesis is based on the widely debated prejudices towards Arab and Muslim culture longtime pointed out by the influential Edward Said. Orientalism is suggested to have governed the representation of the Orient in the writings and art work of westerners (specifically Europeans) from the 19th century until the World War II (Said, 1978, p. 4). Orientalism is suggested as well to dominate the cultural representation in the work of some Arab writers who write with translation in mind such as the renowned Naguib Mahfouz as highlighted by Said (1990, p. 278):

> . . . as if indifference and prejudice were a blockage designed to interdict any attention to texts that do not reiterate the usual clichés about "Islam," violence, sensuality and so forth. There almost seems to be deliberate policy of maintaining a kind of monolithic reductionism where the Arabs and Islam are concerned; in this, the Orientalism that distances and dehumanizes another culture is upheld.
>
> (Said, 1990, p. 278)

Further more, El-Enany quotes what Nagib Mahfouz views on the image of the East in the western mind in an Intreview, in 1998:

> We were in conflict with the English; we used to demonstrate against them and shout, 'Complete independence or violent death!' But at the same time, we valued highly English literature and English thought … We made the distinction between [Britain's] ugly colonial face and its radiant civilized one…
>
> (2006, p.3)

However, little attention is accorded to the cultural presentation of the Arab and Muslim culture in the writings of Arabs who represent i.e. "translate" their own native cultures in the language of the West, the former colonizer. For the purposes of this thesis, the example of the historical novel *Samarcande*, written in French by the Lebanese Francophone writer Amin Maalouf about the Muslim World was analyzed. The obvious assumption is that writings cannot be resistant to the western discourse about Arabs and Muslims. but just Orientalism and is not enough to cover these writings phenomena as there must be other reasons that go beyond the assumption of Orientalism.

After the introduction of this thesis set its purpose, chapter two offered the general literature review of translation studies as a discipline highlighting in brief the notion of equivalence, Nida's formal and dynamic equivalence, Koller's pragmatic equivalence, and Vinay and Darblenet's seven strategies for translation between French and English. This chapter reviewed in more detail Hatim and Mason's approach of text-linguistics

taking translation studies into the semiotic level of context and discourse, studying pragmatics, discursive and culture semiotic studies (Munday, 2001, 2008, p. 90). This review made the base to analyze the novel's genre, text and discourse.

Chapter two offered specific literature review on the cultural turn in translation studies or the cultural studies. It hence reviewed the work of Susan Bassnett and Andre Lefevere on formation of cultural identity (1998, p. 1), and literary translation. The chapter then reviewed the concept of pseudotranslation as the novel is hypotheticaly regarded. It also dealt with postcolonial studies and shed the light on Orientalism according to Edward Said (1978, p. 2-4) as a general them dominating the novel and the author's intentions. The widely debated foreignization and domestication by Lawrence Venuti was then reviewed with the concept of the translator's invisibility. Venuti's model proves that domestication is often used for economical reasons enforced by editors, publishers, and reviewers as it results in fluency in the TL and is therefore more consumable in the market (Venuti, 1995, p. 61). However it is noted that the foreignness of the source culture in the assumed psueodotranslation (the novel) was preserved by the author through the foreignization of expression. Finally, chapter three gave a general review on other Arab writers who, similarily to Maalouf, write in the language of the former coloniser, such as Taher Ben Jalloun, to prove that Maalouf's *Samarcande* is an example of a diaspora writer's work.

Chapter three offered the data consisted of the author, the novel and its main character, the controversial Omar Al Khaiyyam. The author enjoys today considerable recognition in the Francophone wold and internationally. He received the prestegious Goncourt Prize in 1993, the Mediterranean Prize in 2004, and recently been elected as a memebre of the *Académie Française*. The chapter identifies language and poetics, ideology and universe of discourse as the main methodology of this thesis. The author's background showed his expression in the French that might be affected by his mother language, Arabic or else the same was demonstrated in the novel in purpose to emphasize its exoticism. The text offers a historical account as claimed to help bridging the gap between the East and West as ideology, and promoting intercultural dialogue and reconciliation. It is assumed that the novel benefited well from the appeal of Omar

Alkhaiyyam Rubaiyat and the controversy around the later's philosophy to obtain the readers attention to an exotic novel.

