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**Translation as a Bridge between the East and the West in
Ahdaf Soueif's Hybrid Novel *The Map of Love* (1999)**

Dissertation in Partial Fulfillment of the Requirements Submitted to the
Department of English for Master Degree in Civilization and Literature

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Academic Year: 2017-2018

Acknowledgements

I would like to express my sincere gratitude to my supervisor Mrs. GUELLIL Assia for her help, guidance and encouragement.

My thanks are also extended to all my teachers over my academic years, as well as all those who helped me in one way or another.

Dedication

This dissertation is dedicated firstly to my parents whose presence, confidence and love are very essential in my life as well in my education. To my adored sister Kheira, and lovely brothers: Ahmed, Aissa and Mouhamed.

To all my family, friends and to everyone who have encouraged and supported me in my studies.

Abstract

The present study deals with the issue of translation that has recently become a crucial subject in postcolonial literature. It examines Ahdaf Soueif's *The MAP of Love* to highlight the role of translation as bridge between the Egyptian culture and the British culture as well as between the East and The West and thus reshape a cultural identity. Therefore, this study begins with a brief theoretical overview on postcolonial literature and translation as a key concept in postcolonial theory to stress on the fact that *The Map of Love* is a postcolonial novel with hybrid text and hybrid characters. However, the main focus will be on analyzing the notion of translation in text, context as well as characters. At the end, the study comes out to the conclusion that translation has a big role in bridging between cultures and bringing them together in mutual tolerance and understanding.

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General Introduction

Over the last few decades, research on the formation of identity in general and cultural identity in particular has gained much attention. Thus, a huge interest has been given to postcolonial works. In this regard, the Arab-English literature has many specific characteristics that make it different from other ethnic literature. One of its major interests are the issues of culture and identity in multicultural context. Deprived from the latter, the incorporation and the marriage between different cultures creates the notion and the concept of cultural identity i.e. hybridity.

Hybridity as a cultural theory takes a huge part in the postcolonial field. It is a key concept set by postcolonial theory which deals with the clash between cultures resulting in the production of a person with a hybrid identity. However, translation plays a significant role in the development of the person's cultural identity in which he would be in state of "inbetweeness" and stand between two cultures or more. In this context, contemporary Arab-English writers try to show through their writings that cultures can accept each other by creating an abstract 'contact zone' through translation. One of the major hyphenated writers who bring at the flour the question of translation as bridge between cultures through her works in general and her masterpiece *Map of Love* in particular is Ahdaf Soueif.

The motivation behind conducting this research is that the novel *Map of Love* is a contemporary novel that has not been a matter of discussion. This research is also motivated by a desire to fill this gap by exploring how translation could help in the convergence between different cultures regardless all the differences. More significantly, the writer succeeded to gather two stories in one via translation which made it attractive and worth studying. In short, the present work is driven by the need to engage the postcolonial literature with a wider discussion of cultural identity and translation beyond its linguistic and cultural functions.

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The aim of this study is to investigate the interplay between different cultures through translation. It also aims at knowing why and how characters are used as translators. Furthermore, it is important to undertake this study because there is a need to understand in depth the role of translation in multicultural context. Correspondingly, many studies concerned with the formation of identity did not pay much attention to the role of translation in the development of cultural identity. In this vein, the novel *Map of Love* seems to be suitable to the research since it gives a clear attention to the notion of translation as a bridging means between cultures.

Ahdaf Soueif's *Map of Love* represents hybrid characters who play the role of translators from Arabic to English and vice versa. The letters in the novel are a turning point which create a bridge between past and present and bring at the light the notion of translation. Thus, the question that manifests itself is: How does translation exist in the novel? Then, the study will be extended to sub-questions: How are Amal and Anna represented as translators? How does Ahdaf Soueif reflect her hybrid status in the novel? And to what extent could translation be responsible for the formation of cultural identity?

What is hypothesized, therefore, is that *Map of Love* is a story that celebrates hybridity in which characters are exposed to two cultures. Being in state of 'inbetweenness' helps in a way or another in the development of one's cultural identity i.e. hybridity. Unlike other writers, Ahdaf Soueif tends to use characters as translators. She sheds the light on translation as a concept beyond its linguistic and cultural functions. Hence, her main characters personify the hybrid state.

As another hypothesis that might be set for the questions raised above is the fact that Ahdaf Soueif is an Anglo-Egyptian writer who is so proud of her hybrid

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identity. The latter is clearly manifested in her works on general and in *Map of Love* in particular. Soueif's hybrid character is massively reflected in the novel through using hybrid characters. She celebrates her hybridity and introduces translation as a means of assimilation and adaptation between cultures of the East and the West. In this respect, she creates an abstract 'contact zone' where two cultures accept each other through translation.

Methodologically speaking, the nature of the study requires a descriptive analytical method with a return to postcolonial theory. Postcolonial theory deals with the broader fields of cultural studies that examine the attempt of the writers from colonized countries to depict and celebrate their cultural identities. Moreover, as an attempt to verify the relevance of the hypotheses suggested above, the analytical method will be followed to highlight the impact of translation on the formation of cultural identity as well as its role as mediator between cultures.

As a means to conduct the present work, a number of books have been used as reference. In order to illustrate the shift from commonwealth to postcolonial literature, *An Introduction to Post-Colonial Theory*, is a book written by Peter Childs and Patrick Williams. The book examines the 'what', 'who', 'when', and 'where' is post-colonial, as points of departure toward the emergence of the theory with a return to the book of *The Empire Writes Back*. The latter is a collaboration of the significant writers: Bill Ashcroft, Gareth Griffith and Helen Tiffin. This book is considered as a doorway of postcolonial literature dealing with the experience of colonization and its legacies. It investigates the power of language in postcolonial context in which the term postcolonial was introduced for the first time. Regarding the postcolonial theory, the book provides an overview about the contribution of the "Holy Trinity" as Robert Yong has called them: Edward Said, Gayatri Spivak and Homi Bhabha.

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Recently, translation and cultural identity have been in spotlight of many scholars and became one of the most profound dilemmas that affect the postcolonial subject. As a result, many studies and a number of books have been written continuously treating the issues of translation and cultural identity from different angles. In this regard, due to Bhabha's *Location of Cultures*, the concept of hybridity and mixed cultures came to the fore. He suggested that a hybrid identity emerges as result of the marriage between cultures of the colonizer and the colonized. He developed his concept of hybridity with taking into consideration the literary and cultural theories that deal with the formation of identity and culture within the presence of colonial conditions. In other words, hybridity has frequently been used in postcolonial discourse to mean the cross-cultural exchange in what Mary Pratt called the name of 'contact zone'.

The contact zone is a term used by Pratt as a name to the space where two cultures come together. It is true that through translation cultures can accept each other. In this context, Susan Bassnet and Harish Trivedi in their book titled *Post-Colonial Translation: Theory and Practice* examine the power of translation in redefining the meaning of cultural and ethnic identities in post-colonial societies. In this book, the writers tackle the notion translation linguistically and culturally in the Indian English novel. They believe that post-colonial writers can succeed in bringing the readers face to face with the reality of difference of translation which is a principal tool to understand the lived world.

Furthermore, the concept of translation is also tackled by authors of the book *Postcolonial Studies* (Ashcroft et al.). In this book, translation is considered as a key concept in postcolonial studies. The writers of this book see that translation has become an issue of growing importance in the postcolonial field. They believe that it

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is a vehicle for cultural communication and a mode of cultural survival. The book is considered as an account of literature written in English in which it investigates the power of language in postcolonial context.

As it is previously mentioned, there is a deep concern about translation, culture and identity in postcolonial works. Nevertheless, a few works tackled the previous issues together. Besides, there is no negotiation of the relationship between them in the contemporary Arab-English novels. Thereupon, this project attempt to provide a modest contribution that aims at applying together the previous concepts in Ahdaf Soueif's novel *Map of Love* through dealing with characters as translators as well as the role of translation as mediator between cultures. It also offers a clear illustration on how translation could help people to develop their cultural identities. It is worth mentioning that the present work is not only to answer the above questions, but also to open the door for further research and discussion in this issue.

