An-Najah National University
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Code-Switching and Diasporic Identity: Abed Ismael's Translation of Fadia Faqir's *My Name Is Salma*

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Dedication

As this thesis comes to an end, I would like to dedicate this work to my Mom and Dad, who spent their lives in raising me and providing me with inexhaustible love, trusted me, and supported me from the beginning of my way in learning until this day.

To my brothers and sisters, the flavor of my life, without you I could not imagine how my life would be, and without you I would not know with whom I could laugh, cry, and fight.

To my dear husband, my love, who always supports me in all my endeavors.

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الإقرار

أنا الموقعة أدناه مقدمة الرسالة التي تحمل العنوان:

التناوب اللغوي والهوية المشتتة في ترجمة
عابد اسماعيل لرواية فادية فقير *اسمي سلمى*

Code-Switching and Diasporic Identity:
Abed Ismael's Translation of Fadia
Faqir's *My Name Is Salma*

أقر بأن ما اشتملت عليه الرسالة إنما هي نتاج جهدي الخاص، باستثناء ما تم الإشارة إليه حيثما ورد، وان هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أية درجة علمية أو بحث علمي أو بحثي لدى أية مؤسسة تعليمية أو بحثية أخرى.

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Declaration

The work provided in this thesis unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

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Abstract

Bilingual speakers/authors resort to using code-switching to overcome impediments of communication, show solidarity, or choose particular addressees, etc. This study examines the significance of employing this technique in literary texts. It focuses on the treatment of code-switching in the Syrian poet and translator Abed Ismael's translation of the Jordanian-British author Fadia Faqir's *My Name Is Salma* (2007). This thesis also highlights the importance of code-switching in the formulation of the diasporic identity. By using a descriptive approach and following Michela Baldo's categorization of code-switching, the researcher classifies and lists the codes used by both writers and establishes connections between them. The connections reveal the following: the writers desire to maintain foreign elements and concepts in the two texts, exoticism and fragmentation lead to a state of indecisiveness and in-betweenness that demands sacrifice of identity, language, and even home, the paranoid personality causes a paranoid translation (i.e. distrusted, disbelieved and misunderstood translation), and in Salma's case, change necessitates redeeming suffering.

Chapter One

Introduction

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Chapter One

Introduction

1.1 Sociolinguistics and Code-switching

Sociolinguistics is a discipline that accounts for the impact of societal factors and aspects on the way language is used. This branch of linguistics focuses on how people speak differently in different social contexts, and how they use particular functions of language for the conveyance of social meanings and certain aspects of identity. Florian Coulmas (2013) says that the quintessence task of sociolinguistics is to uncover and describe "what speakers usually do" (p.13). Coulmas (2013) points out that speakers are "active creative agents, able to choose their verbal means and, in doing so, prone to corporate" (p.13). Sociolinguistics, then, strives to describe and explain "why they [people] speak the way they do" (Coulmas, 2013, p.14) and justify their choices since 'choice' is the pivotal notion of sociolinguistics (Coulmas, 2013).

Sociolinguistics is concerned about dialect, pigeons, creoles, and the ways in which people's use of language varies. It is also interested in speakers' switch from one language into another, a practice called 'code-switching'. John Gumperz (1982) defines code-switching as "the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems" (p. 59). For Gumperz (1982) and also Peter Auer (1984), this technique is a

discriminative stimulus that construes interlocutors' intentions. In a simpler explanation, code-switching designates the insertion of words, phrases, clauses, or sentences of one language into the other (Brown, 1982).

This shift from a language into another is employed by bilingual authors/speakers for various reasons. For instance, Auer (1984) reports that speakers alternate the language of conversation in order to "choose particular addressees", evaluate, command, and make "sequence boundaries" (pp.95-99). In other words, by using code-switching, speakers/writers desire to include and/or exclude participants from the conversation or text.

A number of sociolinguistic studies (Georgakopoulou and Finnis, 2009; Finnis, 2013) have demonstrated that the use of language alternation aims to "construct and negotiate the ethnic identity, signal in-group membership and challenge and re-appropriate ethnic stereotypes" (cited in Alvanoudi, 2019, p.18). An interlocutor's choice of language has to do with perpetuating, or negotiating, a specific type of social identity in relation to others; "code-switching between languages allows speakers access to different social identities" (Mesthrie, 2000, p.171). Speakers/authors who try to cooperate with a particular community or group resort to using code-switching to share with them their feelings and understand their sentiments.

As dialect, jargon, pidgins and creoles are considered language varieties; code-switching is a cross-language variety. This category of language, as Gumperz (1982) suggests, is distinguished by some common

characteristics. For example, it marks the distinction between direct and indirect speech, adds "emphasis through reiteration" in another language, and selects addressees, etc. (pp.75-84). In brief, code-switching is a technique that deviates from the natural speech of speakers/authors. It acts like a reaction to "preconceived individual or societal perceptions of linguistic variants" (Sirhan, 2014, p.83). These variants reflect the speaker's meaning of different varieties of the same language at different times and in different situations (Hudson, 1980).

All these manifestations reflect features convoluted with the culture of bilingual authors/speakers. Eventually, code-switching is deemed as an inbred result of bilingualism which describes the interaction in two or more languages in multilingual and multicultural societies. In a nutshell, a speaker who belongs to a certain community is able to choose specific addressees, shape a different image of a personality or identity, and show solidarity to different communities via his/her usage of language.

Code-switching functions as a mechanism which needs to be decoded in order to be figured out by the addressee. The decipherment of code-switching depends not only on ones' linguistic knowledge, but also on the context, history, and the culture of the other language. For example, in the researcher's last visit to the English Department, she heard a student saying to other students,

"الشرطة دايرة تزقط رات لكرز."

(literally means: The police is roaming around catching rat-lickers).

The speaker was using an English code-switched expression in this conversation in Arabic language. As a hearer, the linguistic knowledge is not sufficient for the purpose of decoding the code-switched expression "rat-lickers" because the literal meaning will not be enough unless the hearer knows the context of this phrase. The researcher looked up the meaning of this code-switched phrase. It was found that a "rat-licker" refers to a person who refuses to wear a mask, or take any of the basic precautions to help society prevent an air-born illness during an epidemic (In reference to the bubonic plague being spread by rats). This meaning is not implied in the phrase "rat-lickers". In fact, this phrase was used while referring to those who were not committed to the safety procedures and protocols (like wearing masks) imposed in this period of the spread of Coronavirus disease (Covid-19). In this example, the linguistic, contextual, and historical perceptions correlate in order to decipher code-switching.

At times, in order to outdo impediments in daily language communication, code-switching is the only way out to resort to (Rammal, 2012). This often has to do with one's expertise. Arab doctors, for example, will find it hard to reflect on a medical issue only in Arabic. They will definitely use English terms. Besides, it happens that speakers/writers lose memory from their mental dictionary of certain words or stretches of words in their own language, or they even do not know how to express an idea or a concept using their mother tongue. David Crystal posits that "a speaker may not be able to express him/herself in one language so [he/she] switches to the other to compensate for the deficiency" (cited in Skiba, 1997, p.1).

Uncannily, in other cases, speakers do know the word in their original language, but prioritize other languages' words or phrases. They deliberately use code-switching because sometimes they find it more expressive and more concise, or they use it to show others that they know different languages, that is, code-switching is used intentionally because speakers/authors want to make an impression. In either case, speakers/writers opt for code-switching. In one word, the use of code-switching is either deliberate or non-deliberate, conscious or unconscious.

The use of code-switching, whether in writing or in speaking, is a result of either intentional or unintentional employment. Speakers/authors do code-switching intentionally since they desire to express themselves and their identities with a unique personal style. They often use code-switching unintentionally when they do not find a word that suits their positions, emotions, or thoughts in their mother language. Performing code-switching both intentionally and unintentionally depends on a number of factors: knowledge of both languages, educational background, and being not able to find the right word in the mother tongue.

In addition to the conscious or unconscious employment of code-switching in their dialogues, authors, especially those who are in diaspora, lace their literary works with references to their native culture in their mother tongue, and they employ code-switching where English and Arabic words co-exist with each other. For example, in the following extract from Fadia Faqir's *My Name Is Salma*, which is the focus of this thesis, the author includes Arabic words in the English text.

'*Aljaw bardun huna*: the climate is cold here,' I recognized him. He was the ship's pastor. His Arabic sounded stiff and classical like Miss Nailah's textbook so I laughed.

'*Haya bina ya* Salma: let us go, Salma,' he said

'*Ma'ak*? I asked

'Yes, *na'am, ma'i*, with me,' he said and opened the door. (Faqir, 2007, p. 99)

The focus of this thesis is on code-switching, which is described as a linguistic technique because it substantially stands for the alternation between two different language/linguistic systems, for example between Arabic and English. The researcher wrote the following conversation between two students in the Department of English, where the addressee responds by using code-switching:

A: Where is Jamal, have you seen him?

B: *Bsaraħa,* I don't know, may be he went to the class.

Here, the speaker inserts an Arabic word '*bsaraħa*' which means 'honestly' [Al-Najah University, Dec 15, 2019].

The use of code-switching has also cultural implications, since its use represents aspects associated with the culture of the bilingual author. Thus, it is used to exhibit various facets of a specific culture or community as that of Arabs. To provoke a cultural effect, for example, Salma

Dabbagh, in her novel *Out of It* (2011), uses the word *ħasad* (literally means: the power of the evil eye that causes harm to someone due to envy) to show that Arabs believe in the evil eye and its effects (Hamamra & Qararia, 2018, p.1). Faqir employs Arabic words in her English novel in order to give it an Arabic flavor and sensibility and to direct the reader towards origins of character. She does not only use Arabic code-switched words, but also repeats lots of these code-switched expressions like: *yumma* (p.6 & 163) (researcher's translation) mother*, y'ayshak* (p.11 & 127)(Faqir's translation) may your life be long*, yala* (p.21, 51, & 53) (researcher's translation) come on, and code-switched words that serve the same function -those will be mentioned in the coming chapters. Petter Bloom and Gumperz (1972) point out that "the context in which one of a set of alternates is regularly used becomes part of its meaning, so that when this form is then employed in a context where it is not normal, it brings in some of the flavor of this original setting" (p.229). Accordingly, speakers'/ authors' employment of code-switching is incentive by the local color of the original text. Faqir uses code-switched words that refer to terms of respect, references to customs and traditions, greetings, and conversational formulas, etc. The importance of using the following examples has to do with the intention of the author to shift the focus on the switched words and highlight aspects of the Arab culture.

