

## Translating Algerian Cultural Identity into English: The Position of the Translator

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ترجمة الهوية الثقافية الجزائرية إلى اللغة الانجليزية:

وضعية المترجم

### الملخص

ترمي هذه الورقة البحثية إلى دراسة الآليات والاستراتيجيات الترجمة التي يتبناها الآخر في نقله للمكونات الثقافية للهوية الجزائرية. إذ ساد الاعتقاد في الدراسات الترجمة أن الترجمات الغربية هي ترجمات تدجينية، بمعنى أنها تحاول إخضاع الاختلافات الثقافية والهوياتية التي ينطوي عليها النص للمعايير الغربية ورؤيتهم الخاصة للعالم بدلاً من العمل على إبراز السمات الثقافية للكاتب المراد ترجمته. ومن ثمة، تحاول الدراسة الحالية سبر أغوار هذه الفرضية، والتأكد من مدى صحتها. بحيث اتخذت من رواية الملائكة تموت من جراحنا للكاتب الجزائري ياسمين خضرا دراسة تطبيقية، والتي اضطلع هوارد كيرتيس (Howard Curtis) بنقلها إلى اللغة الإنجليزية. تجدر الإشارة إلى أن الروائي يكتب باللغة الفرنسية، الأمر الذي يُعتبر ترجمة طالما أنه يعبر عن هذه المكونات

والتفاصيل الهوياتية الجزائرية بلغة أجنبية، وترجمتها إلى لغة أخرى من قبل مترجم لا ينتمي إلى الدائرة الثقافية واللغوية نفسها هو تحد آخر، وعقبة في طريق تمكين القارئ المستهدف من استيعاب الهوية الثقافية الجزائرية. وعليه، فإن الورقة الحالية تتطرق في مرحلة أولى إلى مفهوم الهوية مبرزة أهم المقاربات والدراسات الاجتماعية والفلسفية التي جاءت في هذا المجال، والكيفية التي تطرقت إليها الدراسات الترجمة للمفهوم، وتبيان أهم النظريات والتيارات الترجمة التي خاضت غمار هذا المجال، ثم تتعرض في مرحلة ثانية إلى رواية الملائكة تموت من جراحنا مركزة على أهم المواضيع والمقاطع التي أبرز فيها الروائي الثقافة المحلية وتتبع كيفية ترجمتها من قبل المترجم.

**الكلمات المفتاحية:** ترجمة؛ الهوية الثقافية؛ أدب؛ إستراتيجية؛ ثقافة؛ إيديولوجيا.

#### **Abstract:**

The present paper aims at exploring the ways through which Algerian cultural identity is translated into English. One of the main beliefs in translation studies reckon that western translations of southern literature are domesticating and altering the cultural identity of the original work. It takes the work of the Algerian novelist Yasmina Khadra "The Angels Die" as case study. It is worth mentioning that this (Arab) author writes in French which is already a translation of the elements that constitute the cultural identity of

Algerians, translating them into English by a non-Arab translator is another challenge that may hurdle a good rendering of these identity elements. The paper starts from the following question: “To what extent is the translation of a foreign cultural identity by a foreign translator successful?” Hence, the current research paper sheds light on the controversial concept of identity ranging from its philosophical and psychological insights to linguistic and translational ones. Then, a description of Yasmina Khadra’s literature is sketched, focusing on his own perception of the Algerian identity; the research paper ends with exposing the different strategies and techniques adopted by the translator to render the different cultural identity references.