The present work will be divided into three chapters. The first chapter will discuss the theoretical context of the study dealing with the existing scholarship on translation and cultural identity. This chapter will give an overview about the shift from commonwealth to postcolonial literature. Thereafter, the study will shed the light on postcolonial theory and its main concepts and pillars. Further, translation and cultural identity will be developed theoretically by dealing with Bhabha's ideas about hybridity and mixed cultures.

The second chapter will be devoted to the debut novel *Map of Love*. Its main focus is to give more information about the novel in a very detailed way. In the other hand, the chapter will raise a huge concern to the background of the novel as postcolonial novel dealing with the historical and the cultural relation between the

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Egyptian and the British people. Moreover, Ahdaf Soueif's celebration of her hybrid identity will be widely discussed in this part by representing hybrid characters within a hybrid text.

However, the third chapter will be dedicated to the analytical study which aims at applying the theories dealt with in the first chapter in the novel. Its main purpose is to investigate how characters are depicted and used as translators in multicultural context. Moreover, this chapter will spotlight the effects of translation on cultures and person's individual identity. Toward this end, many linguistic strategies will be examined in order to highlight the author's interest toward language. Moreover, this chapter will focus on the glossary as technique used by the author to translate the Arab culture.

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1.1 Introduction

Recently, discussion about culture and the formation of identity have been in spotlight of many scholars since an intense interest has been given to identity. Scholars discuss the issue of identity dealing with its relation to a numerous arenas: gender, sexuality, religion and many other features especially culture and language. The interaction between culture and personal identity through language becomes one of the most profound dilemmas that effect the postcolonial subject. Likely, translation takes an integral part of the contemporary Arab-English literatures in which it helps in the formation of one's hybrid cultural identity i.e. "cultural hybridity". The latter is the newness that comes out of the contact of two cultures where language is a key component of identity and representation.

In short, this chapter will provide a theoretical framework to the whole project. At first, the chapter will offer an overview of the shift from commonwealth to postcolonial literature. In attempt to highlight the role of translation as bridge between different cultures, postcolonial theory will be used to discuss the issues of hybridity¹, ambivalence², mimicry³ and other paradigms that negotiate the interaction between British culture and indigenous postcolonial cultures. Then, the emphasis will be conducted to the concept of cultural hybridity⁴ which is the outcome of the contact between different cultures. Besides, translation as postcolonial concept will

¹Hybridity is new transcultural forms that arise from cross-cultural exchange. Hybridity can be social, political, linguistic, religious, etc. It is not necessarily a peaceful mixture, for it can be contentious and disruptive in its experience.

²Ambivalence is the ambiguous way in which colonizer and colonized regard one another. The colonizer often regards the colonized as both inferior yet exotically other, while the colonized regards the colonizer as both enviable yet corrupts.

³Mimicry is the means by which the colonized adapt the culture (language, education, clothing, etc.) of the colonizer but always in the process changing it in important ways. Such an approach always contains it in the ambivalence of hybridity.

⁴Cultural hybridity refers to the newness that comes out of the contact of two cultures.

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be widely discussed dealing with language as a sign of cultural differences bringing about what is called by Mary Pratt's 'the contact zone'⁵ that refers to the space where two cultures meet together .

1.2 The Shift from Commonwealth to Postcolonial Literature

In fact, the shift from commonwealth to postcolonial literature was gradually achieved. At first, the term commonwealth literature covered a huge range of written materials that produced by the former British colonies. It can be define as the literature produced by the countries which were once British colonies or members of the Commonwealth of Nation⁶. In this context, the writers⁷ of the book *Postcolonial Studies* define it as being:

Broadly, the literatures of the former British Empire and Commonwealth, including that of Britain. In practice, however, the term has generally been used to refer to the literatures(written in England) of colonies, former colonies (including India) and dependencies of Britain, excluding the literature of England.(the term has sometimes included the literatures written in 'local' languages and oral performance, and it has been used to include the literature of Wales, Scotland and Ireland).(Ashcroft et al.58)

This quote is immensely important as it defines the term commonwealth literature as the literature produced by the former colonies and dependencies of Britain. However, commonwealth as a term was refused by some scholars such as

⁵ The contact zone is term developed by Pratt to describe social spaces where 'disparate cultures meet, clash and grapple with each other.

⁶ Commonwealth of Nation is the political community constituted by the former British Empire and consisting of the United Kingdom, its dependencies and certain former colonies that are now sovereign.

⁷ They are Bill Ashcroft, Gareth Griffiths and Helen Tiffin.

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Ashcroft, Griffiths and Rushdie who decided later to get rid of it; Because, for them, it holds an imperialist connotation and gathers a number of different authentic cultures under one single concept or term. Salman Rushdie was the first one who rejected the term. For him the idea of commonwealth literature is just an attempt to create an exclusive ghetto. In his essay titled “*Commonwealth Literature Does Not Exist*”, he argues that : “a body of writing created, I think, in the English language by persons who are not themselves white Britons or Irish citizens of the United States of America”(63). Hence, he justifies his refusal to the term as holding racial implementations which hints the continuation of British’s control over her previous colonies in the same essay by stating that:

effect of creating such a ghetto was , is ,to change the meaning of the broader term English literature which I’d always taken to mean simply the literature of the English language into something far narrower, something topographical, nationalistic, possibly even racially segregationist.(70)

Dealing with the same context, Meenatshi Mukherjee sees that the term “commonwealth literature” has fallen into the rough weather and academic disfavor because of the imperious connotations that it holds. He observes that:

The term Commonwealth literature has finally fallen into academic disfavour, one can see that its biggest problem indeed was the presupposition that an umbilical cord tied all there diverse bodies of writings from Australia, Canada, India, Nigeria, Trinidad, Kenya, Trinidad, Jamaica, Barbados and the rest to the mother country England, which absent centre set the evaluative norms

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.Absent-because literature from Britain was never seen as a part of this package.(qtd. In Sawant 125)

Thus, the rejection of the term paved the way to the emergence of postcolonial literature. The latter is defined as follow in Oxford dictionary: “is a category devised to replace and expand upon what was once called commonwealth literature. As a label , it thus covers a very wide range of writings from countries that were once colonies or dependencies of the European powers”(2000). It studies the investigation between two cultures clash in which one of them deems itself as superior to other. It emerged at the same time that many colonies were fighting for their independence. Therefore, a new term postcolonial literature is coined to suggest decent ring of colonial literature.

It is worth mentioning that “postcolonial” as a term has firstly popularized in the opening chapter of the book *of the Empire Writes Back*. In this respect, they⁸ argue:

We use the term ‘post-colonial’, however, to cover all the cultures affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression.(qtd.In Childs and Williams 2)

Henceforth, according to them, the term refers to all the effects of colonization on cultures which are existed till nowadays. That is to say that postcolonialism as

⁸ They are Bill Ashcroft, Gareth Griffiths and Helen Tiffin.

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concept has been subjected to a huge debate. It has various definitions according to various contexts. In addition, there are critics about using the term with or without hyphen i.e. 'post-colonialism' or 'postcolonialism' in which the hyphenated term refers to a historical period that comes after colonialism, whereas the term 'postcolonialism' refers to all characteristics of society or cultures from the time of colonization to the present day. As a term, it has been largely used by literary critics from the late 1970s to refer to all the cultures affected by the imperial process from the time of colonization to our own time. In this sense, Ashcroft et al. state that "Postcolonialism(or often post-colonialism) deals with the effects of colonization on cultures and societies...However, from the late 1970s the term has been used by literary critics to discuss the various cultural effects of colonization"(204).

