

Subjectivity in Algerian French Literature: A critical Study of the Novel *Zakirat Al-Jasad* by Ahlem Mostaghanemi and Its French Translation *Mémoire de la chair* by Mohammed Mokeddem as a Model.

MOUDOUD Massissilia*

Mouloud MAMMERI University, Tizi ousou, Algéria,
massissilia.moudoud@ummto.dz

TOUAT Kahina

Submission: 19/07/2025 Acceptance: 26/12/2025 Publication: 26/12/2025

Abstract:

Many challenges arise when translating literary works. One of the most intricate obstacles to overcome is the subjectivity of a translator and the translation of culture-bound terms (cultureme), given their originality, specificity, and complexity—not only from a linguistic perspective but, more importantly, from a cultural one. As a result, the concept of "culture" and everything associated with it become a determining factor in the translation process between two different languages and distinct cultures. To ensure the optimal transfer of culturemes from the source language to the target

* Corresponding author.

language, should the translator opt for linguistic adaptation or cultural transcreation, and what about their subjectivity? Our paper consists of two parts: a theoretical part and a practical one. In the theoretical section, we will first address the notion of "culture" in all its dimensions before addressing the close relationship between "language" and "culture" as established in *hermeneutic theory*. We will then conduct a detailed study of culturemes, drawing on the works of various translation scholars in the field. Finally, the practical section of our paper will present a critical analytical translation study of different types of culturemes selected from Ahlem Mostaghanemi's novel *ذاكرة الجسد* (*Zakirat Al-Jasad*) and its French translation *Mémoire de la chair* by Mohammed Mokeddem, examining subjectivity of the translator and how these elements are rendered in Arabic and French.

Key words: keywords; keywords; keywords; keywords; keywords

1- Introduction

Literary expression and technical expression do not rely on the same qualities. In literature, the taboo question is asking what the author meant to say. Literature is a science of effects, and it is these effects that the literary translator must strive to reproduce. Accordingly, it is not the author who matters, but the community of readers.

On the contrary, in literary translation, what matters is expressing oneself in the author's language. As Marcel Proust puts it, when translating Faulkner, the primary focus should be on transposing Faulkner's style. The translator must therefore discern when to use the technical reference language adopted by the author and when to switch to the author's own literary language.

To translate in the interdisciplinary world, one must be agile, judgment, and understand what lies beneath the images.

1-1- The Critique of Literary Translations

One of the objectives of translation critique is to raise awareness of the elegance brought to the translation and to assess whether the translator has successfully achieved their goals. Professional translators and amateurs engaged in literary translation are inevitably confronted with the question of quality.

A literary text can be examined as a translation, not primarily to judge it but to understand its relationship with the original by analyzing the interpretative potential resulting from the translator's choices. Such an analysis can even shed light on the source text itself, as it may "demand" its realization in another language, as suggested by Walter Benjamin. The first step in translation critique is to read the translation. As Berman emphasizes, the first reading is inevitably that of a "foreign work" in French. The second reading views it as a translation. This initial reading, essential for conducting a proper analysis of the translation, is followed by the reading of the original text. The critic then carries out collateral readings (other works by the author or translator, critical essays, etc.) and examines the supporting materials of the translation (preface, notes, glossaries, etc.). Finally, they select significant stylistic examples and, based on their own interpretation of the work, identify key passages from the original text.

In a third step, the focus shifts to the translator themselves—their identity, translation approach, project, and the translator's horizon, meaning the set of discourses present at the time of the translation that directly or indirectly influenced the activity. However, the critic's role is not to challenge the translation project but to examine how it has been carried out.

Once the analysis of the translation is complete, the next step is to study its reception. Finally, the last step of the process involves developing a constructive critique of the translation, identifying principles that should guide a potential re-translation of the text. Therefore, the goal of translation critique is not to propose a new version of the text but simply to provide elements of reflection for producing a more accurate translation than the previous ones.

1-2- Presentation of the Author and the Translator

Ahlem Mosteghanemi (in Arabic: أحلام مستغانمي), born in 1953, is an Algerian writer in Arabic, known as the most widely read female author in the Arab world. She was born in Tunis; her father was an independence activist who was forced into exile. After Algeria's independence, she returned with her family to Algeria, where her father, an intellectual and humanist, took on high-ranking roles in the first Algerian government. He was responsible for launching literacy campaigns across the country and implementing agricultural self-management (redistributing farmland to the most disadvantaged).

In the 1970s, Ahlem, a high school student, became famous at 17 in Algeria for hosting the daily poetry show *Hamassat* (Whispers) on national radio. It was the depression and subsequent hospitalization of her father, caused by an assassination attempt during the early days of Boumediene's coup in 1965 and the settling of scores among former comrades-in-arms, that mostly drove her to take this job to support her family of six, with Ahlem being the eldest of two brothers and one sister. In 1973, she published her first collection *Ala marfa al ayam* (At the Harbor of Days), becoming the first woman to publish a poetry

collection in Arabic. It was followed in 1976 by *Al kitaba fi lahdad ouray* (Writing in a Moment of Nudity). She was part of the first generation that was finally allowed to study in Arabic, after over a century of its prohibition under colonial rule.

