

Eco-Translation of The Dove's Necklace

Amal Rakan Alkhalidi * 

Department of English Language, College of Arts, Jouf University, Aljouf, Saudi Arabia

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* Corresponding author:

arkhaldi@ju.edu.sa

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Abstract

Objectives: This essay aims to examine how environments and places are portrayed in a literary work and their translation, drawing attention to how spaces and landscapes are reflected and recreated in this work. The emphasis is on the premise that language, environment, and landscape, which are at the heart of literature, should be translated into certain other linguistic and environmental mediums throughout the translation. Therefore, the main goal of this research is to reveal, through an ecocritical approach, Alem's translators' translational preferences to recreate the ecological and spatial setting she expresses in her novel, *The Dove's Necklace*. Additionally, to investigate if these translational preferences aid in enhancing environmental awareness and space image amongst target readers.

Methods: This is a descriptive study that employs qualitative approaches. A comprehensive reading of the work is necessary to verify the novel's translations of landscape and bioregion references following Toury's (2012) proposed translational norms.

Results: The results show that the translators of the target text have generally benefited from the tendency towards literal translation. In other words, the translators' literal translation method aided in conveying the same environmental image. Consequently, the intended reader becomes aware of an ecological reality that exists outside of their own settings.

Conclusions: Scholars do not widely accept literal translations, although they may effectively convey the text and its impact.

Keywords: Translation ecology; landscape; ecocriticism; literal translation

الترجمة البيئية لرواية طوق الحمام

امل رakan الخالدي*

قسم اللغة الإنجليزية، كلية الآداب، جامعة الجوف، الجوف، المملكة العربية السعودية

ملخص

الأهداف: تهدف هذه المقالة إلى دراسة كيفية تصوير البيئة والمكان في العمل الأدبي وترجمته، مع لفت الانتباه إلى كيفية انعكاس الفضاء والمكان وإعادة إنشائهما في هذا العمل. وينصب التركيز على فرضية أن اللغة والبيئة والمناظر الطبيعية، والتي هي جوهر الأدب، يجب أن تُترجم إلى بعض الوسائط اللغوية والبيئية الأخرى، لذا فإن الهدف الرئيسي من هذا البحث الكشف من خلال منهج بيئي عن تفضيلات مترجمي رواية *طوق الحمام* لإعادة إنشاء البيئة المكانية والمكانية التي تعبر عنها الكاتبة في روايتها باستخدام أنماط مستمدة من الظروف الثقافية والتاريخية والبيئية والاجتماعية. بالإضافة إلى ذلك، التحقق مما إذا كانت هذه التفضيلات الترجمة قد أسهمت في تعزيز الوعي البيئي وصورة الفضاء بين القراء المستهدفين.

المنهجية: هذه دراسة وصفية تتبع معايير الترجمة التي اقترحتها توري (2012) للتحقق من ترجمة الرواية لمدولات المكان والبيئة والمناطق الحيوية التي عبرت عنها الكاتبة.

النتائج: تظهر النتائج أن المترجمين وطفوا الترجمة الحرفية لإنتاج النص المترجم للإنجليزية على كامل النص وأن النص الهدف قد استفاد على نحو عام من الترجمة الحرفية. بعبارة أخرى، ساعدت طريقة الترجمة الحرفية المترجمين في نقل نفس الصورة البيئية والمكانية. نتيجة لذلك، يصبح القارئ المقصود مدركاً للواقع البيئي الموجود خارج بيئاته الخاصة.

الخلاصة: بالرغم من أن الترجمة الحرفية ليست من الطرائق المفضلة للترجمة ويرفضها كثيراً من المنظرين للترجمة إلا أنها تنجح في بعض الأحيان وتقدم نص مترجم قادر على إيصال النص بل والأثر نفسه للأخر.

الكلمات الدالة: الترجمة البيئية، المكان، الإيكوقراطية، الترجمة الحرفية.



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Introduction – Ecocriticism, Geocriticism and Landscapes

Ecology is an interdisciplinary part of environmental studies since it is a cultural construct. Over the last fifty years, and as a consequence of seminal works like Rachel Carson's *Silent Spring*, which synthesised numerous environmental issues prevalent in society at the time, environmental studies have gained traction and a distinct perspective, pervading and affecting virtually every cultural domain. It is also critical to remember that ecocriticism emerged initially as a response to the environmental catastrophe and as a means of igniting social and political change. According to Badenes and Coisson (2015), it was William Rueckert who first used the term "ecocriticism" in his essay "Literature and Ecology: An Experiment in Ecocriticism" in 1978. He described it as the use of ecology and ecological themes in the study of literature. (ibid, p. 359).

Later, ecocriticism was described by Cheryll Glotfelty (1996, p. 7) as "the study of the relationships between literature and the space". He goes on to explain that literary theory generally looks at how authors, texts, and the outside world interact. The word "world" is often used to refer to society, or the social sphere, Ecocriticism expands the notion of the world to include the entire ecosphere. (ibid, p. 8). Lynch (2008, p. 13) also states that ecocriticism is the examination of the various interactions between literature, a form of human expression, and the natural environment, which serves as the setting for that expression, adding that The purpose of ecocriticism is to move literary studies away from an anthropocentric perspective toward an ecocentric one.

