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The Misrepresentation of Iraqi Women's Collective Identity in Translation: A Text World Approach

ABSTRACT

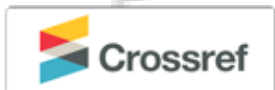
Translation has the power to shape how identities are perceived and received across different cultures. This study explores how the collective identity of Iraqi women is altered in translation, leading to potential misrepresentations that differ from real-life stories and the original literary work. Particularly, the English translation of Hadiya Hussein's novel *ما سيأتي* (2017) as *Waiting for the Past* (2022) by Barbara Romaine is compared to the original text and real-life narratives shared by Iraqi women at the Department of Translation, University of Basrah. The research employs Text World Theory (Werth 1999) to examine how collective identity, characterized by shared attributes, interests, and experiences, is distorted in translation. The findings unveil that the text and the discourse worlds of the translated text have been temporally shifted, affecting how English readers receive it. Instead of the original text's hopeful anticipation of future change, the translated text presents a world filled with nostalgia, memory, introspection, loss, and an unfulfilled past. Additionally, the translator's removal of the author's signature, including the time and place of finishing the novel, erases the author's personal connection and realistic portrayal of events.

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تحريف الهوية الجمعية للنساء العراقيات في الترجمة: نهج نظرية عالم النص

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المُستخلص

تتمتع الترجمة بالقدرة على تشكيل كيفية إدراك الهويات واستقبالها عبر الثقافات المختلفة. تستكشف هذه الدراسة كيفية تغيير الهوية الجمعية للنساء العراقيات في الترجمة إلى اللغة الإنجليزية؛ مما يؤدي إلى تحريفات محتملة تختلف عن قصص الحياة الواقعية والعمل الأدبي الأصلي. تقارن الدراسة، تحديداً، بين رواية هدية حسين ما سيأتي (2017) وترجمة بربارا رومان الانكليزية للرواية نفسها تحت عنوان *في انتظار الماضي* (2022)، فضلاً عن الروايات الواقعية التي تشاركها النساء العراقيات في قسم الترجمة بجامعة البصرة. يعتمد البحث على نظرية عالم النص (Werth 1999) لفحص كيفية تحريف الهوية الجمعية في الترجمة. تتميز الهوية الجمعية بالسمات والاهتمامات والخبرات المشتركة. تكشف النتائج أن عالم النص وعالم الخطاب في النص المترجم قد خضعاً لتغيرات زمنية؛ مما أثر على كيفية تلقي القراء الانكليز للنص. فعوضاً عن التوقع المفعم بالأمل للتغيير المستقبلي الموجود في النص الأصلي، يقدم النص المترجم عالماً مليئاً بالحنين إلى الماضي والذاكرة والتأمل والخسارة والماضي غير المتحقق. علاوة على ذلك، فإن إزالة المترجمة لتوقيع المؤلفة المتمثل بزمان الانتهاء من الرواية، أدى إلى محو العلاقة الشخصية للمؤلفة وتصويرها الواقعي للأحداث.

الكلمات المفتاحية: الهوية الجمعية، النساء العراقيات، عالم النص، ترجمة

1. Introduction

Generally, identities can be seen as inquiries of employing historical, linguistic and cultural assets and mean “in the process of becoming rather than being not ‘who we are’ or where we come from’, so much as what we might become, how we have been represented and how that bears on how we might represent ourselves” (Hall, 1996:4). Narrative plays a vital role in identity representation whether in real life or in fiction. In fact, storytelling has long been utilized and recognized as a self-expressing tool by various genders and age groups (Hymes, 1996: 115). In literature, women (and feminist) writers play a vital role in their society focusing directly and indirectly on sensitive women’s issues, thus telling what they think through their characters by borrowing and/or editing real-life identities.

