

Algerian Patrimony in a Globalized World: The Essential Role of Translation in Preserving Heritage and Narratives through Cultural Exchange

التراث الجزائري في عصر العولمة: الدور الأساسي للترجمة في حفظ التراث والروايات من خلال التبادل الثقافي

Naima BOUGHERIRA

Translation Department, Badji Mokhtar-Annaba University (Algeria),

naima.bougherira@univ-annaba.dz

Received: 16/05/2026

Accepted: 06/08/2026

Published: 31/08/2026

Abstract:

The safeguarding of Algerian cultural heritage and patrimony, particularly in the context of increased globalization and cultural homogenization, requires concerted efforts to ensure that various narratives and practices are accurately represented. One of the methods used in this effort is translation, an act that transcends mere linguistic conversion. Translation plays a vital role in preserving cultural narratives, as it allows the exchange of knowledge and ideas across linguistic barriers. This paper delves into the tight relationship between cultural heritage and translation in an increasingly globalized world, the inter-connectivity of cultures, and the rapid exchange of ideas and practices that require a robust dialogue among various linguistic communities. It also casts the role of translation in the protection of Algerian cultural heritage, which drew significant academic attention lately, as it serves as a crucial mechanism for preserving, transmitting, and revitalizing cultural literary narratives and practices.

Keywords: Algerian Patrimony; Globalized World; Translation Role; Heritage and Narratives; Cultural Exchange.

ملخص:

في ظل تزايد تأثير العولمة والتجانس الثقافي فإن صون التراث الثقافي الجزائري يستدعي جهودا متضافرة لضمان تمثيل مختلف المعالم والتقاليد والأعراف وكذا الروايات والسرديات والممارسات الثقافية بدقة ومصداقية. ومن بين الوسائل المستخدمة في هذا المسعى نجد الترجمة والتي تتجاوز مجرد النقل اللغوي، فتؤدي دورا محوريا في الحفاظ على الموروث والروايات والسرديات الثقافية المتواترة عبر الأجيال، لأنها تتيح تبادل المعارف والأفكار ونقلها عبر الحواجز اللغوية، في حين أن لها دورا حيويا وحضاريا يتمثل في الحفاظ على الثقافة بكل ظواهرها ومظاهرها. ولذلك، ومن خلال منهج وصفي تحليلي، تتناول هذه الورقة البحثية العلاقة الوطيدة بين التراث الثقافي والترجمة في عالم يزداد عولمة، وتربط فيه الثقافات وتتفاعل الأفكار والعادات بسرعة، وهذا يتطلب حوارا مثمرا بين مختلف المجتمعات اللغوية. كما تسلط الضوء على دور الترجمة في حماية التراث الثقافي الجزائري والذي حظي باهتمام أكاديمي كبير مؤخرا، كونه آلية مهمة لحفظ الروايات الأدبية والممارسات الثقافية ونقلها وإحيائها.

كلمات مفتاحية: التراث الثقافي الجزائري، العولمة، دور الترجمة، الروايات الأدبية، التبادل الثقافي.

Corresponding author: Naima Bougherira, e-mail: naima.bougherira@univ-annaba.dz

1. INTRODUCTION

Translation, in the context of cultural preservation, serves as an indispensable tool for preserving and disseminating the diverse heritage and narratives that comprise Algerian society. Translation is one of the key tools that safeguard the cultural richness and diversity of Algeria's heritage and experiences. It demands careful consideration, given that Algeria is a pluralist and multicultural country in which several languages are spoken including Arabic, French and different Berber dialects. In an increasingly globalized world translation is more important than ever, as it acts today as a crucial mediator between different cultures and facilitates human interaction despite deep societal varieties. It involves not only speaking and listening but also creating a bridge of meaningful exchange of cultural varieties and the intertextual processes that create new meanings and enable their transmission across diverse cultures. The process of translation thus can facilitate the transfer of cultural aspects by blending them together and allowing them to be read and construed within a different context and culture. This is particularly relevant in the Algerian context where history and experience shape identity. Translation, therefore, can be seen as an important activity in representing Algerian identity.

Translation in Algeria is not only present in literature, it also permeates into the everyday oral communicative acts and academic discussions where culture and identity are constantly negotiated. An extraordinary and complex heritage that includes centuries of history, colonialism, and a troubled socio-political trajectory in recent decades, is presented to the reader through the translation of the vernacular. Selective, sometimes subtle, other times provocative, translation can indeed offer a new reading and empowerment of cultural exchange, as it reaches out to readers from different linguistic and cultural backgrounds. In this globalized world, it is translation that can give the voice to the diverse Algerian identity and start a dialogue, richer in terms of hermeneutic potential, about this fascinating heritage.

However, many challenges are involved in translating cultures. Translating a complex array of cultural elements into an effective text is a very difficult task, for the translator is trying to convey nuanced meanings from one language, culture, and ideology to another. It is well known that languages with the most global and geographical reach have the greatest hegemony in translation – English and French, for example, are dominant, while many local languages and dialects are squeezed out of the process altogether. Every translation has the power to alter cultures irreversibly. That means the translator has enormous responsibility. But responsibility not only limited to the written word, it is to language itself, and to the original authors, and to cultures and meanings being translated as well.

Translation is not an easy task, but it has countless rewards. Global exchange and awareness through translation projects can bring to the fore the works of Algerian culture and make them relevant to the literary and academic world at large. By dealing with multicultural subjectivities and experiences, the roots of Algerian heritage are

connected to those of universal human experiences and emotions. Through translation, Algerian authors have the possibility to collaborate with other authors from around the world and engage in new projects and creative ventures that can further revitalize the Algerian literary and cultural scene. In addition, the translation and the interaction of local cultures, traditions, histories, and languages can inspire a renewed interest in them in Algerian higher education as well to empower Algerian translators in their eminent duty.

This paper explores the Algerian cultural and literary achievements through the lens of cultural studies especially with reference to issues of identity and representation within the context of marginalization in the post-colonial era. The various theories that make up this field of study, assist in the analysis of how colonial histories have affected structures of society and the identities of the marginalized within contemporary times. Furthermore, these theories highlight the different ways in which marginalized groups of people have utilized culture to represent themselves within society and how they have responded to structures of oppression. Gayatri Chakravorty Spivak has emerged as a foundational figure in postcolonial studies, particularly noted for her incisive critiques of cultural representation and her nuanced approach to understanding subaltern voices. Her work is designed to uncover and explore the silenced narratives of marginalized groups. One of the fundamental ways in which she approaches these groups is through her critique of cultural representation. Like many postcolonial theorists, her work challenges traditional representations of the 'Other' and, in order to do this, she examines in depth the relationship between culture and the way in which a particular representation of reality is created. In her well-cited essay, *Can the Subaltern Speak?*, Spivak attempts to interrogate the work of other intellectuals, including those from non-Western cultures, and the way in which Western intellectuals have used their work (Spivak, 1988). The central question that the essay attempts to answer is whether or not the subaltern can, in fact, speak. Spivak asserts that «the subaltern cannot speak due to the fact that the very frameworks through which we understand the subaltern are those that have been created by Western intellectuals and, therefore, disallow any genuine expression by the subaltern (Spivak, 2014, p.23). Her work suggests that it is necessary to rethink the way in which non-Western knowledges and experiences are incorporated into Western intellectual discourse and that there is a need to move beyond a paternalistic approach to postcolonial studies.

One of the primary ways of understanding identity and its representation through cultural studies is by using postcolonial theory. Postcolonial theory tries to make sense of how colonial histories have influenced both individual and collective identity. One of the key points in Spivak's work (2023), is that the discourse surrounding marginality is crucial to understanding postcolonial identity. According to her, 'the subaltern cannot speak' and therefore require a critical reading of their representation within discourse. In essence, Spivak's work (2023), exposes the

paradox involved in the representation of the marginalized within society. Because of colonial structures, such groups are often depicted in ways that are marginal to the main story and do not have full agency within the representation of their culture (Spivak, 2014). This, therefore, perpetuates colonial ways of thinking and reinforces negative stereotypes. It is therefore essential to understand how certain representations have been shaped by historical events, and how they are portrayed within certain contexts.

In addition to cultural identity, studies into the area of marginality within post-colonial contexts seek to explore how in essence identity has become fragmented and changed as a result of colonial discourses. Problems of current theories of colonial discourse are acknowledged by Parry (2023) in his new book which critically examines current studies on colonialism, and seeks to explore and examine further the problems which current theories of colonialism, pose for the researcher of cultural criticism. Thus, the study of cultures that are interacted with, on a global scale, by diverse cultures can be very complex, thereby making the process of defining human identities within and beyond post-colonial worlds very difficult and problematic as they resist easy categorization or simple stereotyping of identities of human beings from diverse cultures of the world.

