

Imagology and Cultural Translation: How Are Images of Arab Youth Constructed and Translated?

BENLAKDAR Meriam* 

University of Setif 2 Mohamed Lamine Debaghine, Algeria
m.benlakdar@univ-setif2.dz

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ABSTRACT: *In this paper, we aim to explore the usefulness of imagology as a working method as far as cultural translation is concerned. The significance of the study lies in investigating how imagology may help translators as cultural mediators understand discursive and representational conventions. To this end, we attempt to analyse the content of some English online articles randomly selected and their Arabic translation based on imagological approaches. The findings reveal that depictions of young Arabs vary according to the underlying contexts. They are often characterised by overgeneralisations, ingrained stereotypes and broad prejudices. Society, religion, and Arab Spring movements often influence youth representations. Contextual and textual analyses as part of imagological approaches play a central role in the selection, understanding, decision-making, and reception stages. Imagological tools can explain and highlight textual, discursive, semantic, representational, and translational choices as well as functions and characteristics of various imagotypes and topoi.*

KEYWORDS: Arab youth, Cultural translation, Imagology, Representation, Stereotype

* Corresponding author: **BENLAKDAR Meriam**, m.benlakdar@univ-setif2.dz

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Introduction

Imagology is a specialization of comparative literary research that deals with the study of cultural and national images as well as perceptions which are represented in textual materials (literary, journalistic, and political discourses). Once ingrained, these ethnocentric images which are constructed to define the “Unknown Other” may be difficult to remove. An example is the stereotypical portrayal of Arab women in Western media. Further, cultural translation, that is a form of rewriting in which ongoing negotiation between the Self and the Other is open, has huge cultural, ideological, and societal impacts for it builds and spreads cultural images beyond geographical borders. Thus, decision-making and choice formulation whether conscious or unconscious are of paramount importance. Texts undergo several changes and images are altered when transferred from the source text to the target text due to changes in perspective. For instance, omission, addition, manipulation, and adaptation are used to build certain perceptions and promote cultural self-images. It is important to note that there are interdisciplinary connections between imagology and translation; imagology studies the representations of cultures and nations from a transnational and comparative perspective, likewise, translation represents cultures, disseminates and highlights national images and features, usually connecting representations with discourses of identity from a descriptive and diachronic perspectives. With respect to this study, we attempt to answer the following question: How can imagological approaches be useful to cultural translation? In this regard, we suggest the following hypothesis: As part of intersection between imagology and translation, imagological tools may help cultural translators in the deconstruction and reconstruction of national and cultural images through understanding the underlying contexts and semantic choices.

Stereotypes, clichés and prejudices

Walter Lippmann first made use of the term stereotype to highlight how prejudices and preconceived ideas shape the views of people and become ingrained in society and culture (Merwe, 1994, 1). This means that stereotypes are judgments or beliefs held by a group of people that may spread rapidly and are difficult to change or erase since they are rigid. As for the characteristics of stereotypes, they are generalised and simplified, positive or negative (Fourie, 2007, 256). Most often stereotypes are generalised to a whole community without exception and bear positive or negative judgments about a particular group which do not necessarily reflect reality. They are consensual and illogical, dealing with people’s attributes.

Clichés on their part are often considered as near synonyms with the term “stereotype” since they are used interchangeably. Richards dealt with stereotypes and clichés in the field of soccer, he mentioned some clichés used by sport commentators such as “silky skills of the Brazilians”, “ruthless efficiency of the Germans”, and “tactical naivety of some African teams”, pointing out that these ones do not necessarily give actual insights. (Richards, 2010) He suggested that cliché is a phrase that has been repeated over and over to the extent that it loses any real meaning. (Richards, 2010) Thus, clichés are phrases that are overused so much that they become banal and meaningless. They are phrases that have no real meaning and are used just to ornate a sentence with little if none impact. Zijderveld (1979) considered that clichés are linguistic, repetitive, irrelevant, and related to social traditions. That is to say, clichés are constructed in society, they become ingrained in language through repetition. Most often, they are unjustified.

As for prejudices, they are often linked to hostility, violence, and hatred. A prejudice is “an adverse opinion formed without just grounds or before having sufficient knowledge” (Smythe, 2015) Therefore, a prejudice is a wrong negative judgment devoid of any truth which is formed out of aversion on the basis of wrong information which makes it really dangerous since it nurtures hatred and creates hostile attitudes against social groups, races, and religious communities. Moreover, prejudice is subjective and judgmental. (Mills & Polanowski, 1997, 17) It stems most of the time from personal experiences and preferences that lead to forming biased judgments based on amplification and truth distortion. Prejudices are pervasive since they are present all

times in all cultures and spare no one, and complex because they involve many factors. (Derks, Scheepers & Ellemers, 2013) No culture or society is devoid of prejudices which depend on many intertwined factors. It is worth noting that prejudice has affective, cognitive, and behavioural components. People can have strong affective response, be it negative or positive, towards a group of people, religion, race, or gender. The cognitive component is apparent in perceiving people through stereotypes which are the product of a cognitive process. The behavioural dimension lies in the likelihood of committing violent and hostile acts, and engaging in discrimination (Shields, 1995, 38-42).