It is worth mentioning that Derek Galdwin (2014) highlights the critical overlaps between ecocriticism and geocriticism. Ecocriticism often emphasises and responds to environmental threats, while geocriticism explains the interconnected and layered matrices of geographical spaces in which these threats arise in order to better understand the interaction between the human and nonhuman worlds in literary texts. Thus, according to Galdwin geocriticism provides ecocritics with a useful critical tool to employ because it theorises spatial literary studies as a basic means of comprehending and reacting to various ecosystems and territories on various scales. Likewise, geocritics may benefit from eco-critical investigations of politically charged spaces that continually question the existence and dynamism of the real and imagined places that space research seeks to examine.

Landscapes, on the other hand, is described by Jane Suzanne Carroll in her book *Landscape in Children's Literature* (2011) as follows:

Landscapes are at once geographic and historical, natural and cultural, experienced and represented, and present a spatial interface between human culture and physical terrain. Landscape is a perceived spatial area comprising of distinct topological features which are integrated to form a coherent and unified whole. The unique variation of these features gives each landscape a particular character which distinguishes it from others. Landscape is, then, a construct; a portion of land or territory that is shaped and given order either physically (through cultivation or building) or imaginatively (through art or literature). The interaction between geography and human culture transforms land into landscape

Literary landscapes, while obviously "artificial" in nature, can according to Carroll be considered in much the same way as any "real" landscape. It is affected by history and culture and shaped by identifiable places and representations (Carroll, 2011, p. 3). The relationships between the "real"- and literary representations of place are central to the field of geocriticism.

Ecocriticism and Translation

Contrary to other translation fields, which revolve around the political relationships and opinions of translators and their critics— feminist, postcolonial, black, or queer translation, for example – there are almost no books that have examined nature's voice and how it might be silenced (or disclosed and discovered) by translation. Likewise, despite the political influence of environmental intellectuals and the political correctness movement infiltrating other cultural spheres, translation is still not an ecological issue. We believe that combining ecology and translation (previously considered separate fields) can stimulate debate on ecological issues, help raise awareness and suggest a new approach to translation. We understand that translation can either help or hinder communication, and we believe that mastering the

engineering and architecture of language is the greatest approach to keep constructing bridges: Its beauty and structure (Badenes and Coisson, 2015).

Speaking of translation, Susan Bassnett and André Lefevere in the early 1990s proposed a culture turn in translation studies, which certainly opened the door for translation's constant transition into an inter and multi-disciplinary field by proposing that translations be analysed from the perspective of the host society and its particular requirements to explicate the translation phenomena. As per this notion, A translated text operates as a cultural agent, modifying and being transformed by elements like language, literary genres, and expectations, and coming up with innovative ideas and conceptions. In this regard, translations, and hence the practice of translation itself, are subject to manipulation by the recipient culture's values and beliefs towards its eco-environment. Environmental concerns are now more frequently expressed, discussed, and studied in this field. Because of this, there is now interest in the relationship between translation and ecocriticism. Translation is becoming increasingly recognised as a sophisticated cultural practice. Berman (1992, p.2) states that translation "is articulated in relation to the practice of literature, of languages, of the several intercultural and interlinguistic changes" This interest has in turn sparked the development of creative and original methods for assessing and describing translations. However, as mentioned above, although the ecocritical framework has been embraced by many sciences in recent decades, it is pretty infrequent in Translation Studies, where much of the debate is focused on making translation and interpreting faster and more effective with the intention of generating value in the context of a good or service that can be consumed. For example, in Cronin (2015, p. 249–250) – translation might become a language application of the slow food concept, Slow language, like slow food, would be a reaction to the "growing industrialization of food and language production." (ibid, p. 247).

Generally speaking, according to an ecocritical methodology to literary translation studies, translated texts are now regarded as the space where the presence and treatment of ecological concerns in the source text are either communicated or understated to the cultural environment in which the translated text is permitted to exist. According to Badenes and Coisson (2015, p. 357) Translation studies and environmental studies are interdisciplinary research areas. When they meet, several unresolved issues intersect: how ecological values are regarded, what is the human viewpoint of the natural world and the way it is expressed through language, and how current environmental issues are represented and then conveyed through translation into multicultural spaces where distinctive conceptions about the environment predominate.

In line with this, Jianzhong (In Cao 2011) elaborates that there is an underlying relationship between translation and ecology, which has led to the birth of a new field, translation ecology, which not only connects social sciences, natural sciences and the humanities but also provides different insights for translation studies. In addition, the foundation of exploring translation ecology is to examine the effect of the natural systems on translation, because this initiative will disclose how nature and translation are related, as well as how the interplay of material and spiritual surroundings affects translation (Jianzhong in Cao 2011, p. 89-90).

