

**The Poetics and Politics of Intercultural Translation within Globalization:
American Translations of Moroccan Culture
in the Contact Zone of Tangier (1950s -1970s)**

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Abstract

It goes without saying that one significant aspect of intercultural communication which often escapes one's notice is negotiation. Alongside with its important geopolitical location, Tanger has always been, since a long time, a considerable site for such intercultural negotiation. That Tanger has witnessed and received different cultural elements makes of it a preferable subject-matter for many travelers, story-tellers, anthropologists and researchers of different cultural background. So, its geographical position has transformed it into a particular contact zone wherein interesting intercultural activities have taken place, the most important of which is intercultural translation. However, an emerging global cultural economy has opened an attention-grabbing room for reflection about how intercultural translation is shaped and shapes globalization. In this vein, this paper seeks to unveil the poetics and politics of intercultural translation within the global age, with a particular emphasis on American Translations of Moroccan Culture of Tanger during the 1950's through 1970's.

Key Words: Intercultural Contact, Globalization, American Translations, The Cultural Turn, Moroccan Culture.

الملخص:

يتمحور هذا البحث حول الترجمة بين الثقافات وتأثيرها وتأثرها بالعملة في ظل تزايد هيمنة العملة الاقتصادية والثقافية. فمدينة طنجة المغربية تعتبر شاهدا على تنافح وتلاقح العديد من الثقافات نظرا لموقعها الاستراتيجي، حيث حضنت العديد من الرحالة والمستكشفين والأنثروبولوجيين والباحثين من أماكن وأصول ثقافية مختلفة. ويحاول هذا البحث في النهاية كشف النقاب عن بعض الترجمات الأمريكية للثقافة المغربية في طنجة ما بين 1950 و1970.

الكلمات المفتاحية: الثقاف، العملة، الترجمات الأمريكية، الثقافة المغربية، الدور الثقافي.

Introduction

In a historical conference held by a group of scholars comprising James Holmes, Itamar Even-Zohar, Josè Lambert, Gideon Toury, Raymond Van den Broek and André Lefevere, a kind of manifesto for what they hoped would be a new field of study was declared. The main concern of these scholars was to draw attention to the cultural dimensions of translation and to focus more on the translated text as a product in the context of its production and circulation. For this kind of study, they called for a multidisciplinary approach, which would bridge the gap between practice and theory, and in so doing the status of translation would be raised.¹

Subsequently, the traditional conception of translation as an interlingual process, wherein the meaning of the source text language is believed to be transferable transcendentally to a target text language, started to lose ground. Therefore, the descriptive turn in translation studies marked a rupture with the traditional prescriptive approaches to translation and resulted in what has generally been known in this field as the Cultural Turn. This turn stems from a new understanding of translation and reflects a significant convergence of the discipline of Translation Studies with a variety of disciplines.

The reasons behind this turn are manifold. Interestingly, the emphasis has now been centered more around the cultural, social, and political environments, within which translation is practised, i.e on the products of translation than on the process of translating itself. Questions like ‘who translates?’, ‘What is being translated and for what purpose?’, and ‘When and for whom texts are translated?’ have replaced the traditional questions, such as ‘how to translate?’ and ‘how to achieve textual equivalence and fidelity between the source and the target texts?’. Moreover, the cultural course in contemporary translation studies conceives of the translator as an important cultural and social mediator whose function goes beyond the simple transposition or decoding between two different languages. The translator is, rather, considered as a powerful agent who negotiates the meaning of the source text in terms of the cultural and social values of the target culture. Accordingly, this revolutionary turn has triggered the need to rethink the practice of translation in the light of this progress. In this vein, many scholars like Susan Bassnett (2011) stress the need to rethink both the theory and the practice of translation. According to her, theory and practice have “to be interlinked,

¹-Susan Bassnett & André Lefevere. Eds. *Translation, History and Culture*. (London & New York: Routledge, 1992), P, 11.

nourished by and nourishing one another, and we never envisioned a time where theory would sit in one room and practice in another”².

Inspired by these views, this paper seeks to explain that intercultural translation, which exists at the interface of language differences and cultural diversity, is conditioned by the politics and poetics of globalization. The impact of globalization manifestly appears in the universalizing nature of its hegemonic discourses which shaped the theory and practice of translation for a long time. Contemporary translation studies, however, have developed subversive and resistant discourses that destabilize the hegemony of established theories. These studies unsettle the prescriptive strategies of linguistic theories by infusing the concept of translation with new meanings, and introduce descriptive approaches that emphasize cultural difference and cultural movement. Equally, this paper seeks to discuss American translations of Moroccan culture in the light of the new studies and highlights the transcultural discourse shaping them in the contact zone of Tangier.

1. Translation and Globalization

To understand the reciprocal influence of translation and globalization on one another, it is important to uncover the relationship between translation and history³. According to Judith Woodsworth (1995), history and translation were born with the invention of writing. In the Egyptian mythology, writing was considered as a divine gift, its invention was attributed to Toth, the god of knowledge, language and magic who served as an adviser and scribe to the other gods. Woodsworth explains that the scribes were the masters of writing, teaching and translation. In fact, Archaeologists have uncovered Sumerian-Eblaite vocabularies inscribed in clay tablets that are 4500 years old⁴. These bilingual lists prove the existence of translation in the remotest history, and show how translation is interconnected with the ancient history of human communication and transfer of knowledge. Such necessity for translation has nowadays increased considerably, especially that the effect of globalization on shrinking spaces and transcending boundaries has augmented the contact of different nations with different languages and cultures. In sum, translation has become essential to an interlingual and intercultural exchange in the global village.

²-Susan Bassnett. *Reflections on Translation*. (Buffalo-Toronto: Multilingual Matters, 2011), P162.

³ - History here refers to the written history starting from the very first attempts by Herodotus.

⁴-Jean Delisle & Judith Woodsworth. Eds. “Translators and The Invention of Alphabets”. *Translators Through History*. (Amsterdam & Philadelphia: Benjamin, 1995), p. 6.

Likewise, Susan Bassnett draws attention to the importance of translation and translation studies as a “serious subject”. According to her, translation is marginalized and the profession of translating is not well recognized, although it has become essential in a world that relies on instant communication and real time information transfer⁵. In her words, translators are “still not taken seriously”, and translation is still considered as a “lowly activity and not something to boast about⁶. More importantly, Bassnett explains how translation has accompanied intercultural movement and has been at the heart of any cross-cultural contact or communication. More importantly, Bassnett regards translation as a cultural interface that shapes and is shaped within the dynamics of the recent global economic and political changes:

Economic changes increased Globalization, development in mass communication have all contributed to the opening of borders, as also have other kinds of pressures- famine, years of War, political oppression and World poverty, all of which have driven people to seek new lives away from their homeland. And as people move, so they take with them their language and cultural expectations, engaging inevitably with other languages and other cultures. In short [this has made them] translating for themselves and being translated in turn⁷.