Emotional features are present in prejudices since they are outlets for inner feelings and can enhance self-esteem. Prejudice-based stereotypes are generally related to the cognitive dimension of prejudice through information perception, categorization, and explanation. As for the behavioural dimension, it may be considered as the consequence of the two former dimensions because it materialises the prejudice in the field.

To summarize, stereotypes, clichés, and prejudices are pure products of culture and society where they spring, thrive, and reflect a certain ideology. In order to study their functioning, one needs to examine the historical, religious, socio-cultural, and political factors as well as ideological dimensions. In this regard, imagology is much needed when dealing with ingrained stereotypes and prejudices as well as national identity, migration, and xenophobia issues.

Definition of imagology

Imagology is a branch of literature studies particularly that of comparative literature. It deals with transnational and cultural representations and attributes. Stereotypes, clichés, prejudices, and frames are studied and analysed within the field of imagology. According to Doorslaer, “imagology studies national and cultural stereotypes from transnational point of view, in order to offer a perspective on a theory of cultural or national images” (Doorslaer, 2012, 124). Imagology mainly deals with images and characterisations as they are textually represented and not as they really are; they are mere representations and not facts. Literary works such as novels, poems, and plays are carrier of cultural images and stereotypes about other peoples.

In this regard, Leerssen (2003, 1) pointed out that imagology is highly subjective. Therefore, in studying transnational characterisations, imagologists are not interested in proving the veracity of attributes but rather in the way they evolve and become recognisable.

Image in imagological studies has particular importance, “it is not understood as an individual element but one associated with group identity, as a symbolical foundation of collectivism that conveys ideological and cultural programme of a group of individual” (Laurusaité, 2013, 13) That is to say, images are not studied and analysed as individual traits, but rather as a whole forming a particular group’s identity.

It should be noted that the current trend in imagology does not deal with national representations from an essentialist descriptive viewpoint (earlier studies) but as collectivist / constructivist effort. (Beller & Leerssen, 2007, 17-32) Moreover, “contemporary imagology focuses not on actual images but their imagined context and structural ties with other images of the same culture; that is on cultural imagery” (Laurusaité, 2013, 14) In this regard, images may carry positive or negative connotations depending on spatial and temporal factors as well as the viewpoint from which they are studied. Hence, imagology deals with representations and perceptions of self and those of others. They often lack objective reality and depend on historical, social, cultural, and religious contextualisation.

Imagological approaches

Imagological studies and criticism apply a particular terminology such as: topos, commonplace, prejudice, stereotype, imagotype, cliché whose definition is not precisely clarified (Beller & Leerssen, 2007, 8) Imagological approach deals with collective representations rooted in collective mentalities and consciousness; “It is based on the idea that a people’s representation of itself or of another people is an objective reality different in nature from the objective reality of either of the two peoples since it springs from phenomena of collective

mentality” (Dieckhoff & Gutiérrez, 2001, 67). This means that both realities are differently perceived by each people.

Moreover, national representations are analysed according to imagological approach in two ways, “as a reflection of and as a pointer to a supposedly established reality, national personality: as a reflection of the personality of the people-object, the objective of a collective representation, and as a pointer to the personality of the people-subject, i.e. the people issuing this representation” (Dieckhoff & Gutiérrez, 2001, 67). To a certain extent, the proffered national images can be true and are a projection of some national characterisations that do exist in a given society.

Furthermore, ethnopsychological research gave rise to imagological studies which are “closely linked to the national personality theoretical hypothesis that stipulated that collective representations can be analysed through studying peoples’ mentalities. (Dieckhoff & Gutiérrez, 2001, 67) Thus, imagological approaches are transdisciplinary.

Considering the aim of imagology which is mainly to “understand a discourse of representation rather than a society”, imagologists are generally interested in the dynamics between hetero-images (images of the Other) and self-images. (Beller & Leerssen, 2007, 27)

The study of this dynamics requires descriptive and diachronic approaches to analyse and examine the origin, spread, function, and evolution of those images.

On the other hand, Dyserinck considered imagology as a strategy of ideologization. Whereas, Fischer saw it as a politicised project. (Hachmeister, 2002, 4) In certain contexts, imagology may deal with various social and political phenomena and highlight the interaction between these fields and their historical shifts.