Garces (2014) stresses that there is no intrinsic advantage or inferiority between translations performed in various translational eco-environments. The only criterion for evaluating a source text must be if the translation effectively adapts the source content to its new translational environment. It will survive if it is modified; otherwise it will be removed (Garces, 2014). Translation's ability to transfer meanings, concepts, and terminology into the target environment, as well as its primary role of adapting, introducing, and transforming, allows it to be a good arena for ecocriticism both theoretically and practically. The successful adaptation of the source material in the target culture by Hu Gengshen (2004) necessitates that this modification is carried out in an environmentally conscious manner. On the contrary, fresh, ecologically conscious approaches to translation will indeed provide new insights into the target culture's cultural and literary milieu by offering innovative ways of re-evaluating the significance and impact of nature on man's physical and spiritual existence. In fact, The source language and the target language are two different text ecosystems. The greater the difference between the two ecological environments, the lower the translatability. The translation process can be understood as the translator's adjustment and selection. First, the translator enters and adapts to the original ecological environment to fully grasp the

original text and obtain a new identity. Secondly, the translator places his/her new identity in the context of the target text, selects the appropriate expression according to the understanding of the original culture, and adapts the target text to the ecological environment of the target text (ibid, 2004).

This perspective on translation as part of the text's ecosystem needs a thorough examination of the relationship between eco-criticism and translation. Translation thus becomes another layer of this creature while also attempting to recreate it in another habitat, another terrain of varied, distinct, and foreign cultural ecology. The junction of translation and ecology in the methodologies explored above, which is the focus of this work, necessitates a descriptive textual and contextual investigation of the source and target texts. Thinking at translation in terms of ecology may lead to viewing translation as a means of producing or sustaining an ecosystem, or understanding particular types of texts as dynamic, pulsing, and self-regulating ecosystems in and of themselves ecosystems that can be recreated in a translation. In this perspective, translating a prototypical text-as-organism involves establishing or maintaining the ecosystem it is a part of increasing its diversity, and enhancing certain of its features while restricting others.

The essential work of Valero-Garcés (2011) focuses on the translation of landscape in a literary work is a good illustration of this perspective of translation as part of the text's ecosystem. The landscape depicts the local environmental conditions upon which the story depends. It is a cultural component that establishes the limitations of language transfer. Valero-Garcés (2011) examines four distinct translations of *Walden* into Spanish in her paper, highlighting the challenges the translators encountered when attempting to capture the Massachusetts countryside. She argues that assessing the translational environment can assist writers in determining whether a translator is "target text bioregion-oriented or source text bioregion-oriented" (ibid, p. 269) Additionally, she poses several important concerns that could be crucial for present research as well as studies in ecocriticism and translation such as: Which stance does the translator take? Does he or she experience the same sounds, smells, and sights as the author of the source text (ST)? Or does the translator, on the other hand, move the text into a new ecological reality by going outside the bounds of bioregionalism? (ibid, p. 261).

In fact, Valero-Garcés raises questions that bring us to the classical debate in translation studies about whether a literal translation is suitable for literary translation, particularly in the context of eco-translation. Walter Benjamin, a German philosopher, cultural critic, and essayist, had a distinct and nuanced approach to translation, his article "The Task of the Translator" in Venuti (2000) is regarded as a foundational contribution to the field of translation philosophy. Benjamin transforms previous theoretical debate into a new method of comprehending translation. Previously, translation was concerned with the re-transmission of information, Benjamin raised translation to the level of art. According to Benjamin, translation has the same value and follows the same principles as art. As such, Translation is not a byproduct of literary effort, but rather a type of aesthetic writing in its own right. Such a claim demonstrates that the work of art is not limited to the "original" language, but also includes translation.

This means that a true translation is a transparent body, and the original is the heart that shines through pure language during the translation process. The goal of pure language here is not to create a literal replica of the original but rather to "harmonise" or bring together the disparate languages in a way that allows for the rebirth of the translation while also allowing for the continuous evolution of the original. This understanding depicts a ghost who, via pure words, mediates between the original and the translation. In other words, language has a soul, and that soul has a body, which is translation. Benjamin emphasises the need for literal rendition in translation, comparing it to parts of a vessel that correspond but do not necessarily resemble one another, according to him the desired transparency of translation "may be achieved, above all, by a literal rendering of the syntax which proves words rather than sentences to be the primary element of the translator" (Benjamin, p. 260).

As a result, according to Benjamin, no translator has to be concerned with what the original implies. Rather, the work of the translator should "ultimately serve the purpose of expressing the innermost relationship of languages to one another" (Benjamin, p. 255).

On the other hand, Savoury (1957), stresses that a literal translation of a literary work does not recreate the original's

effect. Because literature allows for various interpretations, literary translations should be able to examine a wide variety of implications. As a result, replicating the corresponding impact of the original necessitates the ability to explore various interpretations. This method is intended to achieve relevance in translation. (ibid, p. 156-157).