1-3- Mohamed Mokeddem (The Translator)

Mohamed Mokeddem, better known by the name Anis Rahmani, was born in 1958 in Mascara. A graduate of the journalism school in France, he has held various positions as a teacher, journalist, filmmaker, and film producer. Anis Rahmani began his editorial responsibilities in the Algerian press in 1992 when he was only 21 years old. He then went on to manage the office of the Pakistani periodical *Affaires internationales* in Algeria until 1998. During this time, he also held the position of head of the Lebanese weekly *El Moustakila*.

Before moving on to the practical part, we must address the key concept of our article, namely: subjectivity.

Subjectivity intervenes at several stages in the translation process. Like any other reader, the translator draws on their subjectivity to comprehend the text, combining it with other resources to grasp the work at hand. In this respect, their reading is shaped by a set of presuppositions linked, in particular, to the genre of the text and the context in which it is read. The translator engages in a filtering process, based on their knowledge, experience, cultural affiliations, common sense, and sensitivity, in order to produce a useful and relevant text, which conveys the information or emotions they seek to capture.

2- Practical Section: Analysis of some translation samples from the first chapter of the novel

After reading both the original novel and its translation, I chose to analyze the first chapter because, in my opinion, it is in the opening lines that one can best perceive the author's style, and in this case, that of the translator as well.

In these first 40 pages, we identified over 100 examples to better represent the meaning, style, rhetoric, etc., intended by the author and, by extension, the translator.

2-1- Methodology:

The following examples will be analysed using a hermeneutic approach, because—unlike an ordinary reader, who may be guided by subjective associations—the experienced translator is aware of these associations and, when necessary, corrects them in order to produce a translation that meets the criterion of inter-subjective plausibility.

- The hermeneutic translator (...) must therefore subject their initial intuitive draft in the target language to an evaluation capable of legitimizing the translation. This evaluation must be plausible to others, with «intersubjective plausibility» replacing objectivity as the criterion of assessment (see the concept of “intersubjektive Nachvollziehbarkeit” introduced by Stefanink, 1997). (Balacescu & Stefanink, 2005, p. 638) Aware of their own subjectivity, the translator takes care not to indulge in an overly personal interpretation. Instead, they make use of their subjectivity to cast a wider net, adopting

other perspectives in order to encompass all potential subjective perceptions of the text.

- According to RadegundisStolze (2011), the translator's conscience is able to transcend the primary impression towards a more comprehensive and more scholarly understanding of texts. It only needs the disposition and goodwill for it. (p. 59). Stolze (2011) emphasizes that the translator knows how to ignore his own subjectivity : [...] a translator basically is able to take part in a foreign world of thought, s/he can accept the opinion of another person as manifested in a text. (p. 35). According to her, a translator uses their subjectivity to propel themselves from the individual to the general: Of course, ontologically, the things have a quasi-objective identity on a higher level, but this is not experienced directly — that would be naïve subjectivity — but only by an intentional work of transcendence, going from the single to the general. (Stolze, 2011, p. 59)

2-2- Meaning (Sense)

2.2.1. Arabic Text:

أنا أذهب للبحث عنه في المكتبات ، لأشتري قصتي من بائع مقابل
ورقة نقدية.

French Translation: Il m'était impossible d'acheter ce livre ?
et aussi de l'ignorer.

(This translation does not accurately convey the meaning of the Arabic sentence, or it may even misinterpret it entirely. There is no mention or allusion to the bookseller, nor to the money he would receive in exchange for selling the book.)

2.2.2. Arabic Text : يخذلني صوتي فجأة:

French Translation: Frappé d'aphasie soudaine

Aphasia is the partial or total loss of the ability to express oneself or understand language, whether spoken or written, despite the anatomical and functional integrity of the phonation organs (tongue, larynx), and without any sensory neurological impairment such as hearing difficulties. In the Arabic version, "يخذلني" means to be momentarily betrayed or let down, which does not imply the inability to understand spoken or written language, as in the case of aphasia. Therefore, the translation exaggerates the meaning.

Here, we can translate : soudain j'ai le souffle coupé / je n'ai plus les mots / les mots me manquent...to express the surprise and astonishment that the author wanted to convey.

2.2.3. Arabic Text: فلما رعشة الخوف تشل يدي ، وتمنعني من الكتابة

French Translation: Mais pourquoi le frisson de la peur ankylose-t-il ma main et m'interdit-il d'écrire?

(Ankylosis is the reduction or, in more advanced cases, the complete rigidity of a joint. It refers to partial or total stiffness, which can be temporary or permanent.)

In the Arabic text, the author refers to a "paralyzing fear" (رعشة , (الخوف تشل يدي), where "تشل" means to paralyze or stop movement. However, in the French translation, the word ankylose is used; this introduces a level of abstraction and requires the reader to look up the meaning of ankylose in order to understand the translator's intention.

2.2.4. **Arabic Text:** أستعين بحضوره الصامت لتفجير منجم الكلمات داخلي واستفزاز الذاكرة

French Translation: Mais cette présence mutique m'aide quand même à faire exploser *L'Etna des mots* en moi ... Et aiguillonne ma mémoire. (p20)

Mount Etna, also called Ætna, Etnea, Monte di Catania, or Mons Gibel Utamat, from which Mongibello is derived, is a volcano in Italy located in Sicily, near the city of Catania. It is the highest active volcano in Europe, with a height of 3,330 meters, and one of the most active in the world, with nearly one hundred eruptions in the 20th century. The very fluid lava flows and the proximity to densely populated areas led volcanologists to include it on the list of volcanoes of the decade.