Accordingly, a famous Iraqi female novelist has been chosen here. Her narrative discourse will be analysed to distill the constructed identity of Iraqi women on paper not only once but twice, through translation and cultural mediation. Hadiya Hussein was born in Iraq in 1956. Because of her liberal revolutionary ideas, she was forced by the ex-regime to leave the country in 1999 to Jordan and then settled in Hamilton, Canada. Currently, she lives in Baghdad. Her novel *ما سيأتي* (2017) is chosen for analysis in the present study. It is a story of women empowerment in modern Iraq. It narrates a love story of resistance of an entire community presenting the socio-political nature of the Iraqi society during the 1990s to the period post-2003. This novel was translated by Barbara Romaine in 2020 as *Waiting for the Past*. Romaine is an academic and a translator of Arabic literature. She taught at the

department of Global Interdisciplinary Studies at the university of Villanova, USA from 2008-2021. Then moved in 2022 to work at New York University. She has translated several literary works from Arabic into English. She won a national Endowment for the Arts fellowship in 2007 for her translation of *Specters* (www.banipaltrust.org.uk).

In this study, fiction meets reality in the themes of (family, trauma, resilience, self-reliance; decision-making). However, the case is not the same in the world of the translated novel. The fictional translated world of the novel that is based on reality undergoes mediation and framing through language, translation and the shadowing of the translator's background life and knowledge. That casts its light on the original world and modifies it to the TT receivers to meet their expectations. This project fits within the feminist realm by excellence. The author, the main characters of the story, the translator, the participants and the researcher are all women. Although we belong to different worlds, we develop a sense of belonging to each other especially in the face of life's adversities. Most Iraqi women navigate challenges with grace and determination, turning obstacles into opportunities (for more information see Mashab and Mankhi, 2024). Iraqis know all about this either by living it or through stories handed down through generations. Consequently, as we talk, read, write, or translate we create Worlds, "TEXT Worlds" (Werth, 1999), mental representations, and these worlds could be real or imaginary. Stereotypically, women talk more than men navigating between various topics in both real and fictional worlds representing their identities through narration and storytelling. Hence, it is hypothesized that Iraqi women whether in real life or in literature embody a collective identity. However, this collective identity is misrepresented in translation due to various linguistic, cultural and personal reasons. Collective identity is defined in this project as "the multidimensional and multilayered nature of shared identity within a specific group or community. It encompasses cognitive, emotional, and moral dimensions, and can vary in its form and type" (Snow and Corrigan-Brown, 2015: 174-180). To prove the above hypothesis, I designed this project as follows:

The first step of this investigation will be carried out by interviewing 8 Iraqi young women in their 20s-30s by asking them specific questions to narrate their personal life stories in Arabic. The results of the analysis will be compared with the results of the analyses of the source and target texts of ما سيأتي (2017) *Waiting for the Past* (2020). Both steps of the research will be analysed by applying Text World Theory (Werth 1999 and Gavins 2007). The proposed hypothesis of this project will be tested qualitatively. The qualitative analysis of both the source and the target texts will be carried out through the application of the methodological approach of Text World Theory, first devised by Werth (1999) and later developed by Gavins (2007). This approach has been adopted here because of "the common-sense appeal of its concepts and the significant potential for" (Whiteley, 2010: 17) explicating "the cognitive processes behind the production and interpretation of all forms of discourse" (Gavins, 2007: 7). It can account for whole texts of various length and including the surrounding context of its production and interpretation (ibid).

2. Theoretical Background:

2.1. Identity:

According to Fearon (1999: 36) the term "identity" can be traced back to its Latin origin "idem" which means the same and later developed to mean sameness "identitas". Identity refers to the identification traits of a being and/or individual and differentiates them from

other individuals and beings. Fearon (ibid) explains that identity denotes aspects of ourselves that are socially significant and fixed and make us proud of having them and in turn shape us as groups like for instance being men or women, which impact how members of other groups communicate and deal with us. In other words, identities can be seen as inquiries of employing historical, linguistic and cultural assets and means that contribute to the development of our personalities as independent individuals in society. It also affects how others might see us and how we project ourselves to the other (Hall, 1996:4). In their attempt to focalize their identity human beings tend to establish their uniqueness and at the same time group with others who share the same identity traits and in doing so they maintain their sense of self-worth. Consequently, the evolvement of identity formation often comprises “stereotyping or ‘cognitive simplification’”. This makes it easier to recognize ourselves and our groups in relation to others (Buckingham, 2008: 6). Identity can take different forms depending on the various individualistic qualities, beliefs, values, and even skills we acquire during our evolution as members of the society or the community where we live (Yilmaz, 2024). Identities can be cultural (Hall, 1990), personal (Erikson, 1968), social (Tajfel and Turner, 1979), national (Benedict, 1983), professional (Wenger, 1998), gender (Butler, 1990), ethnic (Phinney, 1990), political (Scott, 1985), collective (Melucci, 1980) and digital identity (Turkle, 1995). The focus of this project is on the representation of the collective identity of Iraqi women.