Fludernik, in her turn, believed that imagological studies were mostly concerned with tracing heterostereotypes in national literatures whereas, autostereotypes had less attention. (Fludernick in Faith & McCallum, 2005, 63) In this regard, several theoretical assumptions serve as a working basis for imagology. “Representations of national character which are called “ethnotypes” are discursive objects” that may shape “true-to-type” behaviour. Further, ethnotypes may be explicitly or implicitly oppositional, invoking images of Self-Other. Ethnotypes are single traits of a given society. However, they are not “historical constants” and “can be valorised positively or negatively” and “certain valorising moral constants” may be positively or negatively framed (Leerssen, 2016, 16-18).

In humanities, imagology can be used as a working method based on intertextual, contextual, and textual analysis. Intertextual analysis consists of listing intertextual instances of images of a given ethnic characterisation, that is starting by taking into account the historical changes of a given ethnotype. (Leerssen, 2016, 20) Intertextual analysis is often based on an intensive inquiry and historicity. Contextual analysis refers to “the historical, political, and social conditions within which a given ethnotype is brought forward” (Leerssen, 2016, 20). Imagologists may identify and analyse the context from social, political, cultural, and historical perspectives. Textual analysis consists of studying the text itself as well as its content, style, structure, in addition to the functions and positions of ethnotypes in it. Moreover, “imagological analysis should rely on literary criticism methods” (Leerssen, 2016, 21) That is, imagological analysis is based on deconstruction, distinction, and comparison between various images.

In recent years, the study of identity has become an emerging topic of interest within the field of imagology especially with “the rise of memory studies” (Leerssen, 2016, 22) Memory studies deal with using memory to remember and commemorate the past.

Cultural translation

Translation is defined in general as a communication act involving the transfer of words and expressions from one language into another taking into account text types, fields of knowledge, and ideological perspectives. Cultural translation intersects with several fields such as anthropology and cultural studies, and is defined as “a process, a form of negotiation or exchange structured like a multi-layered, wide-ranging

conversation, where utterances take many forms” (Conway, 2017, 13) since cultural exchanges occur every day.

Hence, cultural translation is not a mere transfer of words or phrases; it is a complex process since two or more cultures are involved.

Furthermore, cultural translation does not necessarily apply conventional linguistic theories, it needs a comprehensive theoretical framework to deal with many issues such as cultural gaps and untranslatability of some practices and concepts.

Cultural translation approaches

Researchers and theoreticians have used and developed many cultural translation approaches. However, there exists no consensus on the standards of cultural translation. Cultural translation is of great importance and may not be reduced to a simple linguistic translation, it implies “a double process of decontextualisation and recontextualisation, first reaching out to appropriate something alien and then domesticating it. (Burke & Hsia, 2007, 26) This clearly means that the cultural translator as a mediator should adapt the foreign text to fit the expectations of the target audience which necessarily requires a form of loss in translation.

On the other hand, Bhabha (1990, 1994) argued that cultural translation is a process of replication and that the original or originary cultures are no longer essential, thus introducing the notion of cultural hybridity which is the “third space” where meanings, images, and representations are negotiated. (Immanuel, 2018, 87)

Cultural translation should be understood as a range of processes “less literal or logocentric” (Bowman, 2013, 102) This means that literal translation may be not appropriate in some instances. Cultural translators should use other translation strategies to convey the original message.

Chow (1995) explained that: “translation between cultures is never West translating East or East translating West in terms of verbal languages alone but rather a process that encompasses an entire range of activities, including the change from tradition to modernity, from literature to visuality” (as cited in Bowman, 2018, 103) Hence, cultural translation involves changes and shifts at many levels.

Brislin, Lonner, and Thorndike (1973) suggested to use back-translation, bilingual techniques committee approach and pre-test when dealing with cultural translation. However, there are three common approaches of cultural translation: forward-only translation approach, forward translation with testing, and back-translation. (as cited in Tran, 2009, 31) We believe that each of the above-mentioned approach cannot be exclusively reliable. The first approach is a direct translation from SL to TL that lacks appropriateness. The second approach involves testing which can produce a relatively reliable translation but difficult to achieve. The third one may not be relevant and fit the specific nature of cultural translation.

Harkness (2003) suggested a committee approach based on translation, review, adjudication, pre-testing, and documentation (TRAPD) involving translators, reviewers and adjudicators. (as cited in Tran, 2009, 31) We consider that this kind of translation approach can be reliable and effective to some extent since it is based on review, evaluation, and team work.

In addition, domestication and foreignisation approaches are adopted in cross-cultural translation to preserve the cultural significance of the original and meet the expectations of the target readers. In domestication, the translator chooses the closest natural equivalent of the SL which makes the text idiomatic, appropriate, and acceptable to the target reader. (Lin & Huang, 2011, 354) However, the style, features, and cultural dimensions of the ST are lost and readers cannot build a cross-cultural knowledge.