Bassnett relates translation to the new global order and the subsequent mobility which has shaped human existence and has conditioned the modes of their linguistic interactions and intercultural contact. Bassnett argues that translation is inevitably bound to people’s encounter with other languages and cultures. It manifests itself both as an interlingual decoding which results from the need to communicate with other peoples and as an intercultural exchange in conditions like travel, migration, or exile. Globalization, therefore, turns into a keyword to describe the developments of the recent decades; it applies not only to technology, economy and politics, but also to communication and language, to international discourse, and to translation which exists at the interface of global cultural exchanges. However, peoples’ mobility and their economic and cultural exchanges are not only the result of the recent economic or technological developments in the twentieth century; they also flourished during ancient histories as it is the case of the Sumerian and Egyptian civilizations. This entails that the concept of globalization can indicate both modern and ancient phenomena of worldly cultural movements and cultural exchanges.

⁵-Susan Bassnett. *Reflections on Translation*. (Bristol & Buffalo: Multilingual Matters, 2011), pp. xii-ix.

⁶-Ibid.

⁷-Ibid.: p. x.

Mary Louis Pratt traces globalization and its homogenizing politics back to the European expansionist history of the eighteenth century. She argues that the «transformative» and «appropriative dimension» of Europe's natural history underpinned the European expansionist enterprise and helped in establishing "a European-based pattern of global unity and order". The quest for a global unity and order is what justified the naturalizing European eye on "the new explored sights/sites" and thus "interrupted existing networks of historical and material relations among people, plants, and animals".⁸ Moreover, Pratt identifies the imperial zone as the "contact zone" where people geographically and historically separated come into contact with each other and establish ongoing relations, usually "involving conditions of coercion, radical inequality, and intractable conflict."⁹ Pratt recognizes such relations of domination and subordination as the aftermaths of colonialism and neo-colonialism that are still experienced across the globe today.¹⁰ The perspective of "contact zone", which Pratt explores within the discursive strategies of European travel writing about South America and Africa does not, however, conceive of the cultural interaction between the colonizer and the colonized in terms of dichotomy or antagonism, but rather in terms of « transculturation ». She defines transculturation as "interaction, interlocking understandings and practices, within radically asymmetrical relations of power"¹¹.

The intermingling of world histories and cultures conveyed in Pratt's use of the concept of «contact zone » constitutes the basis in Homi Bhabha's postcolonial concepts, «cultural hybridity» and «cultural translation», both of which enable him to locate culture as « transnational » and « translational ». Bhabha makes a connection between the production of culture and the movement of people and translation when he states that "Culture as a strategy of survival is both transnational and translational."¹² He argues that the term "transnational" indicates the specific histories of cultural displacement and the journeys, which political refugees and expatriates experience away from their countries of origin. Moreover, Bhabha asserts that, "Culture is translational because such spatial histories of displacement make the question of how culture signifies, or what is signified by culture, a rather complex issue"¹³. In fact, Bhabha coins the term "translational culture" to refer to all those migrant and hybridized

⁸-Mary Louise Pratt. *Imperial Eyes: Travel Writing and Transculturation*. (London & New York: Routledge, 2008), p. 31.

⁹- Ibid.: p. 8.

¹⁰- Ibid.: p. 4.

¹¹- Ibid.

¹²- Homi Bhabha. *The Location of Culture*. (New York: Routledge, 1994), p. 172.

¹³-Ibid.

identities that characterize the Postmodern/Postcolonial world. From his point of view, translation has become the site for “cultural production” and the space where “newness” enters the world¹⁴.

Interestingly, Bhabha’s use of “Cultural translation” shows how the concept of translation has been enlarged to convey and assume radically new forms and meanings. Maria Tymoczko relates this fact to cultural movements and Diasporas associated with globalization, and to the hybridity resulting from the increasing global cultural configurations. Moreover, the concept has been used by postcolonial scholars as a metaphor which defies the traditional conception of translation as solely an interlingual transfer to indicate the “linguistic and hermeneutic transfer and the interpretative act of mediating cultural difference”¹⁵. Accordingly, translation does not only involve the transfer of meaning from one culture to another by means of language, but also all sorts of individual or collective negotiations and influences between different cultures. Such views invite a reflection on the concept of translation and the extension of its meaning in the light of global cultural diversity and the new insights suggested by the cultural and postcolonial approaches.

2. The Concept of Translation Reconsidered

Umberto Eco states that the meaning of “translation” is etymologically rooted in the Latin word meaning, « carrying across ». The word “translation” stems from the term “translatio” which means in Latin « change » or « transport ». Eco explains how this meaning was « transplanted » in Latin via the Greek term « traducere » meaning “to lead beyond” or « transport » ; the meaning of translating from one language to another was conveyed in « tradurre » which supplanted in Italian and French “translatare”. Eco adds that “transforming data” is also among the meanings assigned to “translate”¹⁶. Literally speaking, it has been agreed that the word ‘translation’ means transporting and carrying meaning from a source text, be it written or spoken, to another target text. It follows that the transported meaning crosses the borders between different languages and presumably between different cultures; the translated text is then displaced, transported, and carried across, which necessarily entails a transformation or alteration in the translated product. This supposition unsettles the identity

¹⁴-Ibid.: p. 212.

¹⁵-Maria Tymoczko. “Post-colonial Writing and Literary Translation”. *Post-colonial Translation: Theory and Practice*. Susan Bassnett & Harish Trivedi. Eds. (London & New York: Routledge, 1999), p. 17.

¹⁶-Umberto Eco. *Experiences in Translation*. (Toronto & London: University of Toronto Press, 2000), p.74.

of meaning and equivalence between the source and target texts, which has usually constituted the core of any discussion about translation.

Significantly, while looking for other meanings of translation in world cultures, Maria Tymoczko explains that in the Indian language the common word for translation « Rupantar » means « change in form », indicating that alteration in form and variation in meaning are to be expected in translation. Tymoczko argues that this term, which derives from Sanskrit, does not imply « fidelity to the original and that the concept of translation as a faithful rendering came to India with Christianity, a translation practice obviously rooted in the concept of transposing a sacred fixed text.»¹⁷ Tymoczko explores another meaning of translation as « exchange » in the Chinese word ‘fanyi’: fan means ‘turning over’, and yi means ‘interpretation’, but it is also a homonym for the word meaning « exchange ». Moreover, the two terms, fan and yi have been used interchangeably in the Chinese language since the twelfth century. Equally, Tymoczko argues that etymological stories about the origin and the practice of translation in China reveal how translation is linked to trade and mutual interactions, which were epitomized by commercial and intercultural exchanges between China and other peoples via the Silk Road.¹⁸

In the light of this, Maria Tymoczko calls for enlarging the scope of translation references as an international and cross-cultural concept. Her point in drawing attention to the distinctive properties and still unwritten history of translation traditions outside Europe and North-America is, in fact, a claim for establishing an international theory of translation which is only achievable by considering other meanings, etymologies and histories of translation in other languages. The different meanings associated to translation history and practice, like those Tymoczko sketches in Indian and Chinese languages will certainly enable contemporary translation theories to move beyond dominant Western conceptualization of translation by considering the specific and diverse translation practices in other world cultures.¹⁹

In fact, significant steps in rethinking the nature and the practice of translation were undertaken with the emergence of Translation Studies as a new field of study in the 1970s. These studies were marked by the descriptive approach which focused more on the socio-cultural and historical contexts of translation practices and products. The descriptive theories

¹⁷-Sujit Mukherjee. (1994). Quoted in. Maria Tymoczko. *Enlarging Translation, Empowering Translators*. (UK: St Jerome Publishing, 2007), p. 68.