Mohamed Mokeddem has somewhat exaggerated here by translating "منجم" (which means "mine") as *L'Etna*, which refers to a volcano (as explained above). As we will see in the next example, where the word "بركان" (which directly means "volcano") is translated as *L'Etna*, the use of *Etna* here seems more fitting, as it directly refers to a real, active volcano, which conveys the intended meaning more accurately than with "منجم."

2.2.5. **Arabic Text:** الآن نحن نقف جميعا على بركان الوطن الذي ينفجر

French Translation: Nous voilà tous sur *l'Etna* du pays qui déflagre.

Even though the reader must search for the explanation of the word *Etna* to understand the meaning, the translator has succeeded in

conveying the sense more effectively here than in the previous sentence.

2.2.6. **Arabic Text:** "كيف تذكرت هذا البيت للشاعر "هنري ميشو",

French Translation: Soirs, soirs que de soirs pour un seul matin,
je me suis surpris à répéter ce poème d'Henri Michaux

In this case, the reader of the translation would not face difficulties understanding the meaning of the French (sentence). However, I noticed that in the original text, the first sentence was already written in French. Therefore, the translator didn't need to translate it, as it was already in its original form.

2.2.7. **Arabic Text:** و رحت أردده على نفسي بأكثر من لغة : "أمسيات ..
"أمسيات كم من مساء لصباح واحد"

French Translation: ...dans différentes langues ...soirs, soirs que
de soirs pour un seul matin (p21)

In this sample, we encounter the same refrain as in the previous example, but this time, the author of the original text chose to write it in Arabic. The translator may have translated it differently if the author had not written the refrain in French just before. Had the original text not included the French refrain, the translator might have proposed different meanings or interpretations.

2-3- Rhetoric

2.3.1. **Arabic Text:** فما أجمل الذي حدث بيننا .. ما أجمل الذي لم يحدث ما
أجمل الذي لن يحدث

French Translation: Car beau est ce qui advint entre nous, beau ce
qui ne fut pas, plus beau encore ce qui ne sera jamais

The arrangement of the adjective "**beau**" in both sentences is so well thought out that it provides a smooth and pleasurable reading experience.

2.3.2. Arabic Text: قبل اليوم كنت أعتقد أننا لا يمكن أن نكتب عن حياتنا

French Translation: Bien avant ce jour, je pensais qu'il était impossible de consigner le passé

The translator has chosen to translate "قبل اليوم" as "Bien avant ce jour" and "لا يمكن" as "était impossible" to emphasize their perception. Similarly, rendering "نكتب عن حياتنا" as "consigner le passé" enhances the aesthetic quality of the target text, as it refers to past events rather than present ones.

2.3.3. Arabic Text: تسلفت نظراته طوابق حزني

French Translation: Son regard a gravi l'échelle de ma tristesse.

The translator, in an effort to make the translation more aesthetically pleasing and thus more engaging for the reader, chose to render "طوابق" as "l'échelle" rather than "étage." The word "échelle" evokes the idea of an emotional ascent, which is more appropriate in this context, as it pertains to an emotion—sadness.

Based on the examples above, it becomes evident that the translator must not be an ordinary reader, but rather a super-reader, capable of disregarding their own presuppositions and equipped with a panoply of adaptable filters that protect them from an overly restrictive reading. More flexible and more receptive than the average reader, the translator leverages their subjectivity—with other resources—to explore all conceivable meanings. They, therefore, do not stop at the first relevant reading but go further: actively searching the text, its context, and its peritext in order to

exhaust every possible interpretation and avoid overlooking any important element. Thus, the translator instrumentalizes their subjectivity to better assess the text and to identify passages that require further research.

Jeanne Dancette (2003) also indirectly evokes the translator's subjectivity when she points out that the translator necessarily works "[...] from their own references, which cannot be the same as that of an author living in a different situation, in another place, at a different time, with a different sensibility" (p. 143). Nevertheless, according to her, "interpretation [...] is based on a horizon of meaning that is defined and constructed through the study of markers present in the text: the semantic network, the word network, syntactic and prosodic structures, enunciative markers, narrativity model, poetic networking, etc." (Dancette, 2003, p. 143). The translator's interpretation is grounded in their "attempts to uncover the internal coherence" (Dancette, 2003, p. 143).

The translator thus extracts everything possible from the text in order to select the words that will allow for a relevant translation in the context of the presumed target reader. This exhaustive exploration of the source text is largely supported by their own subjectivity. After capturing all of the text's constitutive elements, the translator applies the filters of relevance (Sperber & Wilson, 1986), coherence, and probability, in order to discard the least likely interpretations and to set aside secondary formal effects.

2.3.4. Arabic Text: أكانت زلة قدم... أم زلة قدر؟

French Translation: Entorse de la cheville... ou entorse du destin ?

Mohamed Mokeddem chose to translate this sentence literally without paying much attention to aesthetics, as he translated the word "قدر" as "destiny," which is its correct equivalent. However, for aesthetic reasons, it might have been better to translate "قدر" as "life's" to maintain the rhyme, and say instead: "Sprained ankle... or sprained life?"