Similarly, Baker (1992, p. 112), also considers "the ultimate aim of a translator, in most cases, is to achieve a measure of equivalence at text level, rather than at word or phrase level" (1992, p. 112). Baker stresses the translator's concern with "communicating the overall meaning of a stretch of language" (1992, p. 10), and that the more a translator strives for equivalence at a higher level, the more effective he or she will be. Hatim and Munday (2004, p. 14) also emphasize that "Ignoring such factors as text type, audience or purpose of translation has invariably led to the rather pedantic form of literalism, turgid adherence to form and almost total obsession with accuracy often encountered in the translations we see or hear day in day out." It is insufficient for a translation to be complete in terms of vocabulary and grammar. The sense of the ST message must be transferred to the TT using a method acceptable to the TT reader.

However, Advocates exist for literal translation, (e.g., Newmark 1988a, 1988b; Morita, 1981) and many others. A good or true translation, as Nabokov (1964 qtd in Rosengrant 1994) suggests, is literal translation which involves "rendering as closely as the associative and syntactical capacities of another language allow, the exact contextual meaning of the original" (ibid, p. 14). He emphasizes that "only this [literal translation] is true translation."

As mentioned above, in the past two decades, the field of translation studies has experienced significant growth, becoming an interdisciplinary area of study. Unfortunately, despite the increasing awareness of environmental issues and the threats to our natural landscape, the topic of space and landscape is not often discussed or researched within the field of translation and, if any exist, the critiques of translation in this field focus on how translators are affected by their environment and how they convey those influences to others in their translations.

The purpose of this study is to address a gap in the field of translation, specifically in regard to the Arabic-English language pair and to examine how Saudi literature is portrayed/ translated via the lenses of ecocriticism and geographical spaces and how the space and environment in the novel - *The Dove's Necklace* - were transmitted to the other. The ecology in this novel is unique and specific to the Hijazi region and is influenced by their sociocultural structure. Therefore, it may not be easily understood by English readers from other places making the translation process of such ecology challenging. It is worth mentioning here that the author is the first woman to win the International Prize for Arabic fiction for this book. With this in mind, the questions this paper is to address are: How does TT depict landscapes, space, environmental issues, and bioregions? To accomplish this, we will analyze both the source text and its English translation. Our aim is to determine if the translation methods employed to convert these fragments yield a comparable portrayal of the target text.

Methodology

This study is a descriptive research using qualitative methods. To check translations of space and bioregion references in the novel, a thorough and detailed reading of the novel is first performed to locate landscape and bioregional references. Each element is noted if it is found in the source text, along with the translation for that particular element in the target text. Second, these translations were checked to determine whether the meaning of these references is translated. Therefore, these analyses were used to assess the translators's choices and strategies used in rendering the other landscape and bioregion and their contribution to enhancing the ecological awareness of the target culture. One limitation of this process is that scanning is done manually.

According to Toury, there are three types of conventions that affect the translator. The three types of norms are: preliminary norms, initial norms, and operational norms. Preliminary norms concern the main approach of translation within a society's cultural and literary polysystem. Initial norms, in turn, consider the position of the source text in the source culture's literary polysystem and influences the translator's perspective toward the source text.

Operational norms, in turn, can be understood as guiding decisions made during the translation itself. Thus, they are the

practical choices taken during the translation process, like "matricial norms" that determine the degree of fullness of translation, the text's segmentation, position, additions, and deletions, and "textual norms" that reflect linguistic and stylistic preferences for the formulation of the target text. These norms affect the matrix of a text—the way in which linguistic material is distributed—as well as its textual structure and linguistic representation. They also regulate, directly or indirectly, possible relationships between the target text and the source text or parts thereof; that is, they decide what will remain the same and what will change despite the transformations involved in translation. With regards to operational norms, the place of translated literature—whether in the centre or on the periphery—in the target culture polysystem influences all decisions.

According to Toury (2012) one way of extracting such norms is the textual sources, the translation themselves of all types of standards, as well as the translation analysis index created in the research project and its requirements, and given various pre-normative virtual text states.

Operational norms appear to be more appropriate for discussion in *The Dove's Necklance* translation because translation involves categorising the individual translator's choice to subject himself/herself either to the original text with its textual connections and norms, or to the target culture's linguistic and literary norms, or some combination thereof.

The narrative

While the story of *The Dove's Necklance* is situated in the present, Ms. Alem imbues every page with the dusky, byzantine ambience of Mecca and the Lane, which is vividly represented in Katharine Halls and Adam Talib's sophisticated translation. The book's convoluted structure adds to this feeling by blending the real with the imaginary, the necessary with the extraneous. Too often, though, the plot's strands unravel as a result of subplots and digressions which produce a disjointed chorus of scenes and voices. (Lori, 2016).

The novel's analysis of contemporary Islamic society's concerns and the ecological alarms in the new Mecca is bookended by a typical detective thriller. Nasser al-Qahtani, a police officer, is sent to examine the death (and possible murder) of a woman who fell bare from a window onto the Lane of Many Heads, an alley in Mecca's poor district. Identification of the deceased woman is difficult by the deformities caused by her fall, as well as the collective shame and silence that hovers over the victim's exposed, nude body. (Lori, 2016).

The narrative in its entirety seems to be based on an ecocritical message that is raising ecological awareness in society. The novelist presents man, animal and inanimate objects, and beings through language uses images and metaphors describing humanity as not human or vice versa. The words appeared to Halima as living beings, as if they were returning to the first instinct when all beings united in nature. She was irritated by those words that jump like cats [...]. Dozens of pages of cement bags paper overflowing with tire tracks, blackened with coal, And beings between humans and motorcycles.