The analysis in chapter four focused on the novel's title, cover and structure. The title makes a rich cultural reference to the Orient and the legendary Silk Road, supported by the cover of a miniature painting from medieval India and Persia. Then the structure of four chapters and their titles offer a historical depth and emphasize the theme of the journey to legendary places. Then the analysis studied selected examples that highlighted different aspects of the novel.

From the limited number of examples, it apears that the controversy is endless around certain historical and literary figures in the Arab and Muslim history. The author in his mission of telling the truth about the history of Al Khaiyyam and Persia may have fallen in the trap of repeating and exaggerating the established imagery that is seen in the West about Muslim culture, history and society especially when it come to the role of women and Islam. Besides, new hypotheses in fictional accounts will always emerge in the absence of reliable resources, which is the case of the Rubaiyat and its manuscript that have never been proved authentic.

The discussion in chapter four suggests that despite the claimed intentions of the author, his choice of the controversy around Al Khaiyyam served nothing but to gain attention of the French language reader by offering the latter an exotic reading experience through foreignizing the expression. The representation of Omar as a liberal spirit in a world dominated by violence, oppression and aggression against freedom of thought either by Muslim fanatics or by the Sovereign is not new to the western mind. Similar are the emphasized sensual detailed love scenes, courts, intrigues and the passive role of women. Generally, literature and historical novels in particular are not only to be read and criticised for stylistic features but to be examined for their depiction of cultures and identity of people; it becomes key in studying the different ideologies and tendencies in the troubled relation between the colonized and the dominating culture. The conclusion of the thesis on this matter suggests that models of writing could be effective in affirming stereotypes and mispresentations of one culture dictated by the domination of a powerful nation and its literary traditions.

It is also found that translators of French or English by an Arab author should take into consideration the issue of cross-cultural encounter, the intended reader for the original, and the author's intention. Despite the stereotypes that fiction projects to the western reader's mind in the original through foreignizing the writing, the translator should balance his/her tools of domestication, following the word order of the original, and the use of high status language among many according to the Arabic reader. Just as it is important to the author to make the western reader understand the cultural features about the exotic through foreinization, it is equally important to make the reader of Arabic enjoy the reading experience with fluency of expression making the work worthy and interesting to read through a good command of stylistics.

The thesis advises less experienced translators who desire to focus on fiction or literary translation to expand their reading experiences to a wide range of authors and genres; however a focus on one or a couple of literary genres could be recommended in my opinion to master the poetics of the same. It is always advisable to translate works that one knows, comprehends and maybe admires. The translator may need to read several books from the same author to understand his ideology and philosophy or the purpose of his/her writing.

References

Amin Maalouf Books. (n.d.). Retrieved February 8, 2012, from Amazon website: http://www.amazon.com/s/ref=nb_sb_ss_i_1_12?url=search-alias%3Daps&field-keywords=amin+maalouf+books&sprefix=amin+maalouf%2Caps%2C474

Asad, T. (1995) A comment on translation, critique, and subversion. In A. Dingwaney & C. Maier (Eds.), *Between languages and cultures* (pp. 325–32). Pittsburgh: University of Pittsburgh Press.

Baker, M. (1992). *In other words: A coursebook on translation.* London and New York: Routledge.

Baker, M. (Ed.) (1998). *The Routledge encyclopedia of translation studies*. London: Multilingual Matters.

Bassnett, S. & Lefevere, A. (1992). General editors' preface. In A. Lefevere, *Translation, rewriting, and the manipulation of literary fame* (pp. vii-viii). London and New York: Routledge.

Bassnett, S. & Lefevere, A. (1998). *Constructing cultures: Essays on literary translation.* Clevedon, Pristol, Toronto, New South Wales and Johannesburg: Multilingual Matters.