As it is mentioned above, postcolonialism (or postcolonial theory) is a literary theory which traces and analyses all the horrific effects of European colonialism on all aspect of life of the colonized people especially culture. It deals with issues and debates between East⁹ and West¹⁰ since the colonial process started. It includes literatures from Third World¹¹ countries such as India, Pakistan, Nigeria and more countries which were once colonized by Britain. Edward Said is considered as the most important leader and figure of this theory in which his book *Orientalism* served as a monument to the postcolonial studies. He lead the cornerstone of this theory and paved the way to various critics, such as, Gayatri Spivak and Homi Bhabha to explore their theories in the same path. Said along with Bhabha and Spivak combine what Robert Yong has called the 'Holy Trinity' of postcolonial theorists (Sawant

⁹ East refers to the western world and it is known as the Orient in contrast to the Occident.

¹⁰ West or the western world refers to a various nations depending in the context, most often including at least part of Europe and Americas. It is also known as the occident in contrast to the Orient.

¹¹ The term refers to those countries aligned with neither the United State nor THE Soviet Union.

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122-125).

Postcolonial theory, in the words of Bill Ashcroft is a discussion of “migration, slavery, suppression, resistance, representation ,difference , race ,gender ,place and responses to the influential master discourses of imperial...Europe and the fundamental experiences of speaking and writing by which all these come into being”(232). It is an attempt of development and recovery of identity through examining and analyzing the aftermath of colonization. In other words, postcolonial theory is an area that has largely developed as result of Said’s significant work *Orientalism*. His project shows the false image of the Orient or the East that has been fabricated by western explorer, poets, novelists, etc. They have always depicted the Orient¹² as the primitive, barbaric, uncivilized “Other”¹³. He believes that the consequences of colonialism are still persisting in different form as chaos, corruption, coups civil wars and so on. In other words, Orientalism is a kind of criticism and an attempt to clean up the stereotype and the way in which they (the colonizer) present the East in their writings i.e. ‘exotic East’. In the same regard, Spivak’s major contribution lay in her postcolonial exposition of the status of the Indian woman dealing with feminism and Subaltern¹⁴ studies. In her famous article “*Can The Subaltern Speak?*” she asks whether the Indian woman has a voice or even a voice consciousness? And she states that the Indian woman is subdued twice by the colonizer as well as by the Indian male. Women are subjected and marginalized

¹² The Orient is the East, traditionally comprising any things that belong to the eastern world, in relation to Europe.

¹³ The Other is the social and/or psychological ways in which one group excludes or marginalizes another group. By declaring someone "Other," persons tend to stress what makes them dissimilar from or opposite of another, and this carries over into the way they represent others, especially through stereotypical images.

¹⁴ Subaltern is a term refers to the lower or colonized classes who have little access to their own means of expression and are thus dependent upon the language and methods of the ruling class to express themselves.

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by both the colonial domination and the male domination living in a kind of ‘double colonization’¹⁵(Praveen 47-49).

Homi Bhabha is another major pillar in the field of postcoloniality and most important figure in postcolonial studies. He has popularized a number of key concepts such as ‘mimicry’, ‘ambivalence’ and ‘hybridity’ under the umbrella of ‘inbetweenness’ by which he describes the resisted ways used by colonized people as response to the power of the colonizer. His fame comes from his book titled *The Location of Culture*. He uses Said work as a point of departure. Unlike Said who focused on the oppositions and the differences between the colonizer and the colonized, Bhabha examines the points of similarity between them. Not to forget, he is concerned more with postcolonial identity primarily with hybridity.

1.3 Cultural Hybridity as a Postcolonial Concept

No one can deny the contribution of Bhabha in introducing the term ‘hybridity’ in postcolonial discourse. It became a recurrent theme and occupies an integral part in postcolonial works dealing with the issue of identity and bridging the gap between West and East. As concept, it has been most recently associated with Bhabha’s work *The Location of Cultures* where he underlines the importance of ‘cultural hybridity’. The latter can be defined as the newness that results from the contact of two cultures. In this context, hybridity expresses a state of ‘inbetweenness’ in which the person stands between two cultures or more. In his book, Bhabha has defined his concept of hybridity in a variety of ways by stating:

¹⁵ This term refer to the observation that women are subjected to both the colonial domination of Empire and the male domination of patriarchy.

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Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the same for the strategic reversal of the process of domination through disavowal....Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects....Hybridity is the name of this displacement of value from symbol to sign that causes the dominant discourse to split along the axis of its power to be representative, authoritative.(112-114)

Relying on the quote mentioned above, Bhabha has defined his concept of hybridity as the strategy of the process by which colonial authority undertakes to translate and shape the identity of colonized people as 'the Other'. He believes that a new hybrid identity is resulted from the integration of cultural elements and practices of the colonizer and the colonized culture resulting in the emergence of cultural identity. The latter is always emerged in an ambivalent space that he calls the 'Third Space of enunciation'(55). Thus, hybridity can be defined as the third space that helps colonized people who live in a state of in-betweenness to build a new sign of identity. Within this sense, he asserts: "for me, the importance of hybridity is not to be able to trace two original moments from which the third emerges rather, hybridity to me is the third space, which enables other position to emerge" (211). Dealing with the same idea he argues:

It is significant that productive capacities of this third space have a colonial or postcolonial provenance .For a willingness to descend into that alien territory...Many open the way to conceptualizing an international cultures, based not on exoticism of multiculturalism or the diversity of cultures but on the inscription and articulation of cultures' hybridity.(56)

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Furthermore, for Bhabha, hybridity can be categorized in a kind of liminal space for in-betweenness where it is accepted and perceived as the norm “The stairwell as liminal space, in-between the designations of identity, becomes the process of symbolic interaction ... This interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy” (5). In addition, Ashcroft et.al also address the notion of hybridity as a postcolonial concept in their book *Postcolonial Studies*. They define it as follows:

One of the most widely employed and most disputed terms in postcolonial theory, hybridity commonly refers to the creation of new transcultural forms within the contact zone produced by colonization... Hybridization takes many forms: linguistic, cultural, political, racial, etc... Hybridity has frequently been used in postcolonial discourse to mean simply cross-cultural ‘exchange’. (135-136)

As it is clearly mentioned above, Hybridity is considered as a key concept in postcolonial theory. As cultural theory introduced by Bhabha, it challenges notions of identity, nation and culture. It gathers elements from the colonized (or home) culture with elements of the colonizer (or the host) culture. Thus, Hybridization can be seen as connection between different cultures in which it brings them together in what Mary Pratt called ‘the contact zone’. One of the basic notions explaining the condition of being hybrid is the case of having a cultural identity. In this regard, as articulated in his essay “*Cultural Identity and Diaspora*”, Stuart Hall asserts that:

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“Such conception of cultural identity played a critical role in all the post-colonial struggles which have so profoundly a reshaped world.”(223). Besides, he believes that cultural identities “are the points of identification or suture, which are made, within the discourses of history and culture. Not an essence but a positioning” (226). That is to say that cultural identity is another issue in postcolonialism. In other words, being hybrid requires holding the principles of two cultures and living in a status of duality by acquiring certain cultural features that became part of the one’s cultural identity i.e. a hybrid identity. In this respect, by illustrating from Bakhtin idea, Bhabha argues: “The ...hybrid is not only double-voiced and double-accented...but is also double-languaged; for in there are not only (and not even so much) two individual consciousness, two voices, two epochs.”(qtd.In Simonis12).

1.4 Translation from Postcolonial Perspective

Postcolonialism is one of the most thriving points of contact between Cultural Studies and Translation Studies. It can be defined as a broad cultural approach to the study of power relations between different group, cultures or peoples in which language, literature and translation may play a significant role. Spivak’s work is indicative of how cultural studies and especially postcolonialism has over the past decade focused on issues of translation, the translational and colonization. The linking of colonization and translation is accompanied by the argument that translation has played an active role in the colonization process. Thus, translation in the words of Ashcroft et al. is:

The interpretation of the meaning of a text in one language (the ‘source text’) and the production , in another language , of an

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equivalent text (the 'target text' ,or 'translation') , which ostensibly communicates the same message ...Translation has become an issue of growing importance in postcolonial studies ,particularly with regard to the translation of literary texts from local languages to world languages such as English.(264-265)

Hence, translation is considered as key concept in post-colonial studies. As supported by many researches, translation can be perceived as the process that allows the transfer of sense from one language to another. Culture has major importance in translation studies. In this vein, Bhabha see that culture as a strategy of survival is both translational and transnational. In this sense, translation role is as bridge between cultures as it is mentioned in the book of *Postcolonial studies* "Such a cultural resource becomes, through translation, a vehicle of cultural communication, and perhaps a mode of cultural survival" (266).