الصفحات التي تتدفق منها الكلمات وتغيب في الأفق كقافلة جمال محملة بأحطاب، وتلك التي يترك وتترك بقعا، أزعجتها تلك الكلمات التي تقفز كالقطط [...] أذهلتها عشرات الصفحات من ورق أكياس الإسمنت الطافحة بأثار بعضها عجلات، مسودة بالفحم، وبكائنات بين البشر والدراجات النارية.

Language is therefore a crucial part of the representation of this unity and its expression. The novel *Dove's Necklance* tries to question humanity's relationship to this place and its surroundings, and especially to Mecca and its world, its communities and the people who inhabit it. This concern is already evident on the first threshold of the text, through the dedication (to the house of my grandfather Abdul Latif), which was being prepared for demolition due to the advent of the automobile/modern city because of the number of Already outnumbered Mecca:

وها هي الجبال تنقض وتتلاشى وتبتلع العمارة العريقة، ومعها بيت جدي القائم على قمة ما كان يعرف بشرفات الحرم بإسطنبول مكة. كل ذلك الماضي الساذج غاب الآن، ولم

يعدله سوى في هذا الكتاب وجود

And my grandfather's house, which was on top of the so-called balcony of Mecca's Istanbul sanctuary. Those childish pasts are now over and no longer belong to him ,only exists in this book.

The narrator chooses the narration from the mouth of the alley known as "Abu al-Raws" to present the events in the first and most parts of the novel. Because he (Abu al-Raws) is a participating witness and narrator who knows even the smallest details and is aware of things other characters are not. The novel characters destroy the alley by ignoring it, destroying Mecca, changing its character, demolishing its old houses and replacing them with modern buildings, those that do not retain their special character, Nasser sees the building reborn and confined to a vertical row:

الشارع أشبه بجثة تنفخ بخارا ، بلا قدم تحيها ، فقط صف من العربات على الجانبين لركاب أشباح لا يظهرون لعين

The street is like a steaming corpse, with no feet to revive it, only a row of cars on either side for passengers Ghosts don't seem to be dead.

Analysis and discussion of the translation

In ecologically conscious literature, landscapes become objects of how people see themselves and how they move, feel, understand and value. The degree to which a person is connected or estranged from the landscape affects the evolution of the external and internal processes they experience (Mambrol. 2016). So, if we look at how translation voices nature/or silences it from the standpoint of textual ecology and eco-sensitive content, it may be beneficial to study and discuss the translator's decisions by studying the language the translators choose.

Form the very beginning, and by applying Toury's operational norms which govern which of linguistic material should be chosen for the formulation of the target text, it is clear that the translators opted for literal translation to render the text. Even the name of the places, landscapes and alleys which are usually rendered by transliteration, here in *The Dove's Necklace* were translated by literal translation.

Going back to Peter Newmark's work (1988) "*Translation Textbook*", when he explored more than 20 translation methods, including literal translation, transcription and domestication among which literal translation is particularly prominent; literal translation occupies a chapter of this book. He asserts that "literal translations are correct and cannot be avoided if they ensure referential and pragmatic equivalence with the original" (ibid., p. 68).

To elaborate what literal translation is Wei Lu & Hong Fang indicates that "A literal translation is a translation that follows closely both the form and intended meaning of SL, while a mechanical or dead translation is a translation that follows closely only the form of SL to the detriment of its intended meaning". And also "A literal translation follows closely both the form and intended meaning of the SL, while a free translation abandons the form of the SL, only keeping its intended meaning." (Wei & Hong, 2012, p.743).

The very first lines in the novel were translated literally. As can be observed, the lexical choices to translate أبو الرؤوس as *the lane of many heads* instead of *Abu al-Raws* reveals literal translation strategy which guides the reader towards drawing of an image that is the same as of the space that the ST portrays.

أبو الرؤوس

الشيء الوحيد الأكيد في هذا الكتاب هو موقع الجثة: الرقاق الضيق المسمى أبو الرؤوس برؤوسه الضيقة

The lane of many heads.

The only thing you can know for certain this entire book is where the body was found: the lane of many heads, a narrow ally with many heads.

Similarly, the translators opted for the same strategy to translate the names of all the lanes throughout the novel, for example; رفاق المرفق و رفاق عانقي و درب الجنائز Elbow alley, embrace-me alley and Funeral Lane. Such literal translations of the names of the lanes instead of transliterations help in guiding the English readers to not only picturing the space and the

setting of Mecca, but also to grasp the symbolism behind these names and maintain the pragmatic and symbolic functions of the name.