Bassnett, S. & Trivedi, H. (1999). Introduction of colonies, cannibals and vernaculars. In S. Bassnett & H. Trivedi (Eds.), *Post-Colonial translation: Theory and practices* (pp.1-18). London and New York: Routledge.

Bassnett, S. (2002). *Translation studies*. London and New York: Routledge.

Burton, R. F. (1997). *The Arabian nights: Tales from the thousand and one nights.* New York & Toronto: Random House.

Butts, H. (1979). Frantz Fanon contribution to psychiatry: The psychology of racism and colonialism. *Journal of the National Medical Association*, 71 (10), 1015-1018. Rretrieved from http://www.ncbi.nlm.nih.gov/pmc/articles/PMC2537519/pdf/jnma00030-0095.pdf

Carbonell. O. (1996). The exotic space of cultural translation. In R. Alvarez & C. Vidal. (Eds.), *Translation, power, supervision.* (pp.79-98). Clevdon: Multilingual Matters.

Charles Dickens. (n.d.). Retrieved February 7, 2012 from Victoria & Albert Museum
website: http://www.vam.ac.uk/page/c/charles-dickens/

Demert, G. (n.d.). Résumé de "Samarcande". Retrieved February 10, 2012, from Le
Chapitre website: http://www.chapitre.com/CHAPITRE/fr/BOOK/maalouf-
amin/samarcande,528897.aspx

Dickins, J., Hervey, S. & Higgins, I. (2002). *Thinking Arabic translation: A course in
translation method: Arabic to English.* London: Routledge.

El-Enany, R. (2006). *Arab representations of the occident: East-West encounters in
Arabic fiction.* London and New York: Routledge.

Faiq, S. (2007). *Trans-lated: Translation and cultural manupilation*. Maryland:
University Press of America, Inc.

Faiq, S. (2004). The cultural encounters in translating from Arabic: In S. Faiq (Ed.),
Cultural encounter in translating from Arabic (pp. 1-25). Clevedon, Buffalo,
Toronto: Multilingual Matters.

Fairclough, N. (1995), *Critical discourse analysis. The critical study of language*.
Harlow: Longman.

Fisk, R. (2007). *The great war for civilisation: The conquest of the Middle East*. London
and New York: Vintage Books a division of Random House.

Flood, A. (2012, March 28). Rabee Jaber Wins International Prize for Arabic Fiction. *The
Guardian*. Retrieved from http://www.guardian.co.uk/books/2012/mar/28/rabee-
jaber-international-prize-arabic-fiction

Frawley, W. (1984), *Translation: Literary, linguistic, and philosophical perspectives*.
New York: University of Delaware Press.

Gentzler, E. (1993, 2001). *Contemporary Translation Theories.* Clevedon: Multilingual
Matters.

Gutt, E. A. (2000). *Translation and relevance: Cognition and context.* Manchester and
Boston: St Jerome.

Hatim, B. & Mason, I. (1990). Discourse and the translator. London: Longman

Hatim, B. & Munday, J. (2004). *Translation, an Advanced resource book*. London and
New York: Routledge.

Hodgson, M. (2005). *The secret order of assassins: The struggle of the early Nizârî Ismâîlîs against the Islamic world*. Philadelphia: University of Pennsylvania Press.

Holbrook, J. (1899): *Edward Fitzgerald and Omar Khayyam: An essay and a bibliography*. Liverpool: The Liverpool Booksellers' Co.

Idiolize. (2012). In *Merriam-webster* online (An Encylopaedia britannica company). Retrieved from http://www.merriam-webster.com/dictionary/idolize

Jacquemond, R. (2004). Towards an economy and poetics of translation from and into Arabic. In S. Faiq (Ed.), *Cultural encounter in translating from Arabic* (pp. 126-177). Clevedon, Buffalo & Toronto: Multilingual Matters.

Jaggi, M. (2002, November 16). A Son of The Road, *The Gardian*. Retrieved from http://www.guardian.co.uk/music/2002/nov/16/classicalmusicandopera.fiction

Kenny, D. (1998) Equivalence. In M. Baker (Ed.), *Routledge encyclopaedia of translation studies* (pp.77-80). London and New York: Routledge.