Table (1): Code-switched cultural expressions

Page No.	Switched Codes	Type	Translation
4	*madraqa*	Reference to customs and traditions	(researcher's translation) A type of dress or robe
7	*haj*	A term of respect	(researcher's translation) An old man
11	*y'ayshak*	A conversational formula	(Faqir's translation) May your life be long
13	*hala hala biik ya walla*	A greeting	(Faqir's translation) Welcome oh boy
16	*balak*	A conversational formula	(researcher's translation) Do you think so
17	*falafel*	Reference to customs and traditions	(researcher's translation) A type of food
52	*dħiya*	Reference to customs and traditions	(researcher's translation) A type of dance
154	*Ahlan wa sahlan*	A conversational formula	(Faqir's translation) Welcome
160	*Ya hala bi it daif*	A term of respect	(Faqir's translation) Welcome to our guest

Examples of Arab authors who employ code-switching in their writing can never be counted. The researcher has chosen Faqir's *My Name Is Salma* to be the focus of this thesis because it employs code-switching in a way that highly represents linguistic and cultural identities of Arabs. This novel, in particular, echoes masculine hierarchy where male dominance pervades in the Arab communities. Men, because they claim control over women, are allowed to do whatever they want and no one asks them why. By contrast, women, because they are governed by the dominance of men, are not allowed to do whatever they want. If a man sins, no one cares and he will not be punished, but if a woman does (especially when it comes to honor), she will be punished, and possibly killed.

My Name Is Salma is a real embodiment of this masculine-based cultural domination. This novel talks about a girl, Salma, who falls in love with Hamdan; a man from her tribe, starts dating him, gets pregnant outside wedlock and gives birth to a baby girl. Salma decides to elope from her home or she would be shot by her brother. Salma escapes to England in a trial to preserve her life, and tries to seek, in that side of the world, safety and protection. Hamdan knows that Salma is pregnant, however, he leaves her and does not defend her. He also does not admit the baby and flees since what matters for him is his life only. In his novel, *The Scarlet Letter*, Nathaniel Hawthorne claims that sin could be "a sin of passion, not of principle, nor even purpose" (Ch. 18). However, Hamdan's sin is actually not a sin of passion but a sin of will; Hamdan is a knave and a coward; he does not value love and he uses Salma and deep inside him he looks down on her.

Both Salma and her lover Hamdan sinned since they had a relation outside wedlock, which is a taboo in Arab societies. In the eyes of their communities, Salma is the only sinner and her family must kill her because of what she did. However, no one cares for Hamdan's sin, though he seduced Salma and initiated the sin. The issue of honor killing infiltrates not only the Jordanian society, but all countries in the Middle East. Through her usage of code-switching, Faqir affirms the presence of honor killing in those communities. For instance, Salma says:

"Ill''aar ma yimhieyh ilatdam', (العار ما يمحيه الا الدم), literally
means (Faqir's translation): dishonor can only be wiped off
with blood (p.164). And *"yala tukhni w khalisni"* (يلا طخني
وخلصني), Faqir's translation: go ahead, shoot me and this will
be my deliverance (p.53).

Salma's father, Ibrahim, and her brother, Mahmoud, decide to kill
her because of what she did. Her father says that he "will never hold [his]
head high as long as she is still breathing" (p.54). Salma manages to escape
and spare her life, she is not killed. Even though the protagonist is not
killed, Faqir includes in the novel two incidents of honor killing. The first
one is Sabha's killing; Salma's school mate. Salma says:

> Suddenly among the cries of joy and ululations we heard
> Sabha's mother shout, "Sabha was shot. Oh, my brother!
> Sabha was shot."… Some whispers in the dark turned into a
> rumor and then turned into a bullet in the head… An old
> woman whispered, "Good riddance! We've cleansed our
> shame with her blood" (p.52).

The other incident is when Salma returns to her home looking for her
daughter. She finds out that her daughter is killed. Salma goes to the
graveyard to embrace her daughter's grave, she hears some voices:

> Suddenly I heard voices behind me. A woman was pleading
> with a man not to do something, 'It's his duty. He has to hold
> his head high. Ill'ar ma yimhiyeh ila itdam" (p. 164).

It is in fact Salma's escape that changed her fate, otherwise she would be killed as the other girls who sinned in her tribe. In collectivist cultures (like that of Arabs), killing the girl or the woman who is involved in an adulterous relationship is the only way to restore honor.

The researcher has chosen the translation of Abed Ismael, a Syrian poet and translator. The co-author's translation is selected because it has precedence over other translations; Ismael in fact employs code-switching in his translation. In his version, he copies Faqir's style of code-switching; he does not only transfer meanings, messages and content, but also the style and form Faqir adopts. For example, he uses the following code-switched words:

"كنت أقرأ الماركات على القمصان والملابس: *دريم ويكئند*: عطلة نهاية الأسبوع التي تحلم بها، *ايفننغ لايتس*: أضواء المساء، *كنتري بريز*: نسيم الريف" (ص54).

I read the labels on dresses and shirts: Dream Weekend, Evening Lights, Country Breeze" (p.52-53).

"بدا آلن *جنتلمانا* حقيقيا" (ص90).

"Allan was a real gentleman" (p.90).

1.2. Code-switching and Code-mixing

The very terms code-switching and code-mixing circulate around the idea of using alternative words of a different language in conversation or writing. However, there is no clear-cut difference between these two kinds

of language shift. Alexandra Aikhenvald (2007) and Sarah Thomason (2001), for example, declare that the basic mechanism through which forms and constructions travel from the source language into the recipient language is code-switching. Eyamba Bokamba (1989), on the other hand, defines both concepts as:

> Code-switching is the mixing of words, phrases and sentences from two distinct grammatical (sub) systems across sentence boundaries within the same speech event… Code-mixing is the embedding of various linguistic units such as affixes (bound morphemes), words (unbound morphemes), phrases and clauses from a cooperative activity where the participants, in order to infer what is intended, must reconcile what they hear with what they understand (p.281).

According to these definitions, the difference between the two concepts is very slight. On the one hand, when a speaker/writer code switches, s/he transfers the word as it is from one language into another. For instance (from a conversation between classmates, a student asks, and another responds):

- كم تيتشر غايب اليوم؟

- تو تيتشرز.

 Literally means:

A: How many teachers are absent today?

B: Two teachers.

Here, both the speaker and the addressee use code-switching. However, in the following example, the speaker code-switches, while the addressee code-mixes:

-       كم تيتشر غايب اليوم؟

-       تيتشرين

Literally means:

A: How many teachers are absent today?

B: teacher (een).

In this example, the addressee is using the Arabic dual suffix morpheme (een) (ين) which makes him mixing not switching. (teacher (een) "two teachers" means in Arabic "معلمين").

In the case of using either code-switching or code-mixing, the speaker/writer performs this at three levels:

1.   Language switch done at sentence level which is referred to as inter-sentential code-switching.

2.   Language switch done within a single sentence which is referred to as intra-sentential code-switching.

3.   Language switch done by the insertion of a tag of a language into an utterance of another which is referred to as tag-switching.

It is important to highlight the difference between code-switching and code-mixing and between other linguistic phenomena like loan translation and hybridity. Loan translation is defined as "words or phrases that are reproduced as literal translations from one language into another" (Backus and Dorleijn 2009, p.1). It refers to words or phrases taken from a language into another and translated via word-for-word strategy. Hybridity, on the other hand, refers to the mixing of words or phrases between different languages to create hybrid forms. A text is called hybrid when it contains words and expressions from a different language; this can be created by the employment of code-switching. When the usage of some words between two languages becomes very frequent, the words enter in what hybridity scholars call the third space. Code-switching is more private and individual. It is based on some shared vocabulary and cultural backgrounds between interlocutors. Words such as *fatwa* (p.22), *haj* (p.7), *salam* (p.154), *jinni* (p.98), etc. are in the third space of the hybridization between English and Arabic.

1.3 Purpose of the study

The purpose of this study is to help the reader realize the value of an appropriate treatment of code-switching while translating a literary text. The study will prove to the reader the considerable functions this technique can obtain (through which the translator tries his best to communicate meanings intended by the original author). This will happen by establishing

connections between using code-switching in the original novel by Fadia Faqir, and in the translated version carried out by Abed Ismael.

The researcher finds out that Faqir, in the original text, and Ismael, in the translated text, employ code-switching. However, this employment is in various places, i. e. Ismael does not handle Faqir's code-switched words in a special way, rather he uses his own switched codes in different pages and chapters. The connections between Faqir and Ismael's usages of code-switching included the following: foreignizing what should remain foreign, exoticism and fragmentation in Faqir and Ismael's usages of code-switching, the effect of the paranoiac aspect of the protagonist on translation, and the effect of "change" on Salma's life and on the texts. These connections will be further explained and clarified in chapter 3.

1.4 Statement of the Problem

The use of code-switching poses several problems in the process of translation because the target language sometimes lacks equivalents. Even if it has the concept, it does not have a direct word or phrase to refer to. Similarly, the target language may not accommodate or accept religious or cultural aspects of the source language. This creates problems in the process of translation. Hence, the researcher has used Faqir's *My Name Is Salma* as a case study of a literary work that employs the linguistic and cultural technique of code-switching.

By deliberately employing code-switching, Faqir conveys various indirect messages. For instance, she told the researcher, in a conversation with her through Facebook Messenger application, that she wants to give the novel "an Arabic flavor and sensibility", very much like when "you present a French character in English, you would throw in a few French words". She further says that she wants to "direct readers towards origins of character. After all, my writing has an Arab sensibility" (Faqir, personal communication, July 22, 2020). This indirectness should be preserved in translation, which constitutes a challenge for the translator. Once it is preserved in a position or another in translation, it is going to constitute a challenge for the audience. The researcher, thus, opts for a translation of the novel into the Arabic language *Ismi Salma* carried out by Abed Ismael to scrutinize the way he deals with code-switched expressions used by Faqir.

1.5 Questions of the study

The use of code switching in literary works poses problems in the translation of the source text. The bilingual authors tend to use this phenomenon for many reasons. For example, Monica Heller (1988) postulates that code-switching is a strategy used for "the intensification or mitigation of requests, denials, changing the topic, elaborations, clarifications, comments, etc." (p.1).

The switched codes, when translated/transferred into the target language constitute challenges to the audience. The reader, or the

monolingual reader in particular, will not be able to reckon the importance of using code-switching and so believes that this technique is foreign and must not be included in the translation. S/he, therefore, will fail to approach, or even draw near to, the message intended to be conveyed by the translator. In other words, using code-switching hinders comprehension for recipient readers. This, definitely, leads to a gap in the understanding of the novel.