¹⁸-Ibid.: p. 73.

¹⁹-Maria Tymoczko. *Enlarging Translation, Empowering Translators*. (UK: St Jerome Publishing, 2007), p. 68.

are basically functionalist and target-oriented approaches; they highlight the cultural and social functions of translated texts in the receptor culture and analyse the impact of translations on target audiences. Early descriptive approaches were oriented by literary studies and developed by literary scholars such as James Holmes, Itamar Even-Zohar and Gideon Toury. These scholars have shown that literary translations constitute an independent literary repertory, and have important roles in developing shifts in the literary and cultural systems of the target culture. Although they tried to integrate significant sociological perspectives in their research models, other important issues related to ideology, politics and power remained of little concern in their analysis. These issues would gain more prominence in Translation Studies with the emergence of the cultural and postcolonial paradigms in the 1980s and 1990s.

3. The Cultural and Postcolonial Approaches

Mary Snell-Hornby asserts that, it was “the cultural turn” of the 1980s that established the basic profile for Translation Studies.”²⁰ In fact, this statement confirms Bassnett and Lefevere’s declaration in their co-authored volume *Translation, History and Culture* (1992) that “the growth of Translation Studies as a separate discipline is a success story of the 1980s.”²¹ According to Mary Snell-Hornby, Bassnett and Lefevere use the notion of the “cultural turn” with explicit reference to her paper which was presented at Warwick conference in 1988 “linguistic Transcoding or cultural transfer? A Critique of Translation Theory in Germany”. The paper describes the developments of translation theory in Germany during the 1980s and shows how translation was no longer studied as text but rather as culture and politics. This shift of interest in Translation Studies is what Mary Snell Hornby terms as “the cultural turn”; and it is taken by Bassnett and Lefevere as a metaphor for the cultural move in research on translation. The cultural turn, that both Susan Bassnett and André Lefevere announced with the publication of their book enhances the interdisciplinary aspects of contemporary translation studies and develops radical attitudes to translation.

Susan Bassnett and André Lefevere’s study of translations in general, and literary translation in particular, goes beyond language and focuses more on the interaction between translation and culture and on issues of context, history and convention because, as they argue, “a translation always takes place in a continuum, never in a void.” The introductory essay of their book explains the shift of emphasis in Translation Studies and argues that,

²⁰-Mary Snell-Hornby. *The Turns of Translation Studies*. (Amsterdam & Philadelphia: Benjamin, 2006), p. 47.

²¹-André Lefevere. Ed. *Translation, History, Culture*. (London & New York, Routledge, 1992), p. xi.

The study of the practice of translation had moved from the formalist phase and was beginning to consider broader issues of context, history and convention. We called this shift of emphasis “the cultural turn” in translation studies, and suggested that a study of the process of translation combined with the praxis of translating could offer a way of understanding how complex manipulative textual processes take place: How a text is selected for translation, for example, what role the translator plays in the selection, what role an editor, publisher, or patron plays, what criteria determine the strategies that will be employed by the translator, how a text might be received in the target system. For a translation always takes place in a continuum, never in a void, and there are all kinds of textual and extra-textual constraints upon the translator. These constraints or manipulatory processes involved in the transfer of texts have become the focus of Translation Studies.²²

Bassnett and Lefevere describes the cultural turn in Translation Studies as the abandoning of the “scientific’ linguistic approach based on the concept of “equivalence” and as a move from “text” to “culture.”²³ Significantly, they not only explain this shift in terms of poetic or aesthetic devices governing translation practices in a particular culture, but in terms of the ideological forces that shape them as well. Accordingly, translation scholars should also take into consideration the exercise of power in a society, and how this power intervenes in the production of culture, of which the production of translations is part.”²⁴ With Bassnett and Lefevere, culture takes on a broader and more concrete sense than with the early descriptive theorists and includes extra-textual constraints for translation production such as social and economic conditions, including the manipulating discourses of institutions of power. All these aspects may manifest at every level of translation practice, starting from the selection of the text to its final distribution and reception in the target culture.

In fact, the power turn in the cultural approaches to translation are basically founded on a poststructuralist philosophy. The scepticism characterizing the poststructuralist attitudes towards knowledge, language and culture stem from its foregrounding idea, that there is no fixed original or singular explicable truth or reality: all processes are in a state of ongoing

²²-Susan Bassnett& André Lefevere. Eds. *Constructing Cultures: Essays on Literary Translation*. (UK: MultilingualMatters, 1998), p.123.

²³-André Lefevere. Ed. *Translation, History, Culture*. (London& NewYork : Routledge, 1992), pp.3-4.

²⁴-Ibid.: pp. xii-xiv.

transformations and changes. Concepts and meanings are rather constructed through different chains of non-identical significations. Interestingly, Jack Derrida's deconstructionist strategy, which constitute the core of poststructuralism, departs from the assumption that, "there is no primordial « presence » that is then re-presented. The « re -» does not befall the original. It is the concept of representation that suppresses the difference that is already there in the so-called origin and grounds the whole Western metaphysics."²⁵ Derrida believes that any notion of the centre or the primordial is always characterized by identity and an "untranscendable heterogeneity. Moreover, writing or (écriture), which Derrida calls "phonocentrism or logocentrism", as a "derived form", the "copy of a copy", leads to a "distant, lost, or broken origin."²⁶

Significantly, Derrida's philosophy of non-representation provides the basis for new inquiries into the ethics of language transfer and problematizes the issue of equivalence in translation. While the traditional practice of translation was primarily concerned with identity of sense and faithfulness in rendering texts, Derrida's philosophy of language casts doubts on the existence of a transcendental signified to which the linguistic sign refers, and reveals translation as the site of generating new and different meanings. Derrida's understanding of translation as a process going through perpetual transformation leaves no space for discussing issues of textual identity or similarity, simply because there is no possibility of restoring or reproducing the original, because the original transforms itself. Perhaps the most insightful idea that Derrida's deconstruction provides is that the origin is always already heterogeneous, something not pure or a unified source of meaning:

With the focus of philosophical investigation redirected from identity to difference, from presence to supplement, from text to preface, translation assumes a central rather than a secondary place; for it is here that Derrida creates tension, casts doubts, and offers alternatives. The process of translation offers, as near as may be approached, a mode of differing/deferring that subverts modes of traditional metaphysical thinking that have historically dominated assumptions about translation specifically as well as philosophy in general.²⁷

²⁵-Tejaswini Niranjana. *History, Post-Structuralism, and the Colonial Context*. (Berkeley& Los Angeles: University California Press, 1992), pp. 39

²⁶-Ibid.: pp. 39-40.