In fact, people try to communicate using different languages in order to convey their meaning .However; each society has their cultural element that differentiates it from the other. Language is a sign of cultural difference as it can be the link between them through translation. It is a key part of each person's identity and an essential component of group's cultural and social heritage. To this end, *Post-colonial Translation* investigates the power of language in postcolonial context. In addition, the writers Susan Bassnett and Harish Trivedi examine the power of translation in redefining the meaning of cultural and ethnic identity. They tackle the notion of translation linguistically and culturally in the Indian English novel .They believe that translation is means of understanding the world we live in . In this sense ,they see that: " Translations are embedded in cultural and political systems ,and in history

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.”(18). They claim that “As English becomes an increasingly global language ,so many more people becomes multilingual and translation becomes a crucial communicative activity.”(2). Hence, their book shows the vital role of translation in redefining the meaning of cultural identity and by acting as bridge between cultures especially in postcolonial societies. In other side, Bhabha also paid attention to the notion of translation by puts: “we should remember that is the ‘inter’-the cutting edge of translation and renegotiation the in-between space- that carries the burden of the meaning of culture.”(38)

1.5 Conclusion

To conclude with, commonwealth literature as a term has been subjects to huge debate. It has fallen into an academic disfavor due to the imperialist connotations it hold. Therefore, the shift from commonwealth to postcolonial literature has gradually achieved. Dealing with the same context, Postcolonialism or postcolonial theory investigates the clash between the colonizer/the colonized culture. The experience of moving between different cultures will inevitably result in some sort of cultural hybridization. Cultural hybridity is the newness that came from the contact between two cultures. Translation as postcolonial concept plays a crucial role in redefining one’s cultural hybridity and bridging between different cultures.

Chapter Two: “Map of Love” in Context

2.1 Introduction

In fact, studying English literature opens the door to hyphenated authors¹⁶ who use their mother tongue to represent their literary and cultural life. In the other hand, it paves the way to new perspectives in which Arab writers produce their literary works using English language as a means of resistance to colonial expansion. Through their long colonial history, the British Empire has succeeded in grounding the dominant position of English as global leading language in today’s world. That was the motivation for Arab authors to decide to write in English language.

This chapter will be devoted to Ahdaf Soueif’s masterpiece *Map of Love*. The novel could bridge the gap between two different cultures and succeed in bringing them together by opening a window for each culture via cultural coalition or tolerance. Thus, the present chapter will show the postcolonial aspect in the novel. It will also offer the background in which the novel was written in as helping means to analyze the novel. At the end, the chapter will focus on the way that used by Soueif to depict the British –Egyptian relation via choosing a hybrid characters.

¹⁶ Hyphenated authors are authors who have a dual identity, an ethno cultural one.

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2.2 *The Map of Love* as a Postcolonial novel

Ahdaf Soueif like other hybrid writers as Leila Aboulela¹⁷ and Fadia Faquir¹⁸ who regard their status as liberating and mainly as a condition of creativity, she celebrates her hybrid identity in her literary works. She believes that the state of being hybrid gives a way to explore a broad international human identity away from religion and the constrain of place as being either ‘our’ or ‘the Other’ but rather a new identity which has the aspects of the two cultures. Soueif is a contemporary postcolonial author, an Egyptian novelist, as well as political and cultural commentator. As a novelist, she writes about the merger of different cultures in a postcolonial context. In her novels on general and *Map of Love* in particular, she takes the claim of Edward Said by showing through character that the Orient is not an immoral place in urgent need of civilization rather she displays its rich culture focusing mainly in the Pharaonic civilization.

Ahdaf Soueif is one of the Arab novelists who writes in English and lives in the West without forgetting the issues of the Arab and the Muslims world. Thus, the Palestinian case takes a big place in her novel *Map of Love* by including Palestinian characters. Her multicultural background and personal experience of the encounter of two distinctive cultures, the Western and the Eastern one, is clearly reflected on her novels. She discusses issues in postcolonial discourse which are associated with the colonial past and the imperialist presence tackling the wider context of Anglo-Egyptian ties with conducting a big focus in the question of language and identity.

¹⁷ Leila Aboulela is a Sudanese writer who writes in English. Her first novel *The Translator* was short listed for the RIMA.

¹⁸ Fadia Faquir is a Jordanian British writer.

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As it is mentioned in the previous chapter, postcolonial literature and theory study the culture clash as a means of decolonization of the mind¹⁹ by raising a kind of awareness to get full independence. Thus, Soueif as postcolonial writers tends to writes her debut novel *Map of Love* about the English women and the Egyptian man as a hidden message that the eastern are the strongest. It can be seen as window of closeness and openness between the eastern and the western cultures. She could create an abstract contact zone where two cultures accept each other through translation. The successful intermarriage of cultures embodied through the marriage of Anna Winterbone and Sharif Basha al-Baroudi a fierce Egyptian nationalist away from religion. She tries to show that Eastern culture is the strongest by choosing a female from the West and a male from the East. It is the counter-discourse which is “A term coined by Richard Terdiman to characterize the theory and practice of symbolic resistance” (Ashcroft et.al at 67).

Map of Love as a contemporary postcolonial novel, which is written in 1999 tells two love stories which are closely connected by merging historical events and characters with a fictional plot in a very talented way. The novel is grounded in historical facts of the Middle East²⁰ and current realities there. The first story happens at the beginning of the century where the other at the end of the century contemporary to the time of writing the novel around 1997. In this context, Ahdaf Soueif introduced her masterpiece, shortlisted for the Booker Prize, to Paula Burnett in interview at Brunel University in which she stated that:

The basic structure of this book (Map of Love) is that it is two stories, one happening at the beginning of the century and the other contemporaneously with the writing of the book...The old story is told

¹⁹ Decolonization is the process of revealing and dismantling colonialist powers in all its forms.

²⁰ Middle East is a transcontinental region centered on Western Asia, Turkey and Egypt.

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by Amal from the content of the trunk...At the same time she tells the story of what is happening now...The story in the past takes place over fourteen years, while the story in the present takes place over the fourteen months and the book constantly cuts between two stories...and in both stories there is a Western woman and an Egyptian man.(97-98)

What is noticeable here is that Soueif attempts in her novel to build a bridge which helps to bring the two cultures together. The letters and the documents found in the trunk represent a linking point between two stories and create a space and bridge between the past and present as well as between East and West. It makes the readers travel back to the past in which she plays with time and space. Not to forget that Soueif is the product of dual Eastern roots and Western education, a life characterized by a mixture of the cultures. This probably translated in her hyphenated identity²¹. At the age of four years old, she traveled with her parent to London in order to finish their studies .That is what led English to become the first language she learnt to read. Soueif answering at Paula Burnett about the reason behind writing in English not Arabic, she asserts: “(but) I simply cannot write fiction in Arabic” (99).

Nevertheless, it is investable to stress that Soueif’s Arab origin has clearly depicted in her literary style and language. Thus, her literary works have been classified by critics as postcolonial literature. This was well manifested in the internet article, aptly entitled “*An Analysis of Hybridity in Ahdaf Soueif’s works*”. The writer of the article quotes Susan Muaddi Darry and Emily Davis opinion about Soueif’s fictional writing. They claimed that she “reshapes, rethinks and re-evaluates the colonial period in the Middle East”. In *Map of Love*, Soueif often narrates

²¹ Hyphenated identity refer to dual identity resulted from mixed cultures.