In foreignisation, the translator moves the reader towards the writer; it is a form of resistance to domesticated translation because the peculiarities of ST are preserved. (Lin & Huang, 2011, 353-354) The foreign context and features of the original are maintained which will help readers to develop multicultural perspectives and find out about other cultures no matter how much they are different from theirs.

The cultural translator should proceed cautiously and effectively when dealing with different cultural features and take conscious decisions at every level of the translation process to produce a natural, fluent, and smooth translation and find balance between hetero-images and self-images.

Cultural translation and imagology

Images are influential and powerful in shaping human attitudes; they are usually investigated as part of imagological studies which deal with the image of the Other as well as the ideological and socio-cultural dimensions influencing the construction of images.

The imagological analysis of the culture and image of the Other within the scope of translation studies should not be neglected because “this image very often plays a formative role in the translation phenomenon, and the translations in turn may have an initiating, formative or transforming effect on the emerging or already existing image of the other” (Kuran-Burçoglu, 2000, 144-145). We believe that translation studies intersect with imagological studies since images of the Other can highly influence the translation and vice versa.

It is worth noting that there are three stages of translation in which images of the other can have an impact, the first stage is prior to the translation process in which there is the choice of the text to be translated which refers to Toury’s (1980) “preliminary norm” in Translation Studies. The second stage is during the translation process, which relates mainly to the decision-making process; this refers to the “encoding process” in Semiotics and Communication Studies. In this stage, the image of the Other that the translator has in his/her mind influences the product. The third stage is during reception of the target text in which we find the reader’s choice of the text to read and the whole reception process as referred to in Communication and Reception Studies. (Kuran-Burçoglu, 2000, 145)

Kuran-Burçoglu dealt with imagological approaches as relevant tools in the translation process based on Soenen’s (1997) observation on the impact of images of the Other on translation. The above-mentioned stages are the intersecting points between translation studies and imagology. The image of the Other influences the three stages of translation starting from the choice of the text, the translation decisions such as additions, omissions or adaptations, and finally the reception process in which the reader understands and perceives the text.

In other words, the material to be translated is chosen and shaped based on the influence of the prevailing cultural images whether favourable or not. The stereotyped images of the Other can influence the translation process at the stylistic, linguistic, and translational levels.

Michael Cronin (1996) and Maria Tymoczko (1999) were interested in the role of translation in building and shaping national identity and images. Mette Rudvin (1994) pointed out that books are selected for translation according to the prevailing image of the source culture which perpetuates stereotypes. (Todorova, 2016, 98)

Study of some Arab youth images

The relationship between imagology and translation studies has been expanded from literary texts to journalism (Doorslaer, 2010). This is the reason why a content analysis of some online articles retrieved from the electronic portal “Qantara.de” in English and their translation in Arabic is conducted. As part of an imagological method, contextual and textual analyses are conducted to study the representations of Arab youth. Due to lack of space, intertextual analysis is not considered. Cultural translation approaches will also be adopted to analyse the translation of the selected excerpts.

▪ Images of peaceful religiously committed Arab youth:

The following excerpts are taken from an online article by Gero Schlieb, under the title “Arab Youth Philharmonic Orchestra. Playing for peace”, published on 09.09.2016.

English version

- 1- **Arab Youth Philharmonic Orchestra in Berlin- Playing for peace. Practising against a background of explosions – for young musicians from Syria and other Arab countries, that’s the unfortunate reality.** Yet recently the Arab Youth Philharmonic Orchestra gave a concert in Berlin.
- 2- The 27-year-old cellist and 25-year-old double bass player **had little time to go out; unlike their contemporaries in Berlin, visits to sweaty nightclubs are not on their agenda.**
- 3- Kais explains that **at the time he hadn't fled necessarily due to the war, but as a result of the miserable opportunities for education in Syria.**

Arabic translation

- 1- **موسيقيون عرب شباب يعزفون للسلام في برلين .** جاء موسيقيون من مختلف البلدان العربية إلى برلين للمشاركة في مهرجان أوروبا الشبابي للموسيقى الكلاسيكية ولأخذ قسط من الراحة من ويلات الحروب التي تتعرض لها بلدانهم.
- 2- **عازف التشيللو (27 عاماً) وعازف الكونترباس (25 عاماً) كان لديهما القليل من الوقت للذهاب لقضاء وقت الفراغ في الخارج، على عكس أقرانهم في برلين الذين يرتادون نوادي الرقص الليلية.**
- 3- **ويوضح قيس أن قدومه إلى ألمانيا لم يكن بالضرورة نتيجة للحرب، ولكن بالأحرى بسبب الفرص البانسة للدراسة والتعليم في سوريا.**