Accordingly, this study is going to answer the following questions:

1. What is the importance of employing code-switching in the source literary text?

2. What is the significance of deploying code-switching in the process of translation?

3. How can connections be established between the switched codes in the original and the translated texts?

1.6 Significance of the Study

Faqir employs code-switching which opens the door wide not only for translators to be creative in their works, (as Ismael does in his translation by trying to mimic Faqir's style of writing using code-switching), but also for researchers to be creative in their research. Thinking about the way Faqir and Ismael use code-switching enables the

researcher to establish connections between both usages. This is possibly a creative and intriguing addition to scholarship.

The speculator in the two texts observes that this technique is not used by both writers haphazardly. Faqir wants to focus on Salma's life in Hima (the Bedouin tribe where Salma lived) so she uses code-switched words that represent this aspect. Ismael also wants to focus on Salma's life in England so he uses code-switched expressions to stand for this issue. Even though their usages are located in different places and chapters, this draws the research to add something new to scholarship by establishing relations between both usages.

1.7 Methodology

This study will follow the descriptive approach to analyze data concerning the switched codes Faqir employs in the original novel and their translation by Abed Ismael. This will be done by reading both versions in English and Arabic, eliciting the switched codes by Faqir and classifying them under various headings such as, religious references, cultural references and interrogatives. Then, the researcher will extract the used switched codes by Ismael and list them. The analysis will be followed by an evaluative approach to establish a linkage between using code-switching in the original and the translated text.

The process used here is collecting data from the original text by extracting the code-switched expressions that the author alternates from

English into Arabic. Then, examining how Abed Ismael transmits the switched codes in his translation of the novel (i.e. to see whether he treats code-switching in a particular way that could reflect the same force of the author or not). For the classification, the researcher will be following the categorization of code-switching used by Michela Baldo, as mentioned in her book, *Italian-Canadian Narratives of Return: Analyzing Cultural Translation in Diasporic Writing* (2019). For example, she categorizes the used switched codes in her book under the following headings: **social positioning and vocatives, greetings and farewells, politeness markers (thanks, apologies, wishes and requests), exclamations, directives, discourse markers, and cultural references.**

Following this categorization, the researcher classifies the data (the switched codes) in this thesis under these subsequent headings: cultural references that include greetings, social positioning and vocatives, politeness markers, in addition to other headings not used in Baldo's book, like interrogatives (instead of exclamations), religious references and miscellaneous. After the classification is done and the examples of both versions (the original and the translated) are listed, the researcher finds out the relationships that connect Faqir and Ismael's usages.

Chapter Two

Literature Review and Theoretical Background

2.1 Code-switching: Diasporic Identity and Colonialism

2.2 Code-switching and Translation

2.3 The Influence of Social and Political Factors on Faqir's Works

2.4 Code-switching and Psychology in *My Name Is Salma*

Chapter Two

Literature Review and Theoretical Background

2.1 Code-switching: Diasporic Identity and Colonialism

The very term "diaspora" is derived from the Greek *dia* which means "through" and *sperein* that means "to scatter". Diaspora, as the name suggests, refers to groups of people who are forced to leave their original homes and scatter through new regions. As people leave, they load with them the hope of return. Robin Cohen (2008) demonstrates that what distinguishes diaspora as a concept is the "dispersion from an original homeland; an often idealized homeland to which the diasporic subject fantasizes about returning" (p.3). This is referred to as "homing desires" (Brah, 1996, p.180).

Code-switching and the translation of code-switching are deeply ingrained in diaspora. Michela Baldo (2019) claims that diaspora refers to the condition of "displacement and to the translation of such displacement" (p.5). Via code-switching, Faqir displaces certain code-switched expressions that relate to specific ideas in mind. For example, she uses *la ma widi* (p.48) instead of *I do not want*. These used code-switched expressions are treated as intruders, refugees. Authors in diaspora use code-switching so as to return home linguistically. Baldo (2019) explains that it is "precisely the presence" of the Arabic language in Arabic- English writing, and the switch from English into Arabic that "invokes the concept

of return" (p.19). Some of the Arabic translations of Arabic- English writing are described as "a way of returning" Arabic-English texts to their "original language… that is, to the language from which they supposedly originate" (Baldo, 2019, p.19).

This proves the importance of diaspora to translation. In translation, Ismael returns the Arabic code-switched words Faqir uses in her novel into their original home, i.e. 'Arabic letters'. The Arabic code-switched expressions, like *'aura* (p.93) (researcher's translation) private parts of the body that Muslims have to cover*, sin alya's* (p.89) (Faqir's translation) the age of despair for women (researcher's translation) because of menopause*, and min il-bab lil shibak* (p.148) (Faqir's translation) from the door to the window, are dressed with English letters. Once translated, they return to their home. Still, Ismael could not ignore the fact that code-switching plays a vital role in the original novel. Hence, he employs his own code-switched expressions. In brief, in *My Name Is Salma*, the author displaces the original language (i.e. English) by another language (i.e. Arabic), and the translator, on the other hand, displaces Arabic by English.

Code-switching, and code-mixing, in diasporic writing can also be interpreted as signs of loss and rapture, or/and an emblem of multiplicity. The transition/transfer in language use reflects a transition from one place into another. It might be an involuntary transition that reflects an involuntary exile. This transition can also suggest the multiple identities that result from living in diaspora (Qabaha, 2018).

The result of diaspora makes people have new identities in the new places where they leave to. However, some people feel as if they do not belong even though they live in their own homes; they live diaspora within their internal exile. This applies to our novel; once Salma steps out of the zone of her tribe's cultural rules, she becomes no more an entity in that society. Besides, when she escapes to England, she is forced to have a new identity. The protagonist of the novel, then, has two identities; at first she was Salma, but then she changes her identity and becomes Sally. Salma lives in different places and gets different identities.

The multiplicity of identities is further manifested in the fact that the novel is translated into 13 languages which means that it has 13 different identities. The novel also has two identities (titles), the first one is *My Name Is Salma*, and the other one is *The Cry of the Dove*. Even within the same translation (Ismael's Arabic version in our case), the identity of the novel is diasporic because of the use of code switching. In a nutshell, code-switching is called as "hetero lingualism"; for Licia Canton (2004), rather than giving the texts a flavor of Arabicness, hetero lingualism serves the function of "illustrating the duality inherent in the [Arabic-English] identity" (p.144). Identity can be determined by the language. The protagonist uses two languages which reflect the two different identities. This is done by employing code switching.

Even the structure of the novel shows the diasporic identity. The reader of the novel observes this aspect since the author orders the

paragraphs one in Salma's home followed by a paragraph in diaspora (i.e. England). Moving between the past and the present, Faqir declares that Salma has a duality of vision; the narrative keeps jumping between the past and the present. "She [Salma] is shackled by her past…" (Moore, 2011, p.4).

In using code-switching, authors can conjoin multiple venues, traditions, histories and languages. This gathering includes reference to "imperial history and colonial domination" (Steiner, 2014, p.305). Code-switching, literally, acts like "colonialism". Colonizers impose their language in the country they colonize. Faqir does so in her writings. She imposes her original language (Arabic) in her original novel, and imposes her other language (English) in Ismael's translation. Johannes Fabian (1986) insists that the control of language is central to "serving the needs of the colonial system" (p.82). This effort to control and implement 'constructs of power' depends on "the creative linguistic labors of the people" (Fabian, 1986, p.82). This labor includes the implementation of code-switching.

The English novel, at hand, is used to voice cultural propositions that are not exclusively English; to "conquer" English is precisely to "retranslate" structures of domination of the language into new styles of creation, "mechanisms for engendering new meanings and forms (Steiner, 2014, p.306). This is what code-switching performs. Code-switching practices, though, can be viewed as "resistance to the domination of state-

authorized languages" and ruling (Bandia, 1996, p.147). As a way of resistance to the habits and rules of the Arabic society, Faqir resorts to the use of code-switching. However, from a totally different angle, and since Faqir's original language is Arabic, her writing in English (her whole novel) is code-switching *per se*; the Arabic code-switched words she uses are not the exception, but the whole novel is.

2.2 Code-switching and Translation

A study of the translation of bilingual literary texts, such as Arica's (2012), Cincotta's (1996), and Pym's (2004), is not a new trend. Translating texts, literary texts in particular, whose authors employ code-switching is not an easy task for translators. The main reason for this is the fact that deploying code-switching reflects not only "linguistic and sociolinguistic elements", but also carries "an aesthetic and literary message" for the audience (Ahmed, 2018, p.4). Martha Cutter (2005) claims that in many cases, translation is a platform for linguistic and literary violence, a place of conflict. The conflict, in our case, raises between conveying either the meaning or the aesthetic value of the original, that is conveyed by the use of code-switching. However, Anthony Pym (2004) claims that:

> meanings are not so much in the languages or national
> cultures as in the intercultural situations in which languages
> are being used (p.1).

The presence of aboriginal words and expressions, however, constitutes challenges not only for translators or non-Arab readers, but also for other Arabs who are not from the same linguistic community as the author or characters. In the novel, for instance, Faqir uses some code-switched words peculiar to Bedouins (Like that of Hima; the tribe to whom Salma originally belongs) and north African-Arabic as *madraqa* (p.4) (researcher's translation) a type of clothes or robe, *belhaq miziana* (p.107) (researcher's translation) it means either I am good or I say the right thing that must be said, *harag wa mkhabil* (p.107) (researcher's translation) a number of people who speak together at the same time, *gultilah* (p.108) (researcher's translation) I told him, (Chah, W, personal communication, Dec 31, 2020). Sometimes, guessing the meaning of the switched codes, as the given ones, is not verisimilitude. Hence, this is the reason for using glossaries or footnotes to explain them. Since these two methods can be inapt, interrupting the legato flow of the passage, some writers resort to a form of in-text translation. In-text translation is an attempt to clarify the meaning of the switched codes (Bandia, 1996).