Ashcroft, Griffiths and Tiffin (2024), however, go on to describe the work of postcolonial studies as a means of dealing with the legacy of colonialism in terms of identity, culture and politics. This is what theories of postcoloniality are about. Ashcroft et al. describe how marginalized communities are able to 're write' colonialist texts in order to produce alternative narratives. Their work gives insight into how, within literature and other cultural productions, the majority of cultures are able to 're claim' their self determined, self defined identities, and establish an understanding of their politics, within and outside of their culture. And this, in turn, can facilitate the ability of these same cultures to be represented within media in terms of a true and authentic representation of who they are.

Also, *Hybridity* is one of the most important concepts developed by Homi K. Bhabha. His work, *The Location of Culture* (1994), is a very important text in postcolonial studies, particularly because in it Bhabha explains how cultures interact with and influence each other, especially in postcolonial situations. Bhabha argues that in such situations "cultures form a 'third space' in which identity is created" (Bhabha, 1994, p.37). Furthermore, Bhabha's concept of hybridity challenges the stereotypical views that colonizers have of colonized peoples. Such views are mostly based on fixed identities of 'otherness'. Hybridity creates a space in which identities are not fixed, but are constantly changing and are developing in a 'third space' (Bhabha, 1994, p.38).

In creating this space for culture and interaction, colonialism has given rise to hybrid identity and Bhabha suggests that in this 'in-between space', in this third space of culture, identity is not singular or fixed but is developed and influenced by all of the cultures that are a part of a person's life (Bhabha, 2014). This third space is what he

calls ‘hybridity’. It is an acknowledgement that there is a space in which cultures and different identities can interact. Furthermore, this ‘third space’ is seen as a location in which identity can be freely developed, through a mixture of the different cultures that a person is exposed to. Those who live in a postcolonial society are not merely the sum of their native culture and the colonial culture, they are also influenced by the cultures of the rest of the world. They develop a hybrid identity that is a ‘new’ culture, and exist in a ‘third space’ of their own.

Moreover, the concept of hybridity also conveys the power dynamics between the colonizer and the colonized during colonialism. While the colonizer attempted to suppress the native culture and introduce their own in its place, the culture of the colonized was never completely eradicated. Instead, through the process of hybridity, the colonized were able to redefine themselves through their own culture and thus assert their agency during colonialism. As Fay and Haydon (2017) explained, through the concept of hybridity, Bhabha was able to illustrate how the colonized subject was able to resist colonialism by turning the usual relationship of colonialism on its head.

Cultural studies of identities in post-colonial contexts thus also focus on the intersectionality of identities. That is, for any given individual, their identity can be affected by a variety of different marginalizations (e.g., racial, ethnic, gendered, class-based) in complex ways. As Fraser (2024) argues, an integrated study of all of these forms of marginalization is required in order to gain an adequate understanding of the variety of situations of marginalized peoples. Such an integrated study would provide a far richer and more nuanced analysis of the manner in which societal structures can reinforce or challenge situations of marginalization of all types.

A major thread of current research into issues of identity and representation in cultures around the world focuses on how representation works in order to produce certain images of identity and how those images in turn are lived by individuals and groups. As Mongia (2021) explains, “Representation is not simply a reflection of reality; rather, it is a representation or image of reality that functions in order to construct our perceptions of reality and, consequently, of identity” (83). Because representation of any kind, whether via literature, media, or art, circulates within a culture or group of people, such representations function to create particular images of identity and thus can serve to reinforce stereotypes or to present new perspectives on representations of marginalized peoples and groups.

Recently, major emphasis has been put on revisiting postcolonial theories using modern methodologies. According to Shakun and his coauthors, “the ongoing use of postcolonial theories for analysis of diverse contexts of today, necessitates a critical engagement with the given theories and, at the same time, incorporates new theories and methodologies within the framework of research” (Shakun et al., 2024, p. 200). This ongoing transformation in cultural studies is characteristic of the field’s pursuit of a diverse array of analytical perspectives on the cultural production of marginalized groups of people and the unique challenges that they continue to face.

Finally, with an understanding of the major theories within the field of cultural studies, we are given insight into the variety of issues faced by individuals and groups of identities in post-colonial societies around the world today. As these identities are shaped by the past histories of the cultures in which they exist, by employing theories such as those of Spivak (2014) and Ashcroft et al.(2024), we are provided with ways to seek an understanding of the effects of colonialism upon individuals and groups today particularly in Algerian society reflected in literature. It is hoped that with a variety of different identities seeking to express themselves within today's globalized world, ways can be found that enable the majority of these identities to be represented fairly within the cultures in which they exist. Furthermore, with the variety of methodologies currently being utilized by academics studying cultures around the world today, new and differing perspectives are being provided regarding the major theories of cultural studies, which, when analyzed in-depth, should assist in the seeking of solutions to issues faced by the various marginalized groups of identities around the world today, and especially in Algeria, the focus of this paper.

2. Translation and the Preservation of Algerian Cultural Heritage and History

Algeria's rich cultural heritage is the result of a confluence of diverse influences that have converged on its land throughout history. Situated at the crossroads of the Mediterranean and the Sahara, Algeria has been a site of interaction among various civilizations, including the Berbers, Phoenicians, Romans, Byzantines, Arabs, Ottoman Turks, and French colonizers. Each of these groups has contributed to the mosaic of Algerian identity, shaping not only its linguistic landscape but also its traditions, art forms, and social structures (Cherouana, 2025).

Translation has a significant role to play in preserving Algerian culture and history, enabling a modern Algerian identity to emerge that is at the same time loyal to the country's heritage and engaged with wider global cultures. By identifying the challenges and opportunities in this respect, the study of translation offers a way to explore how cultures are transferred and reinvented to keep pace with globalization and, furthermore, to assess the role that this process plays in the emergence of a new Algerian identity. Algeria has attracted waves of colonizers, immigrants and visitors from across the ancient world, from the Berbers and Phoenicians of ancient times to the Byzantines, Arabs, Ottoman Turks and French colonizers of more recent eras. Each of these groups left their mark on Algeria, on its language, culture and art, even on its social and political make-up (Cherouana, 2025).

The Berber population, also called the Amazigh, or the original Algerian inhabitants have imprinted a strong cultural mark on the identity of the country. Tamazight, or Amazigh (the indigenous Berber language), their local dialects, musical heritage, and other customs and traditions reflect the country's close historical ties to the land. The advent of Arab forces in the 7th century brought Islam as another important element of the country's identity that subsequently mixed with the

preexisting Berber culture to yield contributions to the country's language, literature, and philosophy. The Maghreb region's Arabization drove the spread of Arabic as a linguistic norm, impacted national governance, social behavior, and educational trends in a profound way. The resulting blend of Arab, Islamic, and native influences constitutes a truly fabulous indigenous Algerian culture.

In the 16th century, the Ottoman Empire ruled Algeria for protectionist purposes and the resultant cultural mix-up brought more Islamic and Turkish influence into the country, strengthening art, administration, economy and culture. The Ottomans organized and fortified a well-planned city with a new administration and soon Algiers became a prime trading centre with bustling activities throughout the town and port. The increased exchange of ideas with Europe during this period resulted in an emerging culture that began to take on a distinctly European flair.

Although other periods can be noted, it is arguably during the French colonial period in Algeria (1830-1962) that the most significant developments in the country's cultural and literary history took place. French colonial policies were, by and large, intent on erasing the complex array of Algerian cultures and replacing them with an exclusively French identity. While this agenda was never fully realized, culture and history were contested sites through which colonialism and Algerian nationalism struggled for supremacy. Throughout the colonial period, many Algerians—both those living in Algeria and in the diaspora—defined their resistance to French rule through literature and art in general and through translation in particular.

Translation has played a crucial role in the transmission of the Algerian heritage and in voicing the nation's history, culture and identity in various languages and forms, from literary works and traditional songs to sermons and political speeches, sermons and film scripts within both the public and private domains. The search to convey, within different languages and cultures, stories of protest, resistance and secular customs that reflect national identity, have all influenced the role of translation within a multi-linguistic Algerian society and as part of a growing global community. In particular, works written in French and Arabic have been subject to translation, within and outside Algeria, as the interest in exploring and negotiating cultural, historical and contemporary discourses relating to the country, grows.

Translation therefore, is a pivot in cross-cultural exchange and dialogue, and it serves as a vital mechanism in the preservation and promotion of Algerian heritage. As narratives of resistance, tradition, and identity were articulated in various languages, the act of translation allowed for the transcendence of cultural barriers and the sharing of Algeria's multifaceted stories with a broader audience. The need to communicate Algeria's historical and contemporary narratives in multiple languages, especially French and Arabic, became essential for both a domestic and international dialogue about its cultural identity. While much is made of the post-independence shift in Africa to French as the language of education and governance, this often comes hand in hand with the suppression of indigenous languages and cultures. Berber, in particular, has

long been marginalized in Algeria in favor of French and Arabic. However, as globalization increases in importance, there is scope for a revitalized interest in Algeria's cultural heritage, and for innovative approaches to translation that celebrate and preserve Algerian identity within a multicultural discourse.