**Keywords:** Translation; Cultural Identity; Literature; Strategy; Culture; Ideology.

### **Introduction**

In recent years, there has been an increasing interest in the problem of identity. The overwhelming majority of scholars of translation studies focus on the importance of rendering the original work through adopting foreignizing strategy. In this paper, we aim at testing the validity of the hypothesis “western translations are domesticating ones” since it has been assumed that the European culture is the norm, and any process of translation should be “adapted” with regard to this European vision. Thus, the study starts with a literature review tackling the concept of identity in philosophy, social sciences, sociolinguistics and translation studies, than an overview about the Algerian literature is given. Besides, the paper focuses on Yasmina Khadra’s “*Les anges meurent de nos blessures*” that has been translated into

English to “The Angels Die” by Howard Curtis. The main reason of choosing this novel is the fact that the story takes place in Algeria between the two wars and under French colonialism, which makes identity issues frequent and the relationship between the local and the “other” evident.

### **1. Identity: A controversial concept**

Identity is one of the most controversial concepts in modern thinking. It has been tackled from different perspectives and for various purposes. The first attempt to identify the essence of identity in the field of social sciences was in the late of 1950’s, mainly with the work of Erik Erikson (Malesevic 2006:16). Several studies, then, flourished. The American Heritage Dictionary of the English Language exposes four different meanings of the concept of identity ranging from the features that make something recognizable, to the personal and behavioral characteristics that distinguish an individual within a group, to the quality of being the “same” as someone else, to the independent personality of the individual. (Patwell 1992: 3613). Besides, the “Dictionary of Ideas” sheds light on the concept from philosophical and psychological perspectives. In philosophy, identity is related to the sameness of a person; his intellectual abilities, his memory, and so on, however, in psychology, the concept refers to one’s perception of oneself, how does he see himself through the set of behavioral features that make him distinguishable from the others (Norton 1997: 262). It goes without saying that dictionaries of social sciences and encyclopedias define identity from both philosophical and psychological points of view. Despite the multitude of definitions and opinions given in this context, one can retain

that there are two main meanings of identity; “sameness”, the fact of being similar or having some common qualities with other individuals from the same group and “distinguishing”, which is, however, the fact of being different or having recognizable characteristics from the others. This point makes the concept of identity controversial and a debatable one. It encompasses two antonyms (sameness and difference).

A much debatable question is the dichotomy “Personal - Cultural identity”. Mainly related to thoughts, self-conception, and personality, personal identity was the subject of various studies. In fact, Nozick explained it as follows:

*“If an exact replica is made of you, with the same exact psychology and (apparent) memories, are there two persons or one? When “multiples personalities” are exhibited in alternation by one human body, how many persons are there? We also want a view of when events constitute a change in the same person, as opposed to his destruction followed by the substitution or creation of another person. It is this topic, the identity of a person through time that the philosophical literature refers to under the rubric: personal identity.”*

(Nozick 1981: 27)

To Nozick’s opinion, personal identity refers to the essence of a person through time; his self-consciousness,

image, thinking, how do these features interact with others' identities as well as how do the different events affect one's identity. He argues that the personal identity: "would not exist as a *fact*, but it would exist as a *feeling* all the same." (Nozick 1981: 205) Moreover, in addition to commitments, vocations, ideologies and sexual orientations, Hart and Damon believe that there are two additional components: "knowing both that the self is continuous over time and that the self is unique, or distinct from others." (Hart and Damon 1987: 65). Needless to say that the "time" factor is of pivotal importance in identity studies since the study of the latter always depend on the temporal consideration. Further, Edwards (2009) uses "personal identity" and "personality" interchangeably. He considers the two concepts as synonyms. Instead, he underlines the fact that "uniqueness" that characterizes a person from another does not mean that this person has nothing to share with the other, and the fact of being oneself: "signifies a continuity (...) that constitutes an unbroken thread running through the long and varied tapestry of one's life." (Edwards 2009: 19)

Nevertheless, cultural identity, also referred to as group identity, social identity, or ethnic identity, refers to the common features that link an individual to social group. According to Macmillan Dictionary of Anthropology, it refers to: "the identification of self-conception held in common by a group of people." (Seymour-Smith 1986: 145). In addition, Malesevic (2006:13) handles the question of cultural identity through shedding light on its two fundamental derivatives: "ethnic identity" and "national identity". He points out that cultural identity is related to the fact of determining

one's thoughts and beliefs with regard to the cultural values that he shared with his group. Gilbert defines cultural identity as: "membership of a cultural group. It is, therefore, necessarily a *collective* cultural identity, shared by other members of the group." (Gilbert 2010: 02).