2.2. Storytelling and Identity Representation:

Storytelling in both oral stories of actual participants and written narratives by fictional characters is significant for identity representation in real life and literature. “We are all storytellers, and we are the stories we tell” (McAdams et al., 2006 :3). Through the narration of personal life stories, individuals piece together different aspects of their identity into a coherent and meaningful narrative. Reflecting on those stories creates a sense of belonging and purpose in people’s lives which leads to understand one’s own and other’s selves as well as identity (McAdams et al., 2006 :5). Similarly, Friskie (2020: 19-20) states that the art of storytelling is a communal activity in which social groups, communities and cultures support each other, survive and promote a sense of personal growth. However, storytelling is a complex activity since it connects parts from different periods of time and makes sense of them in relation to the present and their effect on the future.

Storytelling can also be found in literature, and it is an important part of shaping personal and cultural identities. Reading stories of others through various points of view makes you understand yourself. Depicting personal, cultural, racial and social experiences in literature sheds light on the intricate nature of human identity. In the same vein, literary texts often represent themes of “personal development and identity fluidity” (Altun, 2023: 381-382). We find characters who develop personally over the course of time throughout the story, facing different challenges and experiences that play a vital role in shaping their identity. As readers we sometimes relate to these identities, or we can at least understand ourselves and value what makes us the way we are. Whether in fiction or in real life identity is not a static construct. It is a dynamic concept that is affected by interactions, time and personal encounters. Literature helps us accept the fact that identity formation is not an easy straightforward process (ibid). Sometimes to make sense of the chaos in our reality we tell

our stories sometimes even to strangers. In certain cases, literature borrows stories from real life as in autobiographies (Barstad et al., 2019: 3).

The reason why narration is a significant aspect of identity construction and representation is that it situates the characters in an identifiable spatio-temporal contexts. In narratives we find a story and plot whereas in a story we have events and plot. The plot weaves the events together through timelines, “and cause-and-effect relationships” (Forster, 1962: 92). Bamberg (2013) adds that speakers and writers can split their narrative identity from their real identity during the process of narration. This is not only true for both fictional characters and autobiographical narratives as well as for identity formation for receivers. Each language and culture possess its own storytelling and narrative style and structure which constitute a vital aspect of its people’s identity construction and representation. In the end, as McAdams et al. (2006: 3) put it, we construct our narrative identity through the stories we tell about ourselves and others to make sense of everything around us.