This research is concerned with the ways in which translation interacts with cultures and contexts, illustrating how heritage and history are transferred in a globalized world in which, arguably, Algeria's cultural particularity is under threat as never before. Translation methodology can operate as a veritable force field against globalization, at least within the space demarcated by the foreign language text. Algerian culture is often defined by its composite elements – a Berber, Arab and French inheritance which challenges mainstream cultural theories because it reveals that the world's majority of populations are not Anglophone or Francophone, nor indeed consumers of any single global language system. Translation can therefore serve as a tool and indeed a methodology within this drive to heritage recovery, locating and reinscribing a specific set of culturally sensitive narratives in the history of Algeria.

Since Algeria won its independence from France in 1962, the country has been grappling with language issues inherited from decades of colonial rule. Arabic, Amazigh and French create the complex linguistic and narrative traditions that mirror the country's complicated socio-political history. Translators of Arabic play important roles as cultural intermediaries and negotiators, committed to faithfully reproducing, within the target language, the particularities of spoken dialect, idiom and colloquial expression prevalent in the Arabic spoken in Algeria. The translation of a range of texts, from fiction and folklore to historical oral testimony, opens up the rich cultural heritage of Algeria to a global readership.

In this context, examining the interplay between translation, cultural preservation, and global exchange reveals a complex landscape where the rich tapestry of Algeria's heritage persists through the challenges of modernity, continuing to inform its evolving identity in an interconnected world. Translation is deemed crucial in the preservation and dissemination of Algerian heritage and narratives, particularly in the context of globalization where cultural exchange occurs with unprecedented speed and scope. Algeria, with its rich tapestry of Berber, Arab, and French influences, embodies a diverse cultural identity threatened by the homogenizing forces of globalization. As such, translation serves not only as a means of linguistic transfer but also as an essential methodology for safeguarding and revitalizing cultural narratives that might otherwise be marginalized or erased.

3. Translation and Safeguarding Algerian Cultural Narratives

The dearth of Algerian voices in the global literary market is compounded by the lack of interest in and inability of many Algerian authors to have their work translated into more widely spoken languages despite the richness of the literary production. Often, it is only through the intermediary of a Francophone or Anglophone

middleman that Algerian works are translated. As a result, these works are frequently watered down or distorted in the process of assimilation, depriving readers of a true appreciation of the diversity of Algerian oral traditions and literary production. Today, there is a growing need for practices of translation that are more inclusive and respectful of a national cultural heritage that is often denied recognition abroad.

Many Algerian writers and even established authors are marginalized and their contributions underappreciated. These difficulties include problems created by the legacy of colonialism, particularly in terms of language, as well as ongoing cultural identity problems. The work of several authors provide examples of the types of difficulties that Algerian writers currently encounter in their efforts to gain recognition.

Language is a major challenge that faces many Algerian writers in gaining recognition. The dominant language of French that was left by the colonial past is still prevalent today despite the independent country's wish to have Arabic as its national language. As Mehrez (2018) notes, the struggle of recognition of Algerian writers is deeply connected to the translational dynamic of the postcolonial experience, in which mainly translated texts into major languages are often over-represented compared to locally written ones. Francophone writers of Algerian origin thus face the challenge of the cultural and linguistic representation. Their works are sometimes even not read because of the language barrier. This struggle for recognition is entangled in the complex struggle for identity and for cultural legitimacy.

The problems of market exposure, globalization and literary translation are further exacerbated by unequal power relations during which texts from the periphery are translated and marketed through a Western lens, thus subject to misrepresentation. The recent work of writer Kamal Daoud is a case in point. Kamel Daoud's recent work centers on his acclaimed 2024 novel *Houris*, which won the prestigious *Prix Goncourt*, alongside related controversies and his essay collection *Avant qu'il ne soit trop tard* (Casanova & Brownlie, 2021). In these works and in that of other writers from the Arab and Muslim world, the literary work is always already read within the parameters of a Western framework that precedes and frames the reading of the work and therefore its evaluation and reception by local and international audiences alike. In this sense, while the work might gain some positive exposure, the author is nonetheless othered. The same cannot be said of other writers who are denied similar exposure due to lack of access to means of translation and marketing (Casanova & Brownlie, 2021).

Women writers can further complicate memory of war, yet this area has long been a site of contention. While on one hand there has been praise of writers who pen 'warmth and light' into stories of brutal civil war, the focus in literary debates around these narratives is predominantly on how these stories of suffering can be represented, or indeed performed. When they do receive critical attention, women writers are argued to operate in a literary sphere that is fundamentally 'dominated by male writers' (Mortimer, 2018). Some, therefore, take a rather different perspective. Assia Djebar for example, uses tension between personal identity and shared, national memory to

negotiate sites of struggle within her texts of memories of war, giving voice and creative expression to individual and collective female experiences of their time in the civil war. Despite such creative expressions by female writers and recognition by others of their very important work, many have struggled for further recognition for the works they have written within literary debate of representations of civil war and the struggles that are perceived and have been experienced by its writers.

The reflections of memory as analyzed by Jarvis (2021) further emphasize how the politics of the testimony of personal experience are a major challenge to writers who seek to narrate and give account of experiences of the Algerian War. These writers, whose narratives of memory resist the historicization of events as presented by the dominant representations of the past, often face marginalization on the basis of their accounts. The politics of the narratives of memory that these writers reflect upon, as they recall their experiences of traumas of war, contest the ways in which events of the past have been accounted for. Their representation of memories of the war often lead to an examination of the silences of hegemonic discourses with a view to representing personal experiences of historical events within a broader national context. And, as they offer their testimonies of the war, they also reflect upon the manner in which collective memories are constructed as well as the ways in which memories of personal traumas are given expression within national narratives of memory of past events (Jarvis, 2021).

Literary cultural mobility or rather lack of it within the literary world in general has come to the fore recently through the work of some Algerian writers trying to combat this in particular through set up of various festivals that aim to reach parts that are generally culturally isolated and are, generally, and often unintentionally, being marginalized by other elements of the literary field. While some authors do receive due recognition others do not for a variety of different reasons.

This understanding of the Algerian context of literary autobiography and how it reflects the struggle of writers to obtain literary capital within the wider Arab world of literature and of national struggles, is reflected in the work of a number of writers including Leïla Sebbar, The daughter of a French mother and an Algerian father, she writes in French about the relationship between France and Algeria and often juxtaposes the imagery of both countries to show the difference in cultures between the two. She deals with a variety of topics, and either adopts a purely fictional approach or uses psychology to make her point. Many of Sebbar's novels express the frustrations of the Beur, the second generation of Maghribi youth who were born and raised in France and who have not yet integrated into French society. Her novel *Parle mon fils, parle à ta mère* (1984; *Talk my son, talk to your mother*), illustrates the absence of dialogue between two generations who do not speak the same language (du Plessis, 1989). Sebbar was awarded the Officer of the Order of Arts and Letters in 2016 (Culturecommunication.gouv.fr. 2016).

Yet, despite her unique position, Sebbar's own work is marginalized within that

of her more famous contemporaries and her particular style and preoccupation has, at times, been ‘stifled’ within the broad narrative of national identity and the ongoing struggle for recognition in Algeria and beyond (Mortimer,1992).

Writing in Arabic and French, and traveling between cultures, the so-called ‘bilingual author’ in Algeria, or indeed elsewhere, navigates a host of cultural antagonisms. This study addresses the representation of ‘the West’ and ‘the Other’ in the works of a range of authors writing in Arabic and French, and explores in detail the specific cultural location of the Algerian writer within and beyond the Arab world. The representations of the Self and the Other, which are frequently of a contradictory nature, reflect not only the complex postcolonial culture of the author but also the culture at large. While seeking to establish a singular identity in the literary market place, these authors in fact reflect a multitude of identities, and it is precisely this multiplicity that is so often denied in literary cultural terms (Smail Salhi, 2024).

Algerian authors writing in English and engaging with the global literary market are an increasingly recognized group. As noted by Jacob (2019) a number of Algerian authors are currently writing in English and are attempting to achieve recognition on the global literary stage. However, in achieving this goal, they are subject to a variety of influences, which threaten to suppress their cultural authenticity. In order to gain recognition on the global stage, authors are compelled to adhere to certain literary standards that do not reflect the cultural reality of the writers themselves.