2.3.5. Arabic Text: تسمر نظري أمام ذلك الإطار الذي كان يحتويك يومها ،

French Translation: Je ne pouvais détacher mes yeux de ton image

(In this sentence, the translator chose to render the word الإطار as "image," and rightly so, because it refers to a photograph that he is looking at, which is usually placed in a frame.)

2.3.6. Arabic Text: ألم تكوني امرأة من ورق . تحب وتكره على ورق وتهجر وتعود على ورق وتقتل وتحيي بجرة قلم

French Translation: N'es tu pas une femme de papier, qui aime et qui hait disparaît et réapparaît sur du papier, tue et ressuscite d'un trait de plume ?

(In the Arabic version, the word "ورق" is repeated three times, which is natural since Arabic tends to favor repetition. However, for better aesthetics and coherence in French.

2.3.7. Arabic Text: وكأنني كنت أمامك ولست أمام صورة لك

French Translation: C'était comme si j'étais devant toi en chair et en os.

(Rather than translating "لست أمام صورة لك" as "devant une image de toi" or "qui te représente," the translator chose "devant toi en chair et en os" to make the text not only more aesthetically pleasing but also more concrete in the reader's mind.)

Thus, the translator uses their subjectivity as a springboard to project themselves into other perspectives and to reach a form of intersubjectivity that brings them closer to objectivity. As we will observe in the following examples, being subjective implies limits that do not stem from arbitrariness, but rather are governed by well-established norms in translation.

2.3.8. Arabic Text: وهو فصل من قصة مدهشة كتبها الصدفة ، و كتبها قدرنا الذي تقاطع يوما.

French Translation: Alors que c'est une **partie** d'une histoire **exceptionnelle** esquissée par le hasard et fixée par le destin (p20).

(The author used the verb "كتبها" twice in the original text to convey two different meanings. The translator chose to render it as "esquissée" by chance because an "esquisse" is a rough draft born in the heat of inspiration, and then used "fixée" to indicate that what was once just a draft has now become fixed, stable, and marked by destiny.)

2.3.9. Arabic Text: فأعيد للقلم غطاءه

French Translation: Je range mon stylo.

(The translator could have said "remettre le couvercle..." but this expression in French would imply "doing an activity for the second time." Therefore, the translator chose "Je range mon stylo" to convey that he is no longer writing with it, which is a more fitting interpretation.)

2.3.10. Arabic Text: فما أطول قائمة الأشياء العادية التي نتوقعها فوق العادة حتى تحدث. و التي نعتقد أنها لا تحدث سوى للآخرين وأن الحياة لسبب أو آخر ستوفر علينا كثيرا منها فنجد أنفسنا يوما أمامها

French Translation: Longue est la liste des choses ordinaires qu'on croit exceptionnelles, qui n'arrivent qu'aux autres, et que la vie pour une raison ou une autre, nous **épargne**... jusqu'à ce qu'elles nous touchent.. un jour.

(The translator opted for a literal translation here, which perfectly and aesthetically conveys the meaning of the source text.)

2.4. Pen (Style)

2.4.1. Arabic Text: ما زلت أذكر قولك ذات يوم: (placing emphasis on the order of words)

French Translation: ... c'était ce que tu m'avais dit ce jour-là. Je m'en souviens, toujours.

2.4.2. Arabic Text: فما أجمل الذي حدث بيننا .. ما أجمل الذي لم يحدث ما أجمل الذي لن يحدث

French Translation: Car beau est ce qui advint entre nous, beau ce qui ne fut pas, plus beau encore ce qui ne sera jamais
(Although the translator takes a few liberties [as can be seen below], we can notice the skilled handling of the pen in the examples provided.)

2.4.3. Arabic Text: قبل اليوم كنت أعتقد أننا لا يمكن أن نكتب عن حياتنا

French Translation: Bien avant ce jour, je pensais qu'il était impossible de consigner le **passé**

2.4.4. Arabic Text: أجيب بإشارة من رأسي فقط

French Translation: Je réponds par un signe de la tête

(Through examples 3 and 4, we can say that the translator, *Mohamed Mokeddem*, has a unique style that is both clear and logical, leaving no room for confusion.)

2.4.5 Arabic Text:

1. *لو لم يضعك القدر كل مرة مصادقة, عند منعطفات وصولها (ص 10)*

French Translation: Qui aurait pu ne pas être la mienne si la **providence** ne t'avait pas mise sur mon chemin, au tournant de chaque chapitre.

(The translator translated "القدر" as "la providence" here, whereas in previous examples, it was translated as "destin." While it's generally recommended to keep the same translation for the same word, this choice showcases the rich vocabulary of the translator.)

2.4.6. **Arabic Text:** وكيف تطابقت مساحة الأوراق البيضاء المستطيلة وبتلك المساحة الشاسعة البيضاء للوحات لم ترسم بعد (ص 10)

French Translation: comment ces feuilles peuvent elles se confondre avec les surfaces neutres des toiles que je tarde à réaliser

2.4.7. **Arabic Text:** ارتشفت قهوتك المرة ، بمتعة مشوهة هذه المرة

French Translation: J'ai bu l'amer café avec un plaisir mitigé cette fois-ci

2.4.8. **Arabic Text:** أكتب إليك من مدينة ما زالت تشبهك وأصبحت أشبهها

French Translation: Je t'écris d'une ville qui ne cesse de te ressembler, et à laquelle je commence à m'identifier

2.4.9. **Arabic Text:** أمام فجان قهوة ذكرتك

French Translation: Je t'imagine sirotant un café,

(Examples 6, 7, 8, and 9 suggest that the translator has also an oratorical style, employing long sentences that logically flow in a rhythmic, periodic manner.)