In an attempt to tackle both personal and cultural identity, John Edward (2009:19) explores personal identity through highlighting the concept of "uniqueness". He believes that this uniqueness comes through interaction and connection with the "others". i.e. "no man is an island, entire of itself". Hence, there is no real distinction between personal and social identity, the former constructs itself from the latter.

Moreover, Paul Gilbert (2010: 66) suggested a typology that puts to the fore the various implications and meanings of the concept. He distinguished between:

1. Identity as standing: in which concepts like nationalism, religion, language are of paramount importance in determining the group's identity;
2. Identity as center: mainly concerned with the belief of the centrality of one's identity;
3. Identity as face and as affiliation: this meaning of identity refers to the personal and social culture;
4. Identity as home: the home is also referred to as identity either literally or metaphorically;
5. Identity as mission and as mere label: related to migrants or group of settlers who find themselves interacting with natives, and try to give the impression that they do assimilate the native identity.

Broadly speaking, the philosophical and psychological studies of the concept of identity focus on problems strictly related to: the evolution of the self, the cognitive aspects of the self, child development, identity of the self over time, constancy and change of self-identity. etc.

It is worth mentioning that the concept of identity occupied a central place in sociolinguistics. Edwards (2009:34) handled the dichotomy “identity-language” through the study of identity “marking” at the social level. He focuses on the impact of social, ethnic, gender groupings rather than individual’s membership in a voluntary organization (ideology, political party, gang...) because, he assumes, throughout history, the individual had always been regarded, studied and perceived with regard to his group (s). Furthermore, he tackles the linguistic implications of identity through:

1. Language, dialect, identity: language is one of the most important features of identity. However, Edwards (2009:99) denies the general assumption which stipulates that: “those who speak your language are part of your identity” because, an “outsider” can learn your language as well, and he will still have his own identity. How can language reflect one’s identity? it is important to underscore the fact that each language has a communicative and a symbolic function. The former is related to language as a means, a tool, and an instrument while the latter comes from viewing language as an emblem of groupness, of belonging. As for dialect and identity, it is more specific in the sense that the dialect is more used by an



individual than language, which makes his identity directly affected and forged by the way he talks.

2. Language, religion, identity: starting from Sefran's hypothesis (2008) that language and religion are the two most important features of ethnonational identity. Religion was historically the main marker of identity, then language replaces it in the contemporary period;

3. Language, gender, identity: deals with stereotyping gender, sex issues, and the feminine identity of the speaker.

## **2. Identity in Translation Studies**

In the light of the above, identity, if we tackle it from translational point of view, becomes a more grueling and problematic concept. In fact, the translator is facing a text with two identities: personal (the author's thinking, philosophy, ideas...) and cultural (the Algerian identity). It becomes more controversial if the translator does not belong to the same culture of the author. The risk of losing primordial aspects of the text is considerable. In this respect, The Dictionary of Translation Studies attributes a more technical definition to the concept of identity in the sense that it: "contrasts with such notions as adequacy, correspondence, equivalence and invariance in that it implies a much closer relationship than these other terms" (Shuttleworth and Cowie 2014: 72).

Venuti (1995:41) discusses the problem of identity through studying the degree of invisibility of translators of American literature throughout time. He highlights the fact that 'ethnocentrism' is one of the main features of the identity

of translators and publishing companies which advocate their own cultural identity at the expense of the cultural differences of the original work, thus, they opt for ‘domesticating’ the original text. Venuti’s aim is to: “force translators and their readers to reflect on the ethnocentric violence of translation and hence to write and read translated texts in ways that seek to recognize the linguistic and cultural difference of foreign texts” (1995: 41).