In addition to these obstacles, the processes of linguistic imperialism, which favor the translation into and dominance of the languages of the imperial centre (primarily English and French) over local dialects, further undermine the translation of Algerian cultural expressions. Even when the translation manages to reach a wider market, key elements of the text can be watered down in the process, particularly those associated with the language and the socio-cultural reality of the original work. The translation of the works of notable Algerian writers, such as Assia Djebar or Yasmina Khadra, for Western audiences provides a poignant example of this situation. In their pursuit of a more marketable product, translators are placed under a considerable amount of pressure to remain true to the original language and culture of the text (Harchi, 2018).

Despite many obstacles in place to prevent the continuation of Algerian stories, there are still many opportunities in which translation can and does play a crucial role. The rise of digital platforms and social media allows Algerian storytellers and translators greater access to a global audience than ever before. Online publishing, blogs, and social networks enable storytellers and translators to share their work with wider and more diverse audiences. Whether amateur or professional, Algerian translators are now able to reclaim and translate forgotten folklore, stories, and oral histories for modern audiences.

In order to gain a better understanding of the different facets of the cultural

identity of Algeria, collaborative translation projects between Algerian authors and translators as well as institutions and organizations at universities and research centers at home and abroad deserve to be supported and championed in their pursuit of bringing about significant cultural exchange and creating an international literary landscape that consists of all the aspects of Algeria's diverse culture and heritage. Translation plays a vital role in the quest to preserve the cultural identity and heritage of Algeria through its literature and oral traditions. Translation dynamics offer the opportunity to explore these cultural themes as they are translated from one language to another. The process of translating these stories into languages such as English for Arabic speaking audiences has the potential to provide greater insight into Algeria's identity and her rich history through its literature. The fiction of Algeria is written in three languages—Arabic, Berber, and French— and this body of literature utilizes translation as a means of development without cultural deterioration (Hadj Mohammed, 2024).

Communities and their values, beliefs and historical experience are often reflected in literature. Translated folktales allow readers worldwide to encounter and appreciate the cultures of different nations and communities. In the case of Algerian literature, translations into languages such as French, Arabic and English have greatly increased the profile of noted authors like Assia Djebar, Kateb Yacine, Waciny Laaredj, Ahlem Mostaghanemi, Tahar Ouettar, Abdelhamid Benheddouga, and many others paving the way for cross-cultural understanding and engagement. But translated literature can be so much more than a conduit to a singular national experience; it can suggest wider possibilities for intercultural dialogue and engagement with a country that has a uniquely varied and complex identity, that is Algeria.

Language is one of the basic features of Algerian culture and oral traditions are a large part of the country's heritage. Oral traditions pose particular translation challenges due to their cultural specificities and the content's meaning is closely linked to its context. Despite this difficulty, the meaning, emotions and cultural traits embedded in oral traditions can be well retained in their translated versions. Such a process requires thoughtful and nuanced translation approaches, that pay attention to the local idiom, use of proverbs and other storytelling strategies and devices that are often part of the original content. The translator must be sensitive to the culture in question and use all the necessary tools to render such heritage to the next generation of speakers (Hadj Mohammed, 2024).

Other benefits of translation are those which are linked to the process of cultural resurrection, whereby often suppressed, marginalized voices are returned to life in the language of the target audience. Emerging translators who wish to promote the voices of Algerian writers and translators can highlight differing interpretations and perspectives to challenge mainstream representations within the discourse of Algerian heritage, and to more fully inhabit, and provide a more complete understanding of, the heritage of Algeria in an increasingly globalized world. Algerian literature has a vast

corpus that ranges from ancient oral traditions to current Roman literature and essays written in Arabic, English, or Tifinagh. It depicts the country's linguistic diversity (Kabyle, Chaoui, Mozabite, etc.) and is vital to the preservation of Amazigh identity. Historical figures such as Si Mohand Ou Mhand (1848–1905) have immortalized philosophy, the pain of exile, and resistance to colonization in their poetry. The Amazigh language has survived and developed solely through oral transmission (poetry, stories, proverbs, and myths). Poetry engaged in their poetry, historical personalities such as Si Mohand Ou Mhand (1848–1905) immortalized philosophy, the sorrow of exile, and resistance to colonization. In the 19th and 20th centuries, efforts to transcribe these oral traditions began, such as those of the General Adolphe Hanoteau and his family. Adolphe Hanoteau (1860-1873) and his brother Maurice's (1923) essays on Kabyle languages and customs. The emergence of the literacy witnessed the shift from oral to written language which has mostly occurred in the 20th century, frequently through writers who are well ingrained in Berber culture. For instance, Belaïd Aït Ali's book *Lwali n udrar*, written in the 1940s, is frequently regarded as the first Berber novel. The publication of the English version of "*Lwali n Wedrar*," Belaïd Aït Ali's initial novel in the Kabyle language written in 1947, under the title "*All Rags' Journey to Sacred Heights*," represents a watershed moment in Kabyle and international literature. Noufel Bouzeboudja's translation, introduces an English-speaking audience to Belaïd Aït Ali's intriguing world, allowing for a more in-depth research and knowledge of Kabyle culture.

Similarly, the translated masterpieces of Berber Algerian literary works rose with time. Mouloud Mammeri is a renowned linguist, anthropologist, and novelist who has made significant contributions to the fixation of Amazigh grammar, the collection of ancient poetry, particularly that of Si Mohand, and the creation of foundational plays and novels, such as *La Colline oubliée*. Also, Jean Amrouche is a poet and radio personality who has played a crucial role in the recognition of French-speaking North African music and the transcription of Berber chants. In the same line, Kateb Yacine, despite writing primarily in French, he is one of the pillars of Algerian culture, incorporating the rhythms, history, and spirit of the native culture into works of art like *Nedjma*. Since Tamazight's official recognition in Algeria, literary works written in the mother tongue have had remarkable success. Poetry, essays, and romances are regularly published by literary houses (such as *Zyriab* or *Tira*). Also, Salim Amellal, one of the contemporary authors the most read in Amazigh Language for his detective novels and stories. Likewise, before his death in the 1990s, Tahar Djaout was a brilliant poet and novelist (writing in French) who was deeply rooted in Algerian ancestry. The field of Amazigh literature has shifted to translation, making the great classics of world literature, philosophy, and human rights available in their native tongue.

Translation has the potential to greatly enhance our understanding and appreciation of heritage in all its forms, but faces several challenges. The fear of

cultural homogenization is one of the biggest issues; there is always a risk that translation will take the magic out of a text. More tangible, are the economic and political issues that prevent proper translation resources from being made available. Projects that have more modest budgets often rely on non-native speakers who are familiar with the heritage language and culture. While well-meaning, this can lead to misrepresentations of often subtle cultural nuances and complexities.

Although translation challenges persist for enhancing the visibility of Algerian heritage, this heritage poses significant advantages to the world in terms of exchanging rich cultures and transcending identities. In addition, and more than ever, translation offers many opportunities in a globalized context to develop dialogue and cooperation between diverse cultures. In fact, the many challenges encountered by translators of works of importance to the Algerian heritage can only be overcome through collaboration among scholars, translators, and culture and research centers, within the framework of an honest and serious commitment to the source language and culture in order to serve the target language and culture within a framework of equality and reciprocity. Translation, thus, remains a means that can unlock many gates in order to introduce Algerian cultures, heritage, experience, concepts, ideas, thought and identity within diverse contexts and to render them operable in various civilizations and community types. While translation also involves significant advantages in terms of reaching a greater audience, it carries great responsibilities as well. Indeed, in a globalized world where globalization can dilute local heritage and cultural peculiarities in favor of global homogeneous practices and products, translation can make a difference by taking advantage of modern communication tools and means to provide unique opportunities for the expression and dissemination of local cultures within global milieus. It thereby enables to foreground the diversity of experiences and distinct identities, and serves to articulate different cultures and heritages while upholding their individuality. Translating a story, novel, essay, play or poem involves considerable skills and knowledge in order to be able to describe the essence of Algerian identity from different generations, cultures, and socioeconomic layers and to present new horizons and interpretations that highlight what is worthy of being preserved and promoted in our diverse and complex Arabic-speaking Muslim society.

Translation offers new avenues for the diverse cultural products of Algeria to be conveyed to audiences across the world. The translation of literary works enables the voices of Algerian writers and their stories—be they in prose or poetry—to reach readers for whom these particular cultural practices of narration are novel. This is particularly the case with authors such as Yasmina Khadra, whose novels “*The Mehlis*”, for example, tackle multiple levels of identity politics and social conflict while foregrounding traditions that are pertinent to Algeria’s post-colonial society. Similarly, Hamza Koudri’s novel “*The Sand Roses*” is considered as a rewriting of Algerian history in English, telling, in the Neo-orientalist style, the story of *Naili* culture of Boussaada in the 30s to the world. Also, *Algiers, Third World Capital* (2019) by Elaine

Mokhtefi while a memoir rather than a novel, this historical account functions like a thriller. It tracks Algeria's pivotal transition from a French colonial territory to the epicenter of third-world anti-imperial resistance in the 1960s. Another novel written in English, *Desperate Spring: Lives of Algerian Women* (1984) by Fettouma Touati, offers a harsh, realistic glance at the generational and patriarchal challenges faced by young Algerian women bridging tradition and modernity.