2.4.10. **Arabic Text:** ليست الروايات سوى رسائل و بطاقات ، تكتبها خارج المناسبات المعلنة لنعلن نشرتها النفسية لمن يهمهم أمرنا

French Translation: Les romans ne sont-ils pas des lettres, des messages écrits dans l'intimité... pour ceux qu'on intéresse

(The translator here chose to translate "écrits dans l'intimité" to capture the essence of "تكتبها خارج المناسبات المعلنة لنعلن نشرتها" and omitted the entire part in bold because the word "intimité" encompasses that meaning.)

2.4.11. Arabic Text: أين أضع حبك اليوم؟ أفي خانة الأشياء العادية ؟

French Translation: Ou je dois placer ton amour aujourd'hui
Dans la case des choses ordinaires

2.4.12. Arabic Text: و وحده يدري أن تلك الكلمة الرصاصة كانت موجهة إليه

French Translation: Seule la personne visée sait que ces mots-projectiles lui sont destinés

(From examples 11 and 12, we can conclude that Mohamed Mokeddem's translation, while literal, is perfectly successful. It demonstrates his mastery of syntactical processes and structures that rely on linking words to connect and articulate the various elements.)

2-5- Cultural dimension (religion, social aspect, historical aspect ...)

2.5.1. Arabic Text: هناك جرائد تبيعك نفس صور الصفحة الأولى ببدلة جديدة كل مرة

French Translation: A la une arabe, les mêmes têtes dans de nouveaux costumes

(In the Arabic version, it refers generally to newspapers using "هناك" (there are newspapers). However, the translator chose to say "A la une arabe" either to claim the origin and highlight it for the

reader, or perhaps to make a playful comment, implying that only Arabic newspapers engage in such practices.)

2.5.2. Arabic Text: كيف صورتك تلبسين ثوبها العنابي

French Translation: Comment ai-je pu t'imaginer revêtant sa robe bordeaux ?

(This example could be somewhat confusing because in the Arabic version, "ثوبها العنابي" refers to a traditional garment specific to Annaba region. However, in the translation as "sa robe bordeaux," it could be interpreted as referring to the color or even to Bordeaux, but it doesn't convey the idea of a traditional garment from Annaba.)

2.5.3. Arabic Text: غدا سيكون قد مرت 34 سنة عن انطلاق الرصاصة الأولى لحرب التحرير ، و يكون قد مر على

وجودي هنا ثلاثة أسابيع ، ومثل ذلك من الزمن على سقوط آخر دفعة من الشهداء

French Translation: Demain s'achèvera la troisième semaine de ma présence ici, à Constantine. **Demain trente quatre années se sont écoulées depuis la première balle de la toussaint.** Et trois semaines aussi depuis la dernière fournée de martyrs.

To support our exemplification, we draw upon the hermeneutic approach, which, as we all understand, gives more credit to the interpretation of the original (semasiology), but the interpretation of the translated text as it is constituted (onomasiology) is a primordial requirement. It therefore seems obvious that subjectivity is a precious resource for the translator when making lexical choices or seeking to validate their translation. In their efforts to improve it, the translator instrumentalizes their subjectivity to transpose themselves into the situation of a reader who has not read the original.

2-6- Preposing and potposing (p22)

The explanation of La Toussaint provides important context for understanding its significance. It is a solemnity observed on November 1st by the Latin Catholic Church and various Protestant denominations, as well as on the first Sunday after Pentecost by Eastern Catholic Churches of the Byzantine Rite and the Orthodox Church. It honors all saints, both known and unknown, and the liturgical celebration begins with Vespers on the evening of October 31st, ending on November 1st. La Toussaint is the eve of the Commemoration of the Faithful Departed.

(We notice a different arrangement of the sentence in this translation, but the most striking phrase remains the translation of « الرصاصة الأولى لحرب التحرير » as « la première balle de la Toussaint » (explanation above). It would have been better to translate it as « la première balle de la révolution », which, in my view, would have a more powerful historical resonance.)

2-7- Additions/Omissions

It is in this section that we can perceive the “freedom” I referred to earlier, with which the translator may have taken liberties. We are faced with words, phrases, and sometimes even entire passages that are omitted or simply not translated, as illustrated in the following examples marked by ellipses (...).

2.7.1. Arabic Text : ولهذا كان حتى الحزن وليمة في هذه المدينة (ص2)

French Translation:

(The translation in French doesn't exist because the translator omitted it).

2.7.2. Arabic Text : أجمع الأوراق المبعثرة أمامي لأترك مكانا لفنجان القهوة وكأنني أفسح مكانا لك

French Translation : Je décale d'une main les brouillons éparpillés sur la table pour poser la tasse de café.....