In the following extracts, Raja justified naming the alleys with such names;

اسم أيوالرويس لا بأس به وربما لا أحسد زقاقاً كما أحسد زقاق
(المزقق) والذي يُعتقد أن به دكان أبي بكر الصديق كان يبيع فيه الخبز وفيه
نابل هذه الدار جدائز فيه حجر يمسه الناس يقال إنه يُسلم على
النبي صلى الله عليه وسلم كلما مسن ولعله الحجر الذي عناه الرسول
بقوله: (إني لأعرف حجراً بمكة كان على لبيالي يُعنت). ويُقالُ هذا
الحجر على يسار المُستقبل صفحةً خجر مبني في الجدار في وسطه حفرة
مثل محل // يزوره العوام لاعتقادهم أن النبي عليه السلام اتكأ عليه
فغاص مرفقه الشريف في ذلك الحجر وهو يُكلم الحجر الذي أمامه على
شماله. ويقال إن أهل مكة إذا أصابهم عقمٌ يمشون من دار خديجة لهذا
الحجر فيُصيبهم الخصب وتكثر ذريتهم. نعم أريد أن أكون زقاقاً بمُخبليةٍ
سحريةٍ تختبر للجدران السنة تُسلم وتتجاوز مع المارة وتستجيب
للمساجم. ربما لا أستطيع منافسة اربخ أسطوري كنتلك؛ لكنني
على الأقل أتفوق على أزقة كثيرة» مثل زقاق (عائقي) الرقيق الذي لا
يسمح بمرور جسدين إلا عناقاً. وكل حركةٍ فيه تستحق الرجم. ولا أنا (درب الجنان) الموشوم بالحزن ولا يُغبر إلا مره واحد.

*My name's all right, I guess, but I probably envy Elbow Alley most of all.
That's where the Prophet's companion Abu Bakr had his silk shop and house, or
So they say. In the wall opposite the house, there's a stone that passersby touch
because they think that every time they do it, the Prophet receives a blessing.
This may, in fact, be the very stone the Prophet was referring to when he said
"there is a stone in Mecca that used to bless me on the nights when received
revelation." Across from this stone, on the left as you're approaching, there's a
slab in the wall with an elbow-shaped depression at its center, and this, too, is
visited by the masses, who believe it's where the Prophet used to rest while
chatting to the adjacent stone, his sublime elbow eventually wearing a groove
into the wall. People also say that any Meccan who suffers from impotence or
infertility need only walk from Khadija's house to this stone, to be blessed with
all the children they could ever want.
Of course, I'd love to be the kind of street that's the star of its own magical
fable, an alley with walls that chat to passersby and respond to the touch of their
fingertips. I know I can't compete with those kinds of streets and their legends,
but I've still got more going for me than scores of others. I like to think I'm
better than Embrace-Me Way, which is so narrow that the only way two people
can get down it is if they entwine their bodies like lovers; there's not a step you
could take in that alley that wouldn't get you stoned to death. Or what about
Funeral Lane, the tragic path that people only go down once?*

In the above extract, we can see that the names of the lanes are symbolic and are meant to provoke a certain image in the reader's mind and to serve certain pragmatic functions as well. The translators have succeeded to stimulate the same space image in the English readers mind and have maintained their symbolic and pragmatic features by opting for literal translation. Many of the pragmatic and symbolic roles that these names bring to the narrative would be lost if transliteration methods were utilised to portray them.

Raja Alem claimed in this extract that this alley is defiled by modernism and deep down it is still packed with filth and negligence; the land place and environment. the author displayed an image of how the people of Mecca have destroyed the place with mounds of garbage and spines of satellites, (p. 63)

ينتظم إلا بعد ساعات من منتصف الليل؛ ومنه انبثق خيال ناصر يتسلل إنه الصمت الذي لا وحيداً يمسح جنبات أبوالروس يتنصت على أكداس القذارة التي تمتص خطواته يفتش المداخل الكئيبة التي لا تكاد تمرر بشراً والأحواش المسكونة بالدواب الضالة تلفت ناصر بحثاً عن مهرب لكن الرقاق حاصره مثل قنفذ يسفر عن أشواك البث الفضائي؛ أطباق تنبثق من كل خرابه وبقايا فناء.

It was that silent time of night that only comes house after midnight. Nasser's imagination sprang up from the silence and crept out alone to survey the Lane of Many Heads, listening carefully to how the heaps of filth on the ground sucked up his footfalls, investigating forbidding doorways barely wide enough for a human to pass thorough and back yards where stray horses, monkeys and demons lived.....Nasser spun round, looking for a way out, the neighbourhood had him surrounded. Like a hedgehog, it puffed out the spines of satellite dishes, which bristled from every tumbledown house, runed backyard.

As noted, the translators opted for literal translation to keep the same space image and the same environmental challenges. The novelist description of the Lane, the houses are all kept the same for the English reader; *أكداس القذارة* is, literally rendered as *the heaps of filth*. Similarly, *المداخل الكئيبة التي لا تكاد تمرر بشراً والأحواش المسكونة بالدواب الضالة* is rendered as *forbidding doorways barely wide enough for a human to pass thorough and back yards where stray horses, monkeys and demons lived*. And *أشواك البث الفضائي* as *spines of satellite dishes*.

