

وزارة التعليم العالي والبحث العلمي

MINISTRY OF HIGHER EDUCATION & SCIENTIFIC RESEARCH

الجامعة الجزائرية للدراسات والبحوث
العلمية والدراسات العليا
الجامعة الجزائرية للدراسات والبحوث
العلمية والدراسات العليا
الجامعة الجزائرية للدراسات والبحوث
العلمية والدراسات العليا

Mouloud Mammeri University Of Tizi-Ouzou
Faculty Of Letters And Languages
Department Of Translation And Interpreting



جامعة مولود معمري - تيزي وزو
كلية الآداب واللغات
قسم الترجمة

Item number:
Serial number:

A dissertation submitted in partial fulfilment of the requirements for the
master's degree in Translation.

DOMAIN: Foreign Languages
SUBJECT: Translation
SPECIALITY: Translation Arabic/English/Arabic

Title

**Translation of Symbolism In The Novel From
Arabic Into English: The Case Of William
Granara's Translation of Tahar Wattar's Novel
'الزئال'**

Supervised by: Benhidjeb Taous Asma

Presented by:

NEDRI Nacera

MOUDJAHAR Hamida

Board of Examiners:

Chairwoman: Mohand Ouyahia KHEROUB, Lecturer Teacher MCA, MMUTO

Supervisor: Taous Asma BENHIDJEB, Assistant Professor, MAB, MMUTO

Examiner: Salima AKEZOUH, Assistant Professor, MCA, MMUTO

Class: 2019

Domiciliation laboratory of the master: Laboratory of Intellectual & Cultural Representations.

Dedication

This work is dedicated to:

My beloved mother, who pray to me during the whole period of my postgraduate

My beloved older brother, Mustapha, Mourad and older sister, Samira and her son Dayane

My beloved little brother, Hamid who was of a great help, support in finishing this thesis.

-Nacera-

I dedicate this work first and foremost to the Almighty Allah who has given me the strength and the will-power to get through this course.

Secondly, to my family members, my parents, my sister, and my brothers and

To the memory of my grandmother

To all my friends without exception and who conducted to the realization of this work

Thank you for every one

-Hamida-

Acknowledgements

All praise is due to Allah for His Blessing and Mercies until we can accomplish our dissertation. We extend our thanks to our supervisor Ms. Benhedjeb Taous Asma for her direction and stimulus, as well as for dedicating so many hours of her times to read and rereading this work. Without her revisions, feedback and editorial remarks the present study would have never reach this stage. We are also pleased to acknowledge our sincere indebtedness to all the teachers of translation for their kindness and endless support.

Our special thanks go to our parents who have always pray for us in doing our dissertation till this research finish. We do not forget our appreciation to Mr. Hamid who has kindly help with his positive contributions during the process of writing of this dissertation. Finally, we expect that this simple dissertation would be useful to translation studies.

TABLE OF CONTENTS

Dedication	I
Acknowledgements.....	II
Table of Content.....	III
Introduction.....	1
Chapter I: Symbolism in Novel's Translation	
I.1. Definition of Symbols.....	6
2. Definition of Symbolism.....	8
3. Difference between Symbolism and Symbol.....	9
4. Types of Symbols.....	10
4.1. Expressive Symbols.....	11
4.2. Referential Symbols.....	12
5. Symbols in Arabic Culture.....	13
6. Definition of Novel.....	14
6.1. Characteristics of the Novel.....	14
6.1.1. Characters.....	15
6.1.2. Plot.....	15
6.1.3. Setting.....	16
6.1.4. Point of View.....	16
6.2. Function of Symbols in the Novel.....	17
7. Translation Approaches.....	19
7.1. Equivalence according to Eugene Nida.....	19
7.1.1. Cultural Dynamic Equivalence.....	20
7.2. Comparative Stylistics.....	22
7.2.1. Direct Translation.....	23
7.2.2. Borrowing.....	23
7.2.3. Claque.....	23

7.2.4. Literal translation.....	23
7.2.5. Indirect Translation.....	24
7.2.6. Transposition.....	24
7.2.7. Modulation.....	24
7.2.8. Equivalence.....	25
7.2.9. Adaptation.....	25

Chapter II Translation of Symbolism in ‘*Al-Zilzal*’ Novel

II.1.Overview of the Novel.....	26
2. Authors’ Biography.....	27
2.1. Tahar Wattar.....	27
2.2. The Translator.....	28
3. Summary of the novel.....	29
4. The main characters of ‘ <i>Al-Zilzal</i> ’s’ Novel	30
5. Methodology of Analysis.....	31
6. Analysis of Symbols.....	32
II .6.1.Expressive Symbols.....	32
6.1.1. Religious Symbols.....	32
6.1.2. Proverbs.....	42
6.1.3. Historical Symbols.....	50
6.2. Referential Symbols.....	57
6.2.1. Religious Symbols.....	57
6.2.2. Proverbs.....	63
6.2.3. Historical symbols.....	69
Conclusion.....	73
Bibliography.....	76
Appendix	
Annexes	

Introduction

Translation is considered as a hard process and the most difficult practice in comparison with the other disciplines. It is a means of communication through which people can communicate, exchange knowledge, benefit from research written in other foreign languages. Translation also plays a major role in ensuring the message's meaning and providing equivalence between the source text and the target text. In particular literary translation is one type which is not an easy to achieve because it covers various literary genres such as novels, short stories, plays and poetry. It has more requirements than other types, since it deals with two cultures (a source culture and a target one). Therefore, the translation process requires a strict method about the text type to translate by resorting to the different translation theories in order to be more faithful during the translation process of the message: Content and form.

Hence, in the literary text the translator has not to focus only on the language as a means used during the translation process but also as a system of communication which has literal and figurative meaning including notions like metaphors, similes, proverbs and symbols. The latter, is one of the three type of figurative language. It is also a communicative element representing group of people, objects or ideas, a kind of metaphor used to add a particular beauty to the text in order to give it a figurative meaning beyond other than its literal meaning. Moreover, the translator must work to enrich his background knowledge and extra linguistics elements (culture, beliefs...ect) which defines the two cultures and reveal the essence of the language.

The aim of this study is to investigate the treatment of symbolism through its two types of symbols (referential and expressive) that we have attempting to identify, then analysing some of the possible strategies used by the translator to deal with these symbols and the possible limitation of these techniques in terms, for instance, of translation effectiveness. This study

also seeks to explore the problems encountered by the translator during the process of translating with reference to Tahar Wattar's novel '*Al-Zilzal*' translated into English by William Garanara's under the title '*The Earthquake*'. As we have noted that most studies focused on the translation of the symbolism in poetry is compared to the narrative text, and to which extent the Orientalist William Garanara has succeeded in defending the Algerian culture. This study presents a gap that has not been discussed previously in terms of translating symbolism. Moreover, the aim of this research is to identify whether the translation of William Garanara is either reflecting about reality or presenting facts about the Algerian people and their cultures or misrepresenting them and enhancing false beliefs and stereotypes in the minds of the target language readers.

After we have evoked these motivations which are mentioned above, we have also objectives that we have to achieve. The first objective is succeeded to examine the adopted strategies by the translator to deal with symbolism in '*Al-Zilzal*' novel. The second objective is giving alternatives in case of the translator failed in his strategy's choice. Concerning the third one is to know on which basis the strategies are chosen by the translator? Is it only a decision-making process or problem-solving in way that ensures that preserve and respect the source language text and the source language culture? Or is it an attempt to achieve the two purposes.

Tahar Wattar's novel '*Al-Zilzal*' (The Earthquake) is characterized by symbolism which carries implicit significances. In this regard, we have formulated our research questions as follow:

- How does the translator William Garanara deals with symbolism in Tahar Wattar's novel '*Al-Zilzal*' (The Earthquake)? This main question brings us to ask sub-questions:

- What are the different strategies chosen to translate the different forms of symbolism? Does the translator succeed to render the two types of meaning of symbols: Referential and Expressive?

-What are the different strategies choose by the translator to deal with symbolism?

-Is literal translation enough to translate all forms of symbolism and in all situations ?

The hypotheses of this work consist of four main statements:

- Mastering both the source and the target languages in addition to their culture helps the translator to render the meaning and keeps the beauty of the source text and its two meanings referential (denotative) and expressive (connotative).

-To a certain extent the translator succeeded to render the meaning of the symbols.

-Vinay and Darblenet procedures and E. Nida cultural dynamic equivalence may be are effective to translate the symbols.

- Literal translation can cause a loss of the beauty and the meaning of symbols in the target text.

As the research is mainly concerned with the investigation of the issue of translating symbolism in Tahar Wattar' novel '*Al-Zilzal*' (The Earthquake) comparative analysis method is used. The investigation of the issue of translation of symbolism is based on Arabic-English parallel corpus to understand translation difficulties and the two types of symbolism in relation with culture involved and the solutions provided through strategies used by the translator. To accomplish this investigation we have employed the linguistic approaches suggested by the linguists Vinay and Darblenet (Stylistic Comparative, 1958) and E. Nida's (Toward a Science of Translating, 1964) in which he distinct between two types of equivalence: Formal and dynamic.

From this point, we are going to divide our work into two big main chapters preceded by a general introduction. In the theoretical part of the first chapter entitled '*Symbolism in novel's translation*' we have defined symbolism through an overview of the literature and the classification of its two types of meaning (Referential and Expressive) according to E. Nida, then we have defined the novel and its characteristics since our corpus involves the novel that is a part of literary genre. At the end of the theoretical chapter we have defined the two approaches that we will apply throughout this research. The two approaches are based on translation of symbolism as a figurative style with relation to the culture which exists in the literary genre. Our corpus, therefore, is a literary novel and our focus is on translation of symbolism. The first approach that we selected to apply throughout this research is the one introduced by Vinay and Darblenet (Comparative stylistics), while the second is E. Nida's theory of equivalence.

In the practical part of the second chapter we have given an overview of the Tahar Wattar's novel '*Al-Zilzal*' (The Earthquake) with introducing its characters and we also introduced the two biographies, the one of the author of the original work Tahar Wattar and the biography of the translator William Garanara. In this practical chapter also we have presented the methodology of analysis of our corpus, in the first place we have extracted some symbols as examples from the novel, and in the second place for ending we have analysed the extracted symbols from the novel.

Many studies of Tahar Wattar's novel '*Al-Zilzal*' (The Earthquake) are contributed to enrich the literary translation including: '*Translation of the register*' it is dealt with the francophone student and '*Translation of cultural specific-terms*' is a subject which treated by the English student.

Concerning the main books that we have used to elaborate this research are Vinay and Darblenet's '*Comparative stylistics*', E. Nida's '*Toward a science of translating*' and '*Theories of symbols*' written by Tzvetan Todorov. Finally, a general conclusion puts end of this study through presenting the results which we have reached from this work.

Chapter I: Symbolism in Novel's Translation

The first chapter of our work is an overview of symbolism. We start providing definitions of both symbol and symbolism, presenting and explaining the types of symbolism and the difference between both concepts. Second, we give a general idea about symbolism in the Arabic culture. We also shed light on the novel's definition with reference to its characteristics and how symbolism functions in the novel. Throughout our work, two approaches will be implemented to investigate the subject of symbolism of our thesis. The first approach to mention is Vinay and Darblnet and to supplement our subject we reference to the study of translation of symbolism on the Eugene Nida equivalence perspective.

1-Definition of Symbols

Symbols are one of the three types of the figurative language, including metaphors and simile, which are the most popular in almost all languages. According to Dragomirecu, "*symbols are the figurative language by which an abstract idea is expressed with the help of the name of an object belonging to the physical or animal world*" (1995: 255). It means that many writers or major authors of fiction make the symbolic use of concepts and objects, focusing on subjective mental impression and internal moods, delicate emotional states and spiritual feelings for example in Tahar Wattar's novel, the author seamlessly integrates the surah into Boularwah's monologue in which the character is hunted by increasingly prescient images of the earthquake of doom (طار، طاهر، ص 22) "...تذهل كل مرضعة عما أرضعت، وتضع كل ذات حمل حملها،..." (W. Garanara, 2000: 33) . Thus, symbols are word used as "*a communicative element representing groups of people, objects, or ideas, a kind of metaphor used to enhance the beauty of the text and have a figurative meaning other than literal meaning. In other word a literary symbol built on an existing relationship of designation that can highlight both a denotative and connotative meaning.*"(Encyclopedia, Britannica). That is to say,

symbols are used to convey deeper meanings by using object belonging to the physical or animal world. In addition to this, as people belong to different speech communities, symbols are differently used. They express different attitudes, patterns of thought and behaviour. Moreover, symbol is not limited to this but it is also used as a figurative of speech which gives beauty to a literary text and conveying deeper meaning (denotative and connotative meaning).

Historically, the word symbol is derived from the Greek verb *'symballien'* which means *'to throw together'* and its noun somnolent, *'mark', 'emblem', 'token', or sign; it is an object, animate or inanimate which represents or stands for something else"* (Robert and Jacobs, 1992:326). The concrete image of symbol has its own significance, it can be material image and meaning (animate) or immaterial (inanimate) the abstract meaning reference is made to.

Literary, *"the symbol can be analysed from two angles, the first one is the person who uses it and the second is the one who discover it"* (Abrams, 1993:206). That is to say, in the first case, the symbol is rhetorical means as it is used for indirect transmission of general meaning. In the second case, however, the symbol is the instrument of an action of psychological identification being subject to solving in order to identify beyond appearance and profound sense. In this respect, it is regarded that symbols as *'private'* or *'personal symbols'* (Ibid) because the aim of using such symbols is to exploit widely shared associations between an object or event or action and a particular concept. For example, in Tahar Wttar's novel the writer chose the Constantine town to create his novel for being an agricultural town and the capital of Islamic culture which coincided with the feudalism period.

2-Definition of Symbolism

Symbolism is implied to describe a 19th century literary movement originating in France, particularly associated with the poetry of Charles Baudlaire “Les fleurs du mal” (the flowers of evil, 1857). Edgar Allan Poe’s works, which Baudlaire greatly admired and translated into French, were a significant influence and source of many stock tropes and images.

Generally, symbolism may be defined as the representation of reality of one level of reference by corresponding reality of another. According to Emund Wilson (1972), Symbolism is an attempt to study carefully the complicated associations of ideas which represented by a medley of metaphors to communicate an equal personal feeling because of the complexity and depth of a symbol. In this respect, Abrams says: “*symbol, in the broadest sense of the term, is anything which signifies something else, in this sense all words are symbols*” (1996:311). That is to say, symbolism is an important device in literature, it communicates not only subtle and hidden ideas of a complex age, but it also “*expresses and interprets the materialistic realities of life, bring out the mysteries of human existence*” (Meankshi, 2005:147). The comprehension of these mysteries becomes easier when ideas pertaining to the mysterious aspects of life, which are beyond sense perception, experiences of the material world. So, material objects and physical experiences acquired significance as symbols.

Symbolism in literature is defined as the writing style of using something else by reasoning of relationship, association, accident resemblance, or visible sign of something invisible. It is also referred to as literary technique which enables the details of novel to become rich in associated meaning and significance.

In brief words, symbolism is a method of using symbols to represent complex ideas, thoughts or concepts. It can therefore, be anything standing for or representing something else.

3-Difference between Symbolism and Symbol

To discuss the difference between symbol and symbolism, it is important to know about the two concepts definitions. The former is a thing that represents or stands for something else, especially a material object representing something abstract, or qualities in literature, art, science ect. Thus the latter, is the use of symbols to signify ideas and qualities by giving them symbolic meaning that are different from their literal sense. So, symbolism is the act of attaching inner meaning to outward thing. From what is said above, the first distinction stands at the level of definition of both symbol and symbolism.

The second one is that while symbolism confines the image to something known and it can be expressed in clear terms, the symbol represents a form which is not able to express it abstractly. This distinction separates between the mind and imagination of receptor. The latter tries to use his mind to discover the links or metaphors that the creator borrowed from the human world. From this respect, Todorov argues: *“The symbolic story indicates directly its sensory without any justification for its existence, except for rendering meaning, whereas, the symbol indicates indirectly and in secondary way”* (1977: 24). This means that, the meaning of the symbolic story seems to be final for example the existence of the animal in symbolic story is for one specific connotation moral or educational value, whereas the meaning of the symbol in the work of poetry for example is infinite it open many other possibilities and different interpretations according to the diversity of the reader and his culture. In other words, when the symbolic narrative meaning ends and reaches its goal, it becomes somehow dead while, it is always active and vivid in the symbol (1977:28).

Symbolism, therefore, is a literary movement defined by a specific time frame, philosophical backgrounds and conditions that helped it to appear. In contrast, the symbol is a technique used by the author and poet in their writings and in all times. In this respect, Ghassan Ghanem states that, *“the symbolic school depends on feelings of the receptor through the*

sounds of words and resonance of the letters and their music, while the symbols depend on the moral values of the words of new meaning” (1967:67). The symbolic school basis on the affection of the receptor or the reader through employing specific words which affect the feelings of the reader, whereas, the symbol focuses on the imagination that the reader uses to understand the connotative meaning that the normative language failed to capture it.

4-Types of Symbols

Connotation and denotation are two principal methods describing the meaning of words. Connotation refers to a wide array of positive or negative association that most words naturally carry with them. Denotation, however, is the precise literal definition that is to say the direct or dictionary meaning of words in contrast to its figurative or associated meaning (connotations). Beside this, Nida (1964) describes various scientific approaches to meaning related to works that have been carried out by theorists in semantics and pragmatics. His central work is to move away from the old idea that word has fixed meaning and toward a functional definition of meaning, in which a word acquires meaning through its context and can produce varying responses according to cultural boundaries. From this extent, Eugene Nida distinguished between two types of symbols: expressive and referential.

4-1-Expressive Symbols

Expressive symbols are connotative because they evoke association that is diffused and open-ended rather than specific and limited. For example, the word ‘mother’ at the denotative level means the female parent of human being or animal. That is connotative is the word carries associations with warmth, security, tenderness, comfort, love, origin etc (Abdelaziz Agti, 2005: 11). The word “ فريك ” [friik] in the east of Algeria refers to harvested wheat when it begins to ripen, and then grilling it in ears to get grains to be ground in order to prepare a meal known as [jaari] (a kind of soup with friik) consumed on a large scale during the fasting

period. The translator used “green wheat” and “wheat” as equivalent terms for [friik], but the foreign reader may not understand the meaning intended by the author of the original text. Among the connotations the word [friik] has is an indication of a specific period of time preceding the harvest season when women of the village go out to the fields in order to collect the grains whilst they are still green (Tahar water, 1974:114).

Expressive symbols invested with connotation evokes responses that are personally meaningful that is the connotation are experienced by the person either with pleasure or disgust. For example, ‘home’ is more expressive symbol than ‘house’. ‘Home’ refers to inside, to connote cosiness and comfort. In general, the connotative has relation with personal experience or community speakers that reacts and gives an emotive connotative meaning. However, connotative meaning is subjective, varieties, and depends on a person experience or a culture.

Many views are included concerning expressive symbols, for example, Barthes in Malik (2009) creates a second order of signification, which emerges when the signifier associated with variety of psychological aspects such as, feelings, emotions, or believes which is called the connotative meaning.

Connotative meaning includes a suggestive significance of the symbol more than the referential meaning. According to Pierce (1995), at the connotative level, we read something implied. For example, picture of smiling people could be interpreted as an expression of friendless or happiness, but also smile could be interpreted as an expression of humiliation to someone else.

In this respect, Barthes (2009) explains, the meaning at the connotation level, is resulted with relation between signifier and culture widely which involves believes, habits, framework, and ideology of social formation. That is why connotative could be said as an

emotion or feeling which is believed by a group of people. Thus, connotation could be a figurative of denotative itself or hidden meaning.

In Semiotics and literary criticism connotation meaning is commonly used to refer to all kinds of associations that words may evoke: emotional, situational particularly in certain contexts such as the word “بومة” in Arabic and its English equivalent “owl”, basically, refer to the same thing, but they have different cultural connotations. In Arabic, the word “بومة” stands for pessimism, whereas in English the “owl” is thought to be wise.

4-2-Referential Symbols

Referential symbols are denotative. They are words or objects that have a specific reference. They are instrumental which represent the explicit or referential meaning of sign; it also refers to the literal meaning of the word it means the dictionary definition. For example, ‘water’ is a referential symbol because it refers to something essential for life that everybody knows.

Barthes (1977) in Piliain explains, “*The denotative is signification level which describes the relationship between signifier and signified, or between the mark and the reference to the reality, which generates explicit meaning, direct meaning and definite meaning*” (Barthes, 1977: 199). In other words, denotative meaning is described as the meaning of words that do not contain additional feelings.

Referential meaning have also other terms such as denotative meaning of conceptual or ideational meaning which can be understood on the physical objects form. For example, if you look up to the word ‘owl’ in dictionary you discover that one of its denotative meaning is that a kind of a bird which has two legs and two wings with a nib, covered by feathers (T.Wattar, 1974: 55). In semiotics, the denotative meaning has a stable meaning for instance,

denotative meaning of the word ‘ cat’ always refers to form legged animal with fur, it means that denotation is what an instead of what is assumed.

5-Symbols in the Arabic Culture

Every civilisation of the world has its own culture and symbols, which can be manifested throughout various levels: Religion, culture, society, ect. In fact Arabs, does not exclude the symbolic of their culture. The symbolism movement has a great influence on the Arabic literature, especially during the Second World War in which their literature is violently shackled by its remains (Rachid Ben Foudil, 2010). Arabs then adopted symbolism because of its characteristics. It was a new literary movement full of ambiguity and connotations, and source of inspiration in order to render the message. In this respect, (Mazid Bahaa) argues that « الترميز هو شحن تلك العلامة بالإحعاءات النفسية والثقافية والسياسية من خلال توظيفها في سياق يستدعي تلك الإحعاءات ويبزرها» (مزيد بهاء، 2018 :15).

« Coding is to charge that sign with a psychological, cultural and political connotations, it employs through a context which evokes connotations and highlight it » (Our translation).

As a movement symbolism is moved to Arabic literature through literary writers such as, Abdou Arahman, Chukri and Ahmad Zak Abushad.

Symbolism, however, in the Arabic literature did not appear as a limited doctrine as the other set of beliefs, but the Arabs works are introduced through their contact with the Western culture (Youcef Aid, 2011: 212). Beside this, symbols differ from culture to culture, from place to place and from time to time. Thus, Arabs have their own symbols and have their particular way of using them. They use for example names of animals to denote certain symbols for instance, ‘dove’ symbolizes goodness, the ‘lion’ symbolizes the force and courage and the female of ‘dog’ symbolizes corruption (Rchid Ben Foudil, 2010). In addition to this, the uses of symbolism vary from one culture to another. In this regard, Bahaa Mazid(2018) states:

« تتباين دلالات الرمز من مكان إلى مكان، ومن زمان إلى زمان، فقد يوحى الأبيض بالبراءة والنقاء، وقد يوحى بالسذاجة وقلة الخبرة، وقد يكون لون الكفن أو لون ثوب العروس ليلة زفافها» (بهاء الدين مزيد، 2018: 02).

Thus, symbolism is determined in accordance to people's culture, it means that the use of symbolism in the Arab culture is not the same with the Western one for example; the word 'desert' in the western culture is not a symbol of danger and isolation like in Arabic one, though 'forest' that symbolizes to danger and horror(Bahaa Mazid, 2018).

As conclusion, we can deduce that the Arabic cultural symbolism movement which is adapted from Western world, back to the different circumstances and the necessity to hide their hard reality. The Arabic cultural symbolism then is differed from the other cultures in terms of the way of using of symbolism that is not the same with comparison with other cultures.

6- Definition of Novel

Novel is an invented prose narrative fiction of considerable length and certain of complexity that deals imaginatively with human experiences, usually through a connected sequence of events involving a group of persons in a specific sitting.

The novel has also encompassed an extensive range of types and styles including, gothic, romantic, realist and historical.