Texts are no more considered as static rigid entities of communication. They contain elements, like switched codes, that stir meanings and lend vitality to their nature. Jacques Derrida (1985) insists that we should no longer talk about texts being in just one language. He further says in fact, "there are, in one linguistic system, perhaps several languages or tongues… There is impurity in every language" (Derrida, 1985, p.100). Part of this impurity alludes to the employment of code-

switching within the same text. When it comes to translation, the task of translators, as Franco Arica (2012) claims, could be surrounded by betrayal of "their own instructions by responding to their own conventional perceptions, in practice, they are not loyal to their beliefs" (p.2). Since bilingualism is a result of modernization, deploying code-switching and translation characterized by using code switching are by result the outcome of modernization. This is a reason why Ismael himself uses his own code-switches in his translation, even the target text, as Derrida (1985) posits, should not be viewed in just one language. In translation, code-switching should not be ignored or filtered; otherwise the result will be a flattened version of the original text (Arica, 2012). Sandor Hervey, Lan Higgins, and Louise M. Haywood present the concept of compromise in translation and define it as:

> Reconciling oneself to the fact that, while one would like to do full justice to the richness of the source text, one's final translated text inevitably suffers from various losses (cited in Arica 2012, p.70).

Arica (2012) believes that it is possible to translate with purpose and still "make visible the traits of the foreign language in the translated text" (p.15). Ismael translates Faqir's novel and retains the foreign element by introducing English code-switched expressions using Arabic letters like: دايت، سير، لايتس etc., (lights, sir, diet respectively) or using English letters like: 'command', 'presentable', 'expectation' and others. Ismael's employment of code-switching designates his ability to maintain the features of the original novel.

In order to count for code-switching in translation, many scholars like Madelein Cincotta (1996) presents four possible strategies for translating code switches into the target language (pp.2-3):

Table (2): Cincotta's possible translation strategies of code-switching

No.	Cincotta's Possible Translation Strategies	The Researcher's Examples
1.	Make no distinction between the two different source languages and keep the entire text in the same target language.	This man is bakheel (bakheel means stingy) هذا رجل بخيل
2.	Keep the transfer in the original source language	This man is bakheel هذا رجل bakheel
3.	Use a slang or colloquial form of the main target language	This man is bakheel هذا رجل كحته
4.	Find another language or dialect, i.e. a "second" target language for the passage	This man is bakheel هذا رجل ناشف

On the other hand, Hervey, Higgings, and Haywood (2008) propose that it would be more practical and efficacious "if possible" to create or "reproduce" the original text code-switching by code-switching in the translated version (p.120). Carrol Coates (1999) is another scholar who suggests a translational solution to deal with code-switching in the translated text. He recommends using glossary or footnotes for the switched codes or expressions. Coates (1999) further supposes that the translator has to convince the reader "to step beyond the basic story toward an awareness of the complex play of cultures" (pp.47-48). Arica (2012) suggests a translational strategy for dealing with instances of code-switching used in literary texts. His strategy or method is called "mirror-effect translation" (p.14). This happens by changing the order of the languages in the translated text, i.e. "what is expressed in the second SL in

the ST will be now expressed in the first SL and vice versa" (Arica, 2012, p.14). This suggestion is similar to Cincotta's fourth suggestion.

Ismael's mission, then, can go under any of these conditions. These strategies can be implemented in the translation of Faqir's novel in order to preserve the aesthetic value, functional load, and style of the original novel. Ismael's usage of the strategic device code-switching helps him maintain both the linguistic and sociolinguistic elements and the aesthetic and literary messages.

2.3 The Influence of Social and Political Factors on Faqir's Works

This thesis explores the treatment of code-switching in Fadia Faqir's *My Name Is Salma*. Fadia Faqir, who is a Jordanian-British author, wrote many novels: *Nisanit* (1987) talks about a girl whose father is arrested because of his political activities, *Pillars of Salt* (1996) talks about two Arab women incarcerated in an asylum through the actions of their brother and husband. *My Name Is Salma* (2009), which is the focus of this thesis, talks about a "girl" having given birth to a misbegotten daughter and fearful of becoming victim to an "honor killing". In fact, Salma escapes so her family could not kill her. However, her daughter is killed instead of her because she is the product of Salma's adultery sin.

By and large, Faqir's novels are influenced by some social and political factors. In "You Arrive at a Truth, not the Truth" interview with Fadia Faqir, conducted by Lindsey Moore (2011), Faqir acknowledges that

her father forced her to wear Al-hijab. He imposed lots of things on her like "praying five times a day, a 7 p.m. curfew, and all kinds of things that made [her] react against institutional religion" (p.1). This influential factor is extremely mirrored in her writing. She says, "all my books have a veiled woman on the cover. I don't see all of them before they get published and I don't approve them… the women in my books are not usually veiled" (Moore, 2011, p.6). This is exactly what happened with Faqir; the veil was imposed upon her (and upon her writings) from the outside (on the covers), but never from the inside.

Another factor that reconfigures itself very clearly in Faqir's writing is the colonial exclusive space. Salma, in *My Name Is Salma*, "is always looking into other people's gardens in England; she's always on the outside" (Moore, 2011, p.1). For example, Faqir says in her novel on Salma's tongue "The next morning I looked through my window at the green hills dotted with white sheep and black cows" (p.65). Even though Salma elopes to England and gains some kind of freedom, she actually is imprisoned in her thoughts. She could go out and enjoy the beauty of life and nature but does not. This is because her fear and thoughts colonize her and impose inner prison upon her.

The biggest factor in Faqir's life, which is also reflected in *My Name Is Salma*, is losing custody of her son which made her experience trauma. Her son was a product of a displeasing marriage. Following the loss of her son, Faqir confesses "I started writing because it was the only way out of

this… verging on the edge of madness. And it was perhaps a way to talk to my son…" (Moore, 2011, p.2). Salma lost custody of her daughter because her daughter was snatched away, and then actually died. The only way out for her of this is not writing but studying Shakespeare at the university in England. Faqir is an Arab who writes in English, and Salma is an Arab who studies in English. Both personalities, *de facto*, code-switch their misfortunes.

All these factors incarnate the real "Faqir", the real personality of a writer who lives in a culture of shame. Her seminal novel *My Name Is Salma* speaks aloud this truth about the culture of the East. The truth that despite the increase of feminist movements, the augmentation of international laws to protect women from killing and spare their lives, and all kinds of development, still Arabs cannot and will not abandon killing women under the subterfuge "honor".

2.4 Code-switching and Psychology in *My Name Is Salma*

The psychological aspect of the protagonist in the novel has a great significance. Sigmund Freud (1923), the founder of psychoanalysis, established an approach that consists of three psychic zones. These are the "id", which means *libido*; the instinctive behavior or the principle of pleasure, the "superego"; the controlling force, and the "ego", "the part of the id which has been modified by the direct influence of the external world" (p.25). Salma is a victim of her innate instinctive behavior (i.e. libido). She gets pregnant out wedlock since she is derived by her "id" not

by the demands of the cultural superego. When an individual in her society overrides the norms and principles of the society, s/he must be punished. Salma, thus, must be punished. Instead of forming her identity, Salma's id made her lose her entity. She loses her name, language, address and identity.

The proper name "Salma" in Arabic means searching for safety and peace, so she is actually searching for herself and identity that can be obtained when she secures safety and peace. The consequences of such a decision necessitate Salma to change her name, identity, and language. She changes her name into Sally. Linguistically, Salma substituted the last syllable of her name "ma" with the syllable "ly". The "ly" describes verbs or actions. This tells that Salma, in the west, is not an independent name but an action that changes whenever it is supposed to change, (names are characterized with stability while verbs with change). Neither as a name "Salma" nor as a verb "Sally" Salma can find a place for herself. The immediate result of changing the name is changing the identity; she abandons her original home's principles, essentials, customs, traditions, beliefs, rules, etc. The most prominent thing she has done is taking off her veil: "taking it [the veil] off is the hardest thing she has ever done. She feels as if she is severing herself from her language, culture and clan" (Moore, 2011, p.6).

Code-switching, sometimes, could be a slip of tongue (i.e. the unconscious, non-deliberate use of code-switching). This unconscious

usage can be said to be derived by the id. The unconsciousness that is controlled by the id appears in the novel in the shape of a permanent unconscious figure; "Liz". Liz is an echo of Salma's lost ego. Liz, who is always unconscious, is a mere a reflection of Salma's personality. Salma, who acts to be conscious, is in conflict with her unconsciousness (i.e. *Liz*/ *Li*bido).

In the novel, Liz is from India (even in the letters of the name of the country hides the "Id"). She is always drunk and not aware of time and place. She all the time treats Salma as her servant and Salma actually acts like Liz's servant; she used to prepare food for Liz, tidy up her room, etc. If this proves anything, it proves that Salma is a servant of her unconsciousness. Liz, at some point in the novel, hits Salma unknowingly and makes her bleed. Salma; however, refuses to tell the police. This means that Salma does not tell about her "crime of being pregnant" to her society in Hima or even in England. From this perspective, the conflict between the id, ego, and superego, and between consciousness and unconsciousness on the other hand persists.

In the novel, Liz dies. As she dies, Salma's consciousness wakes up from its coma and lethargy. She finally decides to go back to her home in order to face her fears and find her daughter. However, it is too late because she finds out that her daughter is dead. In this conflict, Salma is a loser.

The Freudian analysis applies to the usage of code-switching in literary texts. The original language of a text is the superego since it is the original one, and every part of the text should undergo its control. The target language is the id because the translator will be derived by his/her own beliefs and ideas, thus reflect them in the translation. Code-switching, on the other hand, is the ego. This technique tries to create balance between the two languages. In order to achieve a fully balanced text (i.e. neither suppressed by the original, nor unleashed by the target), code-switching can mediate both. The act of translation thus would not be forbidden, it can be controlled by traces of the original. As a result, the translated text that carries traces of the original (via the employment of code-switching) solves the conflict between the id; language 2, and the superego; language 1.

Chapter Three

Data Analysis

3.1 Classification of Faqir's Code-switched Expressions

3.2 Ismael's Treatment of Code-Switching in *My Name Is Salma*

3.3 Connections Between Faqir and Ismael's Usages of Code-switching

Chapter Three

Data Analysis

This chapter consists of three sections. The first section classifies the code-switched words that Faqir uses in her novel by drawing on Michela Baldo's categories, which include: cultural references (greetings, social positioning and vocatives, politeness markers), in addition to religious references, interrogatives, and miscellaneous. The second section examines Ismael's treatment of the code-switched expressions in his translation of Faqir's novel. The third section explores the connections and relations between Faqir's and Ismael's usages of code-switching.

3.1 Classification of Faqir's Code-switched Expressions

In order to classify the examples of the switched codes used by Faqir, the researcher uses various headings under each of which certain instances of switched codes are listed.

3.1.1 Cultural References

The cultural references in the novel are most of the used 'code-switching' items. The chosen examples by Faqir envelope the dominating subject and the driving force of the plot in the novel: "honor killing crimes". Faqir employs code-switching not at only word-level, or phrase-level, but also at sentence-level. The used code-switched expressions evince terms related to greetings, social positioning and vocatives,

politeness markers, and miscellaneous cultural expressions that include dwelling, dance, clothes, food, cultural specific concepts and others.