(the passage in bold is not translated)

2.7.3. Arabic Text : بعضها مودات قديمة وأخرى أوراق بيضاء ننتظر منذ أيام بعض الكلمات فقط (ص 9)

French Translation :, des feuilles blanches attendent elles aussi depuis des jours la magie du verbe

2.7.4. Arabic Text : ولذا أجملها تلك التي تبدأ بجملة لم يتوقعها من عايش طقسنا وطقوسنا وربما كانت يوما سببا في كل تقلباتنا الجوية

French Translation : Et les plus beaux ne sont-ils pas ceux qui commencent par une phrase inattendue révélant un brusque changement dans notre humeur

2.7.5. Arabic Text : أصبحت مدينتي مرة أخرى ، بعدما أخذت لي موعدا معها لسبب آخر هذه المرة

French Translation : vers cette ville redevenue mienne, à nouveau. constantine

2.7.6. Arabic Text : كنت تمارسين معي فطريا لعبة حواء، ولم يكن بإمكانني أن أتذكر من رجل يسكنني لأكون معك أنت بالذات في حماقة آدم

French Translation : Instinctivement, tu as joué à Eve avec moi..... Je ne pouvais qu'être stupide comme Adam (p 13)

2.7.7. Arabic Text : أتابع في نظرة غائبة ، خطواته المتجهة نحو المسجد المجاور

French Translation : Je le regarde, perdu dans mes pensées se diriger vers la mosquée

2.7.8. Arabic Text : يا شجرة التوت تلبس الحداد وراثيا كل موسم قسنطينة الأثواب.

يا قسنطينة الحب .. و الأفراح و الأحزان و الأحباب، أجيبني أين تكونين الآن؟ ها هي ذي قسنطينة

French Translation : O murier qui s'habille traditionnellement de deuil à chaque saison ! **Dis moi ou tu es maintenant ?**

2.7.9. Arabic Text : كان مارسيل بانيول يقول: "تعود على اعتبار الأشياء العادية.. أشياء يمكن أن تحدث أيضا"

French Translation : Il faut s'y faire: les choses ordinaires nous arrivent aussi. (p 14)

2.7.10. Arabic Text : كهدية من كوكب..... لم يتوقع وجوده الفلكيون

French Translation : Un don du ciel, une étoile que n'avaient pas prévu les astronomes

2.7.11. Arabic Text : فيعلق الوطن حبرا أسود بيدي

French Translation : Et le pays colle a mes doigts.

2.7.12. Arabic Text : هناك صحف يجب أن تغسل يديك ان تصفحتها و إن كان ليس للسبب نفسه كل مرة... وأخرى أكثر تألقا تنقل عفونتها إليك

French Translation : Il est certains journaux dont il faut se laver les mains après lecture.....les autres plus luxueux salissent l'esprit.

2.7.13. Arabic Text : الجرائد تشبه دائما أصحابها ، تبدو لي جرائدنا و كأنها تستيقظ كل يوم مثلنا بلامح متعبة

French Translation : Nos lecteurs ressemblent à nos journaux ils entament la journée avec une tristesse annoncée.

2.7.14. Arabic Text : ونزلت به إلى الشارع ، هكذا دون أن تكلف نفسها مشقة تصفيف شعرها ، أو وضع ربطة عنق مناسبة أو إغرائها بابتسامة

French Translation : Et projeté dans la rue,..... sans effort de s'ouvrir

2.7.15. Arabic Text : وأين العجب ؟

French Translation : Venant de toi rien ne m'étonne (addition)

2.7.16. Arabic Text : أواصل البحث في وجهك عن بصمات جنوني السابق

French Translation : Sur ton visage, nulle trace de ce qui faisait ma folie ancienne

2.7.17. Arabic Text : ورغم ذلك أبديت لك دهشتي ، قلت: " كنت أعتقد..

French Translation : : je pensais que le roman était un moyen (p18)

2.7.18. Arabic Text : فوحّدك تعرفين في النهاية الجواب على كل تلك الأسئلة التي ظلت تطاردني ، بعناد الذي يبحث عن الحقيقة دون جدوى

French Translation : Toi seule connaît la réponse à toutes ces questions qui ne cessent de me tourmenter.....

2.7.19. Arabic Text : عندما قرأت ذلك الخبر منذ شهرين ، لم أتوقع إطلاقاً أن تعودني فجأة بذلك الحضور الملح

French Translation : Je n'avais jamais pensé que tu allais réapparaître et imposer ta présence aussi brutalement (19)

2.7.20. Arabic Text : أنا أذهب للبحث عنه في المكتبات ، لأشتري قصتي من بائع مقابل ورقة نقدية .

French Translation : Il m'était impossible d'acheter ce livre ? et aussi de l'ignorer.

2.7.21. Arabic Text : قبل اليوم لم أكن أشعر بثقل السنين

French Translation: Je ne me rendais pas compte du poids des ans (the use of the word «années» would be more appropriate in my opinion)

2.7.22. Arabic Text : وهل أنساك ذلك "النبي المفلس" الذي سرقوا منه الوصايا العشر

French Translation : T'as t-il fait oublier le « prophète raté » que je suis a qui on avait ravi les dix commandements

(addition for more relevance and precision)

Indeed, at the light of the 22 examples above, it is clear that the translator was subjective with the text. While translation allows for some flexibility in rewriting for better flow or adaptation to the target language, omitting passages or leaving out content can result in a loss of meaning, tone, or context, which might impact the target audience's understanding.

The above examples, although perhaps too numerous, illustrate how subjectivity can transcend personal perspective to approach an extra-individual vision. It presents a solitary otherness with the observed landscape. Similarly, when the translator translates, no element of their text is accidental; each word is imposed by what they perceived in the original. In *L'œil et l'esprit* (*The Eye and the Spirit*), Merleau-Ponty (1945) argues that "the characteristic of the visible is to have a lining of the

invisible in the strict sense, which it makes present as a certain absence" (p. 85).