Lefevere, A. (1992a). *Translation, rewriting, and the manipulation of literary fame*. London and New York: Routledge.

Lefevere, A. (1992b). *Translating literature: Practice and theory in a comparative literature content*. New York: The Modern language association of America.

Les Membres Actuels par Fauteuil. (n.d.). Retrieved August 4, 2011, from L'Academie Francaise website: http://www.academie-francaise.fr/immortels/index.html

Les Miserables. (n.d.). Retrieved January 12, 2012, from Wikipedia website: http://en.wikipedia.org/wiki/Les_Mis%C3%A9rables#Volume_I_.E2.80.93_Fantine

Lewis, P. E. (2000). The measure of translation effects. In L. Venuti, *The translation studies reader* (pp. 264-283). London and New York: Routledge.

Maalouf, A. (1988). *Samarcande*. Paris: Jean-Claude Lattes.

Maalouf, A. (1992). *Samarkand*. London: Quartet Books Limited.

Marzolph, U & Van Leeuwen, R. (2004). *The Arabian Nights Encyclopedia*. Vol. (1), pp.506-508. Santa Barbara, CA: ABC-CLIO

Munday, J. (2001, 2008). *Introducing translation studies: Theories and applications*. London and New York: Routledge.

Nasr. S. H. (2006). *Islamic Philosophy from Its Origin to the Present: Philosophy in the Land of Prophecy*. Albany, NY: State University of New York Press/SUNY Press.

Nicholson, R. A. (1993). *The Literary History of The Arabs.* New York: Cosimo, Inc.

Nida, E. (1964). *Towards a science of translating*. Leiden: E. J. Brill.

Nida, E. (2000). *Principles of correspondence*. In L. Venuti (Ed.), *The translation studies reader* (pp.126-140). London and New York: Routledge.

Nizari Ismailiyyah. (2012). In *Encyclopædia britannica* online (Academic ed.). Retrieved from http://www.britannica.com/EBchecked/topic/416579/Nizari-Ismailiyyah

Omar Khayyám. (n.d.). Retrieved May 29, 2011, from Wikipedia website: http://en.wikipedia.org/w/index.php?title=Omar_Khayy%C3%A1m&oldid=364883109

Prince of Austria Laureates for Literature. (n.d.). Retrieved February 8, 2012, from The Prince of Austria Foundation website: http://www.fpa.es/en/awards/literature/

Prix Maisons de la Presse. (n.d.). Retrieved February 12, 2012, from Syndicat National des Dépositaires de Presse SNDP website:http://www.sndp.fr/nonsecurises/evenements/prix_maison_presse/Prix_Maison_de_la_Presse_Historique_depuis_1970.pdf

Quraishi, S. (1989). *A survey of the development of papermaking in Islamic countries*. Vol (3), pp29-36. London and South: Bookbinder.

Rashid, A. (1992, September 22). Book Review: Poetry Lovers Tricked By a Drowned Manuscript: Samarkand Amin Maalouf, Tr. Russel: Harris, *The Independent*. Retrieved from http://www.independent.co.uk/opinion/book-review--poetry-lovers-tricked-by-a-drowned-manuscript-samarkand--amin-maalouf-tr-russell-harris-quartet-books-pounds-1595-1552997.html

Reynold Alleyne Nicholson. (2012). In *Encyclopædia britannica* online (Academic ed.). Retrieved from http://www.britannica.com/EBchecked/topic/414211/Reynold-Alleyne-Nicholson

Robai. (2012). In *Encyclopædia britannica* online (Academic Ed.). Retrieved from http://www.britannica.com/EBchecked/topic/505258/robai

Robinson, D. (1998) Pseudotranslation. In M. Baker (Ed.), *Routledge encyclopaedia of translation studies* (pp.183-185). London and New York: Routledge.

Rubaiyat of Omar Khayyam. (n.d.). Retrieved December 12, 2011, from Wikipedia website: http://en.wikipedia.org/wiki/Rubaiyat_of_Omar_Khayyam#J.B._Nicolas

Said, W. E. (1978). *Orientalism*. New York: Vintage Books a division of Random House.