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characters’ experience during the England’s occupation of Egypt as well as its effects on their lives in our contemporary world in a way that is called globalization²².

2.3 The Background of *Map of Love*

It can be easily said that the autobiography of Ahdaf Soueif is vividly reflected in her books. Almost all cultures and traditions as well as history of the Egyptian people during and after the British occupation occupy a huge part in her novel *Map of Love*. She is much attracted to her own Pharaonic civilization, culture and history as well the western culture. Through language as cultural aspect, she locates her work the space in-between the East and the West in which both of them are seen as home for her. In her interview with Joseph Massad, She declared that: “In *Map of Love* there is a constant attempt to render Arabic into English, not to translate phrases, but to render the dynamic of Arabic, how it works, into English. So there is question of how to open a window into another culture”(qtd. In Mustafa 37).

Henceforth, Soueif here inhabits a hyphenated space and build her narrative in English with the use of Arabic words not for the sake of translation but for paved the cross- culture between east and west. Her Diasporic²³ identity can be the reason behind her deeply preoccupation with cross-cultural issues. The novel brings the western and eastern cultures together neglecting the negative side of both of them focusing in the meeting points between them. She succeeded through her novel to manifest her belief in common ground where cultures co-exist in which she gives the

²² Globalization is the process whereby individual lives and local communities are affected by economic and cultural forces that operates worldwide.

²³ Diaspora is the voluntary or forcible movement of peoples from their homelands into new region, is a central historical fact of colonization.

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name of ‘Mezzaterra’. The latter is the title of her recent collection essays which published in 2004.

As has been said above, the novel is mainly concerned with the interaction between the Eastern and Western culture. It tackles the British-Egyptian relations from the cultural and historical perspective. The story starts with the trunk which is brought by Omar Al-Ghamrawi from America to Egypt in order to translate all the documents found there. It gathers two stories in different periods of time from different cultural perspectives. In this vein, Soueif answering at Paula Burnett asserts:

Poula Burnett: How much does the history of your country come into it?

Ahdaf Soueif: The history comes a great deal. And certainly one would not be able to understand the problems surrounding Anna and Sharif’s relationship and marriage without knowing that Egypt was under the British occupation at the time, and a fair bit about it. Well, knowing that, anyway. (101)

It is therefore no wonder that Soueif depicts the colonial past as well as the postcolonial present. Through the marriage of Sharif and Anna, she manifests the marriage of the two different cultures since that the British and the Egyptians share the same history. She does not pay attention on the differences between them, but she focus on the similar aspects that unite the two societies. The novel shows her admiration of the West and her blame to the western occupation of Egypt i.e. her mother land at the same time. The novel contains historical facts of the Middle East on general and Egypt in particular. The author succeeded in manifesting Egypt in meticulous details, embodying the interaction between the Egyptian themselves as

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well as with the Westerns. Hence, it introduces a new perspective of Westerns toward Egypt and Egyptian people.

Growing up in 1950s the period in which Egypt witnessed an overwhelming change has clearly shaped her novel by including a number of events especially the political one. Thus, her work has the political side. She wants to convey an entire picture of the Egyptian culture including all its aspects with a huge focus on language. Thus, she can be considered as mediator between cultures. The protagonists of the novel cross from their countries to a totally different one from England to Egypt.

It is significant to mention that Soueif’s role model in writing is George Eliot. In her interview with Burnett she asserts that she loves her works. She admitted that his novel provided a source of inspiration for her. Forthwith, she has been seen as Egypt’s Eliot. She was very much influenced by the British culture. She adopted a Western text with female characters. Her aim of writings is manifested in Yafa Shanneik’s article entitled: “*Developing a Euro-Arab literature*”. The writer points out that she “focus (es) on the portrayal of Arab-Muslim society and its striving for modernization in a globalized world.” Moreover, she adds in the same article that “She formulates this objective in the context of a specific understanding of culture, cultural identity and intercultural relationship”. What can be understood from her writings in general and the discussed novel *Map of love* in particular is her belief in the meeting and the interaction of cultures or what is called cultures tolerance. The latter led her narratives, characters and texts to be hybrid. Her hybrid character is clearly depicted in her works. Thus, Ahdaf’s novel *Map of Love* contains similarities with her life, which led the critics to consider it as semi-autobiographical to some extent.

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2.4 Hybrid Characters within a Hybrid Text

Map of Love is the second contemporary novel written by Ahdaf Soueif in 1999. It can be posited as “Translational literature²⁴”. The text of the novel straddles two languages English and Arabic that help in the construction of cultural identities. Her strong belief on the unity of East and West is explained by a sense of hybridity in her characters, as well as her writing style. She uses translation as an essential component of cross-cultural contact and as means of interaction of languages in which the novel investigates the space in-between. Its hybrid text is another means to create a bridge between people of different cultures and religious roots.

The novel is based on multiple narratives of hybrid characters. The main characters of the novel are of hybrid roots. As a prime example, Anna is an English woman who marries Sharif Basha al-Baroudi. Their daughter is a hybrid origin as being half Egyptian and half English. In addition, Soueif provides her readers with a family tree in the opening pages as a guide to understand the two stories. The family tree gathers all the characters and shows the hybrid ones. In the other hand, Anna is viewed as mediator between East and West in which she lives in a state of inbetweenness after becoming ‘Haraam²⁵’ Sharif Basha.

Indeed, Soueif’s novel is written in English but it retains the structure of the Egyptian colloquial. She embodied her Arabic thinking within English formation as a means to make her readers hearing the dialogue in Arabic. Her novel includes cultural characteristics of the Egyptian people as Arabic names (as Mabrouka,

²⁴ Translational literature refers to literature written by people who have immigrated or in some other way travelled from a homeland; to literatures written in a second language; or literatures with a cross-cultural theme.

²⁵ Haraam is an Egyptian colloquial words means wife.

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Omar...), expressions (like Yumma), metaphors, greetings and forms of address...etc. She succeeded in blending the two languages together to mediate the Egyptian culture to the Westerns readers who had a false image on the Arab people and culture on general. In order to realize that, she follows the English customs and spelling with the Arabic transcription. Besides, she italicized the Arabic used words and explained them latter in the end of the novel by alphabetical glossary.

Through the use of the glossary, she attempts to translate and catalogue knowledge about the Egyptian culture for non-Arabic readers. Thus, the novel centers on the theme of language. And it furnishes another proof that Soueif believe in hybridity did not stop in using hybrid characters rather it goes further in including Arab term in English text.

2.5 Conclusion

In short, Soueif as postcolonial writer inhabits a hyphenated space and spin the thread of his cross-cultural narratives in English. Moreover, her novel, *Map of love* is based on multiple narratives of hybrid characters. The main characters in the story are from hybrid roots. Hybridization is regarded as a possibility of bridging different cultures and bringing them together in mutual dialogue. Furthermore, attention is paid to the hybrid text of the novel where Soueif could abrogate the English language by mixing Arabic words in the English text. The text is in the end a kind of translation. The latter will be elaborated in details in the coming chapter.

Chapter Three: Translation in Soueif's *The Map of Love*

3.1 Introduction

In this era of global communication people try to communicate using different languages to exchange their ideas. Language can be seen as the vehicle that holds the person's membership to a whole group. It is an important theme in Soueif's novel *Map of Love*. Her English follows the Arabic structure by including Arabic words. Thus, this chapter will tackle the linguistic strategies used and the author interest toward translation. Deprived of the latter, the novel shows the author efforts to mediate between East and West through the depiction of characters as translators. At the end this chapter will discuss the technique of the glossary as a means for translating the Arab culture to the westerns.

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3.2 Translation and the Linguistic Strategies

In fact, language is an important theme in *Map of Love* at several levels. In demonstrating the colloquial or the informal language of the Egyptians, Soueif wants to convey the culture of the East in general and the Egyptian culture in particular. She peppers the novel with Arabic words as a tool to show that the Arabic language is too complex for direct translation. Moreover, it is extremely significant that she chose to write the novel in English including Arabic terms in which she clearly intended to be read by the West as well as by the East. Consequently, the readers of *Map of Love* hear the Arabic in their heads through her English.