- **Contextual analysis:** Confronted by wars, oppression, and poor living conditions, many young Arab musicians sought refuge in Germany. They had to leave their homeland looking for a safe and culturally open place to live in. In their countries, most of these young Arabs faced insecurity, corruption, social injustice, unemployment, and weak health and education services. They “escaped” to Germany to practice music, celebrate peace, express their sorrows, and fulfil their aspirations.
- **Textual analysis:** Many strong connotations are used to portray Arab musicians who went to Germany to perform. “**Playing for peace**” means that these Arab Muslims are against terrorism, conflicts, and wars; they seek to bring peoples from different cultures and backgrounds together. The phrase “**Background of explosions**” has strong connotations related to the rhetoric of wars, conflicts, violation of rights, and violence. “**Visits to sweaty nightclubs are not on their agenda**” may mean that these young Arabs are fully committed to their religion and avoid clubbing because in Islam it is impermissible to go to nightclubs since these places promote reprehensible behaviour such as drinking alcohol and drugs, dancing, and wearing indecent dress. The phrase “**Miserable opportunities for education in Syria**” refers to poor education system and programmes, unqualified and unexperienced teachers, and the lack of teaching materials as well as academic resources.
- **Translation analysis:** The sentence “**Practicing against a background of explosions for young musicians from Syria and other Arab countries, that the unfortunate reality**” was translated as “ولأخذ قسط من الراحة من ويلات الحروب التي تتعرض لها بلدانهم.”. Explicitation and paraphrasing techniques were used in the “encoding process” stated earlier. In the Arabic translation, the image of the Other which refers here to Arab young musicians that the translator has in mind influenced the decision-making stage. This influence is reflected in the choice of the phrase “ويلات الحرب” which has strong connotations and the particularization of the name of the country “Syria” which is torn by war and internal armed conflicts. The contextual and textual analyses were of great use in the translation process.

The sentence “**unlike their contemporaries in Berlin, visits to sweaty nightclubs are not on their agenda**” was rendered as “على عكس أقرانهم في برلين الذين يرتادون نوادي الرقص الليلية”. The adjective “sweaty” which is used to describe the intensity of doing something was translated as “الرقص” which is generally practised in nightclubs. However, the translator avoided to mention other

activities, done in such places and are unacceptable for Arab audience and used a general term. Arab audience was taken into account in the reception stage.

The sentence “**he hadn't fled necessarily due to the war, but as a result of the miserable opportunities for education in Syria**” was translated literally because it matches the image of education opportunities the translator has in mind.

▪ Images of oppressed, submissive, and silent Arab youth

The following excerpts are selected from an article by Michael Roes, under the title “Paternal and Religious Authority in the Arab World. Yemen’s Sons Have Broken the Vow of Silence”, published on 15.04.2011.

English version

- 1- **Intellectuals, women, and young people, above all, regard themselves as victims of this annexation, which they see as a step back into the Middle Ages. And they have a point. Women have almost completely vanished from all positions of responsibility. They can only appear in public wearing a veil, just like the women in Sana'a.**
- 2- **If there is one thing that binds all Arab cultures, it is the absolute authority of fathers over their children. Sary is only one of many Yemeni friends who have told me of their problems with their fathers. He has no one with whom he can confide. He has not even told his best friend about the conflicts in his family. Talking about such problems is considered shameful – not only for violent fathers, but also for the suffering sons. Sary is nineteen. He would have liked to study, but had to help in his father's business. Like many, he sympathizes with the demonstrators in Sana'a. Yet, he would never dare to take to the streets in Aden. His father would probably beat him to death.**
- 3- **Sary is the kind of young man that any father could be proud of – he is intelligent, polite, and helpful. Sary's father, however, doesn't seem to appreciate this. Some days, he appears to be the caring family man, only to suddenly turn violent and brutal. He tyrannizes Sary and his siblings with absurd rules and subjects them to severe punishment. A young man in Yemen cannot simply move out of his family home. A father enjoys absolute power over his children, even when they are grown up. Corporal punishment is not a crime. On the contrary, it is considered necessary for the upbringing of children. Many Koranic scholars even view the murder of one's own children as a father's God-given right.**

Arabic version

1- ويشعر المثقفون والنساء والشباب خصوصا بأنفسهم ضحايا لسياسة السيطرة الشمالية التي عادت بهم، كما يقولون، إلى القرون الوسطى. ولا أظنهم مخطئين في زعمهم، فقد اختفت النساء من مناصب المسؤولية، وهن لا يظهرن في الخارج إلا محجبات، مثل نساء صنعاء .