According to Oxford learners Dictionary the word novel is defined as follow: *"A story long enough to fill a complete book, in which the characters and events are usually imaginary"*.

6-1-Characteristics of the Novel

Novel is defined as a fictional story with considerable length. It has its own characteristics that help readers to distinguish this literary genre from the many others starting with: Characters, plot, setting and point of view. Novels are also arranged into a different

literary genre such as romance, horror, mystery, satire, comedy, historical romance, science fiction and fantasy ect.

6-1-1- Characters

Characters are the persons (actors) represented in a dramatic or narrative work. They are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities with inferences to what the persons say and their distinctive ways of saying it in the dialogue and from what they do as the action. The grounds of the characters' temperament, desires, and moral nature for their speech and actions are called their motivation (Abrams, 1999:32). Characters are also defined by E.M.Foster (1927) as the fictional representation of a person belies and multiplicity and complexity of methods of characterization. He distinguishes between two types of characters, flat and rounder characters. According to Foster, flat characters are based on a single quality, and tend to remain static, undeveloped throughout the work. They correspond in the novel to the dramatic, humour characters popularized by play wrights. In contrast, the round characters are more complex, presenting several traits and often undergoing some sort of development or change as the plot progresses. For example, the character Shaykh Boularwah in Tahar Wttar's novel '*Al-Zilazl*' is a round character that developed throughout the story. In addition to this, the same character who changed from one bridge to another. Therefore, the idea of character is often attached to the dimension of the novel which personalized or humanized by the round character.

6-1-2- Plot

The plot in a dramatic or in a narrative work is constituted by its events and actions, as these latter are rendered and ordered toward achieving particular artistic and emotional effects. This description is deceptively simple because the actions including verbal discourse as well as physical actions are performed by particular characters in a work, and are the means

by which they exhibit their moral and dispositional qualities. Plot and characters are therefore interdependent critical concepts as Henry James said, "*What is character but the determination of incident? What is incident but the illustration of character?*"(Henry James, 1904: 224). It means that the two concepts (character and plot) are usually taking separate ways but each one of them requires the other. According to Abrams (1999) when we summarize the story in a literary work, we say that first this happens, then that... It is only when we specify how this is related to that, by causes and motivations, and in what ways all these matters are rendered, ordered, and organized so as to achieve their particular effects, which a synopsis begins to be adequate to the plot (Abrams, 1999:224). That is to say, it is necessary to respect the timeline of events and the relationship between both causes and motivations in order to achieve the particular effects of the story.

6-1-3- Setting

Setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its actions occurs. The setting of a single episode or scene within such a work is the particular physical location in which it takes place. Setting and the French word '*décor*' are synonymous. French word *décor* denoting both the scenery and the properties or movable pieces of furniture, on the stage. The French '*mise en scène*' (placing on stage) is sometimes used in English synonymously with setting; it is more useful, however, to apply the term more broadly (Abrams, 1999: 284-285). Setting thus is where and when the story evolves, it represents the physical location and the time as well as the social and the cultural conditions in which the characters exist.

6-1-4- Point of view

Point of view signifies the way how a story told the mode (or modes) established by an author. It is also a means in which the reader is presented with the characters, dialogue, actions, setting, and events which constitute the narrative in a work of fiction. The question of point of view has always been a practical concern of the novelist, and there have been

scattered observations on the matter in critical writings since the emergence of the modern novel in the eighteenth century (Abrams, 1999:231). The simplified classification below, however, is widely used: In a third-person narrative, the narrator is someone outside the story proper who refers to all the characters in the story by name, or as "he," "she," "they." In a first-person narrative, the narrator speaks as "I," and is to a greater or lesser degree a participant in the story. Concerning the first third-person, it is divided in two types: The omniscient point of view and the limited point of view. The former, is a common term for the many and varied works of fiction written in accordance with the convention that the narrator knows everything that needs to be known about the agents, actions, and events, and has privileged access to the characters' thoughts, feelings, and motives. In the second type, view, the narrator tells the story in the third person, but stays inside the confines of what is perceived, thought, remembered and felt by a single character within the story (Abrams, 1999: 232-233). In Tahar Wattar's novel 'Al-zilzal', the story is told through the first person 'his' thoughts and emotions for example, "...Shaykh Boularwah was thinking to himself as he opened 'his car door'..." (T .Watter, '*AL-Zilzal*', 1974: 04). The story is told also through the first-person narration uses the pronoun 'I' and the audience see the world directly through that character's eyes only for example, "...what make people in such a way in this city? And here I am, finally, after I nearly had to abandon my car..." (T. W, '*AL-Zilzal*', 1974: 07). The narrator in the novel also uses the character's names and the pronouns 'she' and 'he' (third person omniscient) for example, "...Shaykh Boularwah's heart fluttered when noticed the suspension bridge. He took another look....."(Ibid).

6-2- Function of Symbols in the Novel

To communicate with the readers, the writer needs to formulate his thoughts into sentences by using either words or symbols. Thus, *“symbols used to convey deeper meanings than the words themselves. It gives also to the writer freedom to add double levels of meanings to his work and universality to the characters and the themes of a piece of literature”* (Sumi Akter, 2015:32). And due to the use of symbols, the writer has the ability to stimulate reactions in the readers. Moreover, symbol provides more information than what is written about object as its description. In addition to this, symbol provides explanation of something very big that tells everything in one short. Symbol, therefore, is used to produce an impact which accomplishes by attaching additional meaning to an action, object, or name. As Ginny Wiehardt states:

“Symbol is takes something that is usually concrete and associates or affixes it to something else in order to give it a new and more significant meaning. The symbol allows the writer to convey something to his audience in poetic way instead of saying it outright, what help an author to create nuance and complexity” (2019: 15).

It means that, usually the symbolist writer uses symbols to represent something which stand for something else in addition to its literal meaning, especially a material object which representing an abstract. The writer also through the use of symbol attempts to evoke unique and strong feeling in the reader in any literary text, instead of direct statements that would limit its diverse reactions on various audiences.

The writers also use different types of symbolism to vivid and demonstrate the personalities of certain characters, the tone of stories, and reveal certain backgrounds of society. Symbols as well as can be extend the meaning of actual word to a written word by transferring it into powerful instrument.

To conclude, Mohamed Hassan states:

« إن الأديب الرمزي يرفض تسمية الأشياء بأسمائها لأن التحديد في رأيه يقضي على أكبر قدر من المتعة المستخلصة من القصيدة إذ أن هذه المتعة متضمنة عملية الكشف التدريجي عن الشيء المقصود» (محمد حسن، 2005: 108)

“The symbolic writer refuses to name things by their names. According to his view this definition eliminates the greatest amount of pleasure which derived from the poem, as this pleasure included the process of gradual detection of the intended thing” (Our translation). Things do not declare directly and reveal its connotative meaning so as do not lose its elements. Therefore, the symbolic writer through his symbolism wants the reader to discover things gradually through making a deep reading to the text in order to understand better.

7-Translation Approaches

The concept of equivalence is one of the core problems in translation theories. It is explained and used in different ways by different pioneers. In this research the discussion of equivalence will be the one provided by Eugene Nida and Vinay and Darblenet.

7-1- Equivalence According to Albert Eugene Nida

Nida’s approaches in translation are Formal and Dynamic equivalence. Formal equivalence focuses attention on the message itself, in both form and content (Nida, 1964:159). However Dynamic equivalence seeks the closest natural equivalence to the source language message. Nida, therefore, takes the old concepts such as literal, free and faithful translation away in favour of two basic types of equivalence which are mentioned above.

In fact, Nida argues that formal equivalence is to remain as close to the original text as possible without adding the translator’s ideas and thoughts into the translation. He adds that the literal translation is less danger of corrupting the original message.

However, Nida considers dynamic equivalence as an approach to translation in which the original language is translated “thought to thought” rather than “word for word” as in formal equivalence. According to Nida rendering meaning is taking each sentence or thought from the original text and rendering it into a sentence in the target language that conveys the same meaning. He adds that, it is not a condition to use the exact phrasing or idioms of the original. In general speaking, dynamic equivalence generally, is useful when the original language is different from the target language.

According to Nida, a ‘gloss translation’ mostly typifies formal equivalence in which form and content are reproduced as faithfully as possible and to enable the target reader to understand as much as possible in term of customs, the manner of thought and means of expressions of the source language context (Ibid). However, dynamic equivalence, tries to relate the receptor to his own culture without insisting that he understands the patterns’ culture of the source language context. According to him problems may depend on cultural and linguistic gap. Nida cites his examples from Bible translation, where the phrase “Lamb of God” would be rendered into “Seal of God” for the Eskimos’ language because the Lamb does not symbolize innocence in their culture. In this case, a literal translation (formal equivalence) does not mean anything in different culture; consequently, dynamic equivalence is necessary.

7-1-1-Cultural Dynamic Equivalence

All theories of translation are mainly concerned with the problem of finding equivalent terms and expressions from the source language into the target language. The concept of equivalence is one of the most problematic and controversial area in the field of translation studies. In order to appreciate the dimensions of the problem, the concept of equivalence has been discussed by some of the most well-known scholars in this field, namely Vinay and Darbelnet and Eugene Nida.

The Dynamic equivalence translation approach provides the translator with a theory which can deal with the cultural challenges. Nida (1964) writes that defining a dynamic equivalence translation is to describe it as “*the closest natural equivalent to the source language message*”. It means that, the key word in this definition is the word equivalence which is related to the source text in the sense of understanding the meaning as the first step in the translation process (Nida, 1964: 166).

The word equivalence is also linked to the target language because it is the representation of the meaning in the target text. The equivalent is supposed to be viewed in terms of approximation rather than exact correspondence. The naturalness of the equivalence refers to being culturally part of the target reader’s way of using language. Therefore, the translator should bear no obvious trace of a foreign origin. But this is difficult to achieve to a certain extent because some cultural words bring with them foreign associations.

The problem raised by the dimension of culture in the process of translation is whether the translator erases all cultural features that make the translated text sound foreign or preserves the cultural specificities of the source text in the target text. It seems that, there is no clear solution to such problem. However, it depends on the translation approach which translator adopts to make a shift to the target culture. In doing so, this process is named target-oriented translation and source-oriented translation in case he preserves the source culture.

The advantage of target translation is that it results in a translated product that would be meaningful since it conforms to the norms of the target language. But this may deprive the reader of gaining insight into a foreign culture and knowing about other people’s practices, and hence it results in cultural imperialism instead of accepting differences and being tolerant by acquiring a broader cultural horizon. Accepting elements from source language will enrich the target language.

When translating discourse that refers to a historical period, the translator should use vocabulary relevant to the period. If the original text used for example, 'Iron horse' to express people's level of education and attitude towards scientific inventions at a certain period of time, the translation should be 'Cheval de fer' instead of 'train'. The translator should not use outdated words in a contemporary piece of discourse. Nida (Ibid: 168) agrees that the appropriateness of the message with the context is not merely a matter of the referential content of words. The total impression of a message consists not merely in the objects, events, abstractions and relationships symbolized by the words, but also in the stylistic selection and arrangement of such symbols. Thus, a dynamic equivalent translation is important that the translator reflects the point of view of the author such as sarcasm and irony. The point of view is often expressed through the tone of the writer which is a clue to this intent, to what the really wishes to say.

7-2- Comparative Stylistics

Jean Vinay and Jean Darbelnet have also discussed the term of equivalence in their 'stylistique comparé' du Français et de l'anglais (1958) which is a comparative stylistics analysis of the different translation strategies and procedures used in French and English. They distinguished between direct and oblique translation, the former referring to literal translation and the latter to free translation. Moreover, they proposed seven procedures in which the first three covered by direct translation and the remaining four by oblique translation. These procedures are: borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. Vinay and Darbelnet view equivalence oriented translation as a procedure that produces the same situation of the source text, whilst using completely different wording. They consider equivalence as the ideal method for translating proverbs, idioms, clichés and nominal or adjective phrases and onomatopoeia expressions. In

this regard they state that “*Equivalence is viewed as a produce in which the same situation is replicated as the original but different wording is used*” (Vinay and Darbelnet, 1995:39).

In fact, Vinay and Darbelnet identified two translation strategies (1995/2004:128-37) the first one is direct translation (literal) and oblique (free) translation.

7-2-1-Direct Translation

This type covers three procedures.

7-2-2-Borrowing

The process of borrowing is one of the ways through which a language revives its lexicon. When this method used in translation, it should be explained or followed by a footnotes or a glossary. Borrowing sometimes undergoes a shift in meaning since bilinguals feel that there is a semantic gap between the foreign language and their mother tongue. Loan-words do not cause a problem in translation unless they have been recently borrowed for example, ‘*shaykh*’ and ‘*Imam*’ are words borrowed by the translator William Granara from the source text (Tahar Wattar, 1974:4-31). Moreover, borrowing creates social cultural and political problems because the use of cultural concept that is not suitable to another one lead to confusion.

7-2-3-Calque

It is also called semantic translation which pours into the same conception of borrowing. It focuses on finding equivalents of the source language words in the target language. Likewise, a gloss will be necessary for the first occurrence, and it is divided into two types: lexical and structural calque. As an example, from the Tahar Wattar’s novel ‘*Al-zilzal*’, the word ‘*Radio*’ is transferred by the translator to the target text and keep its meaning (Tahar Wattar, 1974: 39).

7-2-4- Literal Translation

‘Literal’ translation or ‘word for word’ translation, it is the direct transfer of source text into a grammatically and idiomatically appropriate target language, in which translators’ task is limited to observing the adherence to the lining servitudes of the target language for instance, the expression ‘*the grand Mosque*’ (T.W, 1974: 29) is transferred from the source text as it is in order to get both accurate structure and meaning. In fact Vinay and Darbelnet stress that translation problems occurred when literal translation is ruled out. For this reason, strict literal translation may be used in order to have a special effect such as being humorous or having an exotic effect. In literal translation both the text and the content are of equal importance.

7-2-5-Indirect Translation

This type covers four procedures.

7- 2-6-Transposition

This method involves replacing one word class with another without changing the meaning of the message (Vinay and Darblenet, 1995:36). For example, considering the expression ‘*as soon as he gets up*’ the translator transposes a part of the discourse without any change in its meaning and the message. **Musailama the Imposter**’ ‘مسليمة الكذاب’ (T.W, 1974: 117) is another example through which the translator adopted the transposition procedure to transfer it into the target language. That is to say, replacing a noun with another part of speech, Transposition is common in translation and it is obligatory in instance of translating idiomatic expressions, and it is distinct between two types: obligatory and optional transposition.

7- 2-7-Modulation

Modulation is a variation of the form of the message, obtained by a change in the point of view. It focuses on the semantic level without neglect the syntactic level. It is a shift in a word class or in a cognitive category thus, translators should have a good intuition in order to avoid literal translation.

7-2-8-Equivalence

It is also called idiomatic or pragmatic translation. It is used to refer to the cases where languages describe the same situation by different stylistics or structural means. Equivalence, therefore, is useful in translating idioms and proverbs (cultural aspects) as an example of equivalence, is in the following expression ‘*the grey hair*’ (William Garanara, 2000) the translator describe the same situation as the one of the target text 'الشعر الأبيض' (T.Wattar, 1974: 36).by using different stylistics and structural means.

7-2-9-Adaptation

It is also called cultural transposition. It is the freest or the least literal type of translation because it focuses on the things that are absent in the target culture rather than linguistic components Vinay and Darbelnet defines adaptation as “*The translation method of creating an equivalence of the same value applicable to a different situation than that of the source language*” (Vinay and Darbelnet, 1995:338). For example, the translator adapt the word 'ختانة' by 'العمادة' (T.W, 1974:103) ‘*circumcision*’ and it is a kind of equivalence in the situations between the source text and the target one

Hence, both adaptation and equivalence seem to have the same characteristics. However, deciding whether a translation requires a search from equivalence or adaptation

depends upon the linguistic or conceptual distance between the source language and target language sequences.

This first chapter has presented the review of the literature around of the subject of symbolism in relation to translation studies. First, we have given a brief definition of the main concepts in order to understand the theoretical part. In addition to this, we have highlighted the two basic approaches to use in our investigation: Vinay and Darblenet and Eugene Nida.

Chapter II: Translation of Symbolism in the Algerian Novel ‘*Al-Zilzal*’

This chapter is devoted to the identification and analysis of the way symbolism included in Tahar Wattar’s novel ‘*Al-Zilzal*’ were dealt with. The aim is to understand the process of translation including difficulties expressive and referential meaning represent in translation such as the source language symbols may be difficult to understand because of its semantic complexity, the source text symbols and its equivalent in the target language may not have the same expressive meaning, the target language may lack an equivalent, etc and strategies used by the translator, William Granara, to treat these symbols.

II-1-Overview of the Novel

‘*Al-Zilzal*’ (earthquake) was first published in Beirut in (1974). It is written by the Algerian writer Tahir Wattar, and translated into English by William Garanara. The novel is a walk in the mind of Shaykh Abdelmadjid Boularwah in Constantine, and a tale which combines between realities with fiction. The author paints pictures of fragmented conversations of Boularwah’s present and past. He is a conservative character who is opposed to modernity. The novel includes references to places and events which are part of Algerian socio-cultural background. The novel also, includes characters and actions that are representative of Algerian people’s life. ‘*Al-zilzal*’ depicts a particular geographical, social

and historical setting through it goes back to the post colonial period. The novel begins as far with the arrival of Abdelmadjid Boularwah to the city of Constantine where the events took place.

The main theme of the novel is the conflict between tradition and modernity, present and past, colonialism and independence, and all this expressed through the opposing attitude of Boularwah toward modernism. A great part of the novel is devoted to changes which take place in Constantine and to which Boularwah cannot adapt, resulting its breakdown. Because of this nostalgia for the past and rejection of the present, he wishes that an earthquake would devastate everything.

II-2-The Author's biography

2-1- Tahar Wattar

Tahar Wattar was born on August 15th, 1936 in Sedrata in the East of Algeria. He entered the Jami'a Al-Ulmaa' school in 1950 and was then sent by his father in 1982 to study Islamic jurisprudence at Iben Badis Institute in Constantine before moving to AL-Zaytouna in Tunisia.

In 1956, Tahar Wattar joined the Civil Organization of the NAF. He founded successively two periodical in 1962-1963 "AL-Ahrar" and "AL-Jamahir" which were suspended by the authorities. The author also served as a senior executive in the FLN and Director General of Algerian Radio. He retired at the age of 47. He has been the president of AL-Jahidhiya Cultural Association since 1989.

Tahar Wattar has published novels, short stories and plays in Arabic. Some of his works have translated into many languages such as Russian, English, French and Portuguese, etc.

Besides, some of his writings have put to the stage and made into movies. Tahar Wattar one of the great figures in Algerian literature written in Arabic. His works include:

Novels

-*Al-Alaz* (The Ace, 1974)

-*Al-Zilzal* (The Earthquake, 1974)

-*Urs Baghl* (The Mule's Wedding, 1978)

-*Al Hawat Wal-Kasr*(The Fisherman and the Palace)

-*Al-Shamaa Wa-dahaliz*(The Candle and Dark Caverns, 1995)

Short stories

- *Al- Taanat* (The Stabs, 1971)

- *Al- Chuhada Yaudun Hadha Al- Usbu* (The Martyrs Come Back This Week, 1974).

- *Dukhanun Min Kalbi* (Smoke from my Heart, 1996)

Plays

-*Al- Harib* (The Fugitive, 1996)

2-2- The Translator

William Granara is a professor of Practice of Arabic on the Gordon Gray Endowment, and Director of Modern language programs. Granara teaches Arabic language and literature. He directs the Arabic language program at Havarad University. He also studied Arabic at Georgetown University and received his PHD in Arabic Islamic studies at the University of

Pennsylvania. Granara specialized in the history and culture of Muslims Sicily. His works include:

-He has written on cross-cultural encounters between Islam and Christendom throughout Middle Age, and the poetry of '*Ibn Hamdis*', Sicily's.

- His studies of "*Ibn Hamdis*" and the poetic of 'Exile', 1998.

- He lectures and writes on contemporary Arabic literature.

-He translated into English of the Algerian Arabic novel, '*Al-Zilzal*' (The Earthquake) (March, 2000).

II-3-Summary of the Novel

The story is started in one afternoon, in which shaykh Abdelmajid Boularwah embarks upon a journey from Algiers to Constantine. It takes place in the town of Constantine during the era of post-colonialism and Algerian independence. The story's plot is centred on main male character Abdelmajid Boularwah. He is a religious scholar and a principal of high school in Algeria. He has been absent from the country and Constantine in particular for sixteen years. Boularwah returns for a mission to find his estranged and lost relatives whose might help him to defraud the new socialist government in its attempt to implement land reform and allocate his land to them. Boularwah has made his way across the seven bridges of Constantine beginning with '*Bab El-Gantra*' (Qantra Gate) and ending with '*Jisr Al-Hawa*' (Bridge of Abyss). However, Boularwah was violently shocked by the changes in Constantine city, he found '*Constantine is no longer as it was*' and world '*turned upside down*' what turned his research into confrontation between him and the city. In fact, Boularwah through his past memories, transports us from past to present in which he described Constantine of pre-independence with the post-independence one to show how Constantine is transformed.

Boularwah, therefore, from the beginning was dominated by the idea of '*Al-Zilzal*' (earthquake) by all its manifestations and he is hunted by increasingly prescient image of the earthquake, because of the contradiction between the two worlds, the pre-independence world that governed by his power and the post-independence world which is no longer the case. His plans were thwarted, however, when he is confronted with Constantine's transformation under Algerian socialism, disturbed by seeming dissolution of social hierarchies.

Once in the city, Abdelmajid Boularwah gets lost more and more in the city, was amazed and surprised by the upheaval, the poverty and the drift that Constantine lives, (neither education, nor respect, and no principals....etc.), calls the vengeance of God on the city, and wishing for a huge earthquake that could eradicate all its people and change this situation.

At the end of the novel, Boularwah desperate and gets made and starting screaming and insulting everyone around him, trying to jump off the bridge, the police arrive and saved him and took him to the hospital.

II-4-The Main Characters of '*Al-Zilzal*' (Earthquake) Novel

Male characters	Female characters
<p>Shaykh Abdelmajid Boularwah: Is a socialist, is the main character, from feudal family, he is of a bad character and occupies the place of a High School Director in Algiers.</p>	<p>Aicha: Boularwah's wife, she has only 9 old and killed by Boularwah's father after he violated her.</p>
<p>Belbey: Is a friend of Abdelmajid Boularwah, owner of a restaurant since the colonial period, he becomes a bankrupt.</p>	<p>Sahra Boularwah's wife: She is a Jewish woman, they travelled together to France in order to adopt a child but</p>

	they didn't agree because of his religion, she leave home and ask for divorce.
Amar the barber: Is a simple barber in Constantine quarter, occupies the salon of Boularwah cousins, he become a martyr.	Boularwah's younger wife: she has sixteen and she was killed by Boularwah's father
NiNo: Is a friend of the good old days of Boularwah, he was a bourgeois man, he become a seller at the auction.	The second boularwah's wife: She runs away from home with his cousin, the real father of his son.
Amar the mason: is a friend of Boularwah, he used to work in Prince Abdelqadir Mosque.	The two of Boularwah's wife: They were abused by Boularwah; they fled from home and asked for divorce.
Rizqi the sandler: Is a cousin of boularwah's father, he has a penchant for liquor; Boularwah married his sister and divorced her just after three years.	Boularwah brother's wife: She is killed by Boularwah after her husband death.
The Pick Pochet: Is also named Tahar Boularwah, he is a cousin of Boularwah; he was a leader nationalist he becomes a high-ranking officer.	El khammas wives: They were killed by Boularwah after being suspected their betrayal.