The following extract from the book also describes how unhygienic this location is because of the animals and birds that coexist there with people and due to the decay of a dead body thrown on the alley side (pp. 162-167)

وتجذعت أضواء النيون كخيمة مشرحة تهباً لتشوه وشيك. على الأفاريز والأسطح المتآكلة توارت القطط والخمائم تدفن رؤوسها عميقاً تحت أجنحتها ومخالبها، وتعطس للرائحة النتنة التي أرسلت الكلاب مسعورة تعوي، مثل ذناب مجوعة تصارعت الكلاب تعض أذنان بعضها للظفر بهشة من الكومة الملقوفة في كيس بلاستيك مقذوف تحت حائط الفناء.

Even the shadows were pinned against the walls and the neon lights merged overhead to form a curtain for an operating theatre that was preparing for an imminent disfigurement. Cats skulked on crumbling sidewalks and rooftop, while doves buried their heads deep beneath their wings and feet, sneezing at the putrid smell that had turned the howling dogs rabid. They scrapped like starved wolves, nipping one another's tails to win a bite of the plastic-wrapped mass that had been tossed in a heap at the bottom of the wall in the yard.

The author describes the odour in greater detail later in the book.

رائحة التحلل انبعثت صاعقة يستحيل معها تفحص ما اذا كانت تلك الجثة حية ام ميتة
وفاح كلوروفورم يوحى بجثة لم تلبت ان رحلت في تلك الملاءات

The smell of bodily decay surged out very violently that it was impossible to tell whether the body was alive or dead a strong smell of chloroform suggested that another body had departed quite recently on these sheets

The translators opted for a literal translation strategy when rendering this extract and phrases like *على الأفاريز والأسطح المتآكلة* is rendered as *on crumbling sidewalks and rooftops*, *وتعطس للرائحة النتنة* as *sneezing at the putrid smell*, *as of the plastic-wrapped mass that had been tossed in a heap at the bottom of the wall in the yard*. Additionally, the translators rendered the target content using the same eco-terms; they did not attempt to cover up or disguise the language in the target text. So words like *رائحة التحلل* and *وفاح كلوروفورم* are literally translated as *The smell of*

bodily decay and *a strong smell of chloroform* respectively. This choice helped in representing the same ecological and space context to the English reader.

In the book, the phenomenon of pollution shows up both literally and metaphorically. In addition to the invasion of trash, stupidity, illiteracy, and bigotry "pollute" society.

The author builds a setting in which the unsettling beings, animals, and trash emerge as characters. In this way, people have influence over the story's plot and resolution. The scene in the next passage was likewise translated literally by the translators, who opted not to obscure the disturbing image that might have come to the readers' minds. The ecological terms and phrases used to allude to pollutions and the ecologically fragile environment, such as *سُحْبُ غاز الميثانين*, *في فوطته التي بلون المخلفات* and *في المخلفات البشرية الصلبة والنواحف* are kept the same in the English text and rendered literally as *a garbage-colored apron*, *clouds of methane* and *knees in solid human waste and reptiles* respectively (p. 131)

ركض أطفال أبو الرؤوس أمامه يدأونه على مكان النزاح، حيث كان ينزح ببيارة عمارة الجامعة العربية، ظهر له ذلك الجسد الضخم عارياً الخاصة، في فوطته التي بلون المخلفات وتنتهي عند منتصف الساق. كان النزاح منشغلاً يرفع خرطوم الشفط من البيارة، يفصل التوصيلة يربطها بطول عربة الصهريج وقبل أن يبلغه ناصر كان النزاح قد قفز قلب البيارة التي أنم شفت 90% من محتوياتها ألياً، في لمحة ابتلعتة سُحْبُ غاز الميثانين، وتردّد ناصر، لكن الصغار أشاروا بأصابعهم متشقين إلى قلب البيارة، هنا بوكيمون. أعمت ناصر سُحب الميثانين، صار دمه يهطل كان من الصعب عليه متابعة ما يفعله الرجل بقاع البئر، والذي كان يغوص حتى الركبة في المخلفات البشرية الصلبة والنواحف

The children of the lane ran on ahead, leading Nasser to the sewage cleaner who was clearing out the Arab League building's septic tank. His burly body came into view; he was naked from the waist up and his bottom half was covered by a garbage-colored apron that stretched to mid-calf. The sewage cleaner was busy pulling the hose up out of the tank, disconnecting it, and wrapping it up the length of the tanker truck. Before Nasser could catch up with him, he'd flipped the tank over, ninety percent of which had been cleaned out by the pump, and in the space of a moment, he was swallowed up by clouds of methane. Nasser hesitated for a brief second, but he could see through the gas to the kids pointing to the center of the tank: 'It's Pokemon!' Nasser was blinded by the methane fumes, his eyes watering so hard he could hardly follow what the man was doing down at the bottom, up to his knees in solid human waste and reptiles.

As can be seen from these instances, the reader is led by the lexical choices to draw an ecological image that is almost the same as the one the STs suggested. It is not only the image perceived but also the ecology and the pollution and disfiguration that prevails in Mecca also rendered to the readers of the English version. The exact ecology image that depicts how the ecologically fragile environment was destroyed has been accurately translated by the translators. As a result, the translators have helped to increase the reader's sense of connection to the bioregion of Mecca.