Moreover, Fawcett (1997) tackles the problematic from a linguistic point of view. He argues that the widely used strategy of borrowing is not always a sign of the absence of the word in the target language, but it also refers to serious questions such as national identities, power and colonization: “since the collapse of Soviet Union, the Russian language has, to the dismay of some, borrowed American words almost greedily; German has long been replete with English loan terms even where German terms already make regular attempts to de-americanize their language” (Fawcett 1997:35)

From gender studies perspective, Sherry (1996:06) puts to the fore the way the identity of the translator, his ideology and tendencies affect his work. Focusing more on women translators, she aims at showing the impact of feminism on creating new cultural communities. She argues that it is not the gendered identity of translator that influences translation but the whole project in which she is involved. It goes without saying that Sherry sheds light on the identity of the translator him/herself and not the identity of the work or the original author (as it is the case of the previous studies). The same standpoint was adopted by Munday (2008:197) who argued that studying the marker of the identity of the translator

requires the exploration of the different ways through which this marker has been constituted linguistically with regard to historical, cultural, and ideological contexts of publishing companies and translators.

Besides, in his book “Translation and Identity”, Michael Cronin tackles the impact of ‘cosmopolitanism’, ‘migration’ and ‘diversity’ on the way identity is perceived: “any culture of connectivity and connectedness implies a degree of separateness and without separateness there is nothing to connect. If translation is proverbially a bridge-building exercise, and much is said about how it bridges gaps between cultures, it must not be forgotten that translation has as much as vested interest in distinctness as in connectedness.” (2006:121).

In their capital work “Translators Through history”, Delisle and Woodsworth (2012) underline the civilizing role of translators throughout time. As inventors of alphabets, agents of emerging new national literatures or agents of disseminating knowledge, translators played key role in forming, shaping or spreading identities. After translating the ecclesiastic texts, Sahak and Mashtots, for example, led the country’s governors to make all the population literate in order to construct a strong cultural identity. Delisle and Woodsworth show how did translators contribute in forming new identities through translating foreign literature; in the late 17<sup>th</sup> century and the early 8<sup>th</sup>, and after the proliferation of literary translation in Europe: “new national identities were proclaimed or strengthened in reaction to French hegemony following the Napoleonic subordination of much of Europe” (2012: 63).

More recently, Bandia (2014:273) tackled the phenomenon of identity by focusing on its relationship with migration, diaspora and the “relocation” of cultures. Further, he suggests the concept of “translocation” that he defines as “the intersection or the encounter between disparate cultures brought by the migration of people – either as a result of colonial imperialist desires or as a consequence of the movement of colonized peoples toward the imperial center.” (Bandia 2014:273). He explored the way one’s identity intervenes in his use of language, this results in linguistic and cultural hybridity that: “redefines our notions of textuality and challenges some fundamental concepts in translation such as the notions of fluency and transparency, as well as the hierarchical relationships between the ‘original and the ‘translated’ text” (2014: 273).

### **3. Identity through the Algerian Literature**

The first Algerian novel was “Ghada Oum El Koura” published by Ahmed Rida Houhou in 1947 in Arabic. Then, many authors appeared such as Abd El madjid El Chafi, Mohamed Mani... it is worth mentioning the fact that Algeria at that time was under French colonialism. Hence, Algerian identity was at stake since the colonizing government aimed at eradicating the main features of this identity: religion, language, and culture. Writing was a sort of resistance against this policy. The main particularity of Algerian literature is the fact that there is Algerian literature written in Arabic, and another one in French. The first novels written in French appeared in the 1920’s. Algerians wrote in the language of the “colonizer” for two main reasons: the advent of Algerian elite that studied in French schools and universities, and the

appearance of Algerian-born authors like Albert Camus and Emmanuel Roblès.