II-5- Methodology of analysis

The present work deals with the possible strategies of symbolism translation that may have adopted by the translator to deal with them. It takes as an example the translation of Tahar Wattar's novel '*Al-Zilzal*' (Earthquake) into English by William Garanara. In this chapter, therefore, we are going to use analytical and comparative methods to analyse the translation of symbolism, and we are going to compare them to the original one by following these steps: First, we extract few examples from the Arabic version of the novel where the author dealt with this symbolism. Second, we are going to study the translation of symbolism by analysing and comparing these extracted examples. To extend in our work we are going to study the translation of symbolism on the perspective of Eugene Nida's equivalence (formal and dynamic equivalence) and Vinay and Darblenet *Stylistique Comparée* (comparative stylistics analysis). Dynamic equivalence approach allows the translator to keep the original text as possible and comparative stylistics analysis approach authorizes the translator to produce the same situation as the original text by following different strategies and procedures.

II-6-Analysis of the Symbols

As it is mentioned in the first chapter, for the purpose of understanding culture, two kinds of symbols should be distinguished, the referential and the expressive symbols. Referential are denotative: They are words and objects that have a specific reference, they are instrumental. Expressive are connotative because they evoke associations that are diffuse and open-ended rather than specific and limited. This is what we are going to discuss through the following examples.

II-6-1- Expressive symbols

Expressive symbols are culturally bound. That is, they are used in specific contexts and in particular ways to express people's belongingness and identity. By doing so, they deploy a whole panoply of attitudes, concepts and outlooks that, in turn, articulate people's singularity and sense of belonging. Culturally loaded as they are, expressive symbols have; however, posed a problem in translation theories mainly because of the encountered difficulty of rendering equivalence. Given the fact that faithful, word for word translation or even interpretation are less common among translators, the debate around the issue of equivalence is still underway.

1-1- Religious symbols

Religion has deep roots in people's culture and influences their behaviours and actions. Differences in religion often lead to variations in the concepts and beliefs people have and affect their choices of words. For that reason, one religion may bring about a register of words that is completely different from the one in another religion. When translating, the absence of equivalence between these words in different languages may cause the translator to interpret them with reference to his own religion and scheme of thought; this in turn results in inadequacies in translation.

Example 1:

«... احمها يا سيدي مسيد، كما كنت تحميها باستمرار ارأف بالأبرياء الذين عليها، و بعباد الله الصالحين الذين فوقها، و الأخيار و الشرفاء الذين مازالوا فيها و أرحها من الرعاع الذين يدنسونها بأبنائهم النجسة و بأفعالهم المنكرة، سلط عليهم "طيورا أبابيل ترميهم بحجارة من سجيل" ابدأ من هنالك من الأسفل حيث لا يزال الزحف يتواصل....» (ص 59)

Translation

«No, Sidi Rachid! Protect this rock, as you have always done. Have mercy on the innocent, on the pious servants of God, on all the righteous and honourable people who still live on top of it. Rid it on the scoundrels who desecrate it with their filthy bodies and their licentious ways. Send **‘hordes of chargers flying against them pelting them with stones of prophyritic lava’** start here at the bottom where the earth still abounds» (p. 51).

Analysis

The author Tahar Wattar in his novel *‘Al-Zilzal’* (earthquake) employs a great number of religious texts that are referred to as ‘expressive texts’, such as Surah al Fil. It symbolizes the desolation that struck Constantine by the villagers who invaded the city. Boularwah, the protagonist character, pours his anger out on these invaders who come from the countryside and he totally reject them. Surah al Fil then is a reference to the event which is happened in Mecca (570 CE), during the year of the prophet’s birth. The army of Abraha, brought war elephants to attack Mecca, destroy the ‘Kaaba’, and divert pilgrims to the new cathedral in San’a. The destruction of this army is cited in the surah’ to encourage the believers and warn the disbelievers. For this reason, Boularwah uses the story to describe and show the God’s severe punishment which is represented in sending a great number of holders pelting the

disbelievers by stones. Thus, Surah al fil stand as a connotation to the fact that the villagers will receive the same punishment as the previous disbelievers.

William Granara translated the passage from the Surah al Fil literally; he chooses literal translation or 'word for word' following of Vinay's and Darblnet's direct procedure. In translating of Surah al Fil William Granara kept the same grammatical structure and the content as the original text: '**hordes of chargers flying against them pelting them with stones of prophyritic lava**'. And this, despite the connotative meaning that the words carried in the Surah: "طيرا أبابيل ترميهم بحجارة من سجيل". The translator's choice, therefore, aims to be more faithful to this kind of texts because they are peculiar and have a sacred nature, but he did not take into consideration the message and the historical religious meaning of the Surah, knowing that religious text address both the mind and the heart of the audience.

فمعاني هذه الآية تتجلى في عقوبة الله سبحانه و تعالى للزحف الذي أراد تدمير الكعبة بقيادة 'أبرهة'، فكان عقاب الله تعالى بان أرسل عليهم طيرا كثيرة ترميهم بحجارة من سجيل.

For this reason, the protagonist character describes and shows the severe punishment that the villagers will receive because of their migration to the city. In this case, the translator has to add marginal notes to explain the connotative meaning to the target reader. To translate the meaning of the word 'سجيل' for example, '**stones of backed clay**' the translator made recourse of adaptation is the procedure that adopts to render the meaning of the term 'سجيل'. The cultural equivalence is '**prophyritic lava**', the translator choice for the reason that the word 'سجيل' is absent in the target culture. So, he attempted to explain which kind of stone that God used to scratch the enemy knowing that the term 'سجيل' means a type of heavy, sticky earth that becomes hard when it is baked *فهو نوع من التراب يصبح صلبا عند جفافه* on the other hand, '**prophyritic lava**' means a hot liquid stone that comes out of volcano which solidifies after it cools down. Thus, one word carried two different denotative meaning. The translator

succeeded to give the closest equivalence to explain the word 'سجیل' and which type of stone that God used to scratch the enemy. Therefore, the connotative meaning is well transferred by the translator.

Example2:

«...نصف مليون كثير جدا على هذه المدينة أمة..تبدو الجدران منصبة إلى هنا بعض الشيء . حالة الوهن بادية عليها، ما في ذلك ريب " تذهل كل مرضعة عما أرضعت، وتضع كل ذات حمل حملها، وترى الناس سكارى وما هم بسكارى . ولكن عذاب الله شديد .." صدق الله العظيم. اعتراه الشعور الغامض، وأحس باللون الداكن في أعماقه، يتحول إلى مادة سائلة . غاز، أو رصاص، أو قار، أو أي شيء من قبيل المادة الثقيلة الحرارة...» ص 23

Translation

«...The truth of the matter is that half a million people are just too many for this city. The walls look as though they're slanting. There is no doubt they're showing signs of fatigue. **"Every suckling female will forget her suckling, and every pregnant female will discharge her burden, and you will see men drunk, yet it will not be in intoxication. Indeed, God's punishment will be severe"** God has spoken the truth. A strange feeling came over him, and felt a darkness within him that was turning into some kind fluid, like gasoline or molten lead, something heavy melting in the heat...» p.34

Analysis

" تذهل كل مرضعة عما أرضعت، وتضع كل ذات حمل حملها، وترى الناس سكارى وما هم بسكارى . ولكن عذاب

الله شديد .."

This passage is part of a Medinan Surah which gets its name from the sacred rite of the pilgrimage first enacted by Abraham. The denotative meaning of this theme is the

condemnation of those who bar the believers from access to the sacred Mosque and is followed by permission to fight when attacked. The Surah begins with the day of judgement and castigates those who worship useless idols, describing them later as powerless to create even a fly. The Surah ends by urging the Muslims to persevere in following the faith of Abraham.

Reference to the earthquake of suffering and doom as anticipated by Shaykh Boularwah in his Qur'an Expletives run through the novel. During the Friday prayer that Boularwah attends immediately upon arriving in Constantine, the sermon is on the Qur'anic description of the Earthquake by the Imam who uses it to describe a spiritual and psychological experience. Symbolically, Boularwah interprets the passage literally and envisions an actual Earthquake destroying Algeria due to the backward policies being implemented by its leaders. It is also a connotation of things that have changed drastically in Boularwah's view. The city has become so overcrowded the movement of people has become very difficult and most of the villagers have migrated to the city. In addition to this, in Boularwah's mind Constantine is built on a fixed foundation and is class divided which cannot be passed by.

" تذهل كل مرضعة عما أرضعت، وتضع كل ذات حمل حملها، وترى الناس سكارى وما هم بسكارى . ولكن عذاب الله شديد .. " هذه الآية هو وصف لشدة هول يوم القيامة أين تتخلى كل مرضعة عن أحب الناس إليها و هو رضيها الفطيم، و تلقي كل الحوامل ما في بطونها قبل الأوان نظرا للهلع الذي سيصيبهن ذلك اليوم. كما ترى الناس سكارى حيث ذهبت عقولهم و غابت أذهانهم و كل من رآهم ظن أنهم سكارى من شدة الفزع و هول ذلك الكرب.

In fact, this from Surah al hajj verse is translated literally by William Garanara as following **“Every suckling female will forget her suckling, and every pregnant female will discharge her burden, and you will see men drunk, yet it will not be in intoxication. Indeed, God’s punishment will be severe”**, he preferred the literal translation procedure of

Vinay and Darblnet because of the root of Arabic words that relate to God's words and Islamic law. Literal translation procedure is the method that is chosen by the translator to transfer the religious symbol, since it reflects the local culture of the original reader. Both the form and the content of the verse and all the words are rendered without any addition to the translation. This verse carries some connotative meaning which refers to the Resurrection day and symbolically is used by the author to connote the fate of people who migrate to cities. The translator did not add ideas or explanations; rather he kept the verse as in the original source. Concerning the word choice equivalence we notice that the translator intended to employ cultural equivalence for certain. For instance, the word 'وما هم بسكارى' is translated as '*intoxication*' which carries the same meaning with 'بسكارى' which means overpowering exhilaration or excitement of the mind or emotions.

In general, the translator succeeded to preserve the meaning of the surah and his choice of the equivalence was in its place. It should be mentioned that William Garanara added a footnote pointing that the verse is from Surah Al Hajj.

Example 3:

Religious story (Gog and Magog)

«...وصلتنا الأخبار متأخرة، لكن استطعنا مع ذلك أن ننقذ ما يمكن إنقاذه . لكن ما جرى؟ كانت إحدى شاحنات

البلدية تحمل علب مصطبرات فاسدة، صودرت من مختلف المتاجر، ما أن أفرغت الشاحنة حمولتها، حتى هجم عليها "هاجوج وماجوج". وما هو ماجوج هذا؟ خلق كثير من سكان الأكواخ . شيوخ وكهول وأطفال، ذكور وإناث، يحومون طوال السنة حول مزبلة بولفرايس، يلتقطون الفضلات والمرميات، العظام التي يلقيها الناس، يعيدون هناك طبخها في الماء لتطلق لهم رائحة الأدام.... « (ص 88).

Translation

«...The news came late, but it was able to save what I could. What really did happen? One of the municipal trucks was carrying jars of spoiled goods confiscated from a few stores. As soon as it dumped its load, ‘**all hell broke loose**’. What do you mean, ‘**all hell broke loose?**’ all year long hordes of people who lived in the caves, old people, middle-aged, youngsters, men and woman, swarm around the Boulfrayis dump and rummage through the garbage. They pick out bones that people throw away and make soup out of them....» (P. 66).

Analysis

The story of Gog and Magog starts when the thousand years are finished, Satan shall be loosed out of his prison, and shall come forth to deceive the nations which are in the four corners of the earth, Magog and Gog to gather them together to the war. The number of the tribes is as the sand of the sea. And they went up over the breadth of the earth, and compassed the camp of the saints about, and devoured them (Revelation 20: 7-9- ASV).

The author borrows the Qur’anic story of Gog and Magog and transposes it to the Algerian society in such a way as to demonstrate the dire economic situation that followed after independence. He also describes how people are starving to death and asking for food. The story, therefore, is a connotation to Boularwah’s rejection of all the positive aspects of modern life Constantine. It is thus, a symbol of Boularwah’s suffering from the fact that his interests would vanish and that he would no longer have control on his life.

‘**All hell broke loose**’ is a religious idiom which means chaos, confusion and trouble. It is used also to say that people become suddenly very noisy or angry. According to the translators are expected to translate idiomatic expressions following what E. Nida calls ‘Cultural Dymanic Equivalence. William Granara, did actually make use of this method to

covey the closest natural equivalent expression in the target language by using an idiom ‘**All hell broke loose**’ to describe the image of the great number of Constantine people when the municipal truck dumped its load. The translator replaced the religious story of **Gog** and **Magog** by a religious idiom to explain the general meaning of the story which is:

هي قصة ستحدث في آخر الزمان كما اخبرنا الرسول صلى الله عليه وسلم تتضمن **مأجوج و يأجوج** هؤلاء المفسدين الذين ذكرهم الله عز و جل في القران الكريم، قومين ذا فساد و شر و لا طاقة لأحد بقتالهم نظرا لكثرتهم و بطشهم.

The translator succeeded to convey both the message and the connotative meaning of the story meanwhile the idea of the chaotic economic situation of the country as far as Boularwah’s view of aspects of modernity in Constantine life is well conveyed through the story of **Gog** and **Magog**.

Example 4:

«.... إذا لم أجده، فسأجد من يعرفه، إن تغير أناس الشوارع الرئيسية وتبدلت أنواع التجارات فيها، فإن أمثال هذه الأزقة والكهوف والسباييط، لا يمكن بحال أن تتغير . أن تعرف تغيرا كبيرا، لا يسمح بالعثور فيها على أثر تاجر من تجارها . الدليل على ذلك بقاء الباي، "كتاب في فم عجوز يشهد على أن الفم كان مليئا بالأسنان، و أن الوجه كان في يوم من الأيام، ممتلئا نضرا يجلب الانتباه". تمتم، وهو يشعر باختلاط العواطف والخواطر في رأسه و صدره...» (ص96)

Translation

«If I don’t find him, I’ll be sure to find someone who knows him. People in the main streets may change, as do shops and businesses, but those in the back alleys, the hovels and the arcades always stay the same. If it weren’t like that, you would never be able to locate the whereabouts of any its merchants. Just look at Belby, a classic example! **“Remaining tooth in the mouth of an old woman, witness to her once full set of teeth and attractive, radiant face** ». (P.71)

Analysis

Intentionally, the author employed the Prophet Muhammad's hadith concerning what will happen at the hour of doom and the signs of the day of judgement. One of these signs is when the man of the beast passes; he will be forced to carry away its wicked citizens, each and every one of them to the last infant. The aim of the author is to prevent Constantine people from the dangerous changes that will occur to the society especially as the earthquake is approaching. It is also a connotation of Boularwah's fears of the future that threatens the social class. Furthermore, the symbolism is clear in Boularwah's words **"Like remaining tooth in the mouth of an old woman, witness to her once full set of teeth"**. It connotes to the end of one life's stage and the transformation of the society from feudalism to so-called socialism.

The translator preserves both the content and the structure and keeps the same terms of the symbol: **"Like remaining tooth in the mouth of an old woman, witness to her once full set of teeth"**. According to Vinay and Darbelent the proverb is translated 'word for word' procedure. The author referred to the appearance of the animal to give an idea about the great changes of Constantine city. It is represented as a figurative style in which he compares between two different life stages, social class to an old woman which connotes to one stage of life's end **"كتاب في فم عجوز يشهد على أن الفم كان مليئا بالأسنان، و أن الوجه كان في يوم من الأيام، ممتلئا نضيرا يجلب الانتباه"**. لقد وظف الكاتب خروج الدابة في آخر الزمان الذي من دلالاته نهاية مرحلة من مراحل الحياة، حيث انه في اليوم نفسه تطلع الشمس من مغربها، و تخرج الدابة في الضحى فتفعل في الناس ما تفعله ولقد رمز الكاتب إلى ذلك من خلال توظيفه للمثل القائل **"كتاب في فم عجوز يشهد على أن الفم كان مليئا بالأسنان، و أن الوجه كان في يوم من الأيام، ممتلئا نضيرا يجلب الانتباه"** و من خلاله سعى الكاتب إلى تقديم فكرة للقراء عن الانقلاب في الهرم الطبقي و التحول نحو مجتمع اشتراكي و تغيير في المفاهيم و القيم الإقطاعية البالية.

Despite the fact that the symbol functions in the same way as the original text, we, however, notice that it did not yield the same effect in the target language. The translator has no intention to reveal the hidden meaning of the symbol which is the social pyramid class coup and the transition from feudalism to so-called socialism. Therefore, literal translation is not the right strategy to cover the same denotative and connotative meaning of the symbol as the original. In addition, using different words is not enough to render the meaning and transfer the message. It is preferable to find an equivalent proverb of similar meaning and function as the original one.

Example 5:

«...يا سيدي راشد، يا صاحب البرهان، استجب لدعوة الحضري في مقهى النجمة : حركها بهم وبمنكرهم وفسقهم ونقابتهم . أقم البرهان يا ذا البرهان، فبدل الشر بالخير، و الإثم بالتقوى. ارتفعت فجأة، نغمة من "زرنة" تهتف إلى السماء بالظماً والشيق . فخيل للشيخ عبد المجيد بوالارواح أن ذلك إعلان ، عن قيام الساعة، فأغمض عينيه متمتما: - من اللهم اغفر لنا ذنوبنا، ما تقدمها وما تأخر، وأمتنا على دين نبيك» (ص106).

Translation

« O, Sidi Rashid, man of miracle. Hear and answer the prayer offered to you at the Café Najma. Deliver us from their wickedness, corruption and their unions. Perform one of your miracles and replace evil with good, sinfulness with piety. Suddenly there arose the sound of **“an oboe that seemed to fill the air with a sensuous yearning and desire”**. Shaykh Boularwah imagined it to be a sign of coming of the day judgement. (p.75)

Analysis

'Oboe' (**zorna**) is an expressive symbol which refers to one type of musical instrument used in different regions in Algeria during special occasions such as marriage ceremonies. It represents part of the customs of people to whom the author is addressing and with whom he shares the same traditions. **Oboe'**, however, connotes the instrument which Israfael will be blow in the day of judgement. Its connotation in the novel '*Al-zilzal*' appears when Shaykh Boularwah heard the sound of the '**oboe**'; he imagined it to be a sign of coming of the day of judgement.

و 'البوق' هي آلة تشبه القرن ينفخ فيه في الصور يوم القيامة التي تفرع لها القلوب و تخاف منها النفوس مثلما ذكر في القرآن و في السنة النبوية.

Concerning the translation of this connotation the translator is focused on the term '**oboe**' trying to find the cultural equivalent term referring to universal instrument that is part of the target reader's culture. Nevertheless, this instrument is not exactly the same in terms of the shape and the sound. However, literal translation seems to be the right method that the translator relies on. Thus, it is preferable to leave '**oboe**' (**zorna**) in its untranslated Arabic form since it evokes different cultural patterns. In addition to this, the author's aim to use this instrument is to depict Boularwah's psychological state because of the idea of earthquake. Furthermore, the term 'zorna's' (الزرنة) adequate equivalent is not '**oboe**' because this latter is the equivalent of the term 'البوق'.

1-2-Proverbs

Proverbs are figurative in nature and they contain metaphorical components such as, simile and metaphor. Thus, translating proverbs requires not only linguistics knowledge in the types of equivalence but also, the underlying cultural differences which exist between the Arab world and the Western world. The differences in cultures and languages affect norms, values, customs and beliefs what make the translation process complicated and difficult.

Example 1:

«...نعم ينتزعون الأرض من أصحابها؟ ينتزعون الأرض من أصحابها. استمع إلي يؤمونها وماذا يفعلون بها؟ مثلما فعلوا الفرنسيون بالأراضي التي خلفها . تتصور . الحقد . الحسد ..كل إناء بما فيه يرشح ' ولكن قلت جئت تسبقهم نعم المسألة بيننا . ولا بأس أن تخبر بها أصحاب الأرض، الكبار والصغار... » (ص 36)

Translation

«...They're going to confiscate land from the legal owners. Confiscate land from the owners? Yes. Listen to me. They're going to nationalize all private property. What are they going to do with it? What they did with the lands that French left behind . Can you imagine such spite and jealousy? **'They're really showing their true colors'** but you said that you came to preempt them? Yes, but what I'm telling you you must remain just between us...» (p.41).

Analysis

'They're really showing their true colors' is an English idiom revealing the nature of a person is exactly the same as revealing how he/she really is. In his novel *'Az- zilzal'* the author has employs this proverb not only for the aesthetic purpose but also to support his personal point of view through expressing a particular situation. The proverb **كل إناء بما فيه**

' يرشح ' is expressed by the main character Shaykh Boularwah to compare and show the real face of the French coloniser those who confiscated his lands because of the new system. It is also used by Boularwah to show how the new system (socialism) is unfair and spite. Concerning the translation of the proverb

'كل إناء بما فيه يرشح' الذي يقال في الشخص الذي يمتلئ بالحقد و الغل و الغيرة، فلا يمكن أن تجود نفسه إلا ما يوازي تلك السموم التي تخرج من نفسه، ولقد وظفه الكاتب لإظهار حقيقة الإقطاع و ما فعلوا بالأراضي التي خلفها الفرنسيون، ولقد جاء على لسان الشيخ بولارواح لتمثيل و تشبيه الاستعمار الفرنسي بمن يصادر أراضيهم.

William Garanara chooses Nida's cultural dynamic equivalence; he focuses on the source language message and promotes naturalness in the target language simultaneously. It means that the translator makes a shift towards the target culture by using proverb equivalent to cover the connotative meaning of the original text. In this regard, Nida (1964) argues that "the essential skill of translator is being able to understand correctly the meaning of a source text" which means that it is impossible to transfer proverbs by identifying their words. As a result, the translator succeeded to render the meaning of the proverb by using cultural dynamic equivalence which reflects the source culture. We notice also that equivalent proverb has roughly the same communicative function, emotional impact and similar metaphoric image on which the proverb is based.

Example 2:

«... أمنحه على الورق جزءا من أرضي، شرط أن لا يناله إلا بعد موتي . وأن لا يبيعه أو يرهنه لأجنبي عن العشيرة.» عندما تطلقها لا تقترح عليها من تتزوج" .. يقول المثل . لكن الاحتياط ضروري، فكما أضعها المرة الأولى، يضيعها مرة ثانية...» (ص 80)

Translation

«...I'll put it in writing that I am going to leave a part of my land to him, of course, on condition that he receive it only after I die, and that he not sells or mortgage it to anyone outside the family. Let's not forgetting the saying: **When you divorce your wife, do not suggest a new husband to her!** But I must proceed cautiously. He lost his land once and he could do it again...» (p. 62).

Analysis

“When you divorce your wife, do not suggest a new husband to her” is an expressive proverb used by the author in his novel ‘*Al-zilzal*’ to show the contradiction between a separated couple. It is not permitted to a divorced person to give advices to his ex-wife because his advice will not be useful.

"عندما تطلقها لا تقترح عليها من تتزوج" يكشف التناقض الصارخ بين المطلق و طليقته التي يبق بينهما شيء، فليس للمطلق اي حق و لو بالنصح فهو لا فائدة ترجى منه. ويكشف هذا المثل في رواية 'الزلال' للكاتب طاهر وطار كافة الاساليب في محاولة اصلاح النظام الاقطاعي الذي لا يقوم الا على اساس طبقي و نفعي.

The connotative meaning that the proverb carries is the failure of all methods to reform the feudal system which based only on opportunistic class. The translator kept the proverb as it is, and adopted literal translation procedure to render the meaning. In his translation William Granara stresses on the form and content which is similar to the original text. It is a formal equivalence in which he replaces a word by another (linguistic equivalence) and replicates the same situation by using different words as the original without taking into account the connotative meaning or conveying the source text message of the proverb in the target language. The translator also ignored the proverb beyond denotative and connotative meaning.

The literal translation is not enough and it might cause further misunderstanding and does not transfer the social culture of the source language proverb.