As a story about the interconnection between different cultures, *Map of Love* treats the division between the Eastern and Western culture. It can be posited as “translational literature”. Thus, it is straddling two languages. This strategy of merging two languages allows Soueif to tell two stories separated by almost a century. The first is a contemporary story that took place in the last decade of the twentieth century, while the other sets in the first decade of the twentieth century in the occupied Egypt. The link between the two stories is made by the interpretation and translation of Amal²⁵ through a series of letters and materials found in the trunk that inherited from Isabel Parkman’s great-grand mother, lady Anna Winterbourne²⁶.

As mentioned earlier, *Map of Love* is written in English but it also retains the typical idiomatic structure of the Egyptian colloquial Arabic. The dialogue moves smoothly from English to Arabic including the cultural aspects of the Egyptian people such as Arabic name as “Mubrouka and Zaineb”, Qur’anic expressions as

²⁵ Amal is the narrator of Anna’s and Sharif love story.

²⁶ Anna is the protagonist and the wife of Sharif Bash al Baruodi.

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'Insha'Allah' and.., etc. Additionally, the author blends Arabic and English terms together as a means to mediate the Eastern culture to the Westerns readers through translation. Thus, her novel could be in the space of inbetween the East and the West in where in both of them she feels at home.

It is worth noting that the Arabic transcription that is used in the novel follows the English customs and spelling to make the non-Arabic readers little familiar with the Arabic and the Egyptian society. In this regard, language occupies a huge interest in the novel which centers on the theme of translation. In other words, the novel deals with the issue of translation as a process of searching for meaning. The hybrid text represents a clear proof of Soueif's chief aim in creating a bridge between the two cultures. In this typical case, the title of the novel reveals the writer awareness of the dichotomy between the West and East .At first; map which is the creation of the colonizer, its function is the divide between people through the boundaries between the European and the African continent while the love is the feeling that gathers them.

Furthermore, by incorporating Arabic within the English language, Soueif confirms that cultures can accept one another. She creates an abstract contact zone where cultures meet together through translation. The latter is used as a bridge between East and West. For this reason, the text is to some extent a translated script. Through the marriage of Sharif Albaroudi and Anna Winterbone, she creates intercultural marriage disregarding their national and religious roots and forgetting about the boundaries. Thus, the novel represents tolerance the Other searching for common ground and features as well as respecting the distinctive ones.

Chapter Three: Translation in Soueif's *The Map of Love*

In order to meet the need of multicultural characters, Soueif depends on some linguistic strategies such as code-switching. She has appropriated and reconstituted the English language. In other words, she abrogates manipulated and even arabized the English language to some extent. Thus, code-switching is embodied in the novel through the spontaneous move from Arabic, English and French. As a clear example of this strategy is the use of Turkish words such as 'Bash'. The latter is used due to the colonial and cultural background. Concerning the Arabic words, they are full utilized in the novel. The following quote is immensely important as it manifests the discussion of the issue of the 'new woman' by Layla, Zaineb and Anna.

Al-Mar' ah al-Jadidah, "The New Woman"?)

'Well done!' cries Layla, clapping her hands. 'See how well she is learning, Mama?'

'She's quick, the name of the Prophet guard her.(374).

Dealing with the same context, loan words are also used from times to time in the novel. These are some examples: *sheikh, fallaheen, marhab, haraam, Imam... , etc.* In the one hand, translated words are italicized and explained lately in the glossary following the alphabetical order. Izabel²⁷'s dialogue with the old man started by "As-salam 'alaykum", and his response is "Wa 'alaykum as-salam, and the mercy of God and His blessings" (294). Besides the use of French words such as 'Bonjour', the author chose the French language as a tool of communication for Anna and Sharif, as well as for Anna and Layla as common ground where they meet together. In this regard Sharif Basha asks "How can he permit himself to think that an understanding might be possible between them?"(262).

²⁷Izabel is the protagonist in the novel and Omar's wife.

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Thus, the French is the language used in their conversations as a third language between Arabic and English.

'Does it trouble you,' she asks, 'that we have to speak in French?'

'I like French.'

'But does it trouble you that you cannot speak to me in Arabic?'

'No. It makes foreigners of us both. It's good that I should have to come some way to meet you.' He catches the hand playing around his mouth and puts the tips of the fingers to his lips (157).

The above quote reveals Soueif's interest to mediate between cultures. She chose French as neutral linguistic ground for her characters. She makes each of them feel kind of Otherness. Thus, French is used to assert that both of them are equal. Anna sees that French is the helpful means to enable her to understand and meet Sharif.

3.3 Characters as Translators

In the work dealt with in this study, namely *Map of Love*, the protagonists have not been chosen haphazardly. The novel contains a direct emphasis on culturally hybrid identity and how characters are presented as mediators between cultures. Therefore, the author introduced her protagonists to the readers as translators and mediators between East and West. Thanks to Amal's translation and interpretation of the letters and the documents found in the trunk, the love story

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between Anna and Sharif revealed. The letters create a bridge between past and present as well as between East and West. They make the readers travel back to the past. In this regard, Anna noticed that:

It must be so hard to come to a country so different, a people so different, to take control and insist that everything be done your way. To believe that everything can only be done your way. I read Anna's description, and I read the memoirs and the accounts of these long-gone Englishmen, and I think of the officials of the American embassy and agencies today, driving through Cairo in their locked limousines with the smoked-glass windows, opening their doors only when they are safe inside their Marine-guarded compounds".(70)

Indeed, it is the trunk that leads Amal al-Gamrawi to recount the love story between Anna Winterbourne the British woman with Egyptian fieriest nationalist Sharif Bash al-Baroudi. The trunk is full of memories and documents written in Arabic and English inherited by Izabel's great grandmother Anna. Amal is the primary narrator of the entire novel through the translation to the materials found in the trunk. This how an old love story between Anna and Sharif which sets during the occupation of Egypt i.e. in the first decade of the twentieth century is unfolded with facts and incidents.

In the other hand, the protagonists of the story, Anna and Ezabel, are also introduced as translators. Anna's fascination by the Egyptian civilization led her to assimilate the Egyptian culture. Moreover, her love to Sharif pushed her to learn Arabic and even to help the nationalist movement as translator. Anna makes a big effort to learn Arabic as a suitable means to understand Sharif as well as people around her. She comments "There is a problem of language. I have conducted my friendship in French, but now I am resolved to learn Arabic" (160). She also translates the news of England to Sharif. She starts to function as mediator between

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East and West where she is in state of in-betweens after becoming Haram Sharif Bash. Her attempt to learn Arabic begins with the notion of love as a symbol that gathers between the two cultures. This pliantly manifested in the following passage.

1 January 1902

'Hubb' is love, 'Úhq' is love that entwines two people together, 'shaghaf' is love that nests in the chambers of the heart, 'hayam' is love that wanders the earth, 'teeh' is love in which you lose yourself, 'walah' is love that carries sorrow within it, 'sababah ' is love that exudes from your pores, 'hawa' is love that shares its name with 'air' and with Jalling ', 'gharam' is love that is willing to pay the price.(386-7)

As it is previously mentioned, Anna can be viewed as the link that gathers the East with the west. Her process of learning Arabic shows the complicity of the Arabic language. In this sense, Amal also face some difficulties in translating some words due to the vastness and richness of the Arabic language. She states that:

How do I translate 'tarab'? How do I, without sounding weird or exotic, describe to Isabel that particular emotional, spiritual, even physical condition into which one enters when the soul is penetrated by good Oriental music? A condition so specific that it has a root all to itself: *tlrlb*. Anyone can be a singer - a 'mughanni' - but to be a 'mutrib' takes an extra quality. 'AbduEfendi al-Hamuli's recognised title was 'the Mutrib of Kings and Princes', and that night, in the old house in Touloun, his gift kindled joy and sorrow in the hearts of his audience. What did Anna make of this strange music? My guess is that she opened her heart to it as she did everything in her new strange life. (323)

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Dealing with the quote above, the author wants to show the vastness and the strength of the Arab culture as a counter discourse. The latter is used as response to clean the stereotype of the Arabs. As another example it can be seen when Amal teaches Izabel the Arabic language in which she makes her feel the language. Soueif tries to give an entire picture of culture through language where in the final scene she came to the conclusion that “It is so difficult to truly translate from one language into another, from one culture into another; almost impossible really” (515). In the other hand, Anna’s effort to bring the two cultures together embodied in her writings to Lord Cromer, Sir Charles and others. As a clear example is the letter received by her friend Banungton in which she comforts her husband ““it is a letter- a copy of a letter- that was sent to Sir Edward Grey. It is a translation. The original, in Arabic, fell into Cromer’s hands here in Cairo. It describes a pain for an uprising in August.”