Jean Déjeux (1971 :113) states five main trends that characterize Algerian literature:

1. Ethnographic (or documentary) literature: the kind of literature that amuses the reader and teaching him the local culture and identity. it focuses on showing the folkloric aspects of the Algerian identity;

2. Aesthetic literature: the one that results from a personal desire of writing and creating new aesthetic and rhetoric worlds;

3. Opposition literature: it was a resistance against French colonialism. The authors tried to warn the national and international opinions about the dangers of colonialism and oppression;

4. Literature of resistance: it aimed at fighting all kinds of oppression. Particularly influenced by November Revolution;

5. Testimonial literature: when the author witnesses a particular historical event, and tries to write about it.

What is striking in this typology is the fact that all these different types of Algerian literature are closely related to identity problem. They all wrote in order to preserve and keep the Algerian identity unaltered.

Moreover, the identity was described in the Algerian literature from different perspectives; the first vague of authors fought for the “Algerianity” of Algeria, they rejected all kinds of assimilation or acceptance of the

French colonialism, authors like Mohamed Dib, Mouloud Maameri, Mouloud Feraoun, Malek Haddad,... by Algerianity they meant the arabo-berber and Islamic identity of their population. Also, though they wrote in French, the problem of language as a part of identity was of paramount importance, the visions were various, either to accept French as a language ( the case of Kateb Yacine) it is still the language of the colonizer (as Malek Haddad).

As for Yasmina Khadra, he is one of the post-independence Algerian novelists. His original name is Mohammed Mouleshoul. He is best-known for his trilogy “The Sirens of Bagdad”, “The Swallows of Kabul”, and “The Attack”. The main themes that he tackled are: the dialogue East-West (in his novels: The Swallows of Kabul and the Sirens of Bagdad), the political and social lives of Algeria (What Do Monkeys Wait For, Cousin K,) the civil war in Algeria (The Wolves Dreams), religious extremism (Khalil), Algerian identity under French colonialism (What the Day Owes the Night, The Angels Die). In addition, he handled up-to-date topics such as: his novel “The Dictator’s Last Night” that he wrote imagining the last night of the Libyan previous president Mouamar Khadafi, or his “God Does Not Live in Havana” in which he chronicles a strange love story in Cuba. He has an autobiography “The Author” in which he relates his story from a child in the military school to sergeant in the Algerian army fighting extremist during civil war to his career of writer.

#### **4. Translating Identity in “The Angels Die”**

In this paper, I will focus on Yasmina Khadra's novel "The Angels Die". It was published in its original language (French) in 2013. The English version was published in 2016 and undertaken by the translator Howard Curtis. The story takes place in Algeria in the 1920's. The young Turambo leaves the ghetto to discover the prestigious city of Oran. He gets in touch with the Europeans of the city and enters the world of boxing. The young Arab-Berber attends glory and tastes the fruit of success. However, Turambo feels weaker than an ant at each time he meets a girl. From Nora to Louise, and from Aida to Irène, his boxing career begins to vanish, and his life knows tremendous changes. With perspicacity, Yasmina Khadra leads us to apprehend the delicate question of colonizer-colonized and all the stereotyping questions that accompany this phenomenon.

Howard Curtis renders words, expressions, and passages that tackle Algerian identity without omission, adaptation or compensation. The fact that denies the hypothesis which stipulates that a foreign translator may alter these differences between cultures and identities. The expression "Rabbi maak" (p.11) which is an Arabic expression meaning "may God be with you/by your side", the translator left it as it is in English "Rabbi maak" (p.11) without any explanation or footnote. Also, "*la fin a commencé, c'était écrit, et je suis analphabète*" (p.14) which is closely related to the Algerian identity, the belief that everything we go through is written by God in our destiny, in English, it has been translated to "the end has started, *it was written*, except that I am illiterate." (p.14)