²⁷- Ibid.: p.147.

Therefore, from a poststructuralist point of view, translation is a site for a double writing: it destabilizes the principle of identity between the signifier and signified, between the “origin” and its translation and opens the door for new and different meanings to emerge. Viewed as such, postcolonial translation studies adopt poststructuralism to read critically Western translation and rewriting of the colonized cultures. These studies have opened the door for postcolonial scholars and translators to reveal the difference of past cultures and the alternative images and identities which Western history has suppressed. More importantly, postcolonial translation studies recognises the increasing power of intercultural translation in constructing particular images of cultures especially when it is constrained by asymmetry in power relations between the dominated and the dominating cultures.

My argument concerning American-Moroccan cultural exchange through translation in the contact zone of Tangier takes into consideration the new insights developed by the cultural and postcolonial approaches. On the one hand, I consider the cross-cultural contacts between American translators and Moroccan culture in Tangier in the context of French colonialism and American political domination in Morocco after “Landing Operation Torch” in Casablanca in November 1942. Here, I would like to remind that the postcolonial approach I apply to American translations of Moroccan culture suggests that the meaning of postcoloniality is not only limited to the circumstances of particular nations under European colonialism, but it also means the configuration of geopolitical circumstances which involves the subjection of a local culture within an empire or imperial network. Therefore, postcoloniality may refer to any dominance by a political, economic, linguistic, and cultural power either during or after the end of colonialism. And on the other hand, I contend that American translation and representation of Moroccan culture in the period extending between the 1950s until the 1970s was practiced and shaped in terms of the American domestic cultural, social and political needs emerging during and after World War II.

4. American Translations of Moroccan Culture Between the 1950s and the 1970s

Before the move of American writers and travellers to the Maghreb during World War II, French orientalist constructions of Morocco constituted an important cultural backdrop for most of them. However, the historical period under scrutiny coincides with the emergence of U.S as a global power which developed new foreign politics, economic as well as cultural relations with North Africa in general and Morocco in particular. This reality has resulted in ambivalent attitudes in the American-Moroccan cultural exchange in the contact zone of Tangier. This ambivalence was partly due to American States’ fluctuating political attitudes

towards Morocco: between an overt and open criticism of French imperial politics which supports Moroccan independence and the fears that this attitude would threaten America's own political interests in the region. In the following quotation, Brian Edwards sheds light on other reasons for American ambivalent discourses towards North Africa :

The overlap between cultural and political discourse, where one seems to influence the other. What emerges from this conjuncture is an understanding of North Africa within a particular American temporality...This temporality was a powerful delimiting framework within which to understand North African political legitimacy, imagined as immature, and it coincided with the racialized thinking that was prevalent in American hegemonic institutional locations.²⁸

Edwards makes a distinction between the discourse of American political and social institutions such as the State Department and the Media, and the American popular cultural discourse. Edwards argues that the institutional discourse about Morocco adopted French orientalism because France represented an important geopolitical support for U.S during the War. In the light of these facts, I argue that American cultural translation of Morocco, as Laurence Venuti argues, "figures in geopolitical relations by establishing the cultural grounds of diplomacy, reinforcing alliances, antagonisms, and hegemonies between nations."²⁹ However, I don't want to reduce the knowledge of Morocco's geopolitical relations with USA and its postcolonial conditions per se nor do I establish a mechanical and linear relation of cause/effect between these conditions and American translations; I rather represent them as variables and as complex constraints within which American-Moroccan cross-cultural translations were produced and received. Although American translations of Moroccan culture depart from ethnocentric premises and are deeply inscribed in the relations of power existing between Americans and Moroccans, they reflect an important history of transculturation in the contact zone of Tangier.

The period extending between 1945 and 1959 represents a turning point in American history, especially that it was marked by important political and social crisis at home and abroad. Indeed, The United States faced domestic and international crisis which Brian Edwards summerizes as follows :

28- Brian T. Edwards. *Morocco Bound: Disorienting America's Maghreb, From Casablanca To Marrakech Express*. (Durban & London: Duke University Press, 2005), p. 18.

29- Laurence Venuti. (1996), p. 45)

the so called Age of doubt of the post war 1940s (the anxiety about a return of economic depression and another outbreak of global war), McCarthyism, the escalation of tensions with the USSR and PRC, the Korean War, growing involvement in the French war in Indochina, the domestic crisis of segregation and the violent struggle for civil rights, the Suez Crisis, decolonization of Africa...³⁰

Amidst these domestic and international turmoils, Tangier would provide a safe space for some American writers and artist to escape the pressures and dangers at home. William Burroughs, for instance, wrote a letter to Ginsberg encouraging him to visit the city as he found it safer than any town in his country and far from the violence stalking the subways of America.³¹ Most importantly, living in an international space like Tangier helped the American sojourners to develop a different identity which detached them from any sense of belonging and conformity to their home culture. Such attitude was particularly maintained by the hippie generation, consisting of American youth who revolted against American national and international politics. The United States' implication in the war of Vietnam during World War II and the important loss it inflicted on American military forces resulted in a feeling of disillusionment among the American public. Moreover, the trauma of the war created an atmosphere of distrust and lack of safety among the American youth who saw in fleeing the country and using drugs a means for expressing disgust with the American State politics at home and abroad.³² Paul Bowles pointed that « hashish was the quickest and surest way American youth took for reasons of protest, to isolate itself in a radical fashion from the society around it. »³³

After its establishment as an international zone, Tangier's reputation as "an affordable sin city" increased and attracted large crowds from Europe and the US which swarmed the city in the 1960s and 1970s. This fact added considerably to the mystery of Tangier and the hybrid nature of both the cultures and the people it greeted. To put it in In Paul Bowles's own words, "It really does have the feel of the International Zone, Tangier, owned by no one, least of all by its indigenous people...The very reason we all came to Tangier was to be outside of

30-Brian T. Edwards. *Morocco Bound: Disorienting America's Maghreb, From Casablanca to Marrakech Express*. (Durban & London: Duke University Press, 2005), pp. 142-143.

31-Ibid.: p.172.

32-Ibid.: p. 249.