3.4 The Glossary as a Window upon the East

As it clearly manifests that the novel is a mixture of Arabic words written in English text. The Arabic words are written in italics and explained later by the author in an alphabetical order in the glossary. The latter can be seen as a catalogue that gathers knowledge about the Egyptians and the Arabs to the western readers. It reveals the author’s attempt to mediate her culture and translating the Arab world in general. In this context, Sharif declared: “Our only hope now-and it is small one – lies in the unity of conscience between people of the world for whom this phrase itself would carry any meaning” (484).

Additionally, the glossary answers the question what and how the words mean and show the richness of the Arabic language. It is a new technique used by Soueif to justify her hybrid character, text and even English. The glossary is also

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another proof of its concern with creating a bridge between people from different roots. She pushes the western readers to accept and learn Arabic unconditionally. This technique is the similar to the Anglicization²⁸ which is used by the colonizer. These terms are some example from the glossary:

aragos: a punch and Judy show.

Aya: a verse from the Qur'an, a sigh demonstrating the **existing** of God, also a woman's name.

barakah: blessing or grace.

bass: stop it! Enough! Probably from Italian 'Basta'.

corvee: forced labour-employed for large national projects like digging the Suez Canal, but also for work on the Pashas' or the Khedive's land.

Courbash (kurbaj): the whip. Normally made of rhinoceros hide.

Dar al-Kutub: the national Library of Egypt.

Dustur: Constitution.

el-and al-: prefix meaning 'the'; see 'al-

fallah: peasant. Feminine: fallaha. Plural: fellaheen, from (f/l/h) to till the land. The root also means: to be successful.

Firman: an absolute decree issued by the Ottoman sultan from Constantinople.

²⁸ Anglicization is the conversion of verbal or written elements of any other language into a more comprehensible English.

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Ghezirah: island. Also a district of Cairo which is an Island in the Nile

Hanim: Turkish for 'lady'.

Hareem: women, from h/r/m: sacred.

ibn: son.

izzay el- sehha?: how are you? Literary how is health?

Kalb ya ibn el- kalb: (you) dog, you son-of- a dog

Kittan: flax.

Lessa: not yet. (519-524).

Dealing with the quote mentioned above, the glossary could provide a small picture on the Egyptian culture, language and mentality. It makes the non-Arabic readers to be more familiar with the Egyptian colloquial as well as Arabic language. Thus, the English language is manipulated. English, for her, is a medium through which she can translate the Arabic world and forging a new cross-cultural identity for her characters.

All in all, it is remarkable that Soueif uses Egyptian colloquial vocabulary. The Arabic transcription is simplified and follows the English custom and spelling. Thus, the fusion of Arabic thinking and English formulation made the non-Arabic readers hear Arabic and reveals the author's belief in mediating her culture to the westerns. Moreover, the glossary is another proof of Soueif's interest with the issue of the translation. She uses Arabic terms in order to make the reader knows who Arabic works in in English.

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3.5 Conclusion

In fact, the linguistic techniques used in *Map of Love* gives a clear proof of the author's preoccupation with creating bridges between people from different cultural and religious background. Her aim is to address a global audience of English speakers. Besides, the novel advances a tolerance and sympathy toward the Other, focusing mainly on the common features respecting the distinctive ones. Soueif succeeded in bringing cultures, the British and the Egyptian one, together by using characters as translators and thus mediators between them. To this end, the glossary gives a small picture on the Arab culture.

General Conclusion

Recently, there has been a plethora of literary works that shifted their focus to the notion of translation in the postcolonial societies. Its significance is clearly manifested in the impact of translation on the formation of cultural identity in this globalized environment where borders lose their importance. Thus, the world became a small village and English became the dominant language in the contemporary world. Consequently, people and their social interaction have increased without paying attention to their different cultural background.

Contemporary –Arab English literature, as one of the multicultural Diasporic productions, investigates the space in-between in which the dichotomy of the East and West meet. Its main focus is predominantly the clash between two different cultures in postcolonial context. Furthermore, it can refer to the literature written in the former colonizer language. The latter is considered among its main point of interest. From cultural perspective, people can understand each other through translation, which has become a key concept in postcolonial studies. It helps in bridging the gap between the East and West in a kind of acceptance and adaptation creating the notion of cultural hybridity i.e. cultural identity.

The Arab-English writers try to show through their writing that cultures are all the same and have equal status. Indeed, the selected work for discussion: Ahdaf Soueif's *Map of Love* is viewed within this context. It is widely classified by critics as being one of the prominent works of postcolonial literature. The novel investigates

General Conclusion

the inbetween space centering West and East, discussing hybrid characters within hybrid text. Moreover, she tends to depict characters as translators and mediators between the Egyptian and English culture. They have a dual cultural backgrounds due to their exposing to two different cultures.

Furthermore, throughout her magnum Opus's *Map of Love*, Soueif has succeeded in creating a fresh arena for ex-colonized vs. Ex-colonized binary by introducing a mutual tolerance and understanding between them. Due to her engagement with the multicultural issues, Soueif presents story with protagonists who have kind of reconciliation between what is Arabic and what is Western. Her handcraft is manifested in the description of the colonial experience in Egypt in a meticulous way via celebrating hybridity and translation as a means for cross-cultural shifts. Thus, the novel contains several aspects of the Egyptian cultures and colloquial where there is an instrumental role of translation.

Returning back to the problematic of this research, it is clear that the adopted analytical approach which depended on postcolonial theory and Bhabha's hybridity was massively helpful to shed light on the role of translation in mediating between different cultures. It is the process through which cultures can accept each other. By analyzing the text, major characters and the used technique, Soueif's interest in mediating cultural meanings through translation is clearly manifests. Her chief aim is to bring cultures, the Egyptian or the Arabic culture with the English one, and build a bridge of mutual tolerance in a more cross-cultural collaboration and hybridization.

General Conclusion

Through the course of the events of this novel, the main characters could establish a cultural identity thanks to their exposure of two different cultures. Likewise, Amal, the narrator of the love story between Sharif and Anna Winterbone from the translation of the trunks, she had lived along in England and married an English man. In addition to Amal's role as translator, Anna also learn Arabic and works as a translator to the nationalist movement by interpreting the letters sent by the lord George. In the other hand, the novel also shows the process of Anna's learning Arabic by Amal.

In the other hand, the hybrid text is another bridge between cultures. The author creates her own English which is interlaced with Arabic expression on English form or reshaped. Thus, the technique of the glossary is used as a window to the Eastern culture in which the author explaining the used Arabic terms in the text. That is to say that the text to a certain extent is translation. The latter is the bridge through which cultures can meet together. It advances tolerance to the Other focusing on the common features and respecting the distinct ones. At the end, we hope that the analysis of this work will open further doors about postcolonial translation and paved the way toward a better understanding of the role of translation in a literary text as a means of bridging two different cultures.