he mentioned the expression in italics so that to refer to the local culture. “*Il choisissait pour moi sourate Ar-Rahman.*” (p.16), which is a text from holy Quran that means “The Most Gracious”, it was translated into “Surah ar-Rahman” without further explanations. Curtis carries on transmitting cultural expressions “mout waguef!” (p.16) that means “die as a man”, it was used in Algeria during the independence war to encourage fighters to die for their principles, the translator lets it as it is in the English text “Mout waguef!” though the English reader would not get the meaning. Besides, there were some expressions from Tamazight (Berber language), like: “Ilik dh’arguez”(p.16) that was introduced in the English text (p.15). Concepts that refer to the Algerian culture were also borrowed; like “Gandoura”(p.15), which is the traditional habit of Algerian men, “Chawala”(p.15) which refers to the Arabic of Oran (it means ‘what’). “*ma tante était certaine que la pauvre femme était habitée par un djinn*”(p.26). In English: « my aunt was sure the poor was possessed by a **djinn**. » it is viewed, in the local culture, as an explanation of any abnormality that a woman or a man can show. The translators opted another time for borrowing. Further, talking about a person who feels dizzy, the author used a kind of traditional therapy: “*Ma mère se releva, griffée de partout. Avec un calme sidérant, elle alla chercher **une grosse clef de geolier et la glissa dans le poing de la veuve - une pratique courante que l’on destinait aux personnes tombées dans les pommes des suites d’un malaise ou d’un choc*** » (p.34) this traditional way of relieving dizziness or epilepsy was rendered into English in the same way without adaptation or any change



from the translator: “my mother got up. She had scratches all over. With amazing calm, she fetched a large jailer’s key and slipped it into the widow’s fist – a common practice with people who fainted from dizziness or shock.” (p.33)

Nevertheless, there are some passages to which the translator did not give the appropriate image in English, for example:

Y. Khadra: “*ma mère rabattant ses mains sur ses cuisses en signe de désespoir* » (p.18)

H.Curtis: “my mother **putting** her hands on her thighs in despair.” (p.17)

Back translation: “*ma mère posant ses main sur ses cuisse en signe de désespoir*”.

The expression shows the way Algerian women mourn and complain, it is through hitting their thighs and face. However, the use of “Putting” instead of “hitting” softened the image and do not produce the intended effect.

There are some concepts that need explanations from the translator. Borrowing them is not enough for the transmission as they carry a connotative meaning. Like the word “Graba” that has been used by Yasmina Khadra. The word is used in Algerian Dialect, it is originated from the French word “Gourbi” (a shack), but the way it is used in Algerian refers to a connotative meaning: misery. However when the word is directly borrowed into English; the connotative meaning disappears. Hence, an explanation is required.

However, Curtis used explanation other parts, as the Algerian Arabic word “*yaouled*” in the following passage:

Y.Khadra: “*les yaouled qui exerçaient le même métier que moi cognait dur et ne savaient pas se retenir lorsque l'intrus était à terre.* » (p.63)

H.Curtis : «The **Arab kids** who did the same job as me were quick with their fists and didn't hold back once they'd got the intruder on the ground. » (p.61)

Comment: the problem with this translation is the fact that the original author did not use “Arab kids” (which is in French ‘des enfants arabes’), but he used *Yaouled*, which is the phonetic transcription of calling for kids in the Algerian dialect (Hey boy!). The translator opted for the explanation as he takes the context into account to transmit the whole meaning.

Further, the translation of the word “*maktoub*” (p.70) (the Arab equivalent for “destiny or fate”) had not been borrowed in English. In the first time, the translator used “it is written”, and in the second time, he used “the fate”, in both cases, he opted for explanation. He did not keep the same word in English, as he did with the other Arabic expressions but he preferred to translate to his reader. Here, we have to ask one important question: why is the translator switching between borrowing and explanation though the phenomenon is the same (cultural concepts and expressions)? Apparently, there is no absolute answer. In the majority of cases, it depends on the choices of the translator. The relativism of translational practice as well

as the personal of vision of the translator make the explanation of such reasons difficult to determine.