2- فما يوحد الثقافات العربية خصوصا هي تلك السلطة القاهرة للأب على الأبناء. ساري، واحد من أصدقائي اليمنيين الكثيرين الذين حدثوني عن مشاكلهم مع آبائهم. إنهم لا يعرفون أحدا يمكنهم أن يسروا له بمشاكلهم. بل حتى أمام أقرب أصدقائهم، يصمتون عن الحديث عن الخلافات الأسرية، إذ ينظر إلى مثل ذلك كأمر مخجل، وطبعاً ليس للأب المتسلط ولكن للابن الضحية. ساري يبلغ من العمر تسعة عشر عاماً، كان يحب الالتحاق بالجامعة، لكنه مضطر لمساعدة والده في عمله، وهو متضامن مع المتظاهرين في صنعاء، لكنه لن يملك شجاعة الخروج للتظاهر في عدن، لأن والده سيوسعه حينها ضرباً مبرحاً.

3- ساري شاب يتوجب على أي أب الافتخار به، فهو ذكي ومؤدب ومستعد دائماً لم يد المساعدة. لكن والد ساري لا يحسن تقدير ذلك. فأحياناً، تراه الأب الرحيم بأسرته، وأحياناً أخرى يشتت غضباً وينفجر عنفاً. إنه يعاقب ساري وإخوته بعنف ويصدر إليهم أوامر عبثية. وفي اليمن، لا يستطيع الشباب مغادرة بيت الأهل بسهولة، فالأب يملك سلطة مطلقة على أبنائه، والعقوبات الجسدية ينظر إليها كضرورة في عملية التربية، بل إن بعض علماء الدين يذهبون إلى شرعية قتل الآباء للأبناء.

- **Contextual analysis :** In 2011, Yemeni people protested against unemployment and economic conditions. They led a revolution as part of Arab Spring protests. Life in Yemen becomes more and more difficult especially after the civil war which broke in 2014 and is characterised by political instability, armed conflicts, food insecurity, destroyed health system, and worsening living conditions. At the social level, the patriarchal system still prevails in Yemen. As a result, women and young people face several challenges in their daily lives.
- **Textual analysis :** The sentence **“Intellectuals, women, and young people, above all, regard themselves as victims of this annexation, which they see as a step back into the Middle Ages”** clearly shows that intellectuals, women, and young people are among the most vulnerable in the Yemeni society. The sentence **“Women have almost completely vanished from all positions of responsibility. They can only appear in public wearing a veil, just like the women in Sana'a”** means that Yemeni women are forced to cover themselves, are not allowed to take part in political life, and have no influence in society.
The sentence **“If there is one thing that binds all Arab cultures, it is the absolute authority of fathers over their children”** is an exaggeration which highlights the fact that the paternal authority is held sacred and undisputed in all Arab countries. The sentence **“Problems with their fathers. He has no one with whom he can confide. He has not even told his best friend about the conflicts in his family. Talking about such problems is considered shameful – not only for violent fathers, but also for the suffering sons”** expresses the feelings of loneliness, abandonment, social isolation, shame, and suffering.
The sentences **“He would have liked to study, but had to help in his father's business. Like many, he sympathizes with the demonstrators in Sana'a. Yet, he would never dare to take to the streets in Aden. His father would probably beat him to death”** and **“He tyrannizes Sary and his siblings with absurd rules and subjects them to severe punishment”** highlight the fact that education is not given much importance in Yemen. Yemeni Fathers are authoritarian, controlling, rigid, violent, and brutal; they value absolute obedience, force their sons to work with them, and prevent them from going to school and having their own opinions. The sentence **“A young man in Yemen cannot simply move out of his family home. A father enjoys absolute power over his children, even when they are grown up. Corporal punishment is not a crime. On the contrary, it is considered necessary for the upbringing of children. Many Koranic scholars even view the murder of one's own children as a father's God-given right”** stresses the fact that young Yemenis are not allowed to follow their own life path and future, they should be submissive and remain under paternal authority that constrains their life choices. As for corporal punishment, it is widespread in Yemen and considered as an acceptable discipline method. Further, murdering one's child may be acceptable and may not be punishable since it is deemed as one of fathers' religious rights accorded by God. Thus, Yemeni fathers have both paternal and religious authorities over their children. e
- **Translation analysis:** The first sentence was translated literally and reflected the image of intellectuals, women, and young people in Yemen based on the provided context. The second sentence was also translated literally. The phrase **“violent father”** was translated as **“الأب المتسلط”** which may be different in meaning since **“المتسلط”** is not the accurate equivalent of **“violent”**. In psychology, “authoritative parenting” can refer to an over-controlling and intrusive style and does not necessarily involve violence or abuse. In the sentence **“ His father would probably beat him to death”**, the phrase **“beat him to death”** might have been considered as an exaggeration by the translator who preferred to use omission to reduce the exaggerated connotations. The target message is an under-translation of the original that may better suit the Arab reader. The third sentence was translated literally. The sentence **“view the murder of one's own children as a**

father's God-given right" was translated as "شرعة" using the technique generalisation. The translator opted for a hyperonymy which did not really affect the meaning to avoid using awkwardly the name of God in such stereotypical assumptions.