3.1.1.1 Greetings

Greetings are essential components of interaction in all cultures. According to Karin Aijmer (1996), greetings are forms of acknowledgments of a relationship between people. The use of such terms could entail deference, love and passion, friendship, fellowship, bonhomie, nearness, etc. Every human's act is roughly escorted by greetings. Faqir's novel is replete with examples of this category (i.e. greetings) that Arabs use when they greet each other. Some of these examples are followed by English words or explanations, others are not. Instances of greetings include:

- A song that Salma sings for her lover Hamdan. She sings: *hala hala biik ya walla, hey ya halali ya walla*. Faqir follows this transliterated sentence by this translation: welcome oh boy, hey my love oh boy, welcome my soul mate, welcome my husband to be (p.13).

- Greetings used in conversations like: - *jiddo*: (Faqir's translation) granddad -*Ahlan wa sahlan binti*: (Faqir's translation) welcome daughter -*Merhaba:*(Faqir's translation) hello (p.154).

- Welcoming guests like *Ya hala bi itdaif:* (Faqir's translation) welcome to our guest (p.160).

3.1.1.2 Social Positioning and Vocatives

Out of respect, people use terms referring to social positioning when conversing with relatives, elderly people, and those of high standing. For Arabs, the usage of people's names is scarce in these cases, thus it is subrogated by titles. By resorting to code-switching, Faqir formulates the way Arabs address each other. For example:

- In the case of calling relatives or family members, Faqir uses *Yumma*: (researcher's translation) my mother (p.2 & p.163), *Walla*: (Faqir's translation) boy (p.9 & p.149), *Jiddo* and *Binti*: (Faqir's translation) granddad and daughter (p.154), *Mama*: (Faqir's translation) my mother and *Yubba* (Faqir's translation) my father (p.157 & 163 respectively).

- In the case of addressing people of high standing, the author uses *imam*: (researcher's translation) a leader of prayers (p.21), and *sheikh*: (researcher's translation) graybeard (p.28).

3.1.1.3 Politeness Markers

Showing gratitude and thankfulness can be expressed by using politeness markers. These markers are usually used to smooth the atmosphere of the conversation or the passage and express courtesy, friendliness, kindness, etc. Faqir for example uses:

- *Y'ayshak*: (Faqir's translation) may your life be long (p.11 & p.127).

- *Habibti*: (researcher's translation) my sweetheart (p.48).

- *Shukran*: (Faqir's translation) thank you and *la shukra ala wajib*: (Faqir's translation) don't thank me for upholding my duty (p.154).

3.1.1.4 Miscellaneous Cultural Expressions

- *Bait Al-sha'ar*: (researcher's translation) a tent Bedouins make out of lamb's or sheep's wool (p.15).

- *Dħiyya*: (researcher's translation) a kind of dance or dabka, and *abaya*: (researcher's translation) a piece of long cloth that covers the whole body, most of the times it is black, brown or white (p.52).

- *Yala tukhni w khalisni*: (researcher's translation) go ahead and shoot me, (Faqir's translation) this will be deliverance (p.53).

- *Dayah*: (researcher's translation) a midwife (p.69).

- *Falafel* (p.17) and *Mjadara* (p.98) are types of food.

- *Ill'aar ma yimhiyeh ila itdam*: (Faqir's translation) dishonor can only be wiped off with blood (p.164).

3.1.2 Religious References

Besides using religious addresses (as the ones mentioned above like *imam* and *sheikh*), Faqir employs various religious references. These references are mainly found and repeated in Salma's life in Hima (her original home). However, when she escapes to England, the usage of such

terms becomes scarce, or even nonexistent. Once she elopes, she changes everything that belongs to her, even her religion, in order to gain a new existence and identity. The examples of religious references are many:

- *Najas*: (Faqir's translation) impure (p.9) - *Allahu akber*: (Faqir's translation) Allah is Greatest (p.22 & p.102).

- *'Aura*: (researcher's translation) private parts of the body Muslims have to cover (p.93) -*Takbeer* and *Tasleem*: Allah is the Greatest and (researcher's translation) benediction respectively (p.102).

- *Ya rabbi*: (Faqir's translation) my God (p.127).

3.1.3 Interrogatives

Using interrogatives is another category of code-switching used by Faqir. Salma's talk can be said that it is marked by the nature of questioning, which is an issue Faqir wants to concentrate on. It is true that asking questions is a trait of the intelligent, but it also mirrors the image of one who is not independent. In other words, asking people questions all the time instead of searching for answers displays a dependent personality. Salma, at a certain point of her life, epitomizes this dependent personality. She instantiates the unconfident, hesitant, and frightened woman who wants others to find exits, answers and solutions for her problems. Examples of this category include:

- You must go with Miss Asher to England. "*Hingland? Fayn hingland*? (researcher's translation) where is England? (p.48).

- There in the opposite shore lived my mother, my friend Noura, my tight-lipped teacher Miss Nailah and… my father. *Lyeesh? Lyeesh?* (Faqir's translation) Why? Why? (p.54) murmured the waves.

- When he said in Arabic, 'Al jaw bardun huna: the weather is cold here', I recognized him… 'Haya bina ya Salma': let us go Salma, he said. '*Ma'ak*?' I asked. 'Yes, na'am ma'i, with me, he said and opened the door" (p.99).

3.1.4 Miscellaneous

The other examples of code-switched words used by Faqir are gathered under this heading. They include:

- *Balak*?: (researcher's translation) do you think so? (p.16).

- *Yakfi:* (Faqir's translation) enough, *yala*: (researcher's translation) come on, and *ismi*: (Faqir's translation) my name (pp.20-22).

- *Shaaam:* (Faqir's translation) Levant (p.33).

- *Mishmash:* a name of a cat that died, in Arabic *mishmash* means apricot (researcher's translation), *shway shway*: (researcher's translation) slowly, *la ma widi*: (Faqir's translation) no I don't want (pp.41-48).

- *Na'iman:* (researcher's translation) a word one says to another who has just taken a shower or has a hair cut (p.69).

- *Sin alya's:* (Faqir's translation) the age of despair for women (researcher's translation) because of menopause (p.89).

- *Min il-bab lil shibak:* (researcher's translation) from the door to the window (p.148).

- *Cigara?:*(researcher's translation) a cigarette?, *bahibak ahh*: (Faqir's translation) I love you, yeah, and *adjnabiyye wa bahhileh*: (Faqir's translation) foreign and mean (pp.158-159).

Through this classification of the code-switched expressions used by Faqir, the researcher concludes that these usages are not haphazard. The deliberate usage of these code-switched expressions transfers the nature of Arabs' ways of behaving and communicating. As Salma goes to England, the life she adapts to is different from the one she is used to. The following section shows that Ismael's code-switched words do not fit under these categories. This is because he does not give priority in his choice of the switched codes for religious or cultural references for example, rather he focuses on diverse aspects of the life Salma wants to adapt to. Hence, the code-switched expressions he employs are provided in a list.

3.2 Ismael's Treatment of Code-Switching in *My Name Is Salma*

3.2.1 The Role of the Translator

Traditionally, the role of the translator was associated with imitation and reproduction. This means that the translator reproduces and mimics

what the original author has written into a different language. This imitation includes not only messages and ideas, but also styles and forms of writing. Mona Baker and Gabriela Saldanha (1998), on the other hand, claim that in the colonial context, translators had a range of roles and responsibilities. For instance, they acted as "diplomats, ambassadors, explorers, guides, advisers", etc. (p.15). Since they were the link between two opposing powers and sides, they were often treated as traitors.

In his translation, Ismael wants to carry Faqir's messages to the reader, and at the same time he tries to mimic her own style of writing that employs code-switching. By doing this, Ismael is maintaining the state of in-betweenness. It means that he is following in his translation both the linguistic and the literary approaches. He is paying attention to the linguistic technique used by Faqir, at the same time he is interested in expressing the energy a word could have in the literary text.

3.2.2 Ismael's Usage of Code-switching

The reader of Faqir's novel notices that she intensively uses code-switching:

- I looked up at the dark figure behind the curtain and said, *'Yala tukhni w khalisni'*. It will be my deliverance (p.53).

- 'My hair is *'aura*. I must hide it" (p.93).

- A young man saying, 'It's his duty. He has to hold his head high. *Ill 'aar ma yimhiyeh ila it dam*: dishonor can only be wiped off with blood" (p.164).

In the translated text, Ismael does not take into his consideration Faqir's usages of code-switching. He transfers the Arabic words into their Arabic counterparts using Arabic letters, as if the author of the original does not shed light on these code-switched words. For example, he translates:

نظرت باتجاه الطيف الأسود خلف الستارة وقلت:" يلا طخني وخلصني! سيكون ذلك خلاصا لي

While Ismael ignores Faqir's code-switched expressions, he himself employs code-switching in his translated version in other different places. The reasons behind the suppression of Faqir's code-switched words could be many. For instance, most of the code-switched words Faqir uses focus on Salma's life in Hima. On the other hand, most of the code-switched words Ismael uses focus on Salma's life in England. Besides, the suppression of Faqir's code-switched words is a result of the concealment of Salma's original personality and identity. The translator, thus, wants to conceal the identity of the code-switched expressions used in the original text and use instead new code-switched words, which constitute a new identity. However, despite this difference of usage, there are similar functions of these usages.

The examples on code-switched expressions that Ismael uses in his translated version are the following:

- "أنت مصاب *بالبارانويا*. حين تهتز أوراق الشجر في الليل، ينتابك الظن بأن قمرا اصطناعيا أميركيا يلتقط صورا لك" (ص17).

- "مع عبارة *بون جوفي* 'لا ربح من دون ألم'، مطبوعة بخطوط حمراء على قميصه *التي شيرت الأسود*" (ص17).

- علقتُ زهرة حمراء في شعري لكي أبدو *اكزوتيكية*"، و"يتشوق الى لقاء امرأة *اكزوتيكية* مثلي" (ص25).

- "لكن زوجي *الجنتلمان* أعطاني النقود" (ص27).

- "كان جيم *جنتلمانا* حقيقيا" (ص40).

- "كان الباب يحمل لوحة نحاسية مكتوب عليها '*ديسندو ديسمس*' أهداها زملاء غوين اليها في مناسبة تقاعدها" (ص45).

- "وأنك تعانين تشوشا *سيكولوجيا* مزمنا" (ص49).