33-Paul Bowles. *Their Heads are Green and Their Hands Are Blue: Scenes from The Non-Christian World*. (Harper: Perennial 1957), p. 80.

that world which is supposed to give us meaning.”³⁴ Tangier was, moreover, the place whereby American expatriates were ready to lose their essential identity and national belonging. It was as Greg Mullins describes it, “suspended between nations, cultures, and languages...a place of intermediacy and ambiguity...outside standard narratives of nationhood and identity.”³⁵ Tangier, therefore, became an interstitial space of multiplicity in terms of experience and the exploration of new conceptions of culture and identity. For all these reasons, Tangier would provide American expatriates, in addition to drugs and sex, the necessary inspiration for the creation of fiction.

Significantly, the difference of Moroccan country, its culture and its people was a source of inspiration for American writers and travellers, especially for those who visited or settled in the international zone of Tangier during the colonial era. Writers such as Paul and Jane Bowles, William Burroughs, Truman Capote, Tennessee Williams, and others, all wrote about their experiences in the city of Tangier. Several major works of literature and best sellers of these expatriates came out of Tangier during the fifties: Burroughs’s master piece *Naked Lunch* (1952); Paul Bowles’ novel *Let It Come Down* (1952); Jane Bowles’s 1953 play *In The Summer House* and her novella *Camp Cataract*. Moreover, during the 1960s and 1970s Paul Bowles started an important collaboration and a translation entreprise with Tanjaoui writers and storytellers such as Mohamed Choukri, Mohamed Mrabet and Ahmed Lagoubi.

Indeed, the cultural difference and the transnational quality of Tangier created a space for transcultural encounters between Moroccans and Americans. The emerging of expatriate literature in Tangier, highly affected by the cosmopolitanism of its authors and by the social and cultural encounters with Moroccan writers and artists, played a key role in transforming the city into a space of “literary hybridity”. This literary hybridization inspired both American and Moroccan writers to produce literary works with visible marks of cultural and linguistic hybridity. In fact, I consider the hybridity of this literature as a natural result of a process of translating the different culture of Tangier, including its language, and social components into the English. The literary hybridization went in parallel to an “existentialist hybridity” which shaped the life of the American expatriate writers in Tangier. For most of them, living in the international city and the contact with its people was an opportunity for discovering the self

34-Paul Bowles. *Sheltering Sky* (), pp.21-22.

35-Quoted in Michael K. Walonen. *Writing Tangier In the Postcolonial Transition: Space and Power in Expatriate and North African Literature* (UK: Ashgate Publishing Limited, 2011), p. 26. Available at: https://books.google.co.ma/books?id=3_OhAgAAQBAJ&pg=PR7&lpg=PR7&dq=Michael+Walonen+Writing+Tangier+In+the+postcol. Accessed on 03/12/2015 at 11h: 05 AM.

by means of the different other. William Burroughs, for instance, declares that Tangier played a Freudian role in discovering the unknown self and enabled him to find out the depth for his existence.³⁶ In his novel *Naked Lunch*, William Burroughs confirms the influence of Moroccan culture and Islam on him:

My religious conversion now complete. I am neither a Moslem nor a Christian, but I owe a great debt to Islam and could never have made my connection with God ANYWHERE EXCEPT HERE... I have never even glimpsed peace of mind before I learn the real meaning of “It is As Allah Wills”...And remember, “God is as close to you as the vein in your neck”.³⁷

William Burroughs speaks of a religious conversion, which is only possible through a hybrid merging of two different faiths, Islam and Christianity. This hybridization moreover does not bind him to neither of them. The non-belonging is what directs most of the expatriates behaviour and it is what directs their translations of Moroccan cultural components. Moreover, Faithfulness or equivalence are of no concern in Burroughs’s “religious translatability” and his indebtedness to Islam is utterly expressed because it enables him to find the peace and tranquillity he misses in his home country. The American expatriate spiritual and psychological transformations are the by-product of his cultural translations in the interzone of Tangier which is mediated by the English language. Burroughs’s literal translation of a Quranic verse from Arabic into English does not only reproduce the difference of an alien language, but also lets his English to be affected by Arabic words such as “Allah” which he left untranslated in his text. His translation strategy could also be explained as the author’s way in rendering the foreign feature characterizing Islam and Moroccan culture.

According to Brian Edwards, Burroughs’s work shows how “Arabic signals the virus that the American family has picked up in Morocco.”³⁸ In other words, the transcultural encounters in Tangier exposed American English vulnerability to be contaminated and transformed by Moroccan Arabic. Burroughs could have well appealed to a smooth translation of the Quranic verse by producing an equivalent meaning using a different structure or a different metaphor. Instead, he preserves the same Arabic structure and the

³⁶-AbdelazizJadir. *HiwaratAmerikia Fi Tanja* (American Interviews In Tangier). (Rabat, Morocco: Dar Abi RaqraqLinnachri w Al-Tibaa, 2005), p. 91.

³⁷-Quoted in. Brian T. Edwards. *Morocco Bound: Disorienting America’s Maghreb, From Casablanca to Marrakech Express*. (Durban & New York: Duke University Press, 2005), p. 173.

³⁸- Ibid.

same image to show how God is close to us “as the vein in your neck.” Thus, to put it in Venuti’s words, Burroughs’s foreignizing translation is “demystifying: it manifests in its own language the foreignness of the foreign text »³⁹. More importantly, Burroughs’s foreignizing technique is connected with his anti-national project which resists globalization. His resistance affects both the language and the narrative mode of his fiction ; the refusal to render coherent messages, much to his reader’s frustration, is equally clear in his outstanding work *Naked lunch*. In sum, for Burroughs the interzone aspect of Tangier characterizes his literary hybridization as well as his inter-cultural and inter-lingual translations which his expatriate fiction invests in.

Actually, William Burroughs was not the only American writer who appealed to the different nature of Moroccan culture and language. The eccentricity of the culture and the foreignness of Arabic language which American expatriates encountered in Tangier and other Moroccan cities shaped considerably their English writings about Morocco. Edwards describes American expatriates’ English as a deterritorialized sorts of language; he particularly associates it with Jane Bowles’s literary works most of which were completed upon her arrival in Tangier in 1948. Jane’s “uncentered” and “eccentric” use of English is related to the multilingual and multinational communities, Francophone or Anglophone, she contacted in Tangier.⁴⁰ Truman Capote described the dialogue of her stories as “it has been translated into English from some delightful combination of other tongues.”⁴¹ However, the deterritorialization of Jane’s English is only possible through her translations from Moroccan Arabic. Her interest in learning this language, as Edwards explains, had started even before she moved to Tangier. Some of Jane personal notebooks contained Maghrebine vocabulary which she used to translate into French while she stayed in Paris.⁴²

Building on these facts, Jane’s use English in her fiction is deterritorialized by inscribing the foreignness of Maghrebine Arabic within it by means of translation. Her strategy in translating Moroccan culture and language is reminiscent of Venuti’s ethical translation which targets at shaking the regime of English by incorporating minor variables within it and by “revealing it to be socially and historically situated.”⁴³ As such, the absence of Arabic words in Jane Bowles’s fiction, as Edwards confirms, is not a strategy to achieve an invisible

³⁹ - Laurence Venuti. *The Scandals of Translation : Towards an Ethics of Difference and Resistance*. (London & New York : Routledge) P. 11

⁴⁰ -Ibid. : p. 214.