▪ **Images of oppressed and powerless Arab young women**

The following excerpts are selected from an article by Dalia Ghanem, under the title "Femicide and Coronavirus in the Maghreb. Algeria's Ongoing War against Women", published on 07.03.2021.

English version

- 1- **Corporal punishment of women by their husbands or male relatives is widespread and accepted in society as a method of discipline.**
- 2- Femicide is a global issue that cuts across borders, cultures, religions, classes, and ages. **However, in the "belt of classic patriarchy" of which the MENA region is part, rates of sexual and gender-based violence are continuing to rise, especially since the onset of the COVID-19 pandemic.**
- 3- **The state is implicated in women's oppression and their reduction to objects of masculine social control. Through this ideological construct, structural and direct violence against women is justified. The gendering of the private sphere is what makes home a realm outside of the state's influence and under the regulation of the man. The latter is granted control over the defence of the house's sanctity and the women's body.**
- 4- **As long as this patriarchal view prevails within Algeria's state and society, it will cast shame and stigma on female victims of violence. Algerian women will continue to be killed, and their perpetrators praised.**

Arabic translation

- 1- إذ ينتشر العقاب البدني للنساء من قبل أزواجهن أو أقاربهن الذكور بشكل كبير ويُعتبر شكلاً من أشكال التأديب المقبولة اجتماعياً
- 2- قتل النساء قضية عالمية تتجاوز الحدود والثقافات، والأديان، والطبقات، والفئات العمرية. غير أنه في "حزام السلطة الأبوية الكلاسيكية" الذي تشكل منطقة الشرق الأوسط وشمال أفريقيا جزءاً منه، تستمر معدلات العنف القائم على الجندر والعنف الجنسي بالازدياد، لا سيما منذ تفشي وباء كوفيد-19.
- 3- الدولة متورطة في قمع المرأة وتحويلها إلى أشياء خاضعة للسيطرة الاجتماعية الذكورية. وعبر هذا البناء الأيديولوجي، يبرز العنف المباشر والهيكلي ضد المرأة. وهذا النظام الجندي، جندرة الفضاء الخاص، يجعل من المنزل عالماً خارج نطاق نفوذ الدولة ويخضع لقانون الرجال. مما يمنح الرجال السيطرة على الدفاع عن حرمة المنزل وجسد المرأة.
- 4- وطالما تستمر هذه النزعة الأبوية في الدولة والمجتمع الجزائري، فإن ضحايا العنف من النساء سيقابلن بالخزي ووصمة العار. وسيستمر قتل الجزائريات، والإشادة بالجناة.

- **Contextual analysis :** During Covid-19 pandemic, many Arab women suffered from domestic violence. This phenomenon was exacerbated by fear, stress, lockdown, and loss of income. In some Arab societies, violence against women is widespread and not of major concern. Arab patriarchal cultures subordinate women to men (fathers, husbands, brothers). However, Arab women are still victims of oppression, abuse and, violence. Arab countries endeavour to set out protective legislation, but this is not enough to reduce violence rates against women.
- **Textual analysis :** The sentences "Corporal punishment of women by their husbands or male relatives is widespread and accepted in society as a method of discipline" and "However, in the "belt of classic patriarchy" of which the MENA region is part, rates of sexual and gender-based violence are continuing to rise, especially since the onset of the COVID-19 pandemic" clearly show that Arab women are subjected to physical abuse which is generally tolerated in Arab

societies. According to societal norms, Arab men have the right to beat women if they are not obedient. Moreover, the Covid-19 pandemic exacerbated domestic violence. The sentences **“The state is implicated in women's oppression and their reduction to objects of masculine social control. Through this ideological construct, structural and direct violence against women is justified.”** and **“The gendering of the private sphere is what makes home a realm outside of the state's influence and under the regulation of the man. The latter is granted control over the defence of the house's sanctity and the women's body.”** stress the fact that in Arab countries, women are not sufficiently protected since they remain under men's control who can use violence behind close-doors where they have absolute power. The sentence **“As long as this patriarchal view prevails within Algeria's state and society, it will cast shame and stigma on female victims of violence. Algerian women will continue to be killed, and their perpetrators praised”** may be considered as an exaggeration since not all female victims are stigmatised and violence authors praised.

- **Translation analysis :** The four sentences were translated literally; the Arab translation conveyed all the meanings, connotations, and representations of Arab women based on the contextual and textual analyses. The term “gendering”, which refers to the social relationships, norms, and expectations according to gender, was translated as “جندرة” using a borrowing technique since there is no Arabic equivalent that renders all the meanings of this term.