Moreover, translation is a channel for knowledge transfer and it can be the root for dialogue on social issues pertinent to Algeria and its culture. In today's globalized world where there are so many current issues affecting us locally and globally such as migration, climate change and social justice, translating the discourse of Algerian scholars could enrich these global conversations. Thus, translators can become cultural diplomats by making these local voices heard to foster a culture of respect and understanding across national boundaries.

4. Translation and Preservation of Algerian Patrimony: Opportunities and Challenges

Despite these opportunities, several challenges hinder the effectiveness of translation as a preservative of heritage. The risk of cultural homogenization poses a significant threat, as the process of translation may inadvertently dilute or alter the essence of the original narratives. Furthermore, economic and political factors often constrain the availability of resources needed for high-quality translation efforts. Limited funding for translation projects may lead to an over-reliance on non-native speakers, which can result in misrepresentations of cultural subtleties.

Translation offers many opportunities for cultural exchange. However, there are also challenges involved. A major problem for the translator is the risk of misrepresentation or of not quite getting the message right, due to the complex relationship between language and culture. Idiomatic expressions and elements of popular culture rarely have equivalents in other languages, and even nuances such as context and references to history and society can easily be lost in translation. For works of local colour written in dialect, this problem is particularly acute since the very heart of such writing is often based on the language and culture of a particular region or community. Translating such works demands not only skillful use of language but also cultural mediation, since the translator has to negotiate the original work with the expectations of the target audience.

Indeed, The translation landscape in Algeria is also greatly affected by the particularities of the environment in which translation practices operate. While translation offers exciting new opportunities for communication across languages and cultures, it is not removed from the complex cultural and historical pressures which characterize the linguistic landscape of post-colonial Algeria. Dominance of French, alongside the officially promoted standard Arabic, marginalizes Berber and the many dialects spoken in Algeria, creating an uneasy linguistic hierarchy which shapes and is shaped by notions of national identity. The unequal environment of translation practice,

in turn, reproduces unequal environments of cultural representation, and so some narratives, voices and interpretations become more visible than others on the global stage.

Translation faces many obstacles, but the digital age has opened many doors for the dissemination of Algerian literature and cinema. Indeed, social media and the online publishing of books and critical articles have given rise to a grass-roots movement whereby Algerian critics and scholars can reach an international audience. While machine translation has many limitations and must be closely monitored in order to safeguard the nuances and cultural specificity of human translation, it can give access to many texts which would otherwise be inaccessible. It is an important tool in the translation of Algerian literature and, increasingly, cinema, and remains an integral component of the evolving process of cultural transmission and exchange that in turns shapes and is shaped by two national identities. As the world becomes increasingly globalized, local media continue to play a vital role in the translation and dissemination of cultural narratives that shape our understanding of ourselves and our place within the global cultural sphere. Media not only transmits stories about Algerian culture and history, but it also translates, transforms, and negotiates these narratives for an audience within and beyond Algeria's borders. In this respect, this paper explores the complex and multifaceted role of media within the broader sphere of cultural circulation and translation.

Local cultural media covers many media sources such as newspapers, radio and television as well as online media. These media serve to recreate and modify cultural values that are specific to the Algerian identity. Cultural stories, music, art, heritage and history, reported and discussed on local cultural media, are translated for the Algerian audience and thereby acquiring a new local meaning. This is especially the case for the many local media sources that offer localized coverage of the cultural and cultural-heritage stories that are specific to the country and its varied regional mix. The stories are offered through various media channels that cater to different social groups from different economic backgrounds from different regional locations. As noted by Djabri and Belkhiri (2025) the role of localized media is to serve as a conversion point for the stories, for the heritage of culture of a country, and to anchor them within the specific culture and the sociocultural context of the given community and its readers. For example, films can be subtitled in the local language keeping the original language, or a literary magazine can be published in the local language featuring translated pieces from both source languages and equivalent local pieces.

However, translating and disseminating cultural heritage via media has its own challenges. On the one hand, heritage media aims to promote cultural awareness and celebrate diverse heritages, but on the other hand, it can often result in oversimplified representations and water down cultural particularities. Heritage content is highly vulnerable to misrepresentation, particularly when seeking to widen the remit of its target audiences. The resultant end product can manifest itself in the form of over-

simplified and stereotypical representations of cultural heritage that lack depth and often fail to reflect actual heritage and practices in favor of a more globalized and mainstream approach. This can result in a kind of homogenization of heritage where cultural identity is subjugated to a dominant Western paradigm. The paper will examine these challenges as illustrated by current heritage media in the Algerian context.

Technology has also played a pivotal role in the transfer of Algerian culture. Social media platforms have been increasingly utilized to relay stories pertaining to the North African country and their subsequent translation to audiences worldwide in real time. The advent of ‘new media’ has meant that the medium to an end message has transformed, allowing individuals and communities the capacity to choose and shape the cultural content that is disseminated. It has also meant that those at the younger end of the demographic spectrum are able to tell their cultural stories through visual media, thereby successfully retrieving and negotiating their heritage on a local and global stage. For Djabri and Belkhiri (2025), translation plays a protective and transformative role in transferring, sharing and negotiating culture that boosts a sense of pride and foster interconnectedness with other cultures.

This part presents and examines the role of local cultural media in foregrounding connections between cultures through heritage content, while also highlighting the translation-related risks of contents’ alteration and reduction. As translation practice is increasingly being stretched to new heights and depths, it is crucial for practitioners, scholars, and decision-makers in the media to critically examine processes of translation and transformation. Developing methodologies and strategies for the authenticity of heritage content translation to new linguistic markets is possible, and that it is the translators’ responsibility to ensure that the transfer of Algerian heritage and narratives are meaningful and intact for different audiences. Translation is a complex process and a powerful tool in the preservation, transmission, and re-shaping of cultures and heritages, particularly in a nation as linguistically and culturally diverse as Algeria. Many challenges plague the translation of Algerian heritage and narrative content, not least of which is the country’s complex linguistic make-up, a rich cultural heritage steeped in meanings, and the dilemma of fidelity and authenticity. As Hadj Mahammed (2024) points out, these challenges are at once barriers and opportunities for translators who want to negotiate meaning without sacrificing the text’s authenticity.

Algeria is a diverse country with a rich linguistic heritage comprising Arabic and Berber languages alongside French, the language used as a lingua franca for many years. While each language has its own set of connotations, idiomatic expressions and cultural values inherent to the specific community that speaks it, and therefore requires a particular skill set from translators of cultural texts, translating oral literature poses a particular challenge. Oral literature is often deeply embedded in a regional dialect, and therefore is frequently associated with a specific geographical location. The translation

of such heritage thus requires not only a very good command of the languages involved, but also a profound cultural knowledge, which implies a thorough engagement with heritage and traditions specific to the country.

Translation encounters a particular set of challenges when dealing with Algerian narratives. Humor, irony and metaphors have specific expressions in many languages and are difficult to translate. Cultural references and even concepts that appear natural or basic within a particular culture may not have obvious equivalents in another culture and language. Thus, the challenge in translation of such narratives lies in reaching a balance between staying true to the word of the source culture while still producing an accessible translation in the target culture.

Apart from the various challenges facing the Arabic and Berber languages in the Maghreb, this study is also concerned with the issue of linguistic imperialism in general and the dominance of the English language in particular. In addition to the threat posed by this dominance to the less spoken languages such as Arabic and Amazigh, though they became official languages in Algeria, it poses another challenge to the translation of those languages' narratives, especially when they are written by their less wealthy owners. This challenge is however sometimes further complicated by the fact that some Algerian authors opt for writing in the minority language. Accordingly, the translated works may end up being read by fewer people, prompting the translator to want to seek wider readership by producing a translation into the language of the more powerful group, namely English in this case. It is however, the responsibility of the translator and of translation scholars and researchers to alert readers of the need to counter this trend of linguistic imperialism and to fight for the right of the minority language users to make themselves heard within their language, while also seeking the help of others to make themselves heard when they choose to. As Hadj Mohammed (2024) maintains, there is need for greater awareness and advocacy within translation studies today regarding the benefits of translating from the 'weaker' language, particularly in terms of maintaining cultural values and connotations that are lost when works are translated into the languages of the more powerful group.

While there are some challenges facing translation of Algerian writing into English and other languages, there are also some opportunities for promoting Algerian literature within an international setting. One crucial element in translating Algerian writing would be for local authors to work closely with translators, especially those bilingual in the language of original composition and the language of translation. Digital platforms also represent unexplored horizons in the dissemination of translated Algerian literature, and these offer possibilities for a heightened intercultural dialogue that has the potential to expand our understanding of Algerian writing within the globalized world. As a mediator of heritage and original texts, translation, therefore, presents a mosaic of opportunities for the nurturing and development of Algerian writing within the realm of cultural diplomacy and international collaboration.