The choices that the translator must make are, as we know, situated on two levels. On the first, macrostructural level, they are guided (and therefore limited) in their decisions by the translation's objective, its function, and its recipient—the three elements, defined explicitly or implicitly by the person commissioning the translation, determining the strategy to be applied. This determines the solutions at the microstructural level, where the translator's freedom—the room left for his choices—is more important: he is the one who decides the choice between synonyms, between formulations, between what must be present in the text and what can be omitted (not translated), etc. The final decisions depend on a multitude of factors: the translator's knowledge, the value they attach to one element and not to another, their preferences (aesthetic and others), and even their physical and intellectual form at the time. These decisions can be conscious and voluntary, but we cannot forget the part of the involuntary which also plays a role in the decision-making. The results of these decisions are manifested in the form of marks, or traces, inscribed in the translated text.

2-8- Surinterpretation and/or Over-translation

2.8.1. Arabic Text: يخذلني صوتي فجأة

French Translation: Frappé d'aphasie soudaine

(This sentence is subject to over-translation because aphasia, as explained earlier, is more than just a momentary loss of voice.)

2.8.2. Arabic Text: *تماما كما تلبس كل ما تملك*

French Translation: S'habille de tout ce dont **regorgent** ses **armoires**

(Translating "كل ما تملك" as "everything her closets are full of" implies even hangers, curlers, perfumes, and other secrets only women know, so it would have been better to say "she dresses in everything she wants to wear" or "everything she owns" to avoid any misunderstanding.)

2.8.3. Arabic Text: *كان لابد ألا أكون رجلا لامرأة واحدة (ص 10)*

French Translation: Je ne peux être **entre deux femmes**

(Translating "رجلا لامرأة واحدة" as "being between two women" implies that the man in the story, for someone who has not read the original, is a Don Juan playing both sides, which is not at all the case for our character.)

2.8.4. Arabic Text: *فلما رعشة الخوف تشل يدي ، وتمنعني من الكتابة*

French Translation: Mais pourquoi le frisson de la peur **ankylose** -t-il ma main et m'interdit-il d'écrire ?

(In the original text, it speaks of paralyzing or immobilizing fear, "رعشة الخوف تشل يدي," so why did the translator over-interpret by saying "the fear ankyloses," which refers to a partial or total loss of mobility—(detailed explanation above)?

2.8.5. Arabic Text: *ما زالت الطيور تعبر هذه الجسور على عجل*

French Translation: Les oiseaux **migrateurs** continuent de passer au dessus de ces ponts

(The translator specifies which types of birds are crossing the bridges, "The migratory birds," while the original text simply says "ما زالت الطيور" without indicating any specific type of bird.)

2.8.6. Arabic Text: تساءلت كثيرا بعدما ، وأنا أعود بين حين لآخر.. لتلك الصورة.. كيف عدت.

French Translation: Je me suis posée beaucoup de questions depuis..... **Comment as-tu fais pour retrouver ma trace?**

(Here, the translator has skillfully handled the translation. Although it is an over-translation, it remains explanatory and serves the meaning well, as he translated "كيف عدت" as "How did you manage to trace me?" which perfectly conveys the meaning intended by the original author in my opinion.)

2.8.7. Arabic Text: يومها تذكرت حديثا قديما لنا

French Translation: je me souviens d'une discussion entre nous

(The translation is less emotionally charged because in the original text, it refers to an old conversation "حديثا قديما لنا," which carries more meaning and emotion. The translation "a conversation between us" makes it seem like a casual conversation.)

2-9- Change in sentence structure

In the following examples, the translator had to resort to changing the structure of some sentences for the needs of writing, which differ between the two languages, and for the underlying conditions required for the reader's understanding of the translation.

2.9.1. Arabic Text: فاغتالته الصفحة البيضاء

French Translation: il est mort de son silence

2.9.2. Arabic Text: مازلت أذكر قولك ذات يوم: (preposing and postposing)

French Translation: ... c'était ce que tu m'avais dit ce jour-la. Je m'en souviens, toujours

2.9.3. Arabic Text: وما دام ذلك لم يعد ممكناً ، فلأغلق الجريدة إذن.. و لأذهب تغسل يدي.

French Translation: La fuite n'étant plus possible, jetons ce foutu journal et allons nous laver les mains (**singular become plural**)

2.9.4. Arabic Text: ولا كان أمر التفاح يعنيني بالتحديد:

French Translation : Je n'aime pas les fruits, surtout pas les pommes (**Use of superlative**)

2-10- Discussion and results:

Subjectivity is, rather, the conviction that translation is always possible—if the source text has been interpreted with passionate complicity; it is the commitment to identify what the deep meaning of the text is for us, and the ability to negotiate, at every moment, the solution that seems most just. If we consult any dictionary, you will see that among the synonyms of fidelity, the word 'accuracy' is not present. Instead, you will find 'loyalty, honesty, respect, piety'.