▪ **Images of “Mipsters”**

The following excerpts are selected from an article by Joseph Mayton, under the title “Muslim Youth in America. The “Mipster” Phenomenon”, published on 12.06.2015.

English version

- 1- The unsuspecting eye might not have noticed a group of five sitting at a café near Dolores Park. **The men have neatly trimmed beards, their computers are on the table, and the conversation has turned to some grassroots Indie rock band. The five are all practicing Muslims; one of the women is wearing a veil. These are not your ordinary hipsters, but maybe "mipsters", Muslim hipsters.**
- 2- She goes on to say that **her veil, or hijab, has become a fashion accessory to her friends, and she admits that they comment on the many different styles she has in her closet. She believes that the hipster culture is helping many young Muslim women get outside their norm and experience more life, even with the veil.**

Arabic translation

1-ويمكن لمن يفتقر للدراية بطبيعية الأوضاع هنا، ألا يلتفت كثيرا لهذه المجموعة المونة من خمسة شباب يجلسون على هذا المقهى القريب من متنزه دولورز، فهم من أصحاب اللحي المهدبة بدقة ويجلسون أمام أجهزة الكمبيوتر الموضوع على الطاولة ويتحدثون عن فريق الروك غراس روت إندي. جميع أفراد هذه المجموعة من المسلمين الذين يمارسون طقوس دينهم وإحدى الشابات ترتدي الحجاب، إذن هم ليسو "هيبستر" عاديين وإنما يمكن تسميتهم بـ"الميبستر"، الذي يدمج بين المسلمين والهيبستر.

2-تقول هبة إن أصدقائها يرون أن حجابها بمثابة إكسسوار يساير الموضة، كما يعلقون كثيرا على التصميمات المختلفة التي تعج بها خزانة ملابسها. وترى هبة أن ثقافة الهيبستر من الممكن أن تسهل على الكثير من المسلمين التحرر من العادات والتقاليد القديمة والاستمتاع أكثر بالحياة، حتى مع ارتداء الحجاب.

- **Contextual analysis :** The mipsters are an international group of young Muslims between 16 and 24 “who appeared after 2012 and strove to combine Islam with a modern urban lifestyle and are interested in identity, fashion, friendship, and education.” (The Guardian, 2016)

- **Textual analysis :** The sentence “**The men have neatly trimmed beards, their computers are on the table, and the conversation has turned to some grassroots Indie rock band. The five are all practicing Muslims; one of the women is wearing a veil. These are not your ordinary hipsters, but maybe "mipsters", Muslim hipsters.**” portrays young practicing Muslims in America, they are cool, open-minded, have their beards trimmed, use computers, and talk about rock bands. The term “mipsters” is short for Muslim hipsters and refers to a group of young American Muslims who have their own views on religion and identity. Generally, practicing Muslims grow their beards in a certain way which is not necessarily similar to a “hipster beard”. The Sentences “**her veil, or hijab, has become a fashion accessory to her friends, and she admits that they comment on the many different styles she has in her closet**” and “**the hipster culture is helping many young Muslim women get outside their norm and experience more life, even with the veil.**” Clearly shows that a new generation of young Muslims is trying to prove that hijab can be a symbol of both faith and fashion.
- **Translation analysis :** The first sentence was translated literally to describe the group of young Muslims. The description includes some stereotypes that were conveyed in the target text. The technique of borrowing was used to translate the terms “**hipster**” and “**mipster**” which reflect a new generation’s culture and identity. This new trend may be stereotypical and may not fit the Islamic culture, traditions, and practices.

Conclusion

Imagology identifies how cultural and identity images are created and represented. In cultural translation, images and representations are constructed and reconstructed, decontextualised and recontextualised, spread and promoted. The portrayal of Arab youth varies according to the underlying contexts. Overgeneralisations, ingrained stereotypes, and broad prejudices often characterise Arab youth representations. The latter are often influenced by society, religion, and Arab Spring movements. Contextual and textual analyses, as part of imagological approaches, are relevant to cultural translation in the selection, understanding, decision-making, and reception stages. Imagological tools can explain and highlight textual, discursive, semantic, representational, and translational choices as well as functions and characteristics of various imagotypes and topos.

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Author's biography

Meriam BENLAKDAR, PhD in Arabic-English translation. Currently associate professor (MCA), at Setif 2 University. Leader of PRFU team titled "Multimedia Localization and Digital Technology" which focuses on exploring innovative approaches to localizing and translating multimedia content for diverse cultural and linguistic contexts. Member of the research laboratory "Translation of Historical Manuscripts" which explores the intricacies of historical manuscripts and books. Former senior translator-interpreter at the Prime Minister's Office. Author of many articles and papers published in national and international peer-reviewed journals.