There is also great potential in elevating the voices of Algerian individuals and amplify their perspectives to an international audience. Books on Algerian literature and history that are written in widely-spoken languages can reach a broader and greater audience. The translation of Algerian fiction into English has been particularly effective in exposing readers to the powerful themes of identity and conflict that are experienced by Algerians and other Muslim peoples. Algerian novels also offer readers a unique look into the nation's tumultuous modern history, as seen through the experiences of individual characters. The English translation of Yasmina Khadra's "*The Swallows of Kabul*" provides such a perspective, and allows readers to be exposed to the internal conflict faced by the main characters during turbulent times in Algeria (Aissa, 2020).

Translations do not only constitute a body of literature for target audiences; they can also promote intercultural dialogue and enable foreign scholars and readers from various cultural backgrounds to study translated texts. This is particularly true for nations lacking a rich publishing history in their own languages. The translated Algerian folk tales, in particular, may encourage foreign scholars to explore the riches of the country's oral history. By providing English access to several folktales and stories from the Kabylie region of Algeria, this provides insights into social structure, moral standards, and history. These stories can serve as a point of departure for discussions about universal human experiences and the specificity of cultural variations. They can even generate collaboration between an Algerian author and a foreign counterpart, as well as between universities and research centers from different countries, creating an abundant cultural soil for joint artistic and scholarly endeavors.

Language and translation also play significant roles in cultural diplomacy, in conveying narratives of national identity and heritage to foster respect for, and understanding of, another nation or culture. In Algeria, many government and cultural institutions sponsor translations of works to promote their country's literature as part of cultural diplomacy efforts. Whether through literary festivals in Cairo or book fairs in Marrakesh, Algerian writers and translators of Algerian works interact with other international writers and readers in new fields. These connections can often lead to co-authored books or publications in both countries, further anchoring Algeria in the global narrative.

While these works offer exciting new commercial and cultural opportunities to critics and readers long familiar with Algerian literature, they are not without problems, especially those of fidelity and representation. Translating dialect, cultural references, and historical allusions for a readership in another country and culture requires a sophisticated and nuanced knowledge of several languages and cultures as well as considerable skill on the part of the translator. The translator assumes the task of cultural mediator that is to say, it is not only a matter of translating words but also cultures.

So long as Algeria remains politically turbulent—whether through the struggle

for independence or civil war—certain narrative tendencies will be more appealing than others to the international reader, and translators and/or publishers will have to carefully weigh which aspects of the Algerian story to foreground and which to let lapse in the translated text. However, the need for representation, in this case, has produced a fecund field of possible narratives and approaches to translation practice.

Translation, as a practice, ensures the conservation and innovation of the country's heritage and experience. It contributes to cultural diplomacy and fosters international cooperation and exchange with other countries. Through translated works, be they novels, essays, or belles lettres, this North African country can consolidate its place in global cultural exchange and contribute to what Aissa (2020) describes as a unique and varied experience common to all humans, while insisting on the specificity of its own history and culture.

Likewise, film and cinema represent an important medium through which a country's culture, experiences, identity, and heritage are translated and secured. In a globalized society in which cultures are interacting on a daily basis, and in which multiple civilizations are claiming to be superior to the rest, Algerian cinema offers one of the most powerful outlets for the country's cultures and her experiences to come to the fore. Sebti (2025) explores the varied roles of film in negotiating the nation's long and complex heritage with its modernizing identity.

Algerian cinema has evolved since 1962, the year of the country's independence from France. In the early years of the country's cinematic history, films were almost exclusively used to express a nascent national identity and tell the decolonization story. In contrast, contemporary Algerian filmmakers engage in a range of themes and issues which, while often rooted in and exploring the country's rich indigenous culture, concurrently negotiate a space within and against the global cinematic sphere. Typically, these films reflect a longing for lost traditional values and practices that challenge the complexities of a rapidly changing modern world. This varied cinematic landscape presents filmmakers with the unique opportunity to engage in a dialogue with issues that are distinctly Algerian but also pertinent globally. The films addressing the Algerian War of Independence in particular have played a significant role in forming the country's collective national memory through a powerful intermingling of history and art. In the process, filmmakers have frequently used translation in order to adapt their film's local dialect and stylistic narrative traits in order to make them more accessible to broader audiences.

The translation of cultural history into film is fraught with more than the usual challenges of cinematic adaptation. The filmmakers in *History of Cinema in Algeria* are trying to do justice to the complexities and richness of Algerian culture at the same time as they are striving to reach a global audience. Sebti (2025) highlights the risk of cultural homogenization in the representation of history and culture, and the complexities involved in the use of subtitles and dubbing that can sometimes change the meaning and the emotional impact of scenes and dialogues.

Despite the obstacles facing the Algerian film industry, there are also many opportunities for cultural exchange through cinema and audiovisual translation. As a growing number of international film festivals are now hosting screenings of Algerian films, directors are able to explore different audiences and start a dialogue with artists from various cultures. As Algerian films are screened around the world, audiences are introduced to the country's complex history, current social issues, and rich cultural traditions. By providing a platform for diverse Algerian narratives, the films are able to subvert preconceptions and give voice to a wide range of perspectives on Algerian identity. Films such as *Couscous and Fish*, which combine a personal narrative with a strong political message, have found particular success among audiences from different cultural backgrounds. The widely acclaimed 2007 is *The Secret of the Grain* (originally titled in French: *La graine et le mulet*, and widely known as *Couscous* in the UK). Directed by Abdellatif Kechiche, the narrative revolves around an aging North African immigrant who quits his grueling shipyard job to open a traditional fish couscous restaurant on a docked boat. *The Battle of Algiers* (1966), a masterpiece directed by Gillo Pontecorvo that won the Golden Lion at the Venice Film Festival and earned three Academy Award nominations. Also, *Chronicle of the Years of Fire* (1975), directed by Mohammed Lakhdar-Hamina, is the only African and Arab film to have won the prestigious Palme d'Or at the Cannes Film Festival. It portrays the Algerian war for independence through the eyes of an Algerian farmer. *The Winds of Aures* (1966): This stunning war drama, directed by Lakhdar-Hamina, won the Best First Work award at the Cannes Film Festival. It follows the tribulations of an Algerian mother looking for her imprisoned son. *Days Of Glory* (2006): Rachid Bouchareb directed this historical battle drama, which was nominated for the Academy Award for Best Foreign Language Film. It depicts North African soldiers fighting to liberate France during WWII. *Omar Gatlato* (1976): Directed by Merzak Allouache, this seminal New Algerian Cinema film offers a realistic, hilarious, and highly intimate look into the daily lives and modern culture of Algiers adolescents in the 1970s. And *Papicha* (2019), Mounia Meddour directed this highly acclaimed drama, which was Algeria's official Oscar submission. It revolves around a young, ardent fashion design student traversing the grim backdrop of the Algerian Civil War in the 1990s. Despite its international recognition and praise, winning two César Film awards in France in 2020, and Alice Guy Price in 2020, and other distinctions, this movie remains banned in Algeria because of its sensitive content that treats the Algerian women's fight against fundamentalism during the Algerian Civil War (Aggar, 2019).

The distribution of films in Algeria has also been transformed by the emergence of new digital platforms. In addition to the traditional venues – cinemas, video rental shops and TV – Algerian films can now reach a wider audience at home and abroad. This increased accessibility creates new opportunities for networking and cooperation between individual filmmakers, film institutions and support organizations. As a result, there is greater opportunity for co-production and collaboration with filmmakers from

around the world. This in turn has led to the use of innovative techniques to tell stories that are firmly rooted in Algerian culture but also engage with wider cine-maternal trends, enriching both cultures in the process.

It is primordial to examine the films of Algerian filmmakers and explore the functions of translation of Algerian narratives to other languages with a special focus on heritage and cultural exchange within globalization. Film serves as a powerful vehicle to the transfer and representation of heritages and, by analyzing the connections between local identities and global influences, Algerian Cinema is shown to maintain and share its heritage with audiences around the world. Indeed, the evolution of the Cinema of Algeria continues to be a rich encounter of traditions and modernity; and, by representing, in innovative ways, the identity of Algeria, the cinema of this country challenge perceptions of Algerian cultures today.

5. Translation and Education in Patrimony Preservation

Furthermore, the importance of certified translators and multilingual educators in higher education cannot be overstated. Their experience is critical to ensure that the nuances of Algerian culture are appropriately reflected in translation. Educators might collaborate with cultural institutions to develop programs that teach language and translation skills while simultaneously immersing students in Algeria's broader social context. Such coordinated efforts may result in chances for fieldwork, internships, and exchange programs that focus on the experiential aspects of cultural learning.