When the author tackles the way men and women get married in the Algerian culture, he talks about the ‘hammam’ (Turkish bath) and how women select brides for their sons:

*“Les entremetteuses! M’éclaira le Mozabite. Ce sont des professionnelles abonnées au hammam. Et il n’y a pas endroit plus propice pour évaluer la marchandise que le hammam. Les entremetteuses connaissent parfaitement leur affaire...sinon comment expliques-tu, alors qu’on a emmuré sa vierge, qu’on vienne toujours demander sa main ? » (p137-138)*

H.Curtis : “The matchmakers ! the Mozabite enlightened me. ‘they are professionals who frequent the hammam. And there’s no more propitious place to evaluate the merchandise than a hammam. The matchmakers know their business...how else can you explain, when a virgin has been confined within four walls, that someone always comes to ask for her hand?” (p.130)

Comment: the translator adopts foreignizing as a strategy. The passage deals with a specific way of getting married, something strange and unnatural to a “British” translator (Hammam, matchmakers...), however, his aim was to emphasize the local culture, and transmit the image intended by the original author. Foreignization, as a translational strategy, aims at preserving alterity and exoticism so that the target reader gets to know the foreign

culture. This discovery of the “Other” is the main purpose of literary translation.

Further, the author tries to describe the colonial view of the Algerian population, when Turambo, the protagonist, fell in love with Irène, a French woman. The latter denies his offer, and explains her attitude by saying that women are treated differently in both cultures:

*« Je ne suis pas de ton milieu. Ni de ta race. Ni de ta culture. Et le monde ne se réduit pas à ta tribu. Dans ton monde à toi, la femme est le bien de son époux. Ce dernier lui fait croire qu'il est son destin, son salut, son maître absolu, qu'elle n'est qu'une cote issue de son squelette, et elle le croit. Dans mon monde à moi, les femmes ne sont pas l'excroissance des hommes, et la virginité n'est pas forcément un gage de bonne conduite. » (p.364)*

H.Curtis : “We aren't from the same class, young man. Or the same race. Or the same culture. And the world is bigger than your tribe. In your world, a woman is her husband's property. He makes her believe that he's her destiny, her salvation, her absolute master, that she's merely a rib torn from his skeleton, and she believes him. In my world, women aren't extension of men, and virginity isn't necessarily a guarantee of good behavior.”

Comment: the translator's foreignizing position is evident. He opted for the preservation of the local cultural features. In the above passage, the idea of man-woman relationship is kept in English. The identity is characterized through the rendering of all the details of the original text.

Overall, the English translation of “Angels Die” succeeded at transmitting the cultural features of the Algerian identity through the preservation of the author’s choices and positions. Thus, foreignization is an efficient strategy in the sense that it does not alter the original view of the world and the local lifestyle. Explication was also one of the strategies adopted by the translator to deal with some specific cultural concepts.

### **Conclusion**

It goes without saying that studying identity in literary translation is a relative and multi-dimensional issue. The aim of the present study was to test to what extent is the hypothesis: “western translations are domesticating ones” true and valid. In fact, it has been proved that Howard Curtis did respect the local culture. He opted for strategies that make the original cultural features evident and clear to the English reader. One of the main findings of the study is the fact that foreignization makes the translated text sounds exotic, possibly, weird, but a diverse one, it gets to make the target reader closer to the original author. Further, the translator adopted other strategies to deal with cultural identity features; he used borrowing for the concepts and explication for the expressions. The explanation of the translator’s choices is not always evident and easy task since we have seen that for the same cultural concept, the translator used, in the first time, borrowing, and, in the second one, explication. Accordingly, the position of the translator is a neutral one, preferring fidelity to the original vision of the world.

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