- "كنت أقرأ الماركات على القمصان والملابس: *دريم ويكئند*: عطلة نهاية الأسبوع التي تحلم بها، *ايفننغ لايتس*: أضواء المساء، *كنتري بريز*: نسيم الريف" (ص54).

- "كنت على وشك الانفجار بالدموع حين سمعت الصوت الناعس لصاحب المنزل يصيح: '*خالو*! *هلو*! هل كانت الرحلة ممتعة '" (ص54).

- "بدا آلن *جنتلمانا* حقيقيا" (ص90).

- "اذا هو لقب مثل *السير*'، وفكرت في *الجنتلمان* الايرلندي-الانكليزي الكامل، *والسير* الوحيد، القس ماهوني" (ص116).

- "رحت أراقب عبارة *كوبتايم* وهي تنقل الناس من ضفة إلى أخرى عبر النهر" (ص122).

- "جلست على أحد المقاعد خارج مطعم وترفرونت، حيث يقدمون البيتزا الكبيرة، وشرعت أشرب علبة كوكاكولا *دايت*" (ص122).

- "كانت مرايا *الديسكو* تعكس الأضواء الحمراء والخضراء المتلألئة، وتنشرها في أنحاء المرقص" (ص123).

- "كانت تبحث عن علامات *البارانويا*" والاكتئاب كما اعتادت أن تقول" (الفصل 11، ص125–126).

- وقد تظاهر بأنه يفرز الرسائل، عندما رآني أتجه إليه. "*هاي*!" قلت. "*هللو* مدام" قال من خلف زجاج النافذة المنزاح قليلا" (ص137).

- "جون يقرأ كتابا سميكا عن *الميثولوجيا* اليونانية" (ص149).

- "يمكن أن نخبر البوليس، يمكن *الأنتربول* أن يتصل بصديقتك، ويبحث عنها" (ص155).

Even though both the original author and the translator are using code-switching in different places, they are performing similar functions. This difference is exerted by linguistic, literary and cultural conventions due to the differences between English and Arabic languages and ways of living. The difference here brings the functions of the two usages together, which is something the researcher explains in the following section.

It is true that Ismael is trying to be faithful or loyal to the language of the translated text; however, he himself introduces foreign elements in the translated version either by his own usage of code-switching or by using English words in the translated text itself (like the words *command*, *presentable* (Ch. 1), *Big Dum* (Ch. 2), *world* (Ch. 6), *expectation* (Ch. 8),

escapade, *substantial*, *guffawed*, *morbid*, *offspring* (Ch. 9), *supremacy* (Ch. 12) and others).

It is significant to realize that modern translations must pay more attention to the various techniques used in the original texts whether by translating/transforming the switched codes or by using innovative code-switched expressions in the translation. Ismael, by this employment, is trying to communicate meanings intended by Faqir. Not all readers have the ability to establish connections between using these code-switched expressions in the two texts. This will be impossible for the monolingual recipient who may just skip or ignore the switched codes resulting in a gap in understanding meanings embedded in the usage of code-switching. Lawrence Venuti (1998) says:

> The translator of such a project…, contrary to the notion of 'loyalty' developed by translation theorists like Nord (1991), is prepared to be disloyal to the domestic cultural norms that govern the identity- forming process of translation by calling attention to what they enable and limit, admit and exclude, in the encounter with foreign texts (p.68).

No one can consider going out from the borders of the target language an error or a crime in translation since this makes the translated version loaded with significant implications that are difficult to convey without using code-switching. In short, filtering code-switching from

translation brings about a great loss to the translated text. Promoting code-switching, thus, would be a better choice for translators.

3.3 Connections Between Faqir and Ismael's Usages of Code-switching

The researcher's task in the following section is to establish relationships between using code-switching in the source text and the translated text in an attempt to help readers make use of the employment of code-switching in both texts and comprehend meanings embedded within this usage. The instances of code-switching the researcher chooses to analyze below are limited to the social aspects in the novel in particular (i.e. the life of the protagonist Salma at home and abroad). This is because the heart of the novel is about a societal issue (honor killing crimes) that spreads widely in Eastern communities. Faqir focuses on "honor killing"; Salma's fear of the punishment is what drives her to escape to England, adapt a new life, have a new family, and transform herself into a totally different personality. Accordingly, the connections established are:

3.3.1 Foreignizing What Should Remain Foreign

In *My Name Is Salma*, Faqir employs some code-switched words that represent the Eastern cultural aspect. For example, she alternates from English into Arabic to concentrate on the idea of honor killing in Eastern communities:

> "*Ill'aar ma yimhiyeh ila itdam*: dishonor can only be wiped
> off with blood" (p.164).

Ill'aar (literally means: dishonor) refers to the image entrenched in the Orient's mentality which is tied to an inadmissible act; this act is when a girl becomes pregnant out of wedlock. This is considered an honor crime. As a result, the family "will never hold [its] head high as long as [the girl] is still breathing" (p.50). The family's honor for the Arab family must be preserved and respected by girls and women (Husseini, 2009). This is because honor is everything, for these societies, it is even more important than life (Mansur et. al., 2009). Customs and norms decide what is acceptable and what is not. Those who violate a society's standards must be punished in order to restore honor (Paulusson, 2013). Faqir chooses to use Arabic instead of English referring to this issue of 'honor killing' in order to depict the 'A-rabic" (p.3) nature of Arabs' reaction or behavior when it comes to honor. The only thing they think about is to shoot or kill the girl so that they will clean their honor.

By using code-switching, Faqir keeps this idea of honor killing as foreign as possible to her original text (that is originally English). In other words, she wants to keep it an intruder, foreign and alien element for the Occident since they do not have such a crime-punishment (Arabs have a crime-punishment. For instance when a girl becomes pregnant out wedlock, this is a crime that must have a severe punishment). The author does not want to give this idea an English identity using the English language and thus keeps it in "A-rabic". This is a function that Faqir wants to prove through her usage of code-switching when she talks about honor crimes.

In Moore's interview (2011) with Faqir, Faqir says: "what's wrong in the Arab World is the structure of the family; it is an oppressive structure. Overtly and covertly, the Arab family has to be scrutinized if the Arab World is going to change…" (p.3), and she says: "I think the truth needs to be told from many different perspectives" (p.3). Besides, Faqir adds: "I was writing a book about honor crimes… because honor crimes persist" (p.8). As a feminist writer, Faqir tries to depart from the established norm of writing by changing the structure of her text via inserting Arabic code-switched expressions in the novel. In order to turn the topsy- turvy of the structure of the Arab family, she shatters the structure of her text by employing code-switching. The persistence of the issue of honor crimes needs a way to emphasize, amplify and give them a unique form that can be achieved via the usage of Arabic.

In the novel, Salma elopes to England fearing that she will be killed if she stays at her home. Everything is foreign for her in the new country; the way people live, work, eat, behave, etc. Ismael shows this via the employment of code-switching:

"كنت أحلم بالسعادة. أتمنى أن أجلس في مقهى في متجر كبير، أدهن الكعك المدور بالزبدة، وأحتسي شاياً فاتراً... كأنني واحدة من أهل هذه البلاد... كنت أقرأ الماركات على القمصان والملابس: *دريم ويكئند*: عطلة نهاية الأسبوع التي تحلم بها، *ايفننج لايتس*: أضواء المساء، *كنتري بريز*: نسيم الريف... ماذا لو أنني أستيقظ ذات صباح امرأة شقراء رشيقة...ماذا لو أنني أصير بيضاء كالحليب، في لمحة يختفي ماضي الآثم." (ص54).

Salma says in the original novel:

> I dreamt of happiness. To sit in a department store coffee
> shop, buttering my scones, sipping my tepid tea… as if I
> belonged… I read the labels on dresses and shirts: Dream
> Weekend, Evening Lights, Country Breeze. What if I woke
> up one morning… blonde bombshell… what if I turned white
> like milk. Puff, my sinful past would disappear…(p.52-53).

The translator tries to typify the image Salma wishes to be. She is a
Bedouin girl with a black skin who wants to be one of the blonde and white
women of England, as if her skin got blackened by her black deed (i.e.
becoming pregnant out wedlock). She does not only smear "the foreheads
of [the] family with tar" (p.1) and stain "the family's name with mud"
(p.37), but also her own skin from the outside. She wishes to "puff" on this
tar and become "white" (and pure from the inside) again.

Ismael places her in the foreign context/country by placing the foreign
element (context) in the translated text by her side. The usage of code-
switching in the translated version plus using glossing (translation in
Arabic) pushes the reader to think twice. First, via the usage of code-
switching, the reader thinks that Salma's life has changed in the foreign
"home" and that she is becoming what she wishes to be. However, the
usage of glossing confirms that nothing has changed even though she tries
her best since she keeps thinking of her past. Instead of travelling to escape
her reality, Salma carries on her back her past with her baggage:

Salma resisted, but Sally must adapt (p.6)… releasing me and imprisoning me for the rest of my life (p. 12).

كانت سلمى تقاوم ولكن على سالي أن تتأقلم... مطلقا سراحي وساجنا اياي بقية حياتي

Ismael wants to communicate the implicated meanings in the original text by using code-switching. For example, Salma wants to change her life by adapting to the English ways of living. She dreams to have a "Dream Weekend" "دريم ويكئند" that she has never got. She uses to spend all her time working day and night, seven days a week without having a "Weekend". She has two jobs; in the daytime she works in sewing, and at night she works in a bar. She lives a harsh life, even she is supposed to work under the "Evening Lights" "ايفننج لايتس". She has no time to feel the "Country Breeze" "كنتري بريز". The translator, thus, tries to position these dreams in their original language to keep them alien elements in the translated text.

Ismael also switches in another place to grasp our attention to the foreignness in Salma's life via the use of language:

"رحت أراقب عبارة كودتايم وهي تنقل الناس من ضفة إلى أخرى عبر النهر" (ص122).

In the original text: "I watched the Goodtime ferry carrying people across from one side of the river to the other" (p.124).

The translator keeps "Goodtime" in English, that is, he shows that the idea of having "Goodtime" is foreign for Salma. This makes us think

that the translator wants to communicate the message that she has never had "Goodtime" while she is moving from one side to another in her life. All of this is due to the heavy burden of her "crime"; as if her crime remains a ghost that follows her wherever she goes.