While translation for education purposes—especially for teaching culture—poses significant challenges, translation studies are becoming increasingly relevant in higher education institutions in order to incorporate global competencies into academic curricula and foster cultural knowledge and appreciation of diverse narratives, especially with reference to the complex heritage of Algeria.

Translation is not just a linguistic process; it is also a bridge to the cultures from which the original texts and discourses emerge. In an increasingly globalized world, it is all too easy for minority cultures to be marginalized, their histories, languages and cultures represented in distorted or simplified form. Yet, well-crafted translations enable teachers to offer their students a meaningful encounter with the heritage of Algeria and other minorities. In the classroom, students can engage critically with a range of Algerian historical narratives, novels and art forms, and develop a sophisticated understanding of the complex cultural identity at issue. They will explore in depth the themes of colonialism, identity and survival that are at the heart of Algerian culture.

However, much still needs to be done to promote the use of translation as pedagogy in higher education. While recent developments have highlighted cultural differences in curricula within the higher education sector, more often than not traditional 'prescriptive' curriculum frameworks can restrict the range of cultural representations that are included within curricula in higher education. By viewing translation as merely a set of language 'skills', the underlying cultural frames which

shape language use may be overlooked in the pedagogy of translation. Thus, there is a absence of a culturally informed pedagogy which seeks to facilitate an understanding of Algerian culture and history through the processes of translation. Within this context, teachers and educators are required to negotiate institutional constraints and expectations while foregrounding a curriculum which explores the significance of cultural difference within translation.

Yet further challenges emerge with the proliferation of digital resources and the growth of technology-enhanced learning environments, which, while offering exciting opportunities to access and draw upon previously untranslated or underrepresented Algerian material in the digital classroom, also threaten to circulate misguided or overly simplistic renditions of the national narrative if not engaged with from a critical perspective.

In addition to the above-mentioned provisions, we must also acknowledge the pivotal role of trained translators and bilingual educators within our higher education institutions, given the complexities involved in translating nuances of Algerian culture. The Departments of Translation can work with cultural, academic, research institutions to develop special programs that focus on language, history, and culture studies and training in translation in order to foster a deeper sociocultural understanding of Algeria. These programs will provide students with opportunities for meaningful fieldwork, research internships and academic exchange programs within and outside of the country.

Encouraging the appreciation of translation within academia will also prompt students to reflect on their own cultural prejudices and points of view. It will enable them to understand the full implications of their role as translators/interpreters of culture and apply this knowledge to a closer reading of the complex issues of identity, representation and history present in Algerian cultural production.

Translation has long been employed by scholars and educators to maintain a place for the works of Algerian authors within the curriculum of Higher Education. While there are certainly challenges to overcoming the cultural, contextual, and linguistic boundaries embedded within any translated text, there are also opportunities for successful transmission of the cultural heritage of a nation. By applying knowledge of culture to translation pedagogy, and by critiquing translation tools and resources, Higher Education institutions can foster an appreciation of the varied Algerian narratives currently being read and studied. The post-colonial landscape of Algeria is one of translation, and plays a pivotal role in the preservation of a heritage of resistance, and the retrieval of lost narratives.

Indeed, the complex colonial history of Algeria in turn has created a complex relationship between language, identity, and narrative. In exploring the impact of culture on translation practices, and the influence of modernity on attempts to (re)claim a stable identity, El Azzaoui et al. (2025) shed new light on the numerous practices of translation that are currently taking place within Algeria. These may be

associated with political resistance, ideological discourses, or a simple desire to access a globalized source of information. In sum, to critique the practice of translation within a post-colonial context, is to scrutinize the spaces of influence that shape the processes of translation.

Translation in post-colonial studies is more than just converting words and language systems: it is also about grappling with the dominant ideology which underpins a particular cultural production and seeking to resist it. For the Algerians, translation from the past is often a way of contesting the dominant colonial ideology that suppressed, manipulated or created alternative versions of their history. Through translation to other languages and cultures, the voices of the marginalized and their stories can reach a wider global public, challenging and subverting the dominant ideology that has silenced and denied them a voice. Such a process not only captures the folk tales, folklore and oral historical heritage but also affirms their cultural value in a global context.

However, translation involves a complex series of challenges that arise out of colonial past. In Algeria, predominantly French speaking, translations of Arabic and Berber texts risk losing the original essence. The hierarchical nature of language in postcolonial countries still reflects the colonial linguistic map and affects what is considered suitable material and what are appropriate shades of meaning within translated texts. In short, translators need to negotiate complex power dynamics in their role as cultural intermediaries.

The real issue would, arguably, stem from the works' commercial potential, and how they might be exploited in a way that seeks to extract and commodify an image of Algerian experiences, stories and cultures, all the while depriving them of their essence, their particularity and cultural specificity. Translated works could, thus, end up being read mainly to confirm Western perceptions of postcolonial spaces and experiences. While the phenomenon might contribute to spreading Algerian culture and experiences to more readers worldwide, it could simultaneously drain these narratives of their genuine cultural and historical value in the process of making them more palatable and marketable.

There are many challenges facing post-colonial translation, including issues of language, culture, and history, and resistance to change from all sides. But there are also opportunities for the proliferation of Algerian stories into new and exciting digital realms, across various geographical boundaries. Opportunities for translation using online resources and social media that were previously inaccessible to many, thereby democratizing the translation process and bringing to light the work of a multitude of voices from around the world. There is a growing interest in non-Western literatures and stories, which offers Algerians an opportunity to claim their stories back and assert a renewed sense of national pride and identity on the global stage.

At a moment when culture is increasingly traded globally, translators and cultural producers are now crucial figures. As historical tradition asserts, translation is not

merely a neutral intermediary but rather a catalyst in cultural exchange, capable of illuminating the history of a nation or of a culture. In the particular case of Algeria, translators are no longer just neutral intermediaries. Rather, they are also critical figures in the on-going process of culture production, and in the process of revitalizing a cultural memory. This is especially true in today's global environment where the past and the present are inextricably linked. In redefining an Algerian heritage, translators may also subvert colonial histories while consolidating the identities of Algerians through their re-interpretation of history.

The post-colonial perspective on translation reveals both the pitfalls and the chances that translation entails. It highlights the potential translation holds for cultural exchange and the preservation of Algerian heritage and narratives in an ever more globalized world. As ongoing struggles for authentic representation in a highly competitive global market continue to shape Algerian cultural identity and representation, translation practices would benefit from future research on several fronts. First, a concentrated analysis of how historical narratives have shaped translation practices could offer valuable insight for the effective transmission of Algerian heritage and narratives. Such analysis would require a multifaceted methodology, drawing on the disciplines of history, anthropology, and linguistics.

Translation methodologies can be specifically elaborated and attuned to render accurately Algerian dialects, folklore, and traditions expressed in their distinctive oral and inner riches. This process could ideally benefit from technology such as machine translation and AI, executed either fully or in tandem with a human translator, whose cultural competencies are paramount in the communication. The potential drawbacks of AI translation—namely, its inability to truly capture language's nuances and imply a possible restriction on the narrative potential of a multilayered, multicultural society such as that of Algeria—however, cannot be entirely disregarded. These limitations, nonetheless, may be mitigated through a comparative examination of similar cases reported in foreign contexts, such as that elaborated by Klosi and Bici (2024).

The potential for research could also extend to the role that translating Algerian literature, be it classical or contemporary, plays in promoting cultural exchange. Projects and programs that foster bilingual publishing and translation into languages such as English, French, and Spanish could bring Algerian narratives to new audiences. For example, learning from similar cultural transformations and translation movements in post-colonial India (Bezhani & Klosi, 2019) and Brazil (Bezhani & Klosi, 2025) could point to comparable strategies and frameworks that could serve as blueprints for practice and research in the Algerian context.

This research further suggests the potential value of future research into the creation of collaborative networks between translators and cultural and academic groups, so that relevant expertise and resources can be shared and so that translation can function within the widest possible cultural and social matrix. Such an approach could inform the creation of translation workshops whose overall focus is to facilitate

discussion around ethical translation practices within the specific context of heritage narratives. These partnerships would match experienced translators with emerging translators so as to pass on the skills needed to continue to translate ‘authentic’ Algerian voices into other languages.

There is scope for further research on translation policies within institutions of higher education in Algeria, examining how these can be developed to enhance translation provision, fostering greater critical awareness of issues of cultural representation. This in turn could equip future scholars with the skills needed to function as effective mediators of culture in their own scholarly practice, through experiential learning through fieldwork and engagement with local communities and culture.