These lines' literary effect in English is clear, and the intended reader may probably infer the translation's potential for these effects. The translation strategy adopted in this book demonstrates a more source-text-oriented approach, suggesting a literal and / but faithful translation throughout the whole text. In fact, this predisposition towards literal translation throughout the novel makes it easy to perceive the poetic, symbolic and pragmatic effects of the names of the lanes for example and also to the novel itself. Hu (2004) believes that eco-translatology can be interpreted in terms of four aspects, one of them is the translation process, that is, the process of the translator's adaptation and selection. Eco-translatology theory puts the translator's visibility and its dominant position in the translation process in the foreground to reveal the translator's self-positioning, and examines the application of translation strategies such as explanation, footnote, omission, and addition. In the case of the translation of Alem's *The Dove's Necklace*, the intention of the translators was to create a translation that was as literal/ faithful as possible. They do not add any creativity to the handling of this novel or change the names listed in the ST. Instead, the translators chose to be invisible where no omission, addition or explanation of any texts were taken place, allowing for some pragmatic, textual, and more bioregional closeness which improves the text's effectiveness. Consequently, this translation provides a huge quantity of setting information, gaining a considerable deal of ST communicative clues in the process. It is clear that the translators' awareness of these ecological issues and therefore

their propensity towards literal/ faithful translation of the ST adds to the reader's comprehension of the ST message and meaning. In addition to these instances, there are numerous others where the senses conjured up by the ecological terms are literally or faithfully translated which is largely indicative of a translating technique focused on the source text. Because of this, the target reader is completely given the ecological meaning of the word. Despite being controversial, Newmark (1988a) states that "Literal translation is the first step in translation, and a good translator abandons a literal version only when it is plainly inexact or... badly written. A bad translator will always do his best to avoid translating word for word". (ibid, p. 79). He adds (1988b) "if one looks for a yardstick, a general basis to judge a translation, there is nothing concrete but literal translation. When you ask how close, how faithful, how true a version is in relation to the original, you can have nothing else in mind except the «spirit» of the original, which is the reverse of concrete." (ibid, p 137) and that "Literal translation is one way in which we may continue to preserve the genius or particular character of the foreign language despite this process of assimilation." (ibid, 140).

Morita (1981) goes even further and asserts that even an idiomatic expression such as "engrave in one's mind" should be translated literally into the target language and never rendered into a corresponding idiomatic expression found in the target language (kimo ni meizu, i.e., "impress on the liver"), adding that a literal translation of an idiomatic expression can not only convey its meaning, but also how Westerners express the corresponding Japanese concepts. What Morita is calling for here is a "communicative but at the same time literal translation style," which closely abides by the arrangements of expressions and phrases of Western languages. (Morita, 1981 p. 237).

In fact, what Newmark(1988a &1988b) and Morita (1981) are calling for here is a precisely right translation that follows the norms of faithfulness to the original, in other words is a "communicative but at the same time literal translation style," which closely abides by the arrangements of expressions and phrases of ordinal languages.(Morita, 1981, p. 237). This is what Even-Zohar (1990) meant when he suggests, to "violate home conventions" so that "the translation [would] be close to the original in terms of adequacy" (ibid, p. 50). Toury also (2012) explains operational norms and claims that they can be seen as a model for how translations are produced; this model may include the norms manifested in the source text (i.e. adequate translation). The work of literature is the art of language, and it goes without saying that its beauty stems from the union of form and content. So, a literal translation which maintain both form and content is sometimes equivalent to an adequate translation. We could infer that the literal/ faithful translation model of *The Dove's Necklace* is an adequate one.

Raja Alem creates a world where the space, especially the lane/lanes, and the living things stand out as characters. In this way, they are able to influence the story's plot and resolution. We can conclude that the author's intention to eliminate the environmental disfigurement through her text inevitably influences the translator's decision to use particular ways for expressing ecological components, and they have succeeded to convey the same message regarding the spatial imagery and ecological challenges of Mecca. We also can infer that literal translation can occasionally be faithful, and in the case of *The Dove's Necklace* translation, this literal/ faithful translation exposes the intended reader to an ecological reality that exists outside of their own environs.

Conclusion

Writers and scholars have been compelled to address ecological themes in literature because of the importance of nature in human life and the permanent consequences that natural disasters have on people. Translation studies is one of the disciplines that has been greatly influenced by ecocriticism. A new approach called ecological approach to translation studies or eco-translation emerged. This approach focuses on how texts containing ecological knowledge are translated, generally referring to the transmission of ecologically important literature to different cultures through translation.

This study aims to add to the continuing debates regarding the connection between translation studies and ecocriticism. The main goals of translating an ecocritical work are to increase ecological consciousness in the target culture and to create connections between the target and source texts' respective cultural ecologies. We wanted to analyze how the translator handled spatial imagery and ecological motifs in *The Dove's Necklace* translation, to see how this interaction is shown in

the TT. The propensity towards literal translation has worked well throughout the target text. As a result, the intended reader is made aware of space and the ecological reality that exists outside the confines of their own environments.

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