In order to echo the real life of Salma in England and "keep a kind of exotic flavor" (Feng, 1993, p.11), Ismael introduces foreign elements in his translation via using code-switching. By doing so, the translator is trying to represent the type of translation in which his version, as Venuti (1995) claims, "deliberately breaks target conventions by retaining something of the foreignness of the original" (cited in Schuttleworth & Cowies, 1997, p.59). On the other hand, Venuti (1995) advocates foreignization for the purpose of this strategy is to give weight to the difference between the source text and the version in terms of language (as in our case) and culture.

In a nutshell, the monolingual reader (or readers in general) might fail to reach this reality about Salma's peculiar life either in or out of her home. Accordingly, whether it is used in the original text or in the translated version, Faqir and Ismael apply code-switching to concentrate on the foreign aspect of Salma's life. In its original setting, Salma's life (represented by honor crime-punishment) is alien to the English reader. On the other hand, in its translated setting, Salma's life in England remains foreign for the Arab audience.

3.3.2 "Exoticism and Fragmentation": Faqir and Ismael's Code-switching

The use of code-switching in the two texts incarnates the impact of the exotic nature of Salma's life on the process of translation. Salma used to live a conservative life sticking to her religion, traditions, and beliefs. However, when she escapes to a foreign country, she adopts a different religion and belief. Salma is reluctant and indecisive about this change which is characterized by exoticism. This aspect of her life is reflected in her indecisiveness and her fragmented language:

> 'Do you have to wear this veil? God has made you perfect and he loves every part of you, including your hair'.
>
> 'My hair is *'aura*. I must hide it'…
>
> 'Christ was put on the cross for the sins of mankind. He died on our behalf. All our sins will be forgiven'.
>
> 'Christ not put on cross. It appear so. Christians think so. Not true'. 'I cannot take off veil, Sister. My country, my language, my daughter' (pp.93-94).

The author uses code- switching here to show Salma's commitment to her religion, home and identity. By using code-switching, Faqir strengthens this idea in the original text. When Salma is asked to get rid of her veil and unleash her hair, she refuses and says that it is '*aura* ('aura means parts of the body Muslims have to cover). At first, Salma has great

allegiance to her faith and religion. However, when she moves to England, she relinquishes all of this. Ismael gives the evidence to that in his translation via using code-switching:

"حين ذهبت إلى حانة (رأس التركي)، علقت زهرة حمراء في شعري لكي أبدو **إكزوتيكية** مثل الفتاة في الإعلان عن جزر سيشلز، شعرها أسود طويل وبشرتها زيتونية..." (ص26).

The word "**إكزوتيكية**" (exotic) means odd, foreign, eccentric, peculiar, etc. This translation pushes the reader to think of the state of Salma. At the beginning, she does not believe that sins (like uncovering the hair) would be forgiven. But, later on, it seems that she gives up her beliefs. This idea is perfectly conveyed by Faqir and Ismael's usage of code-switching; the sinful acts of Salma are code-switched.

Furthermore, in Faqir's previous lines, Salma uses fragment sentences. Code-switching is an evidence to the changes Salma has to adapt to. As Salma is in her home, she uses Arabic. Once she leaves to England, the use of Arabic in her talk begins to be replaced by English, she favors using a fragmented language (English) and giving up her original one. Once home and identity are changed, language will also be changed. Salma starts talking English; however, her English is fragmented and full of errors. For instance, "Trouble your heart…Many names I. Salina and Sal and Sally" (p.50), "Because I need to know English. The English language… No, stories good. Teach you language and how to act like English miss" (p.91). Salma admits that she becomes 'neither Arab, nor

English' (p.95); she lost her identity. This proves that there are gaps in Salma's life; she is reluctant about her way of living.

The original text *per se* includes fragments, then we expect the translation to be fragmented also. Translation, in fact, unveils the cover from the original text; it transforms, explains, and makes it up in another language. Once the original is uncovered/discovered, it becomes exotic for its language and culture (because of the use of a different language and culture it becomes exotic compared with the original).

However, gaps remain in the translated text. Instead of bringing the text together, translation is a process of fragmentation of the original. Andre Lefevere (1992) postulates that translators insert in their versions "passages that are most emphatically not in the original" (p.42). In response to the matter of what happens when a text "comes back", which implies translation, Derrida (1985) observes 'it is never the same text, never an echo, that comes back to you…or, if there is, it's always distorted" (p. 158), i.e. distorted and fragmented. Jose Colmeiro (2011) demonstrates that variant versions of translation can appear to "reinforce the idea of the pastness of the past", that is, of the original text, and the "spectral nature of the past, full of voids, omissions and disappearances, cannot form a continuous translation without distortion" (pp.29-31).

When Salma moves to England, and changes her language and identity, she becomes fragmented; "was it possible to walk out of my skin, my past, my name?" (p.20) and when the text moves to the other language,

it also becomes fragmented. For example, Ismael translates the above lines as the following:

"يسوع لم يصلب. بل شُبه لهم. المسيحيون يظنون ذلك. هذا ليس صحيحا" (ص93).

We notice from this translation that Ismael is copying the way Salma is talking, i.e. he uses fragmented sentences. The Arabic style of writing does not include periods after each sentence; this is a feature of the English language. By doing so, the translator tries to relocate the fragmented features of Salma's speech into the translated version. There are other examples on this fragmented language in the translation like:

"أنا مريضة يا دكتور، قلبي يخفق. لا نوم. تعرق، دقات قلب. لا نوم... لكن أنا مريضة اليوم حية غدا ميتة أنا" (ص57).

In short, the usage of fragmentation in both the source and target texts serve the same function which is dislocating the protagonist, on the one hand, from the new conventions and customs of England, and, on the other hand, from the old conventions and customs Salma was committed to. This idea is clearly stated in the original text when Salma says:

> It was like a curse upon my head; it was may fate… I could hear it sung everywhere, 'WHERE DO YOU COME FROM? Go Home!' I stopped locating myself. I became neither Salma, nor Sal nor Sally, neither Arab nor English (pp.94-95).

Salma's state of in-betweenness (i.e. neither Salma, nor Sally) can be reflected in the state of in-betweenness of the translated text (i.e. the

translated text has been changed but not changed completely, neither old nor completely new). The translator has changed/translated the code-switched expressions used by Faqir, though he presents different code-switched expressions in different places in his translation. His state of in-betweeness changes the text but not completely; very much like Salma's state that is reflected in the original and the translated.

3.3.3 The Effect of the Paranoiac Aspect of the Protagonist on Translation

Paranoia refers to the feeling that one is being threatened in some way, such as people watching you or acting against you. It is the irrational and persistent feeling that people are 'out to get you'. Besides, it refers to fear that someone is trying to cause you physical or emotional harm or even to kill you. There are many symptoms of the paranoid thoughts like fear, distrust, feelings of isolation, and feeling disbelieved, misunderstood, or victimized (*Paranoia*, 2012).

In the novel, Salma escapes to England. She is afraid that her family will shoot and kill her. However, this fear is immanent to her even though her family is too far from her and lives in another part of the world. She is always imagining that her brother is threatening her, watching her and she has that irrational persistent feeling that he is going to kill her. In other words, Salma becomes paranoid because of her sin. Faqir skillfully draws this image in the novel counting on the use of code-switching, Salma says:

I looked up at the dark figure behind the curtain and said, *'Yala tukhni w khalisni.* It will be my deliverance.'

Parvin turned her head then squinted her eyes and said, 'Who are you talking to?' 'Someone in the room after me', I said.

She got up, looked under the beds, behind the wardrobe, and outside the door. 'Behind the curtains', I said. She pulled the curtain open and there was nothing, no Mahmoud… 'He must jump the window', I said.

'How on earth would he slide through a five-incheswide slit?' She rebuked me. 'Cannot you see how ill I am?' I pleaded' (pp.53-54).

The code-switch "*Yala tukhni w khalisni*" means come on shoot me and let it be my deliverance. Salma is tired of her hallucinations that her brother Mahmoud is following her wherever she goes and that he wants/desires to kill her. This becomes a sickness, a mental disease, i.e. she gets paranoid. Our translator, on the other hand, refers to the idea of "paranoia" very clearly in different places in his translation. He is also drawing on code-switching to highlight this feeling in the original novel. For example, he uses:

"لم أرك منذ مدة طويلة، ولا تتصلين بي البتة" قالت بارفين. قررنا أن نلتقي في المقهى الساعة الواحدة. اهتممت بمظهري اهتماما كبيرا. بارفين ... بدت مثل عارضة أزياء... "تبدين أنيقة وبصحة جيدة"، قلت بحياء. "لا تبدين أنت في وضع سيء أيضا"، قالت وهي تتفحص وجهي عن كثب. كانت تبحث عن علامات *"البارانويا"* والاكتئاب كما اعتادت أن تقول (ص125-126).

Even though the word "paranoia" has an established equivalent in Arabic, which is "جنون الشك أو جنون الارتياب", (literally means *junoun al-shak* or *junoun al-irtiyab*), Ismael uses the switched code "بارانويا" instead. This propels the reader to ask him/herself: why would the translator use the English code instead of the Arabic one? Actually, this employment carries important implications. It alludes to and confirms Faqir's idea of "the paranoiac aspect" of Salma's life. Ismael adopts this code-switched word to hint to the reader how the original text affects his translation in a great way. In other words, the translator is transmitting not only words, but also the awful life Salma is living abroad.

At some points, the use of code-switching may lead to a paranoid translation of the source text. When the translator employs code-switching, it is going to threaten the original; it may act against it by introducing a foreign element, changing the form, or deforming the content. There are many symptoms of the paranoid translation, such as distrusted (the audience will distrust the translated text), disbelieved and misunderstood (the reader of the translated text will disbelieve it or misunderstand it since it includes alien elements to their language), and the feeling of isolation (where the switched codes will lead to the isolation of some thoughts for the reader of the translated text who does not know the other language and this will bridge or hinder understanding).

Pym (2010) supposes that the linguistic element (in our case referring to "بارانويا") carries a risk when the translator has to decide on the

way of rendering it. He also proposes that "risk equates to the possibility of not fulfilling the translation's purpose" (p.3). This responsibility is not only the translator's but also the reader's, who might fail to observe the purpose of the translation. The effect of this, without doubt, will make the translation misunderstood and mistrusted, that is, paranoid.

It is the translator's right to choose the way he wants to render this motivated linguistic element (paranoia). However, this will constitute a problem for the reader who might not be able to establish the connection between the translator's choice and motivation. By establishing this connection between the original and the translated text, things, hopefully, will become clear for the enthusiastic, curious reader.

3.3.4 The Effect of "Change" on Salma's Life and on the Texts

In *My Name Is Salma*, Salma gets pregnant out of an adulterous relationship with her lover Hamdan. Her only way to avoid being shot and spare her life is to get out of the borders of her village, change her name, change her identity, and change her language. She says: "I might stop being Salma and become someone else, who never had a bite of the forbidden apple" (p. 24).