It is with the same understanding of the term "fidelity" that we analyzed this translation. When translating a literary text, many questions arise, particularly that of adaptation. We think of the target-oriented and source-oriented approaches to translation. We believe that neither is truly the correct one, and one must choose, at each moment, how to convey the message from one language to another; whether to stay close to the source text in terms of syntax or vocabulary, or to distance oneself from it. Whatever choice is made, it must be thoughtful and justifiable. In this commentary, I will attempt to explain how the translation shifted between closeness and distance from the original text, and why. Indeed, should the

translation conform to the manner and style of an already known prose writer in the target language? Should we "conform" the text to French linguistic norms? Without going so far, we aim to produce a text that can be read smoothly, while attempting to preserve as much as possible the stylistic peculiarities of the original text. However, before reaching these conclusions, I first had to confront the difficulties of translation, and I had to understand where they lay in order to determine how to analyze them. And it was through this analysis that I reflected on this famous "deep meaning" of which Eco speaks.

This text is intricate in the sense that its style is somewhat non-normative, as we will see, and it is a psychological and an atmospheric text. We are also, sometimes, in the realm of satire, as we will also observe, although this remains discreet and sometimes hard to detect. The unsaid and the implied are common, which can sometimes pose problems for understanding. In my view, the main difficulty of the text lies in its syntax, which is somewhat resistant to translation. Parataxis dominates, with sentences that feature multiple juxtaposed or coordinated clauses. This results in an accumulation effect that is hard to sustain in French, particularly due to the abundance of adjectives — often two or three coordinated — and adverbs, which further add to the length and quantity of information conveyed in a single sentence.

There is also an effect of accumulation, with few verbs. To translate some sentences, the translator added logical connections to give a chronological and progressive aspect. He organized the sequence of visual effects, which is not necessarily present in the

source text. Another difficulty is precisely translating these visual effects: Arabic has a certain richness in vocabulary regarding light and how it reflects. Therefore, it is necessary to find suitable vocabulary and often modify the phrasing. It is a description, an enumeration of objects, each characterized by specific features. In the translation, we can see a clear expansion.

It was also necessary to split one sentence into two, in order to avoid the heaviness of a long sentence containing too many disparate elements. As the text indicates, the shift is symbolic of the main character's mental state. In fact, after reading the entire chapter, one may wonder whether this phenomenon really exists, or if it is the product of the character's imagination. From the outset, we understand that we are dealing with an ambiguous, coded text. The author takes care to explain and methodically comment on the events, which contrasts with the first chapter, where the events are almost concealed in the flow of the narration.

3- Conclusion

After reading both novels, we can say that

Subjectivity is a useful resource for capturing the text in an integrated form: it provides the translator with simultaneous access to all formal and semantic elements. Likewise, thanks to their subjectivity, the translator grasps the text in an integrated form. Rather than highlighting various disjointed factors that would produce a fragmented impression, they capture the text both in its full coherence and in its various facets. Thanks to studied and mastered translation techniques, the translator, unlike the self-

translator (who would not have received prior translation training), knows, or at least is expected to know, how best to grasp the meaning of the text in its entirety, and therefore, despite their subjectivity, would know where their limits lie.

The translator can therefore integrate various elements related, among other things, to the context, the type of discourse, and the author's image to arrive at an overall perception of both the original and its translation. By defining their level of focus, they can conduct an integrated comparison of the original and their own text, focusing, if necessary, on a single expression, sentence, paragraph, or chapter. Based on this integrated reading and the difference between the target and source cultures, they spontaneously move toward coherent choices and avoid the need for conscious analysis, although they remain capable, if necessary, of providing precise reasons for their choices. Thanks to the distance they maintain from their own text and their ability to integrate its elements, they are able to validate their translation: they determine whether it is likely to convey what they intend to convey and modify it if necessary.

Thanks to their subjectivity, each person can achieve an intersubjectivity which, in understanding the meaning and scope of a text, is often much more effective than intellectual reasoning or a strictly objective approach.

4- Bibliography List :

Mostaghanemi, Ahlem (2003), Zakirat Al-Jasad (رواية ذاكرة الجسد), Publishing, Country.

Mokeddem, Mohammed (tr.), Mémoire de la chair, Translation, Publishing, Country.

- Aire, Victor O. (2002), *Essays and Review on African Literature and Criticism*, Jos: St Stephen Book House Inc., Nigeria.
- Bouce, P.G. (2003), *Les deux premières traductions françaises de Gulliver's Travels*, In: *La traduction romanesque au XVIII^e siècle*, Paris: Harras Cedex, Artois Presse Université, France.
- Darwadker, A. K. (1999), *Ramanujan's Theory and Practice of Translation*, In: *Post-Colonial Translation: Theory and Practice*, London: Pinter, United Kingdom.
- Kelly, L. G. (1979), *The True Interpreter: A History of Translation Theory and Practice in the West*, Oxford: Basil Blackwell, United Kingdom.
- Meschonic, H. (1973), *Pour la poétique II*, Paris: Gallimard, France.
- Mounin, G. (1963), *Problèmes linguistiques de traduction*, Paris: Gallimard, France.
- Perrot, Jean (1983), *La traduction affaire de langue ou affaire de communication?*, In: *Contrastes*, n° hors série A3, pp. 78-79.
- Simpson, Ekundayo (1978), *Translation and Value Judgment*, *Meta*, vol. 23, n°3, p. 213.
- Tyler, A.F. (1997), *Essays on the Principles of Translation*, In: *Western Translation Theory from Herodotus to Nietzsche*, Manchester: St Jerome, United Kingdom.