Example 3:

«... الحق يا عمي ايدير، أنني أقرضتها بعشرين في المائة. "حوت يأكل حوت، الزيت من الزيتون والسّمك من البحر". فعلا أنت تستحق نقودي . تعال بعد قليل، وستجد المبلغ جاهزا...» (ص 100)

Translation

«...The truth is, Uncle Idir, I lend it at twenty per cent interest. Ah, **‘the big fish eats the little fish! Olive comes from the olive tree and the fish from the sea.** You do indeed deserve the money. Come back a little later and you’ll find the amount ready...» (p. 73).

Analysis

‘the big fish eats the little fish! Olive comes from the olive tree and the fish from the sea.’This proverb is used by the author in his novel to reveal the arrogance of the feudal class who weakens the simple social class. The author also through this proverb attempts to show the true face of the feudal system which is based on people who have economical power and social class and. **‘The big fish eats the little fish’** is the equivalence of the Arabic which means domination belongs to the stonger.

‘حوت يأكل حوت’ او ‘السّمك الكبير ياكل السّمك الصغير’ و يقال هذا المثل على الشخص القوي صاحب النفوذ الذي يستغل الضعفاء و لا يعطيهم الفرصة لتحقيق أي مكسب.

It is a common proverb and it is translated through the equivalence strategy of Vinay and Darblenet. The translator gives the total equivalence of the two proverbs which are both

similar in meaning and form. The translation also covers the same denotative and connotative meaning as in the original text. The translator succeeded to explain the source proverb connotation meaning “**Olive comes from the olive tree and the fish from the sea**”. The proverb "حوت يأكل حوت، الزيت من الزيتون والسمك من البحر" reflects what the author aims to symbolise. For example, ‘**Olive tree**’ is a sacred tree that mentioned in the holly Qu’ran and it is a source of richness and livelihood. Thus, ‘**Olive tree**’ connotes to those feudalists who exploit benefit from the weak people and described as a ‘**fish from the sea**’ and thus, this latter is a symbol of weakness. The proverb is a cultural dynamic equivalence translation to convey a specific message containing social norms.

As a result, the translator’s choice of equivalence procedure has partially succeeded to translate this proverb and affect its meaning and its social significance.

Example 4:

«...فرنسا لا تزال تضع العراقيل في طريق تقدمنا . إيه "من لم يشبع من القصة لا يشبع من لحسها" أمريكا في الفيتنام اندحرت كما يجب. الفيتنام يتلقى كل يوم قطارات أسلحة من الاتحاد السوفياتي...» (ص 231)

Translation

«... Even though France still puts obstacles on our road to progress. Nonsense! “**If you aren’t satisfied by sticking your hand into the pot, you won’t get satisfied by licking**”. In Vietnam, the Americans are getting a thrashing, just as they deserve. The Vietnamese receive truckload of arms from the Soviet Union every day...» (p. 136).

Analysis

“If you aren’t satisfied by sticking your hand into the pot, you won’t get satisfied by licking” is an expressive proverb, its denotative meaning refers to the immodest spirit those who do not accept what God offer to them, and how men do not accept the little given to them nor the much. This message in the novel is targeted to greedy France who continued to interfere in Algerian internal politics to secure its interests and also to hinder the country from social and economic progress. Thus, the proverb is a connotation to how all categories of people are aware and reject any abusive politics including feudal system and his supporters.

"من لم يشبع من القصعة لا يشبع من لحسها" هي تعبيراً عن النفس القانعة التي ترضى بما وهبها الله لها، فالإنسان الذي لا يرضى بالقليل لا يرضى بالكثير مهما أعطى و لو كان جبلا من ذهب، و الرسالة في رواية طاهر وطار الزلزال موجهة لفرنسا فالكاتب يرى بان أطماع فرنسا ما زلت قائمة و ذلك في رمزية المنهج المتبع المجتمع القسنطيني.

The proverb is translated literally “If you aren’t satisfied by sticking your hand into the pot, you won’t get satisfied by licking” through which the translator has adopted the literal translation as the previous. It is a direct translation procedure as classified by the linguists Vinay and Darblenet. Literal translation permits to keep the same terms in the target language, and the same sentence structure. However, we notice that the translator did not render the connotative meaning of the proverb which is ‘*contemned*’ and its effect is not the same with the source text, which is the translation, reflects only the idea of food.

It is also noticeable that the task of translating cultural elements was not an easy one for William, mainly because of the lack of equivalent terminology between Arabic and English. The word **القصعة** in Arabic, for example, means a large plate made out of wood or backed clay, and it is used for serving food. It is also noticeable that the translator met problems of equivalence at the level, for example, the term **القصعة** is an Arabic word which means a large plate made out of wood or backed clay for serving food. Consequently, in the absence of a

direct equivalent for **القصة**, the translator used the word '**pot**' which, however, does not mean the same thing. Readers in the target language and in the original one will, therefore, have a different conception of the same instrument.

Equivalence is a central a strategy for translating proverbs. In this case, the translator could attempt to make an investigation to find the equivalent proverb. For example, "**A contentment mind is a perpetual feast**" is a common proverb which means that the person who is not convinced of what he has, he will be never satisfied with what or whatever he possesses.

Example 5:

«الغرب عندما سحقنا عسكريا، راح يبهرنا علميا وتكنولوجيا . 'الصخرة المتآكلة' .. ظللنا عشرات القرون تنفرج عليها في خوف كبير وإعجاب شديد . - الغرب عندما جاء خربها بالكهوف و الأنفاق، وخاطها بالجسور . تفنن بالإسمنت في باب القنطرة وسيدي مسيد وسيدي راشد، ثم كأنما لم يكفه ذلك لإظهار براعته، راح يفتل حبالا من الفولاذ، ويبني بالحديد، ويعلق في الفضاء» (ص 237).

Translation

«First the West pounced on us military and then they dazzled us with their science and technology. '**The rock is eroding**'. We have been watching it for centuries in utter fear and amazement. When the West came, they tore apart our caves and tunnels and patched them over with bridges...» (p.140)

Analysis

The author Tahar Wattar employed a large list of geographical places in his novel '*Al-zilzal*'. These places are a part of the descriptions of the events and their locations, including Constantine which is based on smooth rock overlooking valley. The rock is eroding

because of the factors of change that have happened to Constantine. The ‘**eroding rock**’ is a symbol employed by the author to describe the existing reality in the Arab world. On the other hand, it is a reflection of frustration and despair of the protagonist character Boularouah, and the time where he looks at the rock, he feels the quake and hope that would happen. William Garanara has translated the word ‘**rock**’ according to its English equivalence it means literally: Vinay and Darblenet procedure. The author through the word ‘**rock**’ expresses a connotation which is that at any moment the rock announces its own way that it is no longer to support Constantine’s people and that will bring them all down. The translator, however, did not transfer the connotation which refers to the end of feudal system. The translator should have added explanations to be more clear with the target reader, since the rock is not a simple ecological symbol. We notice that the function of the rock did not function in the same way with the original text, so the translator did not render the meaning.

1-3-Historical symbols

The nature of the subject of Tahar Wattar’s novel ‘*Al-Zilzal*’ makes the author employing a great number of historical heritages. He provided three types of historical symbols, historical events historical characters, and historical places. The author aims is to approximate the past events to the reader and to transmit his message. And throughout these examples we are going to analyse how the historical symbols are translated.

Example 1:

Historical characters

«...قضى الأولون على المعتزلة وأهل الرأي، فلا كان المعتزلة ولا كان أهل الرأي . ناصر الأولون 'أبا موسى الأشعري وبنوا على وجهة نظره مذاهب، فلتستمر وجهة نظر أبي موسى الأشعري . حكم التاريخ بنصرة معاوية على علي، فلا فائدة ترجى من مبايعة علي من جديد...»(ص 181)

Translation

«...Our ancestors defended the positions of ‘**Abu Musa al-Ash’ari**’ and built schools of law based upon his views. So let his views live on. History has recorded Mu’awiya’s victory over Ali, so what use would it be to go back and argue the point about Ali’s caliphate...» (p. 111)

Analysis

‘**Abu Musa al-Ash’ari**’ was a companion of the prophet who played a great role in the mediation between Ali and Mu’awiya following the battle of Siffin (657). **Abu Musa al-Ash’ari**, therefore, is known by his courage and strength when he fights against the disbelievers in the battles as well as his neutrality of subversion. The author intended to adopt this historical character to take the lesson and discard the ideas of mercenaries who use religion to achieve their goals and personal interests. Boularwah in ‘*Al-zilzal*’ is one of these mercenaries who makes use of the religion interpretations to serve his personal interests, and makes up wicked schemes to achieve his goals. For this reason, the author takes the heroic side of ‘**Abu Musa al-A’sh’ri**’ to reveal the hypocrite side of the feudal class.

Abu Musa al-A’sh’ri is an Arabic name which means the ‘saviour of water’. He is called ‘**Mussa**’ because the pharaoh’s daughter pulled him out of water. However, the translator chooses the process of borrowing one of the three procedures of direct translation of Vinay and Darblenet (comparative stylistics, 1995-2004). The translator keeps the name as it is and explains it using footnotes to refer and to explain who ‘Abu Musa al-Ash’ri’ is. The author did not use this randomly but connotatively to show the true face of feudalism and its followers, on the other hand, the translator did not take into account the significant meaning which exists in the original text. Translating names or replacing them with presumed equivalents in English lead to the loss of a considerable part of meaning initially confined in their original text.

Example 2:

«... تتحى جانبا، ليمر رجل يحتضن امرأة ملتفة في ملاءة سوداء. خطيبة عائد من أوروبا ولا شك تتم. وحضرته جمل منسوبة إلى 'مسيلمة الكذاب'. يا ضفدعة ابنة ضفدعين . نتقي ما تتقين. نصفك في الماء ونصفك في الطين . فلا الماء تكدرين ولا الشارب تمنعين. بصق خلفهما وواصل ... » (ص 172)

Translation

« ...He stopped aside let pass a man who leading a woman shrouded in a long black veil .No doubt a fiancée he's brought back with him in Europe, he murmured to himself. Then he recalled words that were attributed to '**Musailama the Imposter**': O frog, daughter of frogs, croak all you want! You live half in water and half on soil. But you have no power in the water nor over those who to drink... » (p.107)

Analysis

'**Musailama the Imposter**' is known for his claims of prophethood; he is also a character who doesn't hesitate to lie. The author through this character aims to reveal the corrupt side of feudalism and being responsible for all the crises that happen to Constantine people. Besides to this, according to the author's point of view, '**Musailama the Imposter**'s qualities are typical of the ones of Constantine people. Thus, it is symbolic comparison between Shaykh Boularwah and Musailama. The author expresses the evil side of Boularwah, especially, the feelings of hatred that he carries to others. Furthermore, he wants to depict the real image of Boularwah and instils it in the reader's mind and the receptor for the purpose that the feudalism system class represent and construct a bad types of societies.

The translator keeps the same word in the English language 'مسيلمة'. This translation technique is called borrowing which is a direct translation procedure which classified by the

two linguists Vinay and Darblenet (comparative stylistics, 1995). Since it is a name, the translator adopts borrowing to keep the local colour and create the same effect as the source one, he also added footnotes in which he explained who is **Musailama the Imposter**'. Concerning the word '**Imposter**', the translator moved to cultural dynamic equivalence. It is translated as 'الدجال'. The translator is made a religious reference to describe the qualities of the man who will emerge and claiming Godhood in the day of judgement, this situation is the same as **Musailama the Imposter**' who claims prophethood. The translator, therefore, used transposition procedure which consists of referring one part of the discourse to another without changing the meaning of the message that the word '**Impostor**' carries. Hence, it is chosen as equivalence instead of '**Liar**' to give more explanation to the target reader about this character.

The translator succeeds to transfer the symbol's denotative meaning, and efforts are made to keep the connotation of the terms. Borrowing and cultural equivalence are effective in rendering the cultural aspect of the historical character of the original text.

Example 3:

«... رفع رأسه، فقابلته لا فتة تعلن : نهج خراب ساعد .. حرك رأسه كأنما يصادق على الجملة، ثم أعلن: 'ابن خلدون' يخلد في النار على عبارته، فالعرب الذين جاءوا بالدين الحنيف، لا يمكن أن يكونوا شعارا لخراب الحياة .. لكن هاهو الواقع يصدق، فلم يقتصروا على تخريب الحياة فقط، وإنما انطلقوا إلى الدين أيضا يخربونه...» (ص 50)

Translation

«... He lifted his head and right in front of him was a sign which read *kharab Sa'id* street....then his mind: '**Ibn Khaldoun**' will burn in hell forever for what he wrote, that is the Arabs who brought the one, true monotheistic religion...»(p. 47)

Analysis

'**Ibn Khaldoun**' is an Arabic historian and a famous figure in social Sciences. It is used by the author as a historical symbol to express a hidden meaning. He remembered him when Boularwah lifted his head and read *Kharab Sa'id Street*. The author's aim is to describe and give a clear idea about the reality and the disaster that came to Constantine. Villagers invaded the city looking for jobs and stability and their sons have become educated and equal with the rich. This is what made Boularwah reject the new system (socialism) because it opposes his interests and wishes. The main character employed the name of '**Ibn Khaldoun**' to condemn the people of Constantine who are illustrated as illiterate, mob and of lower status in opposition to the feudalists who belong to the bourgeois and upper class.

In fact, it is known that Arabic names have a special nature and are indicators of specific referents. Some have important linguistic meaning, while others are overloaded with affective connotations and/or used symbolically. Therefore, the translator has adopted the borrowing procedure Vinay and Darblenet (comparative stylistics, 1995) to transfer the symbol. He keeps the name as it appeared in the source text and he only transliterated it. The author employed the name of '**Ibn Khaldoun**' not to introduce him but connotatively to depict Constantine's image and its miserable situation. He used implicit expressions related to '**Ibn Khaldoun**' to explain this situation. The translator, however, did not take into consideration the connotative meaning. Moreover, '**Ibn Khaldoun**' is an Arabic name which means '**eternal**' and names have no equivalence in the target language and it is not possible to replace or translate them because it leads to the loss of considerable part of meaning . Thus, such symbols should be followed by a glossary or a foot note at the end of the translation to remove the ambiguity and facilitate the task for the target reader. The translated version of William Granara, contains a glossary at the end providing brief definition of '**Ibn Khaldoun**' to give a clear idea to the target reader.

Example 4:

«...نزل درجة إلى اليمين ليجد نفسه داخل المحل . طلاء الجدران ذائب إلى درجة فقد معها لونه، المقاعد اختفت وحلت محلها مصاطب خشبية متداعية، والمناضد المستديرة، حلت محلها رفوف زنكية على الجدران. لا حول ولا قوة إلا بالله. أحقا هذا هو مطعم بالباي، الذي عرف الأغوات والباشوات والمشائخ، وكبار القوم، أصحاب الأرض و الأغنام والجاه"...»
(ص 24)

Translation

«...The paint on the walls was peeling, and all the chairs and nice round tables that used to be there were gone. They had been replaced with dilapidated wooden benches and mental shelves against the wall. There is no power or strength save in God! Is this really the ‘**Belbey**’ Restaurant that was frequented by aghast, pashas and all the upper class? Where wealthy landowners and cattle herders came to meet...» (p 35)

Analysis

‘**Belbey**’ derives from the word ‘**Albey**’ which means the responsible of one state’s province. ‘**Belbey**’ is an historical symbol which has a feudal connotation and which is manifest in Boularwah’s character. The latter is a feudalist man and he always encourages the feudalist class, landowners and rich men. Boularwah expresses his belonging to feudalism through ‘**Belbey**’. The main character is surprised when he saw ‘**Belbey**’s restaurant after sixteen years of absence. He could not believe that ‘**Belbey**’ which used to be frequented by aghast, pashas and all the upper class become a bankrupt. The author’s aim of using this character is to express Boularwah’s nostalgia to the past with all its negativity. It is also a comparison between two different stages, aghast and pashas’ stage and Constantine’s current stage in the novel. Thus, ‘**Belbey**’ symbolises the end of feudalism and the coming to a close of the aghast and pasha’ era.

As we have seen in the previous examples, proper nouns are translated directly. Borrowing is the procedure that the translator adopted to transfer the name of ‘**Belbey**’. This procedure is the best equivalent, since this word has a long history which dates back to the Othman era. The translator aims to preserve the cultural aspect. But it would be better if he adds footnotes to explain expressive meaning of Belbey’.

Example 5:

Historical events

«...ولى منحرا نحو شارع زيروت، وعندما بلغه، فكر ... هنا يجب أن يقام جدار كجدار برلين، ليؤكد شخصية كل جهة .
قابله مقهى معلق في الطابق الأول، ينبعث منه ضجيج اللاعبين، ودقات الحجر...» (ص 60)

Translation

«He turned down towards Zirout Yusuf Street and when he reached it, he stopped to think...They should put up a wall here like the ‘**Berlin Wall**’ to keep everyone in his place...In front of him was a café from where he could hear the shouts of men playing backgammon and slamming down their ships...». (p. 52)

Analysis

‘**Berlin Wall**’ was built by German Republic to prevent people from East Berlin to cross the border to West Berlin. The author has employed ‘**Berlin Wall**’ symbolically to reveal the feudal disadvantages and to show Boularwah’s desire to keep feudal class at the top of the society and how this system will collapse as ‘**Berlin Wall**’ fall apart. Shaykh Boularouh has so much contempt for the ordinary masses of Constantine that he does not want to integrate with them. So, he is incensed at the overcrowding what he calls ‘debasement’ of the city that he advocates a seclusion policy by which the unholy and defiled

masses would be allocated their quarter, separate from those of the spirituality upright and pious like himself and the other spiritual scholars he holds in high esteem. Boularwah therefore, cannot stand all these invaders who fill the air and space and contaminate the pureness of Constantine with impiety and corruption. For this reason, Boularouh wants to create massive barriers that will prevent people from the rural areas migrating to the cities, and as the case of Constantine.

The names of places are generally unchanged and 'Berlin Wall' is translated according to English equivalent. Borrowing is the procedure that the translator followed to transfer this symbol. This procedure of translation is Vinay and Darbelnet (comparative stylistics, 1995). As we have already mentioned, the name is brought as it is into the target language to preserve the historical background of its symbolic aspect.

II-6-2-Referential Symbols

Referential symbols represent the apparent meaning of the word, they occur with the same meaning across individual and cultural boundaries as part of our collective unconscious which is used all the time. That is what we are going to discuss in the following examples.

2-1-Religious symbols

Example1:

«... عليه الصلاة والسلام تزوج عائشة في التاسعة . أراد عليه الصلاة والسلام، أن يقول لأمته إن غواية الأنثى كائناتى تبدأ من يوم ولادتها ... 'في الجنة'، يقضي المسلم يومه الطويل الكبير، في افتضاض الأبرار . روى عنه صلى الله عليه وسلم ذلك . يعوض تعالى عباده الصابرين ما حرموا منه في الحياة الدنيا...» (ص173)

Translation

«...A good Muslim will spend eternity in **paradise** deflowering virgins according to a prophetic tradition...» (p105)

Analysis

The word "الجنة" "**Paradise**" is a religious word that appeared in all heavenly books. According to the Arabic Dictionary El-Maani, the word "الجنة" is defined as:

"جنة الخلد التي وعد الله بها عباده الصالحين" .

It is a place where the good servants of God will be blessed after death. In other words, '**Paradise**' always refers to a place of eternal happiness and always signifies happiness in different contexts. In the example extracted from the novel 'Al-zilzal' 'في الجنة' يقضي المسلم يومه ' الطويل الكبير. في اقتضاض الأبرار the word "الجنة" denotes that a good Muslim will enjoy his life and be happy. So, the word '**Paradise**' always carries the meaning of eternal happiness. Concerning the translation of this word, the translator William Granara gave the equivalent word "**Paradise**". The translator adopted the equivalence procedure of Vinay and Darblnet to render the meaning. The word "*paradise*" in English and the word "الجنة" in Arabic share the same referential meaning; in both cultures the word denotes happiness. The translator has succeeded to render the meaning effect in the target text and preserve the meaning of the word in the source text.

Example2:

«...تحركت تلقائيا أفقيا بسرعة خارقة، ثم راحت تتناقل شيئا فشيئا حتى توقفت نهائيا، وفجأة راحت تهتز عموديا، اهتزازات متذبذبة ثم توقفت برهة لتنتقل في حركة دائرية غريبة لعنه الله، الشيطان الرجيم لعنه الله الوسواس الخناس أعاد إلى نفس إصبعي الحركة التي طردته بسببها من التعليم ...» (ص 17)

Translation

«..... Then it began to grow sluggish, slowly, gradually, until it finally stopped. Suddenly it started to move up and down, shaking back and forth until it stopped for a moment only to move in a strange circular motion. God damns '*Satan*', that perfidious temper. He brought back this shaking movement to my finger which was the reason for my expelling that student from class....» (p31)

Analysis

A demon is an evil spirit and the most powerful devil in Islam and Christianity. And according to the dictionary (معجم المعاني الجامع - معجم عربي عرب) the word 'الشيطان' is defines as "روح شريرة مغو بالفساد". It means the word '*Satan*' or '*Devil*' in both cultures symbolizes and refers to the same meaning which is evil. On this basis, we can say that the word '*Satan*' denotes the same thing in different cultures; standing for the symbol of evil. The translator William Granara has used the borrowing strategy of Vinay and Darblnet to translate the word "شيطان" by the word "Satan". He kept the word as it is in the original text and transliterated it into English. The translator did well in preserving the equivalent meaning of the word Satan in the source text and achieved the same equivalent effect in the target text.

Example 3:

«...صاحب الدابة لن يحتاج إلى القذف في قدره سيطلب من المولى عز وجل أن يجعل قنسطينة كلها قدرا وقودها سبع شمس و ماؤها سبعة بحار تغلي حتى يرتفع بخارها إلى سبع سموات...» (ص105)

Translation

« ...The man on the beast won't have to throw them into his cauldron; he will ask Almighty God to turn Constantine into a huge cauldron that will bring to boil by **'seven' suns whose waters are 'seven' seas that will boil so hot that their vapors will rise to the seven heavens...**»(P75).

Analysis

'Seven' is one of the most symbolic numbers in the Book of Revelation. It appears fifty five times in almost the entire chapter of the last book of the New Testament. This shows that the number 'seven' is the favorite religious figure. The sacredness of number **سبعة** 'seven' was not confined only to the Arab culture, but also is still used in all the other cultures and mentioned in the holy books. The symbolic meaning of this number is related to the myth of creation and represents the perfection and power, through which God has created seven heavens and seven seas...etc. The author Tahar Wattar has also mentioned number seven to refer to the myth of creation; he used the city of Constantine a representation of the universe to symbolize the myth of creation. It refers also to Boularwah's desire for the Earthquake to take place as soon as Constantine city disappears. The protagonist character invoked the horrors of the Day of Reconstruction wishing God will turn Constantine into a huge cauldron that will bring to boil.

يجعل قنسطينة كلها قدرا وقودها "سبع شمس و ماؤها سبعة بحار تغلي حتى يرتفع بخارها إلى سبع سموات"

Concerning the translation of the number ‘seven’, the translator employed literal and free translation procedure; number ‘seven’ is reported and transmitted by preserving its form in the target language. The translator has preserved the meaning equivalent of the number ‘seven’ and its context meaning. The symbolic meaning of number ‘seven’ is translated using E. Nida’s cultural dynamic equivalence and the context meaning where it appeared does not constitute any problem for the translator to render its contextual meaning and achieve the equivalent effect.

Example 4:

" يا جهنم افتحي أبوابك وابتلعي هؤلاء القوم و اجعليهم وقودا أبديا لكي" (ص105)

Translation

«... Oh **hell!** Open your gates and swallow up these people make them your eternal flames...»
(p75).