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Appendices



Appendix 01: Ahdaf Soueif born on 23 March 1950

Ahdaf Soueif is an Egyptian novelist and a writer on political and cultural affairs. She has won international acclaim as the author of two collections of short stories, *Aisha* (1983) and *Sandpiper* (1996), and two novels, *In the Eye of the Sun* (1992) and the internationally acclaimed *The Map of Love*, which was shortlisted for the Booker Prize for Fiction in 1999. Furthermore, in 2004, she published her book of non-fiction entitled *Mezzaterra*. The latter is a collection of political and cultural essays. Her latest book is a collection of short stories, *I Think of You* (2007). In the year 2000, she also translated Palestinian poet Mourid Barghouti's *I Saw Ramallah*, an account of his return to the city after 30 years, and a meditation on exile.

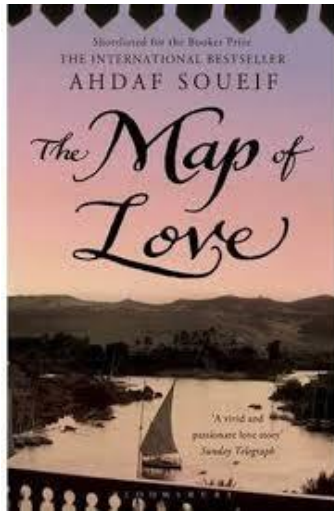
Ahdaf Soueif was born in Cairo in 1950 into a family of intellectuals, as the eldest of three children, with both her parents being renowned professors. Her mother, Fatma Moussa, was appointed the first female teacher at the English Department of the Cairo University; and later became professor of English literature. Her father, Moustafa Soueif, is a very important Psychologist who also taught at the Cairo University. When she was only four years old, she travelled to England with her parents who went to London on sabbatical leave. The family stayed in Britain for three years at the end of which Fatma Moussa obtained a PhD. in English literature from London University and Moustafa Soueif finished his post-doctoral studies, obtaining a diploma in clinical psychology. Moreover, Ahdaf Soueif does her best to live up to the humanistic

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principles she preaches. She lives with her children ultimately in London and in Cairo, she married the English writer Ian Hamilton and she has brought up their two sons, Omar Robert and Ismail Richard. She adopted English as her language of creative expression, but she brings her knowledge of Arab culture, history and gender politics into her English writings. She creates her characters of both Egyptian and English origins as agents of their actions, as authentic people, and depicts their encounters with the other culture and traditions. She embraces the space in between the East and the West, feeling at home both here and there. And she keeps luring her readers to join her in tolerance, understanding and intercultural friendship in the common ground, the 'mezzaterra'.

However, Ahdaf Soueif has become a true contemporary writer who reacts to a wide number of stimuli. She not only expresses her ideas and feelings in her works of fiction, she has also become an established critic, reviewer and a fervent commentator of political and cultural issues and current events. She is often invited to interviews and discussions, universities all over the world ask her to give lectures on her own literary production as well as on broader topics concerning comparative literature and hybrid identity, which is the paradigm where Soueif is undoubtedly at home. She has been often hailed as Egypt's George Eliot, and the author herself confesses that Eliot's novel served as a profound source of inspiration for her. The principle quality of the message of Soueif's artistic production lies in her ability to mediate values and archetypes from one culture to the other

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Appendix02: Map of Love 1999

The Map of Love, Ahdaf Soueif's Chef D'oeuvre is considered to be a semiautobiographical to some extent because it contains a lot of similarities with her life. The novel is a kind of two interconnected stories: the farming story is contemporary, set in the last decade of the twentieth century, relating American Isabel Parkrnan's arrival in Egypt to investigate a trunk inherited from her late mother and, before her, from Isabel's great-grandmother, Lady Anna Winterboume. She is introduced to Arnal, the primary narrator of the entire novel, by Amal's brother 'Omar. Amal is an Egyptian woman who had married an English man and had lived in England for a long time before she returned to Cairo when her marriage had failed. Amal is supposed to read and interpret to Isabel the materials found in the trunk, as they are not only in English, but also in Arabic. This is how a hundred-year-old love story between Lady Anna and Sharif al-Baroudi, set in the occupied Egypt of the first decade of the twentieth century, is unfolded and pieced together by Amal from a series of letters and entries of Lady Anna's diary, from historical documents and newspapers cuttings, from the notes and letters of Layla, Sharif's sister and Amal's grandmother. The protagonists of the contemporary story are therefore interrelated because Amal and 'Omar's grandmother Layla was the sister of the great-

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grandfather of Isabel. The metaphor of the map of love is extremely intricate and complicated, but the geographical and temporal span, which crosses continental boundaries and centuries, culminates and completes with the growing love between Isabel and 'Omar and the birth of their baby. "

In fact, *The Map of Love* juxtaposes the English and Egyptian cultures. Thus, Soueif allows her characters and readers to move across existing frontiers and cut across fixed allegiances. The temporal and spatial setting of the novel proves immensely productive for linguistic, national, and political aspects of colonialism, displacement and migrant existence. Her polyphonic discourse is at its best here as it operates on double or triple layers of translation and interpretation. This type of narration is better suited to breakdown the hegemony of knowledge. The author attests her exceptional command of English by recreating Victorian English diction in Anna's diaries and letters. Anna is a British noblewoman of the Victorian era, married to a British soldier who takes part in Lord Kitchener's expedition of "taking the Soudan and restoring order" there. After her husbands' emotional breakdown and consequent death from the shock, Anna arrives in Egypt to find out the truth about the atrocities perpetrated in the Sudan and Egypt by the British colonial troops. While discovering the harsh reality behind sham proclamations, Lady Anna's sympathy for the Egyptian people increases. She regards their unequal struggle to get rid of the yoke the British colonial control with a growing sense of embarrassment for the arrogant behavior of her compatriots towards the Egyptian people, be they peasants or intellectuals. The crucial moment of the novel occurs when Lady Anna meets Sharif al-Baroudi, the Egyptian nationalist and upper-class gentleman, and they fall in love with each other.

ملخص

تتناول الدراسة الحالية مسألة الترجمة التي أصبحت في الآونة الأخيرة موضوعًا حاسمًا في الأدب ما بعد الاستعماري. وهي تدرس رواية اهداف سويف خارطة الحب لتسليط الضوء على دور الترجمة كجسر بين الثقافة المصرية والثقافة البريطانية وكذلك بين الشرق والغرب وبالتالي إعادة تشكيل الهوية الثقافية. لذلك ، تبدأ هذه الدراسة بنظرة عامة موجزة عن أدب ما بعد الكولونيالية والترجمة كمفهوم رئيسي في نظرية ما بعد الاستعمار. ثم ، سيتم التركيز على خارطة الحب كرواية ما بعد الاستعمار بنصوص هجينة وشخصيات هجينة. ومع ذلك ، سيكون التركيز الرئيسي على تحليل مفهوم الترجمة في النص والسياق والشخصيات. في النهاية ، توصلت الدراسة إلى استنتاج مفاده أن الترجمة لها دور كبير في سد الفجوة بين الثقافات والجمع بينها في اطار التسامح والتفاهم المتبادل بينهم

Résumé

La présente étude traite de la question de la traduction qui est récemment devenue un sujet crucial dans la littérature postcoloniale. Il examine *'La Carte d'Amour'* de l'écrivain Ahdaf Soueif pour mettre en évidence le rôle de la traduction en tant que pont entre la culture égyptienne et la culture britannique ainsi qu'entre l'Est et l'Ouest et ainsi remodeler une identité culturelle. Par conséquent, cette étude commence par un bref aperçu théorique sur la littérature postcoloniale et la traduction comme un concept clé dans la théorie postcoloniale. Ensuite, l'accent portera sur *'La Carte de l'Amour'* en tant que roman postcolonial avec des textes hybrides et des caractères hybrides. Cependant, l'accent sera mis sur l'analyse de la notion de traduction dans le texte, le contexte et les personnages. À la fin, l'étude arrive à la conclusion que la traduction a un rôle important à jouer dans le rapprochement entre les cultures et de les rapprocher dans la tolérance mutuelle et la compréhension entre eux.