⁴¹ -Ibid.: p. 204.

⁴² -Ibid.

translation of Moroccan culture nor is it an attempt to domesticate its foreignness to the American audience. On the contrary, the visibility of the influence of Moroccan Arabic on her English and the stuttering effect it has on it make Jane's translations as visible as ever in her fiction.

5. The Dynamics of Transculturation in Paul Bowles' Translation from Moghrebi

The foreignizing aesthetics which American expatriates used in their cultural translations of Morocco and its people are the same politics Paul Bowles deployed in his translation of Moroccan oral stories. In addition to his fiction and translations, Paul Bowles's interest was equally directed to an ethnographic depiction of Moroccan culture and society; his travel literature about Morocco and his recording of Moroccan Berber folk music constituted the core of his cultural translations of Morocco. Bowles, therefore, supplemented his ethnographic translation of Moroccan culture by an interlingual translation of oral tales told by Berber storytellers. Moreover, Bowles's translation of Moroccan oral stories is part of his foreignizing strategy and it is an attempt to preserve the marginalized voices of Berber storytellers in colonial and postcolonial Morocco. Interestingly, the introductory note of a collection of translated Moroccan stories entitled *Five Eyes*, Bowles describes the beginning of what would become for him an extremely important part of his literary activity:

I had first admired Ahmed Yacoubi's stories as long ago as 1947, but it was not until 1952 that the idea occurred to me that I might be instrumental in preserving at least a few of them...One day as Yacoubi began to speak, I seized a notebook and rapidly scribbled the English translation of a story.⁴⁴

As a matter of fact, Bowles became increasingly conscious of the cultural value of these tales as "a repository of cultural memories" representing a minoritized oral culture told by the illiterate Moroccans, but his project would not be concretized until he was able to record the stories in the mid-fifties. Indeed, the translation of the tales was for Paul Bowles and the storytellers with whom he collaborated a source of great fame and created important readership in US and Worldwide.

In reality, Mrabet-Bowles collaborations and the subsequent translations they produced emerged from and responded to a rich set of local and global circumstances.

⁴⁴-Paul Bowles. Introduction. *Five Eyes: Stories by AbdeslamBoulaich, Mohamed Choukri, LaarbiLayachi, Mohamed Mrabet and Ahmed Yacoubi*. Trans & Ed. Paul Bowles. (,1979), p. 7.

Moreover, Bowles' translations of Mrabet's oral texts reflect a plurality of languages, of cultural discourses and identities in the inter-zone of Tangier. The important cross-cultural exchanges between Bowles and the Moroccan storytellers he met in Tangier reveal how in a contact zone "geographically separate people come into contact and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict."⁴⁵ Accordingly,, Paul Bowles's translations of Tangier's storytellers and writers like Mohamed Choukri and Mohamed Mrabet, does not only produce a target equivalent text of an original source text, but they also consist of a creative and transformative process of "rewriting" of Moroccan colonial and postcolonial cultures whereby the American translator's and the Moroccan storyteller's voices intermingle. The transcultural environment within which these translations flourish is characterized by a striking parallelism between the hegemonic strategies of the American translator in appropriating Moroccan texts and the resistant voices of the Moroccan writers or the storytellers with whom he collaborates with . Bowles' translations in Tangier display a multifaceted and multi-layered work of literature wherein the anti-national and transgressive politics of Paul Bowles coincide with similar intentions among the marginalized postcolonial tanjaoui writers and storytellers.

On another level, Bowles identifies his translations in Tangier as a potential site for variation to open up American literary canons to what is foreign to themselves, to the substandard and the marginal. The avant-gardist and minoritizing features of these translations stem from the position of the oral texts Bowles chose to translate which, as Venuti argues, "possess a minority status in their cultures, a marginal position in their native canons."⁴⁶ Paul Bowles's translations of Moroccan Berber culture and Berber folk music illustrate clearly his minoritizing strategy which he applies in the same way to his translation of Moroccan oral tales. Moreover, Bowles's politics show how his translations had significant impacts not only on his American culture but on Moroccan culture as well. Accordingly, in what follows, I contend that Bowles's translations of Moroccan folk tales are achieved through a dialogical relationship between the source oral texts and their translation, the relationship eventually leads to the creation of what Steiner names an "ethical fidelity", and a

⁴⁵ - Mary Louise Pratt. *Imperial Eyes: Travel Writing and Transculturation*. Second Edition. (London & New York: Routledge, 2008).p. 8.

⁴⁶-Laurence Venuti. *The Scandals of Translation: Towards an Ethics of Difference and Resistance*. (London & New York: Routledge, 1998), pp. 11-12.

condition of significant exchange, “The arrow of meaning, of cultural, psychological benefaction, moves both ways.”⁴⁷

In fact, transculturation is clearly enacted in Bowles’s translation of Mohamed Marbet’s oral stories. On the one hand, Paul Bowles’s foreignizing aesthetic in translating the exotic features of these stories much perfectly with his American ethnocentrism and his hegemony over the Moroccan texts. And on the other hand, these translations provide a significant ground to discuss Mohammed Mrabet’s anti-colonial resistant discourse. Moreover, the inherent cultural hybridity in the translated texts confirms their postcolonial status and emphasizes another predominant theme in Mrabet’s stories, which is the interpenetration of the self and the other cultures in the contact zone of Tangier. Mrabet usually expresses this theme in terms of a negative attitude towards the invasion of alien and dangerous cultures; his portrayals of Moroccan life often address this problem by comparing the past traditional Morocco to the present modernity embodied in the West and the foreigners. Indeed, it is the most important kinship Marabet has with Bowles who himself sustained that Western civilization has damaged the natives’ traditional life, and has altered negatively the social and cultural structures of Third World countries.