Analysis

The word “**hell**” is already mentioned in both Quran and Bible; it is defined as: جهنم اسم من أسماء النار التي يعذب بها الله من استحق العذاب one among the names of fire by which God punishes the sinners. It is referred to as a place where sinners and non-believers will perish. It is a place believed to be the home of wicked people after death, so the word hell is a symbol of punishment. In ‘*Al-Zilzal*’, the context of the word “**جهنم**” is used for the same purpose; we find that Shaykh Boularwah is calling God to put the inhabitants of Constantine in hell because they become bad people, so the word **جهنم** is employed to symbolize punishment. The translator used the equivalence procedure of Vinay and Darblnet. He gives “**hell**” as an equivalent to the word “**جهنم**”, since the latter conveys the same symbolic meaning which is eternal punishment, so the translator has succeeded to render equivalent, meaning of the word

he succeeded to deliver both the meaning effect in the target text and preserve meaning of the word in the source text.

Example: 05

«... في المقابر يضعون الماء فوق 'القبر' و يغرسون عند رأس الميت هذا النوار هذه المقبرة واقفة سيمدها سيدي راشد عما قريب إن لم يقلبها رأسا على عقب في المقابر يضعون الماء فوق القبر و يغرسون عند رأس الميت هذا النوار...»
(ص 189)

Translation

“...They water the ‘grave’ in the cemeteries and plant flowers on top of their dead. This is all one big cemetery here and pretty soon Sidi Rachid is going to enlarge it by turning the place up side down...” (P 115)

Analysis

According to Arabic dictionary the word grave is defined as:

القبر هو المكان الذي يدفن فيه الميت و هو مكان كل إنسان (قاموس المعاني)

‘Grave’ is a place where dead people are buried after death, it is the end of person’s life. The denotative meaning of the word **grave** is a place where all human beings are put after death; it symbolizes death the end of a person’s’ life. In the novel the word ‘القبر’ denotes the place of dead persons. The translator William Granara gives the word ‘Grave’ an equivalent through using, equivalence procedure of Vinay and Darblnet. He succeeded to render the equivalent meaning of the word because the referential meaning of the word “القبر” and “Grave” in the Muslim and Christian traditions are the same.

2-2-proverbs

Example1:

«...كما يقول الشيخ ادير، لم استطع أن أنشأ سندا قويا من أفراد أسرتي. كنت أمل أن آتي من صلبى بمن يشدون أزرى،
لكن الرياح تجري بما لا تشتهي السفن...» (ص 199)

Translation

«...As Shaykh Idir would say, never allowed me to establish close tied to my family. I always hoped that I would have my own children who could help me to manage my affaires,” **but things don’t always turn out the way we want them to...**»(p 121)

Analysis

Proverbs are culturally embedded. They reflect the realities that Human beings experience through times. There are proverbs that are common in many cultures because they have the same origin. They are expressions of shared experience or have been borrowed from one language to another. We can, therefore, say that proverbs are symbols which combine between cultures. Theoretically, it is said that everything can be expressed in another language. That means, people can re-express what is said in another language by using their own communicative code. The referential meaning of the proverb "تجري الرياح بما لا تشتهي السفن" is used to express a situation in which a person does not always get whatever he wants. The proverb is used to symbolize personal failure or disappointment; it is defined by the Arabic dictionary of proverbs as:

"تجري الرياح بما لا تشتهي السفن": هو مثل يضرب لتعبير عن تحطم الآمال فليس كل شيء يتمناه المرء في حياته يصل إليه دائما فهناك احتمال أن يفشل و لا يصل إلى تحقيق ما يرغب فيه وما عليه إلا أن يتقبل الواقع ويعيش حياته" (قاموس العربي للأمثال).

Things don't always turn out the way we want them to is a proverb used to express people disappointment. People don't always get the things they want in life, there is always a probability of failing and not achieving what they want, they should accept what real life gives to them.

In the novel '*Azil-zal*', the author used the proverb to express his personal disappointment to reach his goal and his inability to change the reality. As for the translation of this proverb, the translator chooses “**things don't always turn out the way we want them to**” as an equivalent. He opted for cultural dynamic equivalence that Nida suggested when translating culture. The translator William Granara succeeds to render the equivalent meaning of the proverb of the source text and achieves its meaning effect in the target text. On this basis, we can say that the proverb in many cases can be expressed in another language.

Example2:

«...بعد الصراع تنام معي ليلة ثم تهجرني لا تقبلني و لا اقبلها إلا من عيد لعيد و لا نتبادل الحديث إلا عن التركة خاصة بعد أن طردت عمار أخاها لا يقل الحديد إلا الحديد...» (ص265)

Translation

«...One night following one of the seizures she got up and left my bed we were intimate with each other only on holidays and the only thing we ever talk about was her inheritance, especially after I get ride off her brother. **You fight fire with fire**” as the saying goes...»(p153).

Analysis

The proverb "لا يفل الحديد إلا الحديد" is very popular. It means nothing can affect the iron but has the same meaning as only here. This proverb is defined by the Arabic Dictionary of proverbs as follows:

'لا يفل الحديد إلا الحديد' هو مثل شعبي و يعني لا شيء يستطيع التأثير في الحدي إلا الحديد نفسه ويطلق في مواقف مثل عندما تقلق المرأة زوجها قد ينصحه أحد بالزواج عليها وينال منها قائلا يا أخي لا يفل الحديد إلا الحديد ومعناه لا يقهر المرأة إلا امرأة مثلها (قاموس الأمثال).

"**You fight fire with fire**" is well known proverb used in situations when men get pressure from their wives, thus any one of his friends can advise him to marry another women to get revenge from her. The proverbs means also common men fight fire with fire which means no one can compel a woman than a woman like her.

It is used to refer to real life events. It is an expression to respond to someone by using the same method that they use. In the novel, the context where the proverb is used shows that Boularwah's wife, refuse go with him to bed. Every night she leaves his bed and he finds himself alone. These actions were hurting Boularwah, as a response to her, he had to do something that makes her feel what he felt, so he get rid of her brother Ammar. Concerning the translation of this proverb, the translator William Granara uses "**You fight fire with fire**" as equivalence, the translator chooses cultural dynamic equivalence to render the equivalent effect in the target text, since the proverb message that transmits is the same meaning in the target text. The translator succeeds to achieve both rendering the meaning effect in the target text, and preserving the meaning of the proverb in the source text.

Example3:

«...قلت لك يا سيدي ابن سيدي الدنيا أحوال و "كل ما في الجبين تراه العين" ...» (ص 223).

Translation

«...As I told you my good sir, life goes on and things change **out of sight out of mind**” ...» (p 132).

Analysis

The proverb "كل ما في الجبين تراه العين" is used to explain that people must accept their destiny and what Allah gave to them. The proverb was defined in Arabic dictionary as:

من الله على الإنسان سيصبيه لا محالة المكتوب في الجبين لا بد أن تراه العين وهو مثل شعبي شائع ويعني أن ما قدره (قاموس الأمثال).

What is written on the forehead must be seen by the eye . It is a very spread and popular proverb; and it means what God ordained for humans will never change and people must accept their destiny.

The referential meaning of this proverb does not change even if it appeared in a different context; it always carries the dictionary meaning. In the novel 'Ai-Zilzal', Tahar Wattar uses this proverb to convey the same meaning which is, people must accept their destiny and what God gave to them. As far as the translation is concerned of this proverb, it is a fixed formula and it cannot change. So, the translator William Granara translated it as “**out of sight out of mind**”, he opted for adaptation procedure of Vinay and Darblnet. The translator was able to translate it literally as “**what is written on the forehead must be seen by the eye**”, but he preferred to adopt the proverb in the target culture, since the proverb in both cultures have the same referential meaning.

Example4:

«...في المقابر يضعون الماء فوق القبر و يغرسون عند رأس الميت هذا النوار هذه المقبرة واقفة سيمدها سيدي راشد عما قريب 'إن لم يقلبها رأسا على عقب'...» (ص189)

Translation

«...They water the grave in the cemeteries and plant flowers on top of their dead. This is all one big cemetery here and pretty soon Sidi Rashid is going to enlarge it **by turning the place upside down...**»(p 115)

Analysis

Cultures use idioms and proverbs to express the unsaid words; they are made by humans to describe their experiences in their lives. The idiom " انقلب رأسا على عقب " is defined in Arabic Dictionary of Idioms as:

" انقلب رأسا على عقب يضرب عندما ينقلب الأمر لضده فيصير عكس ما كان عليه من الاستقامة" (قاموس الأمثال و الحكم)

Turning everything upside down is an idiom said to refer when things over turn suddenly.

The denotative meaning of this idiom is always the same with the one in the target language. The author makes use of this idiom to show how things could suddenly change, and could be turned upside down by Sidi Rashid. The idiom always carries its conceptual meaning which is referential. In the translated version we notice that, the translator William Granara chooses to translate it as “**turning the place upside down**” as an equivalent meaning. He opted for equivalence strategy of Vinay and Darblnet. The translator succeeds to render the equivalent meaning of the idiom and achieve the equivalent meaning effect in the target text.

The translation of the idiom in English does not cause a problem for the translator because it has the same denotative meaning.

Example5:

«... نحن في العاصمة نظن أننا أكثر اطلاعا من غيرنا بحكم معرفتنا لخبايا نفوس الكثيرين من هؤلاء الحكام، لكن اتضح أننا خدعنا. الذئب لا يدجن يا بلباي...» (ص37).

Translation

« ...You thinks that we in the capital believe that we were smarter than everyone else. We thought we knew what these politicians were up to. But it's obvious that we were deceived.

You can't tame a 'jackal', Belbey...» (P. 41)

Analysis

Many poets dealt with the image of the Jackal in their novels, and their tools appeared in their visions. The general picture was the image of the traitorous animal and the wicked passerby; it is always referred to as a symbol of betrayal. The Orient and Occident have two different cultures; even if they have some symbols which share the same connotation. The Arabic Dictionary Wikipedia defined the jackal as:

"الذئب حيوان يمتاز بالذكاء الحاد والقدرة على التنظيم و التخطيط كما يمتاز بالمكر و الشراسة" (قاموس ويكيبيديا)

A jackal is an animal characterized by cleverness and the ability of planning, betraying and cunning.

The denotative meaning of the jackal is always referred to as a cunning animal. The word Jackal in the novel is used to denote the same connotation. The author uses the 'الذئب لا يدجن' symbolically to indicate that the government deceives people of Constantine City. He compares the government to be as a jackal for its cunning skills. The translator has translated

the الذئب لا يدجن as “you cannot tame a jackal” as an equivalent. In this case, the proverb does not cause any problem for the translator, since it has the same connotation in both cultures. The translator uses literal translation of Vinay and Darblnet to render the equivalent meaning of the proverb in the target text.

II-2-3- Historical Symbols

Example1:

Historical Places

Constantine City:

Constantine, Algeria’s third largest city is famed for its ravine, gorges and spectacular bridges. It is known as the city Bridges. The author’s choice for the city of Constantine as the setting for ‘*Al-zilzal*’ is quite successful. It is an agricultural area and the capital of the Islamic culture.

«حاسة الشم تطغى على باقي الحواس في قسنطينة، في كل خطوة، و في كل ثقافة، و في كل نفس، تبرز رائحة مميزة صارخة، تقدم نفسها لأعصاب و قلب المرء» (ص 4).

Translation

« the sense of smell overwhelms all other senses in Constantine. You are assaulted by one odour or another with every step, every glance, and every breath you take. It’s usually an obnoxious odour that grates on your nerves and weights heavily on your heart » (p 25). The author chooses the town of Constantine and makes it as a theatre of events where urban space viewed, in the romantic text as architecture and set of spatial signs which symbolises space (Rouinah.T, 2007: 43). From these urban spaces a conflict comes to light in so far as Boullarouah goes psychological trouble where he sees himself as a member

of bourgeois social class, that of big landowners whose property was nationalised during the agricultural revolution of the late 1970s and early 1980s. Thus the conflict which did not taken an open confrontation dimension, cannot directed towards the town which has changed so much, from Boullarouah's point of view. Constantine occupies also a threshold past-future temporality due to the quick changes that have taken place in the city. So, the author employed geography and time to re-orient social, historical and political ideologies. In addition, Shaykh Boularwah's journey from Algiers to Constantine may be interpreted as a Hijra in reference to the Prophet Mohammed's fight with his followers from Mecca to Medina in 622BC due to persecution due to persecution. Shaykh Boularwah's journey through Constantine is symbolic of spiritual journey. His movement throughout the transformed city ignites parallel shifts of consciousness at significant moments, evoking significant events that have had a lasting impact on Algerian history. The name of city 'قسنطينة' 'Constantine' was translated according to its English equivalent; the translator preserves the name and the latter is generally unchanged. It is a formal equivalence in which the translator preserves the Constantine's name. Thus, when we read the English description of Constantine city we will find an authentic image of what is really said in the Arabic original text.

Example 2:

The Bridges

The novel takes on an architectural form in accordance with the layout of the seven town bridges, and each chapter is titled after a bridge name. The author make a link between meaning, textual space as well as urban topography in the novel. The bridges function as physical signposts along the way to Constantine's foretold demise (Rouinah.T, 2007:54). Beginning with Bab al-Qantra (the Bridge at Qantra Gate), the reader move to Sidi M'sid (the Sidi M'sid Bridge), Sidi Rachid (The Bridge at Sidi Rachid), Majaz al-Ghanam (The

Bridge of flock Crossing), Jisr al-Mis'ad (The Elevator Bridges), Jisr al –Shayatin (Demons' Bridge), and finally Jisr al-Hawa (The Bridge of the Abyss). The successive movement across these threshold bridges mirrors the eschatological overtones of the novel, which ends with the psychotic breakdown of Shaykh Boularwah and the possible demise of the city of Constantine. The seven bridges constitute the area through which the protagonist character Shaykh Boularwah moved. The bridges, therefore, are symbols and a description of Shaykh Boularwah's psychological situation living. He constantly feels that is hanging between hope and despair and the earthquake is near for example, the bridge of Flock Crossing (Majaz al-Ghanam) is a referential symbol which describes the end of Constantine that it is near.

«...اصدق الجسور على الإطلاق، انه يومئ إلى إحساس القسنطينيين الدائم بأنه محكوم عليهم بالفناء العاجل...» (ص229).

Translation

«...Yet this is the most revealing of all bridges, clearly indicating that the people of Constantine of their imminent doom...» (p. 136).

Bab al-Qantra, Sidi M'sid and Sidi Rachid bridges are symbols of Constantine authenticity in term of beliefs and traditions.

«...وعدتك كبيرة يا سيدي راشد، شمعة، بل علبة شمع، إن أوقفت هذا المشروع، وحافظت لي ولعباد الله الصالحين على أرضنا...» (ص 186).

«...I pledge to make a large offering to you, O Sidi Rachid. I will light a candle, a whole box of candles, if you stop this project and safeguard our land, for me and all your righteous servants...» (p.113).

Whereas Majaz al-Ghanam (The Bridge of flock Crossing), Jisr al-Mis'ad (The Elevator Bridges), Jisr al –Shayatin (Demons' Bridge), and finally Jisr al-Hawa (The Bridge of the Abyss) bridges are narrative crossing points toward the old city where Boularwah expects that he can find some of his relatives. However, he is surprised that everything has changed.

«...لم يبق من قسنطينة سوى المساجد والزوايا والأضرحة والحمامات وأفران الأدمغة المشوية. حتى هذه الأشياء فقدت كلها محتواها...» (ص 290).

«...The only things that are its mosques, shrines, mausoleums, bathhouse and stalls that roast sheep's brains. But all things no longer have what they used to have...» (p.164)

Bab al-Qantra, Sidi M'sid and Sidi Rachid the three first names of bridges are borrowed by the translator, he kept the names as they are since they represent persons' name (Sidi M'sid and Sidi Rachid). Concerning the four last bridges Majaz al-Ghanam (The Bridge of flock Crossing), Jisr al-Mis'ad (The Elevator Bridges), Jisr al-Shayatin (Demons' Bridge), Jisr al-Hawa (The Bridge of the Abyss) are translated according to their English equivalence in which the translator tried to explain the meaning of each bridge for the purpose to make things clear to the target reader. In addition, the translator put the between brackets the transliteration of each bridge.

William Granara succeeds to transmit the message of the author throughout his translation. He effectively described the spectacular landscapes of the seven bridges and Boularwah's psychological situation and how he transforms from one bridge to another.

The practical part of this research paper examined the translation and the treatment of the two types of symbolic (expressive and referential) translation into English. The analysis implemented Nida's formal and dynamic equivalence and Vinay and Darblenet procedures (comparative stylistics). This part analysed and compared the translated symbols with the original text. The results illustrates that both Nida's and Vinay and Darblenet methods to some extent are useful in rendering the meaning of the symbols. It also concludes that the two methods can be employed to facilitate the translation and communication into the target language.

Conclusion

The present study has investigated the problems involved in translation of symbolism from Arabic into English and this symbolism is drawn from the Algerian Arabic novel, '*Al-Zilzal*' of the author Tahar Wattar. The novel was translated into English by the American William Garanara, Therefore, has explored the different strategies adopted by the translator to translate the symbols within Tahar Wattar's novel. The novel we chose represents some religious, proverbs, historical cultural symbols issues that might seem puzzling the translator during the translation process. The study also has shown that translating such elements is a problematic and a challenging task, especially if the translation takes place between two different linguistically and culturally languages such as Arabic and English.

Therefore, we have analysed and compared symbolism of the novel '*Al-Zilzal*' (The Earthquake) to the translation one of William Garanara '*The Earthquake*' to demonstrate how the two types of symbolism is accomplished in both the source language and the target language. The two types of symbols that we have been examined in this study represent the main part of the Arabic identity and Arabic language and literature. Religious, historical and proverbs symbols were analysed and compared.

After having analyzed the examples which we have extracted from the corpus, we found that the translator William Garanara relied on both Vinay and Darblenet and E. Nida approaches to translate the two types (referential and expressive) symbolism. The more used procedures are literal translation, adaptation and borrowing of Vinay and Darblenet. They are used by the translator for many times to be more faithful and to preserve the otherness as well as the local colour of the source text. While cultural dynamic equivalence of E. Nida's approach is used more when the translator dealt with the proverbs, it is used may be to avoid

the strict adherence to the original text and to get more natural translation in the target language.

In this regard, based on our analysis of symbolism in Tahar Wattar's novel we have deduced that translation of symbolism seems to be a complex process and the different forms of symbolism which the author employed has a significant effect to understand the types of symbols (referential and expressive). To know how the translator William Garanara dealt with symbolism in Tahar Wattar's novel '*Al-Zilzal*' (The Earthquake) and if he has succeeded to render the meaning and transmit the message, we came up with an answer of the main problematic of this study:

- E. Nida's cultural dynamic equivalence and Vinay and Darblenet's procedures (direct and indirect) are the most common strategies that are used deliberately by the translator to deal with symbolism. That is, cultural dynamic equivalence is used when the readability of the translation is more important than the preservation of the original wording. However, direct and indirect procedures are used to maintain and retain the foreign atmosphere of the Algerian Arabic culture.

As mentioned before, this research also has sub-questions which need answers to complete the main problematic as follow:

-To translate religious symbols, the translator resorted to the literal translation which is the most overwhelming type in his work in order to preserve the form and content.

-To a certain extent, the translator has successfully rendered the meaning and succeeded to create the same image and effect as in the original text.

-The translator resorted to literal translation when the original text poses no difficulties in the target language. It is the procedure which contributes to keep the local colour and the culture

of the original text. It is more informative and significant to the target reader. Hence, literal translation is enough in case the original text does not pose any difficulties in the target language.

As a result, the analysis of the two types of symbols (expressive and referential) and our exploration of the different translation methods adopted by the translator, we have reached the following results:

-In order to produce a message that the target reader can understand similarly as the audience of the source text, dynamic equivalence provides an advantage to the translator to produce the same meaning and consistency as in the source text. Equivalent words which have the same cultural meaning have also contributed in rendering the meaning from the source to the target text.

-The nature of the symbols that the author employed in his novel has influence on the methods that the translator needs to use. In this case, the translator used two methods (direct and indirect) and cultural dynamic equivalence.

-The classification of the symbol (expressive, referential) is determined according to the function that attributes to the symbol in the text. It may be a proverb, Surah, or historical symbol).

-The referential symbols may occasionally carry a connotative meaning that is not an aspect of the referential symbol, which often carries a denotative meaning.

Concerning the hypotheses are confirmed as follow:

-It is very important for the translator to be familiar with the language and the culture of both source and the target language. The translator also must be vigilant to the problem of polysemy, which means one words is associated with two or more distinct meaning.

-The translator has succeeded to render the meaning of the symbols in most and he tried to create the same effect with the original text.

-In such type of novels like '*Al-zilzal*' dynamic equivalence meaning and culturally is the best strategies to follow in order to transfer the symbols since this latter have relation with culture. Hence, symbolism is transferred with all its culture and history references into a language which has a specific culture and grammar.

-Literal translation as it is mentioned above is the adequate strategy to preserve the original text. However, sometimes leads to the misunderstanding of cultural words by the target reader.

To end our research we have suggested the following recommendations that the translators should be armed with enough knowledge about the culture and the language of the source text in order to translate adequately and correctly. We have attempted through the analysis of the translation process helps to understand the decision making process and the translational norms adopted by the translator. Furthermore, the analysis is performed with the objective of providing insights that may be put into practice when embarking into the task of translation. In particular, symbolism translation analysis should receive a special attention from the translator because cultures use symbols differently.

Our perspectives is concerned with Tahar Wattar's novel '*Al-Zilzal*' (The Earthquake) which is full of phenomena that could be studied by the translation student, for example 'metaphor' which is a figurative of style which has a great presence in the novel. The 'eschatology symbolism' also is an interesting subject to deal with as a stylistics study.

Bibliography

Qur'an

- Abdel Haleem. M.A.S (2004), *New Translation of the Qu'ran*, New York: Oxford University Press.

النسخة العربية:

-الإمام نافع، القرآن الكريم، (2010)، الطبعة الثانية، مصر، دار الفكر للنشر و التوزيع.

I- Source Books

1-The Corpus

1-الطاهر، وطار ، (2007) الزلزال ، موفم للنشر، الجزائر

1- Watar, T, (1974), *Al-zilzal*. Algiers: Moufem of publication. (trad. Eng.William. Garanara, 'The Earthquake', (2000). London: Saqi Books.

2- Granara, W, (2000) *The Earthquake*. London: Saqi Books.

2- Dictionaries

Paper Version

1- Childs, P, and Fowler, R. (2006), *Dictionary of literary terms*. London: Taylor & Francis e-Library.

2- Wales, K, (1990), *A dictionary of stylistics*, 3rd edition. London: Routledge.

Electronic Version

<https://www.Ecyclopediabritannica.com>

<https://www.almaany.com/ar/dic>

II- English References

- 3- Abrams, M., H, (1996) *A Glossary of Literary Terms*. 7thedition, USA: Earl McPeck.
- 4- Barthes, R, (1972) *Mythologies, Translation, Laves, Annette*. New York: Noaday Press.
- 5- Dragomirceu, (1995), '*Semantic of the symbol: Main Theories about Symbols*, n^o 1, p (28).
- 6- Foster, E, M, (1927), *Aspects of novel*, New York, Yale University.
- 7- Moradi, M, (2014), *Translation of culture-specific phrases in the holy Quran: Theory and Practice in language studies*, vol.4, No 8 pp. 1735-1746.
- 8- Munday, J. (2016), *Introducing Translation studies: Theories and Application*. 4thedition: London, Routledge.
- 9- Nida. E., A. (1964), *Toward a Science of Translation: The Netherlands*, E. J. Brill, Leiden.
- 10- Pierce, C., S. (1972), *The Essential Writing*, New York: Prometheus Books.
- 11- Tzvetan, T (1983), *Theories of Symbol*. Bucharest, Universe Publishing House.
- 12- Yasraf, A. (2011), *God's shadows: Religion and imagination*. Jakarta: MizanPublika.