There is a need to examine the effects of global cultural trends on translation practices within Algeria. As social media channels continue to rise in prominence and go global, it will be worth investigating whether these platforms can act as a conduit for spreading Algerian experiences and cultures to a global audience. This could be explored through in depth case studies of certain internet content that has gone viral and garnered attention from all over the world and looked at through the lens of possible grassroots translation practices that could aid the representation of Algeria in global cultures.

Future research on translation and heritage in Algeria would thus benefit from adopting a more holistic approach to investigate the complexities of such a delicate and dynamic field of study. The current challenges that hinder the translation and heritage sector in the country, as well as opportunities it affords, will need to be scrutinized in greater depth as translation is fast becoming the most crucial tool for heritage preservation and the transmission of stories and histories of oppressed communities. This process of heritage preservation and cultural exchange is indeed vital in today’s globalized world as it seeks to promote cross-cultural understanding and exchange and enables users to engage with the diverse heritage of countries such as Algeria. The many different forms of storytelling – fictional and non-fictional, oral and written, visual and audio – demand nuanced approaches to translate heritage adequately and to ensure that the original cultural identity is not diminished or lost in translation. The collection and distribution of such heritage, therefore, functions as a cultural archive, ensuring that the heritage of certain cultures continues to be relevant to new generations of readers and viewers and to audiences in different parts of the world and with different linguistic backgrounds. The stories in particular of women and other minority groups are thus increasingly being translated into other languages to give a voice to the voiceless and to give readers from different socioeconomic, cultural and linguistic backgrounds access to a multiplicity of narratives that were previously denied to them.

6. CONCLUSION

The dynamic and ever-changing field of translation in Algeria today offers more than a view into local cultures; it is also a gateway to internationalizing globalized cultures. This is particularly so for Algeria today. As it increasingly enters the global stage, the opportunities for Algerian experiences and narratives to connect with readers and audiences worldwide have multiplied exponentially. This paper contributes in highlighting how that the growing volume of translations and original work in translation by Algerian writers and artists attests to the rich and varied heritage of the country, an eclectic mix of indigenous and colonial pasts. The confluence of translation and cultural promotion initiatives is yielding shared experiences and stories that look beyond the boundaries of nationalism and cultural specificity to advocate and build solidarity on a global scale.

These new opportunities, however, bring with them a host of problems. Firstly translation poses many problems; that the original message is diluted or misrepresented as cultural and socio-political differences are confused and misunderstood. The pressure of the global market can also further commodify Algerian stories turning them into another product on the shelf to be consumed. However, more dangerous is the threat of linguistic imperialism, as the most commonly spoken languages English and French, threaten to dominate the global discourse rendering insignificant local languages and dialects that speak so much about the complex and fragile Algerian experience.

In addition to the linguistic and stylistic challenges, translators of Algerian narratives often have to confront the issues of ideology embedded in the original text. Decisions regarding which stories to translate, and how to approach them, can reflect and reinforce power dynamics operating within cultures and languages. For the translator of Algerian narratives, the task of cultural mediator raises important ethical considerations against the pressure to represent the ‘authentic’ text to reading audiences at home and abroad.

Even as various problems hinder translation in Algeria, the future promises many opportunities for innovation as advances in technology and other media change the way translation can be disseminated to a wider, more engaged public through audiovisual translation. Through these and other kinds of projects, there is also great potential for collaboration between translators publishing works in and out of Algeria as together they can foster greater cross-cultural understanding while respecting the complexities of the original Algerian narrative.

7. References:

- Aissa, D. J. E. H. I. C. H. E. (2020) Investigating the Role of Literary Translation in the Reconciliation of Conflictual Identities A Comparative and Descriptive Study of French and English Translations of Tahir Wattar Novel 'الزلال' (Doctoral dissertation, université Kasdi Merbah-Ouargla).
- Aggar, Salim « Le film « Papicha » de Mounia Meddour représentera l'Algérie au Festival de Cannes », Dernières infos d'Algérie (DIA), 18 avril 2019
- Ashcroft, B., Griffiths, G., & Tiffin, H. (2024). *The Postcolonial Studies Reader*. Routledge.
- Bezhan, E., & Klosi, I. (2025). Preserving Albanian natural and cultural heritage through translated promotional and awareness materials. *Revue du CEES: Centre européen d'études slaves*, 9. <https://hal.science/hal-05073638/>
- Bhabha, H. K. (1994). *The Location of Culture*. Routledge.
- .(2014). 'Race', time and the revision of modernity. In *Postcolonial Criticism* (pp. 166-190). Routledge.
- Casanova, P., & Brownlie, S. (2021). Consecration and accumulation of literary capital: Translation as unequal exchange. In *The translation Studies Reader* (pp. 407-423). Routledge.
- Cherouana, R. (2025). Exploring translation and cross-cultural communication in Algeria. *El Mieyar Review*, 29(2), 12–24.
- Djabri, S., & Belkhiri, R. (2025). Local culture and the stakes of cultural transformations in Algeria: An analytical field study on the role of local cultural media. *The International Journal of Social Communication*, 12(4), 49–69.
- du Plessis, Nancy (1989) 'Leïla Sebbar, Voice of Exile', *World Literature Today* 63: 3 (Summer 1989), 415-17
- El Azzaoui, I., Carnicelli, S., & Khodadadi, M. (2025). Redefining heritage: The post-colonial tourist gaze and the impact of domestic tourism on Algerian identity. *The Journal of North African Studies*, 1–23. <https://doi.org/10.1080/13629387.2025.2492112>
- Fay, S., & Haydon, L. (2017). *An Analysis of Homi K. Bhabha's The Location of Culture*. Macat Library.
- Fraser, M. (2024). Introduction to marginalities and post-colonialism. In *The Routledge Handbook of Architecture, Urban Space and Politics*, Volume II (pp. 453-465). Routledge.
- Hadj Mohammed, S. (2024). Exploring the landscape of literary translation in Algeria: Challenges and insights. *Al-Mutarğim*, 24(1), 7–19.
- Harchi, K. (2018). The Struggle for Literary Recognition through Collective Mobilization. *Post-Migratory Cultures in Postcolonial France*, 44.
- Jacob, C. (2019). English and Social Worlds in Contemporary Algeria (Doctoral dissertation, University of Portsmouth).
- Jarvis, J. (2021). *Decolonizing Memory: Algeria and the Politics of Testimony*. Duke University Press.
- <https://books.google.com/books?hl=en&lr=&id=0NotEAAQBAJ&oi=fnd&pg>

- =PT5&dq=Algerian+writers+literary+works+unrecognized+issues&ots=CDksNpneut&sig=jmq5jOu9gWXsVVYzB0Kfa4e-8Fs
- Klosi, I., & Bici, V. (2024). Preserving cultural and natural heritage through translation: The Shar-Korab-Koritnik region brochure in Albanian. *KNOWLEDGE: International Journal*, 63(5), 607–612. <https://www.ceeol.com/search/article-detail?id=1238539>
- Mehrez, S. (2018). Translation and the postcolonial experience: The francophone North African text. In *Rethinking translation* (pp. 120-138). Routledge. <https://api.taylorfrancis.com/content/chapters/edit/download?identifierName=doi&identifierValue=10.4324/9780429432385-8&type=chapterpdf>
- Mongia, P. (2021). *Contemporary Postcolonial Theory: A Reader*. Routledge.
- Mortimer, Mildred (1992). 'On the Road: Leïla Sebbar's fugitive heroines', *Research in African Literatures* 23: 2 (summer 1992), 195-201
- Mortimer, M. (2018). *Women Fight, Women Write: Texts on the Algerian War*. University of Virginia Press.
- "Nomination dans l'ordre des Arts et des Lettres janvier 2016 - Ministère de la Culture et de la Communication" (in French). [Culturecommunication.gouv.fr](http://culturecommunication.gouv.fr). 2016-03-31.
- Parry, B. (2023). Problems in current theories of colonial discourse. In *Postcolonialism* (pp. 714-747). Routledge.
- Sebti, F. (2025). Algerian Amazigh cinema: A tool for cultural heritage preservation and identity formation. *Al-NAQED*, 9(1), 450–464. <https://asjp.cerist.dz/en/article/266037>
- Shakun, N., Kolievatov, O., Olkhovyk, M., Goletc, V., & Shcherbyna, N. (2024). Postcolonial perspectives in the 21st Century: a critical analysis of modern theories and methodologies. *Amazonia Investiga*, 13(78), 194-208.
- Smail Salhi, Z. (2024). Writing and Reading Together from Colonial Legacy to World-making: The Case of Algerian Bilingual Authors. *Comparative Critical Studies*, 21(supplement), 110-130.
- Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the Interpretation of Culture* (pp. 271–313). University of Illinois Press.
- Spivak, G. C. (2014). *Postcolonial Theory and the Specter of Capital*. Routledge.
- Spivak, G. C. (2023). Poststructuralism, marginality, postcoloniality and value. In *Postcolonlism* (pp. 57-84). Routledge.