Mrabet’s most successful exploration of cultural hybridity in a postcolonial Tangier appears his first translated novel, *Love With Few Hairs* (1967) and in *The Lemon* (1969) in which the world of foreigners surrounds and shape the lives of the Moroccans, causing irreparable damages. When Abdeslam is forced by his father to abandon his koranic studies at the mosque and enrol at a secular school where he is instructed in French, the father, although representing a traditional authority, wanted to prepare his son for a better and civilized modern world. However, the young boy rebels, preferring to stay at the mosque, gets into fight with his French teacher at the French school, and is subsequently expelled from the school and rejected by his father. Abdeslam then starts learning the art of survival in a culturally mixed and increasingly anarchic and violent world. Prior to this event, Abdeslam’s world consisted of a peaceful life as his name rehearse in classical Arabic “Asalam” meaning “peace”: “Abdeslam enjoyed his life. There was the world outside, with trees and houses and places to play, and the world of words and letters in the mosque.”⁴⁸ While Abdeslam’s childhood is associated with his enjoyment of a protecting traditional Moroccan society, his

47-George Steiner. (1975). “*The Hermeneutic Motion*”. *The Translation Studies Reader*. Laurence Venuti. Ed. (London & New York: Routledge, 2000), p. 190.

⁴⁸-Ibid.: p. 2.

growing up is shaped by an increasing exposure to an outside world which turns complicated and dangerous because of colonial influence.

Furthermore, Bowles's appropriation of the oral texts turned to have considerable effects on his own style in writing fiction. Bowles's translations from the Moghrebi and the accumulation of so many volumes during the 1960s and 1970s shows the extent to which his literary creativity has been imbued by the foreignness and the exotic features of Mrabet's stories. Paul Bowles confided to Lawrence Stewart that the translations had an important influence on the style of his own work. "So much so that people get them all mixed up...Some think that the translations are actually my own inventions," writes Bowles, "and others think the stories I invented are really folk tales."⁴⁹

No one can deny the influence of Mohammed Mrabet on Paul Bowles's late fiction; Mohamed Elkouche even relates this influence to Mrabet's subversive strategy to assert his authorial primacy and asks a pertinent question: "can this influence on Bowles be regarded as an effect of Mrabet's counter-hegemonic resistance and his struggle "to assert authorial primacy?"⁵⁰ However, as I indicated in the beginning of this section, the influence of Bowles's translations from Moroccan Moghrebi on his fiction is not only limited to the thematic level, but it extends to the language and structure of his fiction as well. In an interview, the composer Philip Ramey asks Paul Bowles "Have Moroccan story-tellers had any influence on your own writing?" Bowles answered, "Yes. A kind of symbiosis took place. Mrabet especially, was good for me because he'd never had any truck with adjectives and adverbs. I liked that, and realized that you could tell everything, really, with verbs and nouns. Simple writing."⁵¹ This might well explain Bowles's long collaboration with Mohammed Mrabet in comparison to other Moroccan storytellers. Another particular characteristic in his translation of Mrabet's stories is that all the dialogues appear without quotation marks, indicating that the whole story is spoken by a single voice. In this respect,

⁴⁹-Paul Bowles & Daniel Halpern. "An Interview with Paul Bowles." *Tri Quarterly*, 33, 1975, pp. 159-177. In *Twentieth-Century Literary Criticism*. Available at: <http://go.galegroup.com/ps/i.do?id=GALE%7CH142008519>. Accessed on 20/03/2013 at 05: 11 PM.

⁵⁰-Mohammed Elkouche. "Tangier Speaks: A Reading in The Discourse Of Three Tanjawi Writers". Conference Proceeding. *Voices of Tangier*. Khalid Amine & Andrew Hussey & Barry Tharaud. Eds. (Tangier: AbdelmalekEssaidi University, The University of Wales & The Centre for Mediterranean and Maghreb Studies, 2006), p. 79.

⁵¹-Claude Nathalie Thomas. "On Translating Paul (And Jane and Mrabet)". *Journal of Modern Literature*, Vol. 23, No. 1, 1999, pp. 35-43. Available at: <http://www.jstor.org/stable/3831816>. Accessed on: 24/02/2015 at: 07: 31 PM.

Claude Nathalie Thomas argues that this fact caused him some difficulty in the French translation of Mrabet's collection *M'Hashish* (1969):

The few problems that arose in the translation of Mrabet's stories had to be with form. Another special aspect of this text was the limited use of punctuation marks. There are no quotation marks at the beginning of dialogues, for instance. This, of course, stemmed naturally from the fact that the entire story had been composed orally. On the tape, punctuation had to be inferred.⁵²

Directly related to Bowles's foreignizing politics, the structural transformations which affect the English versions of Mrabet's stories are Bowles's own means to reproduce the oral feature of the translated narratives and to preserve their Moroccan flavour. Claude Nathalie Thomas adds that the sparseness of punctuation in both Paul Bowles's translation and his late fiction is, in fact, a quest for simplicity. Nonetheless, Bowles recognizes some difficulties in the English translation of oral texts told by illiterate storytellers, especially that translation in this case does not only encompass an interpretation of a written source text or its linguistic substitution, but it also involves a deep concern with cultural realities and cultural concepts of the source culture. In the summer of 1997 issue of the California literary periodical *The Threepenny*, Paul Bowles highlights this particular aspect in his translation from Moghrebi by stating that:

If you are translating from a language that can be written or printed, you are substituting the words of one tongue for those of another. The principal problem there is the removal of all odour of worked-over syntax, which can cling tenaciously to the new text, marking it unmistakably as a result of translation. If, on the other hand, you are working from a language which can't be written or printed, you are not working with words, but with ideas, and you must manage to find the most succinct and precise manner of handling the concepts.⁵³

Technically speaking, Paul Bowles's translation of the oral tales cannot be read without considering the double authorial presence in Mrabet-Bowles's collaboration. No one can ignore the fact that most of Mohamed Mrabet's stories were told orally and taped on the recorder, and then they were transcribed and translated into English by Paul Bowles. In his

⁵²-Ibid.: p. 36.

⁵³-Quoted in. Ibid.: p. 37.

preface to the collection of Five Eyes, Bowles's description of how his work on the translation proceeded indicates that there were several opportunities for a creative and transcultural collaboration between him and the Tangier's storyteller. Bowles explains that it is first a matter of "listening to what is being said, and then of turning it quickly into the nearest equivalent in English". After "a complete literal translation," he works on the reconstitution of the "voice" and attempts to "reproduce in English prose the idiosyncrasies and inflections of speech found in the original Arabic delivery."⁵⁴ Abdelaziz Jadir on his part explains thoroughly how Paul Bowles completed his translation of Moroccan oral stories. He distinguishes two main stages in Bowles's work: first, the taping of the tale by the storyteller; the second is the translation into English. The translation usually starts by Bowles' literal translation of the oral script which is completed with the help of the storyteller through the mediation of Spanish, a language that both of them understood. Second, the translator's efforts are concentrated on arranging the final text into English⁵⁵

Apparently, the process of translating Moroccan oral stories is not as simple as Bowles thinks because it involves several interrelated and alternative oral and written narratives, involving not only English and Moroccan Arabic but other languages as well. In fact, the oral Moroccan text is first subject to an important displacement from the oral status to a written form; then, another multi-layered displacement takes place before the final text is delivered. The cultural and linguistic shifts between English and Moroccan Arabic go in parallel with the mediation of Moroccan cultural meanings through other languages, namely Spanish. Moreover, in the process of translating some of Mrabet's stories which originate in Berber Folk culture such as "Hadidan Ahram", another transposition from Berber into Moroccan dialect might have occurred. Indeed, in addition to Spanish Bowles used Moroccan Arabic to communicate with the storytellers and constituted one of his major tools in foreignizing his translations from Moroccan culture. The substantial use of Moroccan dialect, "darija", and the recurrent use of untranslated Moroccan words in the translated versions of Mrabet's stories is one of Bowles's methods to keep the Moroccan ambiance of the stories and emphasize their cultural foreignness and difference. The result is an inevitable dislocation of the Anglo-

⁵⁴- Paul Bowles. Introduction. *Five Eyes: Stories by Abdeslam Boulaich, Mohamed Choukri, Laarbi Layachi, Mohamed Mrabet and Ahmed Yacoubi*. Trans & Ed. Paul Bowles. (Santa Barbara, Calif: Black Sparrow Press, 1979), p. 7.