Said, W. E. (1990, September 17). Embargoed Literature. *The Nation*, *251*(8), pp. 278, 280.

Samarkand - An Exposition. (n.d.). Retrieved January 7, 2010, from Mudhole Book-club website: http://www.fyshbowl.org/bookclub/books/samarkand.html

Samarkand - Crossroads of Cultures. (2012). In *UNESCO world heritage centre* online. Retrieved from http://whc.unesco.org

Shuttleworth, M., & Cowie, M. (1997). *Dictionary of translation studies.* Manchester: St Jerome.

Sogdiana. (2012). In *Encyclopædia britannica* online (Academic ed.). Retrieved from http://www.britannica.com/EBchecked/topic/552550/Sogdiana

Stave. (2012). In *Merriam-webster* online (An Encylopaedia britannica company). Retrieved from http://www.merriam-webster.com/dictionary/staves

The 2004 Shortlist. (n.d.). Retrieved February 10, 2012, from The International IMPAC Dublin Literary Award website: http://www.impacdublinaward.ie/2004%20Award/shrt.htm

The life of Rumi: Jalaluddin Rumi. (2009). In *BBC religions* online. Retrieved from http://www.bbc.co.uk/religion/religions/islam/art/rumi_1.shtml

Thomas Hyde. (2011). In *Encyclopædia britannica* online (Academic ed.). Retrieved from http://www.britannica.com/EBchecked/topic/278068/Thomas-Hyde

Venuti, L. (1995). *The translator's invisibility: A history of translation*. London and New York: Routledge.

Venuti, L. (1996) Translation as social practice: Or, the violence of translation. In M.G. Rose (Ed.) *Translation Horizons Beyond the Boundaries of Translation Spectrum [Translation Perspectives IX]* (pp. 195–214). Binghamton: State University of New York at Binghamton.

Venuti, L. (Ed.) (2000). *The translation studies reader*. London and New York:

    Routledge.

Vinay, J.P. & Darbelnet, J. (1995). *Stylistique comparée du français et de l'anglais*

    [*Comparative Stylistics of French and English: A methodology for translation*].

    Amsterdam & Philadelphia: John Benjamin.

الزيرجاوي، جاسم (Alzirjawi) (2010). سمرقند رواية أمين معلوف. مجلة الحوار المتمدن. العدد 2997. مقالة

أُستلت بتاريخ 5 يونيو من موقع مجلة الحوار المتمدن على الانترنت:

http://www.ahewar.org/debat/show.art.asp?aid=214359

غريزي، وفيق (Garizi) (2005). الدكتور عفيف دمشقية ونظرياته حول اللغة العربية. مجلة الجيش. مقالة أُستلت

بتاريخ 14 يناير 2010 من موقع مجلة الجيش على الانترنت:

http://www.lebarmy.gov.lb/article.asp?ln=ar&id=8349

معلوف، أمين (Maalouf) (1991, 2008) سمرقند (Samarcande). ترجمة عفيف دمشقية. بيروت – لبنان:

دار الفارابي

Vita

Ilham A. Al Ghadiri was born on January 01, 1973, in Baghdad, Iraq. She was educated in local model schools and graduated in 1989. She joined the University of Baghdad, College of language to study French literature when in the First year she received a Scholarship to the University of Montpellier III, France, to graduate in 1995. Her degree was a Bachelor of Arts in French Literature.

Ms. Al Ghadiri worked as translator of English and French in the United Nation's library in Baghdad for three years before she moved to the United Arab Emirates in 1999. Ms. Al Ghadiri then worked as translator and content writer for several governmental and semi governmental entities in Dubai, including Dubai Internet City, Sheikha Latifa School for Girls, Emirates Towers Hotel, Dubai Silicon Oasis, and Mohammed Bin Rashid Al Maktoum Foundation. Ms. Al Ghadir was awarded the Master of Arts degree in Translation and Interpreting in 2012.