Electronic Articles

13- Akter, S, (2018), *Symbolism: Beliefs and Rituals*. Roll-305 Boss (hons), 5th semester, Department of Sociology.

14- Wiehart, G. (2019) *Symbolism in Fiction Writing*, New York: Dotdash

المراجع العربية

15- راشد، بن فضل الدوسي ، رموز الوسم عند العرب ،(2011)، مجلة الواحة، العدد 60. الخليج العربي.

16- احمد قيطون، (2011) ، 'الرمز والتحديد المستحيل'، مجلة مقاليد، العدد 01، جامعة ورقلة، الجزائر.

17- مزيد، بهاء الدين، (2018) ، 'إلا رمزا، الرئيسية أخبار العالم، الشرق الأوسط.

18- غنيم غسان، (2011) ، 'الرمز في الشعر الفلسطيني الحديث'، مجلة مقاليد، جامعة ورقلة، الجزائر.

19- الطاهر روائي، 'الفضاء و الدلالة'، (2007)، اشتغال مدينة قسنطينة في رواية 'الزلازل' لطاهر وطار، إنسانيات، ص 54-43.

Thesis

20- Agti, A. (2005) *The Arabic culture-specific terms*, Constantine, Mentouri University.

Webliography

www.edu.com

Date and time of visit: 06/04/2019 10:42 am

www.Academia.edu

Date and time of visit: 18/04/2019 10:36 am

English/Arabic Glossary of Literary Terms

-A-	
-Aesthetic	جمالي
-C-	
-Connotative meaning	- معنى إيحائي
-Creative	مبدع
-Culture	ثقافة
-D-	
-Denotative meaning	- معنى دلالي
-Dynamic equivalence	- تكافؤ ديناميكي
-E-	
-Expressive symbol	- رمز تعبيرية
-Equivalent	نظير
-F-	
-Formal equivalence	- تكافؤ شكلي
-I-	
-Implicit significances	- دلالات ضمنية
-Implied meaning	- معنى ضمني
-Imitation	محاكاة
-L-	
-literary text	نص أدبي
-P-	
-Polysemy	- متعدد المعاني

-Process of translation	-عملية الترجمة
-R-	
-Referential symbol	-رمز مرجعي
-S-	
-Symbolism	-رمزية
-Symbol	-رمز
-Strategy	-وسيلة
-T-	
-Tansliteration	-نقحرة
-Target text	-نص الهدف

مسرد عربي-انجليزي للمصطلحات الأدبية

-ت-	
-Dynamic equivalence	-تكافؤ ديناميكي
-Formal equivalence	-تكافؤ شكلي
-ث-	
-Culture	-ثقافة
-ج-	
-Aesthetic	-جمالي
-ز-	
-Symbolism	-رمزية
-Symbol	-رمز
-Expressive symbol	-رمز تعبيرى
-د-	
-Implicit significances	-دلالات ضمنية
-و-	
-Strategy	-وسيلة
-Intentionality	-قصدية
-م-	
-Imitation	-محاكاة
-Referential symbol	-مرجعية الرمز
-polysemy	-متعدد المعاني
-Denotative Meaning	- معنى دلالي
-Connotative meaning	- معنى إيحائي

-Creative	-مبدع
-Implied meaning	-معنى ضمني
-ن-	
-Transliteration	-نقحرة
-Equivalent	-نظير
-Literary text	-نص أدبي
-Target text	-نص الهدف
-ع-	
-Process of translation	-عملية الترجمة

الزلزال

ويسكر الناس بدون خمر. لا يا سيدي راشد لا. إحمها يا سيدي مسيد، كما كنت تحميها باستمرار. إرأف بالأبرياء الذين عليها، وعباد الله الصالحين الذين فوقها، والأخيار والشرفاء الذين مازالوا فيها. وأرحها من الرعاع الذين يدنسونها بأبدانهم النجسة وبأفعالهم المنكرة. سلط عليهم "طيرا أباييل ترميهم بحجارة من سجيل.." "أبدأ من هنالك من الأسفل حيث لا يزال الزحف يتواصل، ثم اصعد إلى قلبها وظهره. يا سيدي مسيد... ولا تدعهم يخربون المدن لينطلقوا نحو البداوي. سلط الخصي على رجالهم، والعقم على نساءهم، حتى يفرض نسلهم، ولا يمكث إلا النسل الصالح.

انتزع بصره من الأسفل، والتفت ليرفعه إلى فوق، يعيد التأمل في ثكنة القصبية. حفروا درجة في الصخرة وأقاموا فيها هذه الطريق. الثكنة لا تزال فوق، على جزء كبير من الصخرة وباقي المدينة، لقد رمموا الصخرة بالإسمنت في أكثر من موضوع، وأتموا الفجوات ببناء سور متقطع من الغرانييت.

From here, from down below!

From this netherworld the water seeps out, and escaping in its every drop is a particle of earth and a fragment of this wretched rock.

From here, from Sidi M'sid, the destruction of the city will commence. It will only take one stone, as insignificant as it may appear, pulling free from this rocky wall that has been plastered over in more than one place. All of a sudden it will fall out and the rest will follow. The smaller cliffs and hollows will crumble and this huge slope will cave in.

From here, on the western bank, lies the great depression towards the west, extending all the way to the sea. There was and will always be a great danger to Constantine from this area. In fact, the West has always been the great threat to Arabs and Muslims, to their cities, their lives and their religions.

Oh, my head feels dizzy, my heart is beating fast and my knees are wobbling. Looking at this lower world, especially from this height, always makes you dizzy. I feel so sick and depressed.

'Indeed, the Earthquake of Doom is a tremendous thing . . . Every suckling female will forget her suckling, and every pregnant female will discharge her burden, and you will see men drunk, yet it will not be in intoxication.'

No, Sidi Rashid! Protect this rock, Sidi M'sid, as you have always done. Have mercy on the innocent, on the pious servants of God, on all the righteous and honourable people who still live on top of it. Rid it of the scoundrels who desecrate it with their filthy bodies and their licentious ways. Send 'hordes of chargers flying against them . . . pelting them with stones of porphyritic lava'.¹ Start here at the bottom where the earth still abounds; then move up to the heart of the city and purify it, O Sidi M'sid. Do not let them ruin the city lest they come and devastate the countryside. Render their menfolk impotent and their womenfolk sterile, so that their species becomes extinct, and only righteous people survive.

1. Qur'an 105, 3-4.

- الحق. نصف مليون كثير جدا على هذه المدينة. أمة.. الجدران تبدو منصبة إلى هنا بعض الشيء. حالة الوهن بادية عليها، ما في ذلك ريب.. "تذهل كل مرضعة عما أرضعت، وتضع كل ذات حمل حملها، وترى الناس سكارى وما هم بسكارى. ولكن عذاب الله شديد".. صدق الله العظيم...

اعتراه الشعور الغامض، وأحس باللون الداكن في أعماقه، يتحول إلى مادة سائلة. غاز، أو رصاص، أو قار، أو أي شيء من قبيل المادة الثقيلة، المتجاوبة مع الحرارة.. تردد لحظات، ثم قرر أن يقطع الساحة الصغيرة في اتجاه الدرب المقابل، حيث مطعم بالباي الشهير. تأمل مدخل المطعم، فلم يصدق عينيه.. المكان هو المكان، لكن حاله تغيرت كثيرا...

التفت إلى المقهى المواجه، ألفاه في موضعه، لكنه متدهور أيضا بشكل فظيع. واصل التأمل.. فندق فرنسا، يفغر فاه، دون أن يقول شيئا عن حقيقته، هل مازال على

copper, his perfumes and incense, his embroidered slippers and *kufiyyas*, even his candles and bridal kits.

Here is the Mosque of Sidi Lakhdar and over there the Mosque of Maimoun. The shrine of al-Masla is on the right and close-by the Mosque of the Bey. On the other side of the street is the Mosque of Sidi Qamoush.

The smells are overwhelming. The stench of rotting fruit and vegetables is enough to tear out your insides. The voice of the old townsman wearing the fez was ringing in his ears: 'They've sucked up all the air and left in its place the stench of their armpits.'

He commented to himself as his eyes wandered along the city walls:

The truth of the matter is that half a million people are just too many for this city. The walls look as though they're slanting. There's no doubt they're showing signs of fatigue. 'Every suckling female will forget her suckling, and every pregnant female will discharge her burden, and you will see men drunk, yet it will not be in intoxication. Indeed, God's punishment will be severe.'¹ God has spoken the truth.

A strange feeling came over him, and he felt a darkness within him that was turning into some kind of fluid, like gasoline or molten lead, something heavy melting in the heat. He hesitated for several moments before he decided to cross the small square and head towards the lane where once stood the famous Belbey Restaurant. He stared in a daze at the entrance to the restaurant and couldn't believe his eyes. It was the same restaurant, but my God, how much it had changed! He turned towards the café across the street and saw that it too was still there, although eerily in a shambles! He continued to stare. The Hotel de France, opening his mouth but without uttering the truth, was not as it used to be. The Hotel de France has turned into a rat-infested fleabag! He turned around and looked back at the restaurant.

Ah! There it is! And there is the Hotel Tunis above it. The grocery

1. The translation: 'Indeed, God's punishment will be severe' is my own.

- الثانية والنصف! حان وقت العمل. ثم هاته الرائحة المتعفنة التي تشتد أكثر فأكثر.

هم أن ينهض، إلا أن صوتا ارتفع إلى جانبه، بحكاية غريبة، جعله يواصل الجلوس، مصغيا بانتباه خاص:

- في مزبلة بولفرايس، البارحة جرى ما جرى. ترى المزبلة من هنا. ها هي أمامنا تتنهد.

- نعم أراها. إنها فعلا تتنهد.

- وصلتنا الأخبار متأخرة، لكن استطعنا مع ذلك أن ننقذ ما يمكن إنقاذه.

- لكن ما جرى؟

- كانت إحدى شاحنات البلدية تحمل علب مصبرات فاسدة، صودرت من مختلف المتاجر، ما أن أفرغت الشاحنة حمولتها، حتى هجم عليها "هاجوج وماجوج".

- وما "هاجوج وماجوج" هذا؟

and drew a circle around it. He put his address book in his pocket and took out his watch.

It's two o'clock. It's time to act. And there's that putrid odour which is getting worse and worse.

He started to get up but, captivated by the voice of a man sitting next to him telling a strange story, he sat down again and strained to listen with all the energy he could muster.

'It happened yesterday at the Boulfarayis dump. You can see the dump from here, there in front of us. You can even see the billows of smoke.'

'Yeah, I see it, they're really puffing up in the air.'

'The news came late, but I was able to save what I could.'

'What really did happen?'

'One of the municipal trucks was carrying jars of spoiled goods confiscated from a few stores. As soon as it dumped its load, all hell broke loose.'

'What do you mean, all hell broke loose?'

'All year long hordes of people who live in the caves, old people, middle-aged, youngsters, men and women, swarm around the Boulfarayis dump and rummage through the garbage. They pick out bones that people throw away and make soup out of them. It's a whole other world out there, with its own network of merchants, middle-men and gang leaders. They have their own laws and security system, set up by people who don't even wear shoes.'

'All that at Boulfarayis dump?'

'That's right, only some two and a half miles from here. Over there, look at all those shadows moving through the haze.'

'But what happened yesterday?'

'Oh yeah. All hell broke loose. They dived on the cartons, kicking and punching one another. The bosses and middle-men tried to stop the riff-raff, but it was no use. It got so out of hand that it turned into a brawl, and they had to use rocks, then sticks and finally daggers and rifles.'

'Even rifles?'

قصدوا عنابة أو سكيكدة أو العاصمة أو وهران أو مرسيليا أو بلجيكاء، لكن ذلك معقولا. أما مجيئهم إلى هنا، فلا معنى له، سوى أنهم جاءوا يعجلون في قيام ساعة المدينة، بوسخهم وفسقهم وفجورهم. تمكن الشيخ بوالارواح، من اجتياز السيارات والمارة، والخروج إلى شارع بالمهيدي، أطلق العنان لساقيه تتحدران به.

- إذا لم أجد، فسأجد من يعرفه، إن تغير أناس الشوارع الرئيسية وتبدلت أنواع التجارات فيها، فإن أمثال هذه الأزقة والكهوف والسبايط، لا يمكن بحال أن تتغير. أن تعرف تغيرا كبيرا، لا يسمح بالعثور فيها على أثر تاجر من تجارها. الدليل على ذلك بقاء بالباي، كنان في فم عجز يشهد على أن الفم كان مليئا بالأسنان، وأن الوجه كان في يوم من الأيام، ممثلا نضرا يجلب الانتباه.

تمتم، وهو يشعر باختلاط العواطف والخواطر في رأسه وصدرة.

If I don't find him, I'll be sure to find someone who knows him. People in the main streets may change, as do shops and businesses, but those in the back alleys, the hovels and the arcades always stay the same. If it weren't like that, you would never be able to locate the whereabouts of any of its merchants. Just look at Belbey, a classic example! He's like the last remaining tooth in the mouth of an old woman, witness to her once full set of teeth and attractive, radiant face.

He muttered to himself, feeling mixed emotions, thinking jumbled thoughts, all running amok through his head and heart.

Very nice, indeed! If this rock does quake, it will rid itself of everyone on it and the government won't have anyone to give land to. But it's really not their fault. They did well by escaping from the countryside and the small villages. Now there's no one left in any of the rural areas who wants land. And that will be the one major obstacle in the government's plan to violate the eternal divine order.

Their gravest sin was to congregate here in the cities where the government can keep an eye on them day and night, instead of staying in the mountains and canyons. But only a fearsome earthquake can redeem such a sin. The fault is absolutely the government's as long as it is unable to build enough factories. And why does it block the doors to Europe by placing obstacles in front of those who want to emigrate?

God in His infinite wisdom didn't create death, wars, flooding, earthquakes, plague and disease without a reason. Nothing escapes Him. If the rock fails to shake up this city, then everything will end up in Boulfarayis dump, where dogs and cats and people and rats will kick and claw at one another.

There are so many people.

They proliferate in frightening numbers. They're coming out of the walls, and will continue like that forever. Naturally, they proliferate. The government forces doctors to treat the riff-raff at low cost. They even make it easy for sharecroppers to receive medical treatment with social security funds; and they pick up all the costs! Why shouldn't these people proliferate so long as they eat and drink without working

أين أنت يا عمي إيدير؟ بكيس النقود من الذهب والفضة.
تتغدى باللبن وتتعشى بالتمر، وتضرب المثل في السعي
والكسب.

أين أنتم، يا من كنتم توجهون كل قطعان الأغنام بعصيكم
من هنا، من سباط الرصيف بقسنطينة البهجة.

يا سيدي راشد، يا صاحب البرهان، استجب لدعوة
الحضري في مقهى النجمة: حركها بهم وبمنكرهم وفسقهم
ونقابتهم. أقم البرهان يا ذا البرهان، فبدل الشر بالخير،
والإثم بالتقوى.

ارتفعت فجأة، نغمة من "زرنة" تهتف إلى السماء بالظماً
والشبق. فخيل للشيخ عبد المجيد بوالارواح، أن ذلك إعلان
عن قيام الساعة، فأغمض عينيه متمتماً:

- اللهم اغفر لنا ذنوبنا، ما تقدم منها وما تأخر، وأمتنا
على دين نبيك.

He'll ask Almighty God to turn Constantine into a huge cauldron that will be brought to a boil by seven suns, whose waters are seven seas that will boil so hot that their vapours will rise to the seven heavens. Then the citizens of Constantine will throw themselves into it to repent of their wicked ways. They chased away all the merchants whose noble profession received the blessings of our Prophet, and they replaced them with these honky-tonk flautists and tambour-players.

O hell! Open your gates and swallow up these people. Make them your eternal flames.

That wasn't enough for them. They brought in pinko-communism and organized unions for the masses. Unions against whom? Against life itself! God, you're too kind, too merciful.

Where are you now, Uncle Idir? With sacks full of gold and silver, you were content with eating only yogurt for lunch and dates for supper. Your riches were proverbial, your power legendary!

Where are all of you, you who drove the flocks of sheep with your sticks from the arcade on the boulevard in this radiant city of Constantine?

O, Sidi Rashid, man of miracles. Hear and answer the prayer offered to you at the Café Najma. Deliver us from their wickedness, corruption and their unions. Perform one of your miracles and replace evil with good, sinfulness with piety.

Suddenly there arose the sound of an oboe that seemed to fill the air with a sensuous yearning and desire. Shaykh Abdelmajid imagined it to be a sign of the coming of the Day of Judgement. He closed his eyes and muttered to himself: Forgive us our sins, O Lord, those we have committed and those we will commit. Let us die in the path of Your Prophet.

He thought about getting up and leaving this place and everyone in it. He remembered the mission which brought him here, in the heat of summer which only grew worse with every step he took, for nine gruelling hours. He calmed down.

This barber's shop must be the one that my brother-in-law Ammar

- نعم. قرب أذنك. المسألة سر، ولا يعلم بها إلا القليل النادر. اسمع. سيسطون على أرزاق الناس.
- على أرزاق الناس؟.
- هناك مشروع إحادي خطير، يهياً في الخفاء.
- تقول!؟
- نعم ينتزعون الأرض من أصحابها.
- ينتزعون الأرض من أصحابها؟.
- استمع إلي. يؤمونها.
- وماذا يفعلون بها؟.
- مثلما فعلوا بالأراضي التي خلفها الفرنسيون.
- تنصرون. الحقد. الحسد.. كل إناء بما فيه يرشح.
- ولكن قلت جئت تسبقهم.
- نعم. المسألة بيننا. ولا بأس أن تخبر بها أصحاب الأرض، الكبار والصغار...

imagine such spite and jealousy? They're really showing their true colours.'

'But you said that you came to preempt them?'

'Yes, but what I'm telling you must remain just between us. On the other hand, there's no problem if you alert property owners, big or small. What I intend to do, at least on paper, is divide my property among my heirs, so that if they come to confiscate it, they won't find very much in my possession.'

'But you've come too late, Shaykh Abdelmajid. This matter was taken care of years ago by these swindlers. It's been clear ever since they started talking about socialism.'

'To think that we in the capital believed that we were smarter than everyone else. We thought we knew what these politicians were up to. But it's obvious that we were deceived. You can't tame a jackal, Belbey.'

'That's for sure. So you came to divide your property among your sons. Then the matter seems quite simple.'

'Among my heirs. Unfortunately I don't have any children. But it's not as simple as you think...'

'How so?'

'First of all, I must track down my relatives. I haven't seen any of them since the war, in fact, well before that. I don't even know if they're alive or dead! Then I have to convince them to help me carry out my scheme. Finally, and this is extremely important, I have to take steps immediately. Word has it that we need to act quickly. They're going to make an announcement very soon.'

'You'll only have to find one or two relatives.'

'The problem is somewhat more complicated. It's a question of how much property there is. I own more than seven thousand acres.'

'Is that right?'

'Some of it I inherited, some I bought and some was forfeited to me by other heirs.'

'You may be too late, Shaykh Boularwah.'

ضاع من الطول ربحناه في العرض، وسمنا في دقيقنا كما يقال.

تذكر اسمه. عبد القادر. على كل يجب أن أكتب أمام اسمه عبارة: خطر.. فلعله لا يزال يحقد، ولعله يغرر بي. لا أمان في دار الأمان.. وإذا ما طلب مني استرجاعها؟. لا. كلام صبيان. المسألة مفروغ منها. أمنحه على الورق جزءاً من أرضي، شرط أن لا يناله إلا بعد موتي. وأن لا يبيعه أو يرهنه لأجنبي عن العشيرة.

عندما تطلقها لا تقترح عليها من تتزوج.. يقول المثل.

لكن الاحتياط ضروري، فكما أضاعها المرة الأولى، يضيعها مرة ثانية. ثم إن الأرض أرضي، وأنا أدرى بها، حتى وإن كنت ميتاً.

أستغفر الله. الأرض الله، يرثها من عباده الصالحون.

- بابا. هيا. تمسيحة أو تلميعة لحدائك.

- لا. أغرب عن وجهي. دعني.

I should write '*Caution, Beware*' beside his name, just in case he still bears a grudge and has it in for me. You can never be too careful. What will I do if he demands that I give him back his land? No! That's nonsense. He wouldn't do such a childish thing. The matter is over and done with. I'll put it in writing that I am going to leave a part of my land to him, of course, on condition that he receive it only after I die, and that he not sell or mortgage it to anyone outside the family. Let's not forget the saying: *When you divorce your wife, do not suggest a new husband to her!* But I must proceed cautiously. He lost his land once and he could do it again. After all, it's my land we're talking about, and even after I'm dead, I'll know what's happening to it.

God forgive me. The land is His! It is He who bequeaths it to His pious servants.

'Hey, uncle, how about a brushing or a shine for your shoes?'

'No, get away from me. Leave me alone!' responded Shaykh Boularwah to a barefoot thirteen-year-old, who was wearing torn jeans and a shabby T-shirt with a picture of Che Guevara on both the front and back. He was a rather handsome young man with blue eyes and long shining blond hair.

If that were my son I would dress him in fine linen and silk brocade. I'd have him live in palaces and marry him off to seven women and twenty slave girls. I'd give him all my land so that the government couldn't get its greedy hands on it. What a shame! The winds don't always blow in favourable directions, as they say. You sometimes find in the river what you cannot find in the sea; and you find in the swamp what you don't find in a river.

'Just one dinar, uncle, for a nice, professional job,' said the boy repeating his offer.

Shaykh Boularwah smiled faintly but then quickly bared his teeth and flew into a rage when the youngster came closer to him.

'May God wipe you off the face of the earth, you son of filth and shame. Get away from me!'

The young boy drew back quickly when he saw Shaykh Boularwah's face changing colour, his muscles quivering in angry

- ربع دماغ وجئت تقترض المال. أنظر إلي أنا.
إمبراطور قسطنطينية والعثمانية. لقد تغديت باللبن. حسنا فما
دمت لم تتغد دماغا كاملا، فإنك تستحق الإعانة.
- أعلم أنك لا تخيب قاصدك.
- هذا جزء من عملي. أقرض بالفائدة، عشرة في المائة،
والأرض ضمان. أيجوز لي أن أسألك ماذا تريد أن تفعل
بدراهمي؟
- رغم تعلقي بالمال يا عمي ايدير، فإن العلم الشريف
يمنعني من الكذب، وإذا كان لابد أن تعلم أطلعك.
- مع ثقتي فيك وفي أرضك كضمان، فإنه يسرني أن
أعلم مصير نقودي.
- الحق يا عمي ايدير، أنني أقرضتها بعشرين في المائة.
- حوت يأكل حوت، الزيت من الزيتون والسمك من
البحر. أنت تستحق نقودي فعلا. تعال بعد قليل، وستجد
المبلغ جاهزا.

'The truth is, Uncle Idir, I lend it at twenty per cent interest.'

'Ah, the big fish eats the little fish! The olive comes from the olive tree and the fish from the sea. You do indeed deserve the money. Come back a little later and you'll find the amount ready.'

'Thank you very much, Uncle Idir.'

'No need to thank me, Boularwah, I'm only doing my job. Besides, it's a shame not to buy and sell. By the way, how's your friend?'

'He's still busy writing a commentary on the Qur'an.'

'Tell him, Idir says to get rid of Belhamilawi¹ or else I'll throw him off the Kaf Shakara cliff.'²

Shaykh Abdelmajid Boularwah's mind snapped to attention. He opened his eyes and fixed them intensely on what was around him.

Twenty-eight years have passed since that incident. God have mercy on Shaykh Idir. He was such a practical man, so much so that anyone who had any dealings with him could only wish him more wealth and prosperity. I wonder who's taken over the arcade. What's all this I see in front of me? Who are all these people? Why is everyone wearing yellow turbans? They're all so clean shaven and dressed in white. They all seem so cheerful, even the old men. I wouldn't be surprised if some tiny hamlet from Milia, Jijel or Tahir has dumped all its people onto the arcade! Or maybe one of the town's prominent citizens is throwing a wedding and is requesting that his guests come dressed alike.