⁵⁵-My Translation. Abdelaziz Jadir. *Al Hiwar Al-Akhir: Paul Bowles-Mohamed Choukri*. (The Last Conversation: Paul Bowles-Mohamed Choukri). (Rabat, Morocco: Dar Abi Raqraq li Al-Tibaa w Al-Nashr, 2011), pp. 87-89.

American readers whose reading and understanding of the stories is hindered or delayed until they get to know the actual meaning of Moroccan colloquial words and expressions which Bowles keeps untranslated. In some cases, explanations or nearest English equivalents are provided either by using footnotes or by annexing an appendix to the translated texts.⁵⁶

Most of the time, however, none of these strategies are used and the Moghrebi sentences, phrases or idioms are either literally translated or just left to the readers' speculations. Generally, the main foreignizing techniques Bowles uses in his translation from Moghrebi rely on alternative strategies in translating or transposing the oral stories into English, namely transliteration and word-for-word translation or on both of them as they figure in the examples listed by the following grid.

Transliteration	Word for word translation
Salaamaleikoum, aleikoum salaam.	They bought as many things as they were able to carry between them.
Sbahalkheir,yimma. Sbahalkeir, baba.	Look at that beautiful girl like a rose.
Allah ikimilaleikumb'khir.	The maniac is your grandfather, the idiot is your father.
They sang: Aabaha, aabaha, [sick] ouallahmakhallaha.	I don't even trust my own shadow, the Rifi told her.
Fqih, cheikh, moqqadam,	I have been running back and forth all day, carrying tea to the Djebala.
Inaal din d'babakum!	Some day when I am big I'll walk up to him and tell him: Now say it. Say you want me to spend the night with you.
Sebsi, mottoui, majoune, narghile	Speak to your own image, said Safi. You know what your health is worth to you.
Yarajel, said my mother...can we take him there and put ourselves into Allah's hands?	Yarajel, said my mother...can we take him there and put ourselves into Allah's hands?

⁵⁶-Paul Bowles used this technique extensively in his travelogue *Their Heads are Green and Their Hands are Bleu: Scenes from the Non-Christian World*. (1957), and in his historical essay *Points in Time* (1982). In both texts, he provides explanations and translations for words originating in Moroccan language.

On another level, Mohammed Elkouche argues that in Mrabet-Bowles collaboration, there is a tendency to asserting the Moroccan storyteller's authorial supermacy and authorial control through his oral narratives. According to him Mrabet succeeded in "asserting his untranslatability" by the choosing Moroccan titles for some of his novels and short stories. Names such as "HadidanAhram", "Rhoulâ", "Si Mokhtar", "Ramadan", "El Fellah", "The Kaftan" and others are, as Elkouche indicates, "loaded with cultural significance whose real or symbolic implications can hardly be grasped by or appreciated by the Western reader."⁵⁷ The incorporation of Moghrebi dialect in the translated texts, therefore, challenges the traditional hegemonic antagonistic hierarchical relationships between the self and other languages; it ultimately reveals the polyphonic, multi-voiced, and hybrid space of Tangier where Mrabet's stories are told. Arabic words that stand out, untranslated, do not only figure in Bowles's translations but in his own stories as well such as in "Mejdoub" (1974), "The Fqih" (1974) and in "Istikhara, Anaya, Medagan and the Madagnat" (1976). Most importantly, Bowles's use of Moroccan colloquial Arabic in the translated texts reflects what SamiaMehrez names as a culture-linguistic layering which exists within them and their language is a language "in between".⁵⁸ These hybrid texts defy the traditional notion of linguistic equivalence as sameness, or ideas of accuracy and inaccuracy, faithfulness and unfaithfulness, which have long shaped discussions about translation. To borrow SamiaMehrez's words, Bowles's translations from Moghrebi create a language in-between and therefore subvert the hierarchical relationship between the "dominant" and the "underdeveloped" by bringing them together and by "confounding different symbolic worlds and separate systems of signification in order to create a mutual interdependence and intersignification."⁵⁹

⁵⁷- Mohammed Elkouche. "Tangier Speaks: A Reading in The Discourse Of Three Tanjawi Writers". Conference Proceeding. *Voices of Tangier*. Khalid Amine & Andrew Hussey & Barry Tharaud. Eds. (Tangier: AbdelmalekEssaidi University, The University of Wales & The Centre for Mediterranean and Maghreb Studies, 2006), p. 79.

⁵⁸ - Quoted in. Maria Tymoczko. "Ideology and the Position of the Translator. In What Sense is the Translator 'In Between'?" *Apropos of Ideology. Translation Studies on Ideology-Ideologies in Translation Studies*. Jenny Holzer. Ed. (UK: St Jerome Publishing, 2003), p. 186.

⁵⁹-Quoted in. Kathryn Batchelor. *Decolonizing Translation: Francophone African Novels In English Translation*. (UK: St Jerome Publishing, 2009) pp. 258-259.

Conclusion

The overall idea this paper has tried to convey so far, is how the new approaches to translation, especially those applying cultural and historical research models, have marked a turning point in this field of research. They have indeed moved translation from the traditional debate about textual equivalence and transparency to discussing other complex and important issues, which derive from the complexity and the importance of the cultural and historical settings in which it has been practiced so far. Most important, almost all the new trends in translation studies share the belief that translations are primarily facts of the target culture, which are necessarily affected by its poetics and politics. This reality has revealed the increasing power of translators in shaping any intercultural exchange; their interventionist strategies have become substantial within a global network of economic and cultural exchanges. This brings to the forth the idea I discussed at the very beginning of this paper, that the cultural policy and the economy of globalization, both as an ancient and new phenomenon, have boosted the marginal position of translation and translators. Therefore, any attempt to undermine this practice or deny the agency of translators will necessarily undermine our ability in understanding the dynamics of cultural movements and cultural history.

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