Translation enables the survival of the text. When a text such as *My Name Is Salma* is translated from English into Arabic, it is going to live on and, at the same time, carry significance throughout the journey of translation. Translation, as Derrida (1985) claims, functions as a means to

the survival of the original because the existence and structure of the original demand a complement/supplement. He suggests that the original is in the situation of demand, i. e. of a lack or exile. Its survival depends on translation for the structure of the original is marked by the requirement to be translated (Derrida, 1985). Walter Benjamin (1923) also says that translation supplements the original. The translated text together with the original constitute the components of revival.

The astute employment of code-switching by both Faqir and Ismael in the original and the translated texts oblige readers to think of the relation that fastens the source and the translated versions. The factor that begins with a "c" letter and ends with an "e" letter hangs (shows) the state of Salma's hanging between the past and the present, on the one hand, and between Hima and England, on the other. This factor which circulates around "hang" (hesitation and indecision) is "change". The idea of "change" reiterates itself in every angle of the novel to confirm its presence, Salma says:

> When I saw the two storage rooms that used to be our house I asked the driver to stop and handed him forty dinars.
>
> He spat on the ground and said, '*Adjnabiyyeh wa bahhileh*: foreign and mean' (p.159).

It is well-known that Arabs, especially Bedouin tribes (to whom Salma originally belongs) are far-famed for their generosity and philanthropy. But when the taxi driver describes Salma as "foreign" and

"stingy", she smirches her character. Salma is, *de facto*, changed. The past Arab generous Salma has become a present foreign and "mean" Sally. The house "used to be" her house, the language "used to be" her language, the identity "used to be" her identity, and Salma "used to be" Salma. Ismael, on the other hand, says in his translated version:

"لكن زوجي *الجنتلمان* أعطاني النقود" (ص27)، و"كان جيم *جنتلمان/* حقيقيا" (ص40)، و "بدا آلن *جنتلمان/* حقيقيا" (ص90) و"فكرت في *الجنتلمان* الايرلندي-الانكليزي الكامل (ص116).

The translator uses the code-switched expression "جنتلمان" (gentleman) in his translation which means "رجل محترم أو مهذب". Salma's lover "Hamdan" is a villain man; he is a type of a man who would think that since Salma surrendered to him; she may surrender to other men. He is not that gentle, protector and defender MAN who fights the world for his love. Because of this, Salma has to forcibly change her home and identity. In case Hamdan marries her and defends his love, all this "change" would not happen to Salma. She would live amongst her family and relatives and keep her identity and home, but alas this does not happen. However, there in the foreign country she knows men who defend her, support her and stay by her side like her husband John, Jim, Allan and other men. Ismael retains the same phrase in his translation to prove that this change demands tremendous sacrifice. The change from a woman who suffers from the deeds of a coward man to a woman who becomes respected by men.

Furthermore, for Salma to be able to live a new life in England she has to change a lot. For example, she has to take off her veil, which is the

hardest thing she has ever done, in order to get a job. She also has to conceal her address so that her brother would not track her. When she returns to her home, she returns as Sally: "with my dyed short hair, straw hat, sunglasses and short sleeves" (p.158) not as Salma. She finds out that her daughter is killed which asserts that there remains no vestige of Salma in Hima. The thing that ties her to her home (i.e. her daughter) is cut/killed.

Change, which Salma goes through after all, deviates from the usual accepted standers of the Arab culture. For example, Faqir directs our attention on some features of Arab culture like welcoming guests on the tongue of Salma's mother: "*ya hala bi it-daif*: welcome to our guest" (p.160). This echoes generosity that is now not a part of Salma's character. However, Salma says about people in England: "they would smile to each other, greet each other, but never say what people of Hima used to say to strangers: *'By Allah*, you must have lunch with us. I won't take no for an answer'" (p 49).

As readers, writers, or even human beings as a whole, change for us is not unexpected. Nothing stays as it is for long. Heruclitus (circa 500 B. C. E.) remarks that "the only thing that is constant is change". But the question remains: how far should change control us? There is always a cost for change. Salma escapes to England and leaves her daughter behind her. There, in England, she gets a new family; a husband and a son. The price for getting a new family is forgetting her old one. This price is really painful since Salma's Layla (Salma's daughter) is killed. In brief, change

can never happen without sacrifice, loss and pain. Salma changes into 'foreign' and 'stingy'; this state has an expensive cost, but she will be able to gain something instead of what she has lost.

Chapter Four

Conclusion and Recommendations

4.1 Conclusion

4.2 Recommendations

Chapter Four

Conclusion and Recommendations

4.1 Conclusion

The main purpose of this thesis is to focus on the employment of the sociolinguistic technique 'code-switching' in Fadia Faqir's novel My *Name Is Salma,* and how these code-switched expressions are rendered into Arabic by Ismael. The use of code-switching is a result of bilingualism and biculturalism, and the employment of this language shift could be conscious or unconscious. However, the co-existence of two languages in the same text is challenging for readers; for monolingual readers in particular. At the same time, code-switching should not be ignored or filtered, otherwise the original text will lose a lot since this technique has tremendous impact and importance. Accordingly, this study is conducted in order to help readers realize the significance and value of deploying code-switching in the original and translated texts.

Code-switching and the translation of code-switching, in this literary work, have a big role in the formation of the diasporic identity. People in diaspora would have new identities, as Salma who gets a new name, religion, and language. This refers to the multiplicity of identities. The use of code-switching also exposes multiplicity of identities in the texts, that is, both texts have two languages; Arabic and English. Hence, code-switching forcibly echoes Salma's life and state in diaspora. However, code-

switching is also used as a means to return to the original home. Those in diaspora never give up the dream of return to home; they always refer to their homes in their talking, writing and even dreaming. Faqir and Ismael in fact do the same. In the two texts, both employ code-switching to express Salma's desire and dream to return to her home. In the end of the novel, Salma's dream becomes true and she gets back to her home.

By means of this conducted research, it is conspicuous that the Arabic version of the novel does not take into consideration the code-switched expressions used by the original author. Ismael, instead, uses other code-switched words in many different places. This could be a way of compensation; the translator makes up for the code-switching in the source text by offering a compensation in different parts of his translated version. As a result, this thesis aims at establishing connections between the switched codes in the two texts. This way readers would be able to recognize the importance of deploying code-switching.

The connections include four types. The first one is foreignizing what should remain foreign. Via using code-switching, Faqir wants to keep the idea of honor killing foreign for the Western communities since they do not have such crimes. Ismael also shows that living a good life is bizarre for Salma because of her sin. The second one is serving the same function; exoticism and fragmentation, by Faqir and Ismael through using code-switching. Salma at first is reluctant about change which is for her exotic. This aspect is reflected in her indecisiveness and fragmented language.

Though when she moves to England, everything changes and she starts to accept her new life, the exotic becomes normal for her. The third one refers to the effect of the paranoiac aspect of the protagonist on translation. Counting on the use of code-switching, Faqir expresses Salma's paranoid personality. She is all the time afraid and hallucinates that her family will kill her even though she escapes. The translator chooses code-switching instead of the Arabic word of 'paranoia' to show that the translated text is also affected by this aspect of Salma's life. He is not only transmitting words, but also the awful life Salma is living in England. The last one is the effect of change on Salma's life and on the texts. Salma changes her address and identity. However, there is a cost for this change; the death of her daughter. Change demands sacrifice; the texts also sacrifice, at some points, their original languages.

4.2 Recommendations

In light of the given information about the importance of the role code-switching plays in original and translated texts, and in light of the data analysis provided through establishing connections between Faqir's and Ismael's usages, the researcher recommends the following:

1. Considering code-switching as an inseparable unit of the original text that gains its importance by highlighting the functions it serves.

2. For readers who come across code-switching, this technique should not be ignored. The meaning of code-switched expressions should be looked up and linked to every angle of the book.

3. As for translators, it would be emboldening for readers to use counterparts code-switching in the translations of original texts.

4. For future researchers, establishing code-switching connections between original and translated versions, when available, would strengthen the significance of using code-switching. Thus, it would make readers curious about what is coming next.

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جامعة النجاح الوطنية

كلية الدراسات العليا

التناوب اللغوي والهوية المشتتة في ترجمة عابد اسماعيل لرواية فادية فقير اسمي سلمى

إعداد

سلسبيل زكريا قرارية

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الملخص

من الطبيعي أن يتأثر السلوك اللغوي للمتحدثين أو الكاتبين بناء على المعرفة اللغوية التي يمتلكونها، خصوصا في حالة ثنائية اللغة، فعندما يتقن المتحدث أو الكاتب لغتين مختلفتين، بلا شك سينعكس ذلك على سلوكهم اللغوي، فقد يلجأ الأشخاص إلى استخدام أسلوب يطلق عليه في علم اللغة الاجتماعي "التناوب اللغوي" لعدة أسباب منها: التغلب على معوقات الاتصال والتضامن مع الاخرين والتركيز على متلقين دون غيرهم، لذلك فإن الهدف الرئيسي من هذه الدراسة هو التركيز على هذا الأسلوب اللغوي "التناوب اللغوي" والتعريف بأهمية استخدامه في النصوص عامة، وفي النصوص الأدبية خاصة، لذا لجأت الباحثة إلى اختيار نص أدبي للكاتبة الأردنية– البريطانية فادية فقير، وهي رواية بعنوان *اسمي سلمى* وكذلك اختيار ترجمة لهذا النص قام بها الشاعر السوري عابد اسماعيل، كما وتهدف هذه الدراسة الى تسليط الضوء على أهمية هذا الاسلوب في تكوين وتشكيل الهوية في الشتات، ولكن توظيف هذا الأسلوب يشكل تحديات للقراء.

إن المنهجية التي اتبعتها الباحثة قامت على قراءة كاملة لكلا النصين، ثم استخراج جميع الأمثلة التي استخدمت هذا الأسلوب، ثم تصنيف هذه الأمثلة وتجميعها في قوائم، وبعد ذلك قامت الباحثة بإيجاد الروابط المشتركة التي تقبع خلف استخدام كلا الكاتبين لهذا الأسلوب وهي: تغريب ما يجب أن يظل غريبا و قيام الكاتبين من خلال هذا الأسلوب بخدمة نفس الوظيفة في كلا النصين وهي "الغرابة" وتأثير جنون الشك للبطلة على الترجمة وأثر التغيير على حياة "سلمى" وعلى النصين.