Such heathen practices abound. That wicked Ibn Khaldoun is more a writer of fiction than he is of history.

At the far end of the arcade is the bathhouse. There's a barber in his shop and another who sits at a table outside his door. Both are engrossed in their work, minding their own business. There are three cafés that operate harmoniously with one another as though they were all one big café. They even share the same tables and chairs. Two customers, with armloads of caftans by their side, sit between two cafés, drinking coffee together.

1. The shaykh of a mosque-shrine at the time of colonial rule [*author's note*].

2. A steep cliff in Constantine and the site of many local legends [*author's note*].

الزلزال

استلقى على مقعد. ضم رأسه براحتي يديه. أغمض عيني. تمنى لو يتمدد، أو حتى لو أنه لا يسمع هذه الأصوات المثرثرة حوله:

- سينون عمارات كبرى في قسنطينة.

- مؤسسة العمارات الجاهزة التي أسسوها هنا،
ستمد كامل الوطن بالعمارات.

- الجزائر تتقدم.

- فرنسا لا تزال تضع العراقيل في طريق
تقدمنا.

- إيه. من لم يشبع من القصة لا يشبع من
لحسها

- في الفيتنام أمريكا اندحرت كما يجب.

- الفيتنام يتلقى كل يوم قطارات أسلحة من
الاتحاد السوفياتي.

people of Constantine are perpetually conscious of their imminent doom and must therefore plunder from life whatever pieces they can, in whatever moments remain of their lives.

All along the murky waters of the river children bathe and women keep busy washing everything from wool, shopping sacks and clothes to sheepskins and intestines.

When Sidi Rashid accepts my petition, answers my prayers and opts for the second solution, the great ravine will close up and block the flow of the river. A monstrous dam will be erected and the waters will cease to flow. They will collect in one place, rise up and spill over. They'll uproot trees and wreak havoc on the mud houses and shanties. The banks will wash away. This will be the great deluge. O Lord, destroy the abodes of all the infidels on earth. If you let them remain, they will lead your pious servants astray and they will only beget wicked, heathen children.

The bus arrived and Shaykh Abdelmajid Boularwah barely managed to get himself onto it. He took out a coin and muttered: Qantara Gate. He threw himself onto a seat and rested his head between his hands. He closed his eyes. He wished he could turn the seat around or at least not have to listen to all the voices chattering around him.

'They're going to put up some high-rise buildings in Constantine.'

'The company that does prefabricated construction and has already built several buildings here in the city is going to cover the whole country with new construction.'

'Algeria is really moving forward!'

'Even though France still puts obstacles on our road to progress.'

'Nonsense! If you aren't satisfied by sticking your hand into the pot, you won't get satisfied by licking it.'

'In Vietnam, the Americans are getting a thrashing, just as they deserve.'

'The Vietnamese receive truckloads of arms from the Soviet Union every day.'

'I don't understand the difference between Israel and the Arab

5- جسر المصعد

الغرب عندما سحقنا عسكريا، راح يبهرنا علميا
وتكنولوجيا.

الصخرة المتآكلة.. ظللنا عشرات القرون تنفرج عليها في
خوف كبير وإعجاب شديد.

- الغرب عندما جاء خربها بالكهوف والأنفاق،
وخاطها بالجسور. تفنن بالإسمنت في باب القنطرة
وسيدي مسيد وسيدي راشد، ثم كأنما لم يكفه ذلك
لإظهار براعته، راح يفتل حبالا من الفولاذ، ويبنّي
بالحديد، ويعلق في الفضاء.

يا ناس الجرف الكبير الذي ما تنفكون تخافونه وتتعجبون
منه، قهرناه. مروا فوقه من حيث شئتم، راجلين أو راكبين.

Jisr al-Mis'ad *(The Elevator Bridge)*

First the West pounced on us militarily and then they dazzled us with their science and technology.

The rock is eroding. We've been watching it for centuries in utter fear and amazement.

When the West came, they tore apart our caves and tunnels and patched them over with bridges. They displayed their mastery of cement with the bridges at Qantara Gate, Sidi M'sid and Sidi Rashid. Then, as if that wasn't enough to show off their skill, they twisted ropes of steel and built with iron and suspended their bridge in mid-air.

All you people who live on this grand cliff, who never cease to fear it and marvel at its wonders, see how we have conquered it! So trample on it as you may, with your feet or on your horses and carriages. Because, one way or the other, the West will come back and do more destruction to it than they've ever done before. They may fill the cracks with lead to hide their fear of the whole earth shaking and not just this rock. Or perhaps they'll dig holes through the cement and hoist the rock on giant columns that stretch for three thousand feet. They may even suspend it on chains just as they have done with these bridges and build a whole new city underneath. And who knows, they may even link it by magnetic attraction to one of their satellites, leaving it gliding in space between heaven and earth.

And what do we do about it?

We remain crammed together on top of this eroding rock, hoarding oil, sugar, soap, coffee and flour. We procreate incessantly and we

قضى الأولون على المعتزلة وأهل الرأي، فلا كان المعتزلة ولا كان أهل الرأي. ناصر الأولون أبا موسى الأشعري وبنوا على وجهة نظره مذاهب، فلتستمر وجهة نظر أبي موسى الأشعري. حكم التاريخ بنصرة معاوية على علي، فلا فائدة ترجى من مبايعة علي من جديد.

الطريق معبدة. عبدها السلف الصالح، وكل إثارة للتشكك فيها، دفع للمارقين والملحدين وأصحاب البدع، إلى قطعها نهائياً.

- لأصل ركعتين في ضريح سيدي راشد.

- رفع الشيخ بوالارواح صوته يعلن عن قراره، واقتحم الباب الأخضر: حوش كبير مفروش بالإسمنت. في نهايته على يسار الداخل، المسجد، يليه باب يبدو أنه يفضي إلى سكن، ثم باب آخر واضح أنه لسكن، ثم سكن تجلس عند بابه عجوزتان. ظلت إحدهما منهمكة في تنقية الفريك،

to God and to the past is religion. Any attempt to separate religion from the past, from the days, months, years and centuries, and all that was created, developed and implanted in their thinking, is an assault on religion itself.

Our glorious ancestors put an end to the Mu'tazilites¹ and the rationalist thinkers so effectively that it seems as though these two groups never existed at all. Our ancestors defended the positions of Abu Musa al-Ash'ari² and built schools of law based upon his views. So let his views live on. History has recorded Mu'awiya's victory over Ali,³ so what use would it be to go back and argue the point about Ali's caliphate? The road has been paved by our orthodox ancestors. Any attempt to question the past would only allow the apostates, heretics and blasphemers to obstruct it.

'Let me go and perform my prayers at the shrine of Sidi Rashid.'

Shaykh Abdelmajid Boularwah blurted out his decision to pray and then pushed himself through the green door. Behind it was a large cement courtyard. At the other end, on the left side of the entrance, was the mosque behind which was a door which looked as though it could be a residence, then another door which definitely was a residence. Two elderly women were sitting on the doorstep. One of them was busy picking through green wheat, sitting next to a large pot and several glasses.

'Did you come to make a visit?' asked the other woman as she jumped to her feet.

'Yes.'

1. A sect of freethinkers who came into existence in eighth-century Basra (Iraq) and whose belief in free will and predestination earned them a reputation, among the more orthodox Muslims, as a sect of schismatics.
2. Abu Musa al-Ash'ari was a companion of the Prophet who played a dubious role in the arbitration between 'Ali and Mu'awiyah following the battle of Siffin (657). He should not be confused with his more famous descendant Abu al-Hasan al-Ash'ari, a one-time Mu'tazilite who returned to orthodox Islam and founded a school of scholastic theology (d. c. 940).
3. Cousin and son-in-law of the Prophet whom some believe he designated as his successor, a claim which was at the origin of the schism between Sunni and Shi'a Islam.

مسكينة هي الصخرة. لطالما صبرت وصابرت. يقين
أنها تئن أننا موجعا من الحمل الثقيل الذي عليها.
لن يمر طويل وقت، حتى تعلن عن احتجاجها بمنطقها
الخاص. رجة. اهتزازة صغيرة ويفهم الجميع ما تعني.
يفهم جميع سكان قسنطينة الخطأ الفادح الذي ارتكبه.
تتحى جانبا، ليمر رجل يحتضن امرأة ملتفة في ملاءة
سوداء.

خطيبة عائد من أوروبا ولا شك.

تمتم. وحضرته جمل منسوبة إلى مسيلة الكذاب. يا
ضفدعة ابنة ضفدعين. نتقي ما تتقين. نصفك في الماء
ونصفك في الطين. فلا الماء تكدرين ولا الشارب تمنعين.

بصق خلفهما وواصل.

هاه. فضاء آخر على اليسار.

words that were attributed to Musailama the Imposter:¹ 'O frog, daughter of a frog, croak all you want! You live half in water and half on soil. But you have no power in the water nor over those who come to drink!'

He spat at the couple after they passed him and continued on his way until he reached another open space on his left. He stopped to survey the area, then changed direction. On his left was a narrow lane. At the corner stood a young girl about ten years old. She was light-skinned and wore a lot of makeup. She was staring at him shamelessly.

My poor deceased wife Aisha was about that age when I married her. She looks a lot like her except that my wife didn't wear all that makeup. The Prophet himself, prayers and peace upon him, married Aisha when she was only nine. He wanted to tell his people that female charm begins at birth . . .

A good Muslim will spend eternity in Paradise deflowering virgins, according to a prophetic tradition. God will reward His servants with what He deprived them of on earth. I want Him to grant me children. May every virgin I deflower give birth to twins. Almighty God alone can make that happen. Heaven will be totally flat, no doubt. It won't be sitting on top of a rock like Constantine.

The audacity of this little girl in makeup is indeed disturbing. God damn her and the Devil. It wouldn't take much to entice her away from here. A girl from this quarter would do anything to get married. If someone proposed, she'd accept in an instant, afraid that someone else might come along and take her place.

He looked to the right and noticed the shell of a large building, lodged between dilapidated houses and the bank of the river. He decided to go down towards the wall which was riddled with holes every few yards. Cautiously, he descended until he got very close to it.

The great ravine where the dark water runs slowly is frightening. Some of the rocks look as though they're ready to crumble. Not even the houses located on the east side of this rock would fill up this huge expanse.

1. Contemporary of the Prophet Muhammad who claimed prophethood for himself.

آه ..

الشيء يثقل في صدري، ويسري مع شراييني
وأعصابي، متسللا إلى مفاصلي وعضلاتي، ومخي. أخرج
إلى حافة الصخرة، لألتقط نسمة تحت ظل قوس من الأقواس
يجود بها سيدي مسيد.

رفع رأسه، فقابله لا فتة تعلن: نهج خراب ساعد ..
حرك رأسه كأنما يصادق على الجملة، ثم أعلن:

- ابن خلدون يخلد في النار على عبارته،
فالعرب الذين جاءوا بالدين الحنيف، لا يمكن أن يكونوا
شعارا لخراب الحياة.. لكن هاهو الواقع يصدقه، فلم
يقتصروا على تخريب الحياة فقط، وإنما انطلقوا إلى
الدين أيضا يخرّبونه.

- العربي بيني بيد ويخرب بأخرى.

كلا. كذب ابن خلدون. وخلد في جهنم. هؤلاء ليسوا
عربا. وليسوا بربرا، ولا حتى وندالا أو تثارا أو مغولا أو

Ah! . . .

This thing is weighing heavily on my chest and running through my veins and nerves, paralysing my joints and muscles, crawling up towards my brain. I'll go to the edge of the rock and stand in the shade of an arch to catch a breath of fresh air which Sidi M'sid will so generously give me.

He lifted his head and right in front of him was a sign which read *Kharrab Sa'id Street*. He shook his head thinking how appropriately it was named, Kharrab, 'the destroyer'. Then he thought out loud in his mind:

Ibn Khaldoun will burn in hell forever for what he wrote, that it was the Arabs who brought the one, true, monotheistic religion, and that it is impossible that they symbolize the destruction of life. But the fact of the matter is that they not only destroyed life, they destroyed religion as well.

The Arabs build with one hand and destroy with the other.

On the contrary! Ibn Khaldoun is a liar. He is damned to hell! These are not Arabs, nor are they Berbers, nor Vandals nor Tatars, Mongols or Copts. They are either Russians whom God has sent to devastate the lands, or they are hordes of people without a race, religion or state. When we as Arabs, pure and free of mind, laboured to defend our Arabism and our religion, alongside Ibn Badis and his companions and disciples, men of nobility and learning, we did so as builders, not as destroyers. We spread the pure Arabic language, the language of the Qur'an, and we opened people's hearts to the traditions of the Prophet Muhammad and the sacred customs of our ancestors. But before we were able to accomplish our mission, they set fire to our lives. As soon as the French left, they destroyed the civilized populations of the cities, and now they set out for the countryside to exterminate what is left of noble and pious people.

He stopped. He placed his right hand on the wall. He bent his left knee and leaned over. Then he wiped the sweat from his forehead and sighed deeply.

I ask God's forgiveness. May the Devil be cursed. I have been

عده: نزل فرنسا أم تحول إلى نزل للفئران والبق، عاد ببصره إلى المطعم.

- إنه هو. وها هو نزل تونس فوقه. بل البقال الذي خلق لسببه، لا يزال يقابله. ترى ماذا يبيع له الآن؟ ابن خلدون الخبيث. ابن خلدون المسكين. ابن خلدون أديب وليس مؤرخا.

نزل درجة إلى اليمين ليجد نفسه داخل المحل. طلاء الجدران ذائب إلى درجة فقد معها لونه، المقاعد اختفت وحلت محلها مصاطب خشبية متداعية، والمناضد المستديرة، حلت محلها رفوف زنكية على الجدران.

- لا حول ولا قوة إلا بالله. أحقا هذا هو مطعم بالباي، الذي عرف الأغوات والباشوات والمشائخ، وكبار القوم، أصحاب الأرض والأغنام والجاه.. "يوم ترونها تذهل كل مرضعة عما أرضعت، وتضع كل ذات حمل

that was built to serve the hotel is still across the street. I wonder what it's selling now. That sly Ibn Khaldoun. Poor Ibn Khaldoun, a creative writer but definitely not a historian!

He went down the stairs towards the right and found himself inside the restaurant. The paint on the walls was peeling, and all the chairs and nice round tables that used to be there were gone. They had been replaced with dilapidated wooden benches and metal shelves against the walls.

There is no power or strength save in God! Is this really the Belbey Restaurant that was frequented by aghas, pashas, shaykhs and all the upper class? Where wealthy landowners and cattle herders came to meet? 'That day you will see every suckling female forget her suckling, every pregnant female will discharge her burden, and you will see men drunk, yet it will not be in intoxication.' God has spoken the truth.

He felt a wave of heat surging within him and the viscous liquid increasing its pressure. His facial muscles started to tighten and the pupils of his eyes were dilated. His lips puffed out and his tongue stuck out of his mouth as his neck bent back and forth.

'Welcome! Please come in!'

He was startled by a voice that called out a feeble, half-hearted invitation for him to come in and sit down. He wondered if a dignified shaykh, dressed in a summer suit and shining black shoes, should lower himself to come in and sit down on a bench in front of a metal shelf, besides all those riff-raff, prickly pear vendors, porters and pickpockets, truck drivers and waiters from seedy cafés. Should he have a bite to eat, a scrap of bread with peppers fried two days ago, or an egg boiled last week, or perhaps a cup of sour yogurt milk mixed with flour?

He studied the shaykh who had extended the hesitant invitation and soon recognized him, an old man with a heavy beard, wearing a pair of small thick glasses and a soiled white skullcap. He had on a ripped shirt patched in the front, trousers fading at the seat, and a pair of worn-out leather slippers. He was a short man with a large head and a sunken chest.

كان الشعور بالزلزال يلزم حتى بناء هذه الثكنة وهذه الطريق وهذه الأسوار.

يكفي أن تنزلق غرانيته، أو قطعة إسمنت، أو جزء من صخرة، حتى يتبع الباقي.

ترى، بأي منطق سمح الإنسان الأول لنفسه، بالسكن في هذا الخطر؟ لا شك أنه بمنطق الهروب من خطر أكبر. لا يكون ساكن قسنطينة الأول، سوى مجرم هارب من العدالة، أو أفاق يقطع الطرقات في الليل، ويختفي هنا في النهار.

أنا متعب. العياء، يثقل كاهلي، إلى جانب الشيء الثقيل في صدري.

ولى منحرا نحو شارع زيروت، وعندما بلغه، فكر... هنا يجب أن يقام جدار كجدار برلين، ليؤكد شخصية كل جهة.

قابله مقهى معلق في الطابق الأول، ينبعث منه ضجيج اللاعبين، ودقات الحجر، وتمتم عندما قرأ على لافتته عبارة "مقهى الانسراح".

He turned away from where he was looking down below. He raised his head and stared once again at the municipal barracks.

They dug into this rock and built this road. On top of this steep slope they built the barracks and the rest of the city. They patched up the rock with cement in many places, and they covered up the holes by building walls cut from granite.

This premonition of the earthquake made them build these barracks, these roads and walls. But it only takes one slab of granite, or one chunk of cement, or one single stone to fall out of place, and the whole thing will come tumbling down! Whatever possessed the first man to come and settle here in such a dangerous place? Most likely it was in order to escape something even more dangerous. The first inhabitant of Constantine must have been a fugitive from justice, or maybe a vagabond highway robber who stole at night and took refuge here by day.

I am exhausted. My back is killing me and I feel overwhelmed by this viscous fluid weighing on my chest.

He turned down towards Zirout Yusuf Street and when he reached it, he stopped to think . . . They should put up a wall here like the Berlin Wall to keep everyone in his place . . . In front of him was a café from where he could hear the shouts of men playing backgammon and slamming down their chips. When he read the sign, *Café of High Spirits*, he muttered to himself: May God dampen your spirits!

He walked on, telling himself out loud that it was time to carry out his plan of action, while fixing his eyes on a row of whitewashed buildings. They were high-level administrative buildings. They'll be the first to fall when the earthquake strikes. Their important documents will blow away like dust all over Sidi M'sid.

'Have you ever seen or heard of such a thing?'

'What?'

'Look!'

'The bowling club, down below. That's the entrance. What of it?'

'It's empty. No one playing, no one sitting, no members.'

'So what of it?'

تنتج، وألف فم يستهلك. واحد يقبض، والآلاف تنفرج. ستون يوماً عملاً في السنة، وثلاثمائة يوم بطالة. على هذا إذن تركز فكرة أصحاب المشروع الجهنمي. انتزاع الأراضي من عباد الله الصالحين، وتوزيعها على جميع الناس، لينشغل كل واحد بـمتر أو مترين، وبدجاجة أو دجاجتين، وإخلاء المدن، أو على الأقل عدم تعميمها أكثر.

فكرة.

الشياطين الملاعين. يخطط لهم الروس بأدمغة اليكترونية. ينقلون عنهم خططهم حرفاً فحرفاً. لكن مهلاً. مهلاً. منطقتهم هذا، غير مستقيم، وفلسفتهم هذه مسطحة كثيراً.

من يخرج من المدينة ومن يبقى فيها؟ هؤلاء الذين ذاقوا اللف والدوران الفارغين كالذباب، عرفت نساؤهم الحمام والمستشفى، وعرف أبناؤهم المدارس والثانويات والملاعب. لن يخرجوا من المدينة. وأولئك الذين بقوا في الريف وفي

“How can we ever thank you, Sidi? The truth is, we’ll need money just to get to Algiers!”

‘Why did these scoundrels come to poor Issa in the first place?’

‘He was the shaykh, their spiritual leader. He was the caretaker of the mosque where they’d been praying since they were born.’

‘Whatever the case may be, this doesn’t prove that Issa himself became a unionist.’

‘Hold on! A week later Sidi Boularwah came to see me and told me this story about a certain Abu Dharr al-Ghaffari who appeared to him three times in a dream. I have no idea who this character is, but this is what he told me:

“Three times this man appeared to me in a dream. He said to me that the way to God was through serving His servants and through repelling those who resist Him. The way to God was to fight injustice and exploitation!”

‘He performed his ablutions, prayed and then left the mosque. A few hours later, the police showed up and started asking me questions about him. Since that day he’s gone underground, but he organizes strikes and distributes pamphlets. We hear that he’s also in contact with student groups and workers. I’m convinced that the bug of unionism bit him long before the armed struggle for independence began. There’s no security, even on safe ground!’

God damn him in the dark of night and the light of day, murmured Shaykh Abdelmajid Boularwah. As he walked along, he felt the earth tremble beneath his feet and the walls shake all around him. His eyes were growing heavier and heavier and that thick liquid was oozing up towards his brain, getting thicker and thicker all along the way. He put his hands on his forehead, covered his eyes and yelled out:

‘The Earthquake of Doom is a horrendous thing. On that day every suckling female will forget her suckling. I implore you, Sidi Rashid, rid this city of all of them, their godlessness and iniquity.’

Shaykh Abdelmajid Boularwah left the shrine of Sidi Abdelmu’min and headed down towards Ahmed Hilal Street. He walked in a slow, deliberate manner, swaying from left to right. All of a sudden, he

الزلال

- كان يتلو التحية، عندما تخلص نهائياً، من التفكير في ابن باديس، أنسته فيه حركة سبابته اليمنى.. تحركت تلقائياً أفقياً بسرعة خارقة، ثم راحت تتناقل شيئاً فشيئاً حتى توقفت نهائياً، وفجأة، راحت تهتز عمودياً، اهتزازات متذبذبة ثم توقفت برهة لتنتقل في حركة دائرية غريبة.

- لعنه الله، الشيطان الرجيم.. لعنه الله الوسواس الخناس. أعاد إلى إصبعي نفس الحركة التي طردته بسببها من التعليم.. ترى ما كان مصيره..؟.

كان الطلبة يسمونه الفيلسوف، وكنت أسميه المارق. رغم وداعته، لم أطق أن أتعاطف معه. كلما اقترب مني، أو تحدث إلي، شعرت أنني أمام شخص، يعلم ما في باطني، وبالتالي أمام عدوي. لا يعلم السرائر إلا الله سبحانه تعالى، وذاكم الشرير المارق، كان يقرأ بعينيه سرائر الناس.

سألني أثناء الدرس: سيدي، هل الله الكبير، المسؤول مباشرة عن كل ما في العوالم، والمهتم بمصائر الأفلاك

strange, given all the events that occurred at that time. He was a stranger to all of us, he thought, despite the great enthusiasm we all had for him. He was like an overflowing river, every part of it flowing towards the source, while we . . .

Shaykh Boularwah abhorred the idea of completing such an admission, the truth of which was so plainly evident in the real-lifeness of this image of Ibn Badis. He was content to think out loud: Had he lived, he would have had a great effect on us. But religion is religion and nothing more. Religion is being loyal to our ancestors. Any reckless innovation leads us astray.

He resumed his prayers and stopped thinking about Ibn Badis. It was actually the movement of his right index finger that made him forget. It had automatically moved sideways with an unusual speed. Then it began to grow sluggish, slowly, gradually, until it finally stopped. Suddenly it started to move up and down, shaking back and forth until it stopped for a moment only to move in a strange circular motion.

God damn Satan, that perfidious tempter. He brought back this shaking movement to my finger which was the reason for my expelling that student from class. I wonder what happened to him.

The students used to call him the philosopher. I called him the heretic. I felt no sympathy whatsoever towards him in spite of his gentle manner. The more he tried to approach me and talk to me, the more I felt that I was standing before someone who could read what was inside me. I thought I was standing face to face with my enemy. Only the Lord up above knows secrets, but that evil heretic could look straight through people and peer into their souls.

He asked me during class one day:

'Sir, does God up in heaven, master of the universe, determiner of the fates of all planets, the heavens and the earth, find enough time to inspect the movement of every index finger during prayer? Does it offend Him if the movement is up and down instead of sideways? And does he concern himself with the worshipper whose finger or hand is cut off?'

صاحب الدابة لن يحتاج إلى القذف في قدره. سيطلب من المولى عز وجل أن يجعل له قسنطينة كلها قدرا، وقودها سبع شمس، وماؤها سبعة بحار، تغلي حتى يرتفع بخارها إلى سبع سموات، ثم يرتمي فيها سكان قسنطينة من تلقاء أنفسهم، تكفيرا عن الآثام الكبرى التي يرتكبونها.

قضوا على الكسابين الذين بارك الرسول في عملهم، وأحلوا محلهم الزرناجية والطبالين.

يا جهنم افتحي أبوابك وابتلعي هؤلاء القوم واجعليهم وقودا أبديا لك.

لم يفهم ذلك، بل، ذهبوا بهم إلى أبعد حد، إلى الشيوعية الحمراء، فأنشأوا لهم النقابات.

النقابة ضد من؟، إن لم تكن ضد الحياة نفسها.
اللهم لطفك ورحمتك.

He'll ask Almighty God to turn Constantine into a huge cauldron that will be brought to a boil by seven suns, whose waters are seven seas that will boil so hot that their vapours will rise to the seven heavens. Then the citizens of Constantine will throw themselves into it to repent of their wicked ways. They chased away all the merchants whose noble profession received the blessings of our Prophet, and they replaced them with these honky-tonk flautists and tambour-players.

O hell! Open your gates and swallow up these people. Make them your eternal flames.

That wasn't enough for them. They brought in pinko-communism and organized unions for the masses. Unions against whom? Against life itself! God, you're too kind, too merciful.

Where are you now, Uncle Idir? With sacks full of gold and silver, you were content with eating only yogurt for lunch and dates for supper. Your riches were proverbial, your power legendary!

Where are all of you, you who drove the flocks of sheep with your sticks from the arcade on the boulevard in this radiant city of Constantine?

O, Sidi Rashid, man of miracles. Hear and answer the prayer offered to you at the Café Najma. Deliver us from their wickedness, corruption and their unions. Perform one of your miracles and replace evil with good, sinfulness with piety.

Suddenly there arose the sound of an oboe that seemed to fill the air with a sensuous yearning and desire. Shaykh Abdelmajid imagined it to be a sign of the coming of the Day of Judgement. He closed his eyes and muttered to himself: Forgive us our sins, O Lord, those we have committed and those we will commit. Let us die in the path of Your Prophet.

He thought about getting up and leaving this place and everyone in it. He remembered the mission which brought him here, in the heat of summer which only grew worse with every step he took, for nine gruelling hours. He calmed down.

This barber's shop must be the one that my brother-in-law Ammar

الزلازل

علب الطماطم، ونوار خداج في أوان طينية. وعقود فلفل بعضها أحمر وبعضها أخضر.

في المقابر يضعون الماء فوق القبر، ويغرسون عند رأس الميت هذا النوار، هذه مقبرة واقفة، سيملدها سيدي راشد عما قريب، إن لم يقلبها رأسا على عقب.

هنا أيضا الروائح بلا موجات. السيارات عجلي، كأنما أصحابها غير مطمئنين إلى الجسر، الناس هنا أيضا يتزاحمون، معظمهم عجائز وشيوخ.

في الأمام، تقوم خلفية الساحة الكبرى، بناية المسرح والبريد، ومقر الحرس الفرنسي المتجول، ثم وعلى امتداد البصر، يسارا، وانطلاقا من نزل "سيرتا" تقوم العمارات الشاهقة ذات النوافذ الكبيرة، والألوان الجادة، متخللة بأشجار الكلتوس. في شبه هلال، في آخره حصائد صفر، وطبائب حمر، وبنية، ورواب عارية، متكاملة، تمتد حتى الأفق.

عندما يقع البصر على الأرض، محصودة أو محرثة، يشعر الإنسان بالاطمئنان إلى أن نعمة الله، لا تزال مسبوغة

of red peppers hanging on the walls; elsewhere the peppers are green.

They water the graves in the cemeteries and plant flowers on top of their dead. This is all one big cemetery here and pretty soon Sidi Rashid is going to enlarge it by turning the place upside down. Not even the customary odours bother to invade this place. The cars are all racing one another as though the drivers don't trust the bridge. Here people practically live on top of one another. Most of them are old women and men.

The old theatre is up ahead, just behind the main square. Next to it are the post office and the former headquarters of the French National Guard. If you look just a little bit to the left, right after the Cirta Hotel, you will see high-rise buildings with big windows and drab colours, surrounded on all sides by eucalyptus trees. If you look long enough, you can envision the shape of a crescent moon in which you can see patches of golden straw and red earth, some construction sites and bare hills, all blending together as they stretch out towards the horizon.

If you look carefully at the land, whether it be already sown or ready for planting, you feel a certain peace of mind, knowing that God's blessings still abound among His pious servants and that His mercy is still bestowed upon them. You feel secure in the fact that all sins are forgiven except those that these heretics commit on the land in violation of God's law.

The land belongs to those who own it, who have always owned it, and no one else. Ownership of property is like talent, intelligence, genius. It doesn't come to just anyone. Land is land and that's all. Owning it is no big deal. It goes beyond the question of rich or poor, satiation or hunger, profit and yield.

Land is land.

Our ownership of it means more than simply owning land. It's a question of honour, majesty and power which elevates you to the level of prophets and men of God, high above those who don't own any at all. Ah, but those thieves understand land in terms of market value. They see land through communist, materialist eyes. They see it in

الزلازل

خرج ضابط من البناية، واتجه إلى أعلى بعد أن نزل الدرج. توقف الشيخ عبد المجيد وفكر في انتظاره.

- أسأله عنه، عن الطاهر بوالارواح، فلا شك أنه يعرفه. الطاهر بوالارواح لا بد أن يكون أملي في إنقاذي، في إنقاذ كل مالكي الأرض والأشرف والأئمة. أسجل له أرضي كلها، وأعقد له الصلوات مع مالكي الأرض، وأقدم وعدة لسيدي راشد في نصرته. نعم يجب أن ينتصر في مشروع كبير أكبر من الزلازل، وأكبر من الفتنة الأكلة. لا. لن أسأله هو، أسأل عبد القادر بن عمي عنه، فلا بد أنه وثيق الصلة به.

لقد ألهاني التعليم عن لعب الدور الأساسي لمالك أرض كبير. بل، إنني بسبب التناقض الأزلي بين رجل العلم، ورجل المال، كما يقول الشيخ إيدير، لم أستطع أن أنشئ سندا قويا من أفراد أسرتي. كنت أمل أن آتي من صلبتي، بمن يشدون أزري، لكن الرياح تجري بما لا تشتهي السفن.

properly. It's just that this great tension within me, between my being a scholar and a businessman, as Shaykh Idir would say, never allowed me to establish close ties to my family. I always hoped that I would have my own children who could help me manage my affairs, but things don't always turn out the way we want them to. I'll have to start all over again. In fact, now is the right time to get serious. Teaching and supervising a major educational institution is not a bad line of work, after all. We have to fight the enemy with every weapon. In my high school we work continuously to undermine heresy and moral corruption. We train young people to qualify one day for positions of leadership in all walks of life. Besides, they'll be entering universities and will come face to face with hordes of communists. I wonder what they're all doing here.

'What are they doing here?' he shouted out to an old man leaning against the wall of the café.

'They're here to report to the Board of Medical Examiners. These young men in the National Service will be building the road to the Sahara.'

He made no comment and continued on his way downhill. He stared at the sign of the café and wondered what *Office of Social Classification*, written in gold lettering, meant. He looked inside. There was quite a display of local citizenry from different age groups. There were older men sitting across from young men who were embracing their girlfriends shamelessly. Apart from their ages, nothing seems to distinguish the professions or social classes of these people. And from the looks of them, nothing seems to distinguish their wallets either.

They're all in a stupor, dazed and confused even about their own affairs. They seem as though they're hovering under the shadow of some horrid nightmare or drifting on a big raft, which might at any moment be sucked down to the bottom of the deep, dark sea.

He entered a garden where the flowers were starting to bloom and the trees stood majestically tall. Despite the oppressive humidity, there was a bustling crowd of people.

الزلزال

خديها، ثم ثوبها، تعري صدرها وتسقط. يغمى عليها أربعين ساعة، ثم تستفيق متسائلة عما جرى.

انزعجت في الأول، ثم ألفتها، ثم صرت أنتظر صراعاتها.

كانت تندب عائشة، وحنيفة، وسارة، وأبي وأخي وزوجة أخي، وكل قلب فيه الدكنة.

بعد الصرع، تنام معي ليلة، ثم تهجرني. لا تقبلني ولا أقبلها إلا من عيد لعيد، ولا نتبادل الحديث إلا عن التركة، خاصة بعد أن طردت عمارا أخاها.

" لا يفت الحديد إلا الحديد "

- ترى كم من طن حديد في هذا الجسر؟

تساءل شخص قربه، فالتفت مذعورا وراح يفحص موقعه.

- المهم في التكنيك الذي استعمل، لا في الكمية.

burst into uncontrollable sobbing. She would dig her nails into her cheeks and tear at her clothes. She would fall to the floor and swoon in and out of consciousness for forty hours. After that she would get up and ask me what happened. At first I was greatly troubled by these fits. But after a while, I became used to them and even looked forward to them. She mourned openly for Aisha, Hanifa, Sara, my father, my brother and his wife. Her soul was full of darkness.

One night following one of her seizures she got up and left my bed. We were intimate with each other only on holidays and the only thing we ever talked about was her inheritance, especially after I got rid of her brother, Ammar. *You fight fire with fire*, as the saying goes.

'How many tons of iron do you think there are in a bridge?' asked a man standing close by.

Shaykh Boularwah turned towards him somewhat alarmed and looked him up and down.

'What's important is the technology they use, not the quantity of the material,' responded the man's companion.

Shaykh Boularwah watched them closely. They had full beards and long hair and were wearing blue jeans and T-shirts. They had similar facial features and they were both broad-shouldered and muscular, flat in the stomach and lean.

Students, he thought to himself, as he turned his glance towards the ravine and found himself muttering.

How deep is this ravine! At the bottom flows the dark, dirty water while the birds hover gloomily over it. The rock is eroding while the low-life continue to proliferate on top of it. Sooner or later, it will cave in and no longer be able to bear their weight. They will have to stand by helplessly, looking on in fear and confusion. They're living through the earthquake and they don't even know it.

These people are incapable of building bridges such as this. They can't even dig tunnels and caves. They will never be able to raise this rock. They can only press their weight down onto it.

No, Sidi Rashid, choose the first solution. Bring on a devastating fire or a great epidemic that has no cure. My great-grandfather,

- من حيث العلم، فنعم، أما من حيث الثراء فالناس، وخاصة الأقارب يبالغون - كما تعلم - ما كان مصير عبد القادر ابن عمي؟

- قلت لك يا سيدي ابن سيدي. الدنيا أحوال. وكل ما في الجبين تراه العين.

- ألم يصبه مكروه؟

- بالعكس. يا سيدي عبد القادر ابن عمك كان لا يقرأ ولا يكتب.

- نعم.

- عندما اندلعت الحرب، كان عبد القادر مسؤولاً في حينها، يجمع الاشتراكات والأسلحة والأدوية وما شابه، بعد سنة ألقى علينا القبض. أنا وهو. من هنا إلى هناك، من سجن لسجن، ومن مركز لمركز، حتى استقر بنا المقام في محتشد البرواقية. بينما كنت أنا، أعب "الضامة"، وأخيظ

'Of course, you two are related. Sidi Abdelqadir, may God protect him and his good name. Please have a seat.'

'Actually, I'm in a rush. I have an urgent mission that I must accomplish as quickly as possible.'

'Please rest a moment on top of this crate. You're all in a sweat. Could I offer you something cold to drink?'

'No, please don't bother. But thank you just the same.'

'As I said, my good sir, Sidi Abdelqadir, may God protect him, must be a relative of yours.'

'He's my cousin.'

'Ah, yes. He spoke to me about a cousin of his. An educated and well-to-do man. Perhaps that's you?'

'As far as the education, well, that's true. But as for the wealth, well, you understand how people, especially relatives, can sometimes exaggerate these things. Whatever happened to my cousin, Abdelqadir?'

'As I told you, my good sir, life goes on and things change. Out of sight, out of mind.'

'Nothing bad has happened to him?'

'On the contrary. Your cousin couldn't read or write, isn't that correct?'

'Yes, that's true.'

'When the war broke out, Abdelqadir took charge of our quarter. He collected donations, arms and medicine, things like that. A year later he and I were both arrested. At first they moved us around quite a bit, from one jail to another, from one location to another. Finally, we ended up at the Barwaqiya camp. While I passed the time playing cards and sewing the other inmates' clothes, he was busy becoming literate. He learned how to read and write. He would even memorize whole books and read poetry. After independence, well, can you imagine what was in store for Abdelqadir after independence?'

Shaykh Abdelmajid Boularwah hesitated for a moment since the question took him by surprise. In fact, it baffled him.

Much as I loathe him, I feel proud. The fact that he can read and

الزلال

أقسم في الورق الأرض على الورثاء، حتى إذا ما جاؤوا
لانتزاعها، لم يجدوا بين يدي الشيء الكثير.

- لكنك يا الشيخ عبد المجيد بوالارواح متأخر
جدا. هذه المسألة حلها الحاذقون منذ سنوات عديدة.
الأمر واضح منذ بدأ الحديث عن الاشتراكية.

- نحن في العاصمة، كنا نظن، أننا أكثر اطلاعا
من غيرنا، بحكم معرفتنا لخبايا نفوس الكثيرين من
هؤلاء الحكام، لكن اتضح أننا خدعنا. الذئب لا يدجن يا
باباي.

- صحيح. حق. إذن جئت تقسم أراضيك على
أبنائك. المسألة سهلة على ما يبدو.

- على وراثتي. ليس لي أبناء مع الأسف...
المسألة ليست بالسهولة التي تظن..

- كيف؟

imagine such spite and jealousy? They're really showing their true colours.'

'But you said that you came to preempt them?'

'Yes, but what I'm telling you must remain just between us. On the other hand, there's no problem if you alert property owners, big or small. What I intend to do, at least on paper, is divide my property among my heirs, so that if they come to confiscate it, they won't find very much in my possession.'

'But you've come too late, Shaykh Abdelmajid. This matter was taken care of years ago by these swindlers. It's been clear ever since they started talking about socialism.'

'To think that we in the capital believed that we were smarter than everyone else. We thought we knew what these politicians were up to. But it's obvious that we were deceived. You can't tame a jackal, Belbey.'

'That's for sure. So you came to divide your property among your sons. Then the matter seems quite simple.'

'Among my heirs. Unfortunately I don't have any children. But it's not as simple as you think ...'

'How so?'

'First of all, I must track down my relatives. I haven't seen any of them since the war, in fact, well before that. I don't even know if they're alive or dead! Then I have to convince them to help me carry out my scheme. Finally, and this is extremely important, I have to take steps immediately. Word has it that we need to act quickly. They're going to make an announcement very soon.'

'You'll only have to find one or two relatives.'

'The problem is somewhat more complicated. It's a question of how much property there is. I own more than seven thousand acres.'

'Is that right?'

'Some of it I inherited, some I bought and some was forfeited to me by other heirs.'

'You may be too late, Shaykh Boularwah.'

1 - باب القنطرة

- حاسة الشم، تغطي على باقي الحواس، في قسنطينة، في كل خطوة، وفي كل النفاتة، وفي كل نفس، تبرز رائحة متميزة، صارخة الشخصية، تقدم نفسها لأعصاب وقلب المرء.

علق الشيخ بوالارواح وهو يفتح باب السيارة التي فرغ من مهمة إيقافها في المكان الضيق الذي تمكن من العثور عليه بعد بحث طويل، في الساحة الصغيرة قبالة جسر باب القنطرة.

تنهد من أعماقه، وهو يسوي سترته، وينظر في بطئ إلى ساعته، ليقرر بعد طول تأمل:

Bab al-Qantara *(The Bridge at Qantara Gate)*

The sense of smell overwhelms all other senses in Constantine. You are assaulted by one odour or another with every step, every glance and every breath you take. It's usually an obnoxious odour that grates on your nerves and weighs heavily on your heart.

Shaykh Boularwah was thinking to himself as he opened his car door, after parking in a tight space which had taken him a long time to find. It was in the small square which stood across the Bridge at Qantara Gate. He took a long, deep breath and straightened his jacket. He looked at his watch carefully as he thought about what to do next.

A quarter to. A nine-hour drive from Algiers. What a journey in this heat! Constantine is like the Kaaba, it brings good luck when you enter it on Friday!

He locked the doors, turned around and headed up towards Ben M'hidi Street. He stared out for a moment onto the horizon, then turned back towards the car. He went over to inspect it once again to make sure that he had locked all the doors.

The train whistle blew. It annoyed him because it was louder and longer than necessary. Was it a last warning signal? No, just a brazen statement of the anguish its passengers feel whenever they come to Constantine.

He found himself staring at the bridge. For some strange reason he felt a modicum of composure despite the thick traffic and the crowds of men and women frantically passing by him.

He thought to himself:

All these people, all these cars moving about all at once. I nearly forgot what life is like in Constantine!

الزلازل

شموخ واعتداد، تحت قدميه، تبدو المباني ألوانا زاهية ولا غير، وتبدو حافظا الأخدود العظيم، كأنما في صراع معه، تحاولان أن تلتئما ويأبى هو. الأخدود يبدأ كبيرا، في الأعلى ثم يروح يضيق. الماء الداكن يلمع في الأسفل، وفوقه بقليل جسر صغير يعج بالحركة، ممر سكان حي "جنان التشنية" الذي يبدو وكأنه جزء من حي باردو، فصلته الأقدار عنه، لسبب من الأسباب، الحي يمتد مع السفح من أسفل الوادي حتى مشارف هضبة سيدي مبروك، ثم يولي أعقابه متعجلا الانحدار نحو الوادي. تنقطع الأكواخ والمباني فجأة، لتنهض بدلها رواب عارية، ثم حي "روماني" الملتف حول نفسه في خجل، حتى جسر مجاز الغنم. الجسر يمتد في تواضع على طول عشرين مترا تقريبا، لكن الأهم أن واضعيه، فكروا في أنه وقتي ولا شك، فلم يجعلوا له أية قاعدة إلى جانب متكأيه على حافظي الوادي. هذا أصدق الجسور على الإطلاق. انه يومئ إلى إحساس القسنطينيين الدائم بأنهم محكوم عليهم بفناء عاجل، وبأن عليهم أن ينهبوا الحياة نهبا، طيلة الدقائق المتبقية لهم.

state of anguish and fear, while they feel compelled to act on behalf of these wicked, miserable, poor people who wallow in the lowliness of the world from which they come. I'm afraid I'm falling into their trap. I feel their oppressive weight even before they pounce on me. Miserable terrorists. Criminals! Pathetic, damned to hell!

The weight of the thing grew heavier inside him. You could even see that dark colour in his eyes. He could no longer see where he was going and for a moment he forgot why he was there. He was so dizzy that he felt as though the earth was moving beneath him.

He leaned against the wall of a school and put one hand on his forehead and the other on his heart. He tried to catch his breath, then opened his eyes to avoid the visions that were overpowering him.

The Sidi Rashid Bridge has the shape of a crescent moon. It starts at the heart of the city and rests on slender but well-fortified arches. When it reaches the Sidi Rashid Mosque, it perches above the river confidently and majestically. At its feet the brightly painted buildings lose their lustre and the great ravine fades in comparison to its splendour. In fact the bridge and the ravine look as though they are engaged in a constant struggle where the ravine tries to bring itself together but the bridge prevents it from succeeding. From above, the ravine looks large, but then it narrows. Below, the dark waters glisten. Just a short distance above is a smaller bridge, teeming with activity, which is used as a footbridge by the residents of Janan Tashniya, a quarter that looks as though it was once part of the section of Bardo but has, for some mysterious reason, been separated from it. Janan Tashniya extends from the foot of the mountain at the bottom of the ravine to the highest point of the Sidi Mabrouk Hills. It goes around the hill and descends abruptly towards the river. From that point the buildings and shanties cease, giving way to hills that are stripped bare of any greenery. Behind that is an old, shrivelled-up 'Roman' quarter. Beyond that is the Bridge at Flock Crossing, which extends a modest sixty feet. It seems that those who built it undoubtedly thought of it as temporary and didn't bother to secure it firmly in its banks. Yet this is the most revealing of all the bridges, clearly indicating that the

Abstract

In this study, we have raised a research problematic which aims at find out the main strategies adopted by the translator William Garanara to render the symbols in translating Tahar Wattar's novel 'Al-Zilzal' into English. To answer this question, we have located to our study two main chapters. The first chapter presents the theoretical part in which we have attempted to give definition to the concepts of symbolism and symbol in relation to its two types (expressive and referential). We have also exposed the function of symbols in the novel as well as in the Arabic culture. The second chapter is devoted to give an overview of the novel 'Al-Zilzal' and its main characters, providing a brief explanation of the research methodology of analysis to follow stressing on the dynamic equivalence and comparative stylistics theoretical frameworks given by E. Nida (1964) and Vinay and Darblnet (1995). In this case study, therefore, we have concluded that translating the symbols into English has been successfully rendered. In addition, both theoretical approaches are seen as the most common strategies that are used by the translator to deal with symbolism in Tahar Wattar's novel 'Al-Zilzal'.

Key words: Translation of symbolism, Referential, Expressive, Target text, Source text, Dynamic equivalence, Comparative stylistics.

ملخص

يهدف هذا العمل المعنون بترجمة الرمزية في النص الروائي 'الزلال': لطاهر وطار - أنموذجا - إلى تسليط الضوء على أهم التقنيات و السبل للحصول على ترجمة سليمة فيما يتعلق بالرموز. اخترنا في بداية هذا البحث الإشكالية التالية: على ماذا اعتمد المترجم لنقل الرموز من اللغة العربية إلى اللغة الانجليزية في رواية 'الزلال' لطاهر وطار. و من اجل الإجابة على هذا السؤال، قمنا بتقسيم البحث إلى فصلين رئيسيين. كرسنا الفصل الأول للجانب النظري أين قمنا بتعريف كلا من مفهومي الرمزية و الرمز بنوعيه (المرجعي و التعبيري) وبيننا الفرق بينهما كما قمنا بعرض وظيفة الرمز في الرواية و ماهيته في الثقافة العربية مع التطرق إلى مقارنة التكافؤ الديناميكي و الشكلي لأوجين نايدا و الأسلوبية المقارنة لفيني و داربلني. أما الفصل الثاني فلقد تناولنا الجانب التطبيقي من خلال وضع ملخص للرواية و ذكر أهم الشخصيات كما أدرجنا منهجية البحث في تحليل مختلف الرموز باستخراجها من الرواية و تحليلها بالاعتماد على المقاربات المذكورة آنفا. و إلى حد ما نجح المترجم في نقل الرموز إلى لغة الهدف و يظهر ذلك في النتائج التي توصلنا إليها من خلال تحليلنا لهذه الرموز في رواية 'الزلال' لطاهر وطار. كل من التكافؤ الديناميكي لأوجين نايدا و أساليب الترجمة الأدبية بشقيه الترجمة المباشرة و الغير المباشرة لفيني و داربلني هي الطريقة التي اعتمدها المترجم وليام غرانارا لترجمة الرمز بنوعيه (التعبيري و المرجعي).

الكلمة المفتاحية: ترجمة الرمزية، المرجعية، التعبيرية، نص الهدف، نص الأصل، التكافؤ الديناميكي، الأسلوبية المقارنة.