2.3. Language, thought, and identity Construction:

Language represents our thoughts and reflects our extrinsic reality and is strongly affected by the interaction of our physical body with the environment. (Lakoff and Johnson 1980, 1999; Lakoff and Turner 1989). No one denies the fact that our “embodied experiences” construct the way we write or talk about the world around us. However, language can limit our ability to create random reality (Nightingale and Cromby, 1999: 7-9, 2002: 706). This way, identities can be linguistically constructed and represented through for instance “labels, implicatures, stances, styles, or linguistic structures and systems” (Bucholtz and Hall, 2005: 585). In the same vein, Text World Theory explicates that our language constructs conceptual worlds for listeners and readers and this in turn affects the comprehension of meaning. Identities can be constructed through discourse and enacted in the evoked conceptual mental spaces or worlds. These worlds can be concise or elaborate (Whiteley, 2011: 24, Werth 1999: 72, and Gibbs 2005). Blommaert and Rampton (2011: 5) clarify that our relationship with our language does not indicate our linguistic abilities only but rather it entails our socio-cultural status, and to which we belong. For example, linguistic characteristics like dialect, accent and register give so much about the individual’s place of origin, sexual orientation, and educational background (Gong et al., 2013: 208). According to Hall (1996: 4) the question of identity relates to historical, linguistic and cultural assets that can be accumulated over the course time to shape our personal reality rather than where are we from. To understand how identities are represented, borrowed, and enacted, in written texts or in live conversations, we need to be aware of the various linguistic usages and how discourse is created. A useful tool in this respect is personal life stories. (Blommaert and Rampton, 2011: 10). Hall (1996: 4) states that cultural identity, for instance, can be dissected from narratives of the self regardless of its fictional nature it can also have a political impact. Joseph (2004: 225) illustrates that the form and content of an individual’s spoken or written discourse are vital to his or her identity creation. It is important in the sense that it can situate the individual within a certain identity or other collective identities and his or her status within this or that identity. When texts are formed, we can infer the person’s identity from what he or she is saying and his or her being. The inferences we reach could be richer than the text itself. Identity is a type of depiction because it comprises classification, and it is a type of interaction since it involves communicating with people. Identity can be dissected

into its basic components of self-representation. Part of your self-interpretation can be shaped by your linguistic representation of the world we live in and other people's interpretation of you and your identity has something to do with how they see themselves. Equally, as we communicate the way we interpret what we hear or read is highly impacted by the identity of other persons with whom we usually interact (Joseph, 2004: 226), or habitat. This is equally valid in translation situations where the original identity depiction could be mediated and framed by the translator's linguistic, cultural, personal and ideological background as will be explained below.

2.4. Translation and Identity Representation

According to Cronin (2006: 10) recently there are a growing number of debates about the relationship between identity and translation. These debates take political and cultural turns over different periods of time. Translation can help investigators determine arguments about issues of identity, philology and cultural existence in earlier and contemporary periods. Translation intrinsically is an act of rebranding and this act bequeaths identity. Translation involves a shift in perspective and hence a shift in power relations especially when translating proper names, geographical places, social ranks, and historical stages. Recently, studies on identity and translation underlined dramatic rise due to intertwined links between the two realms and because of the interest of social sciences and humanities in the study of identity (Hostova, 2017:1). Significantly, identity investigations in translation studies do not pay attention to issues of equivalence in their traditional sense but rather focus on matters like the identity of the translators, how identity is translated and how cultural references could be transferred (Hostova, 2017: 2). These studies deal with "translated beings" (Malena, 2003: 9).

Hermans (2002: 15) states dealing with translational options through strategies like foreignization, domestication or adaptation a creation occurs of a new identity or the self. Translation comprises borrowing cultural references from an outside world and encoding them linguistically in one's own culture which must be understood and recognized by the receivers, and hence the shift of attention towards the TT culture and its intended receivers. Choices between foreignization and domestication, for instance, have an impact on shaping the cultural identity of both the receivers and the translator him/herself (Aaltonen, 2004). Chan (2015:2) argues that translating identity involves not only linguistic transformation from one language into another but rather a process that is like bricklaying but with discourse. The result would be an intricate web of foreignized and domesticated identities. Cultural identity appropriation often occurs through translation. While translating foreign identities, the translator borrows elements of the original identity into her/his storage of identity traits. Sometimes the original identity gets pushed into the background and swapped with new elements or features of a foreign identity. As a result, identity translation is not an easy task of replacing the linguistic unit of the ST with that of the TT as Catford puts it (1965:20). From Chan's (2015: 33) point of view new identity construction depends on foreign identity discourses in terms of translation. Identity construction in this respect does not mean the creation of Nida's (1964: 159) "dynamic or formal equivalences". That is, it does not have to do with acceptability and formation of natural equivalence nor creating a close replica of the original, identity representation in translation involves either empowering or marginalizing the original self or selves of the ST. This depends on the

attitude of the translator herself or himself (Spivak, 1993: 182). Spivak (ibid) believes in the employment of “literal translation” for identity translation since it keeps the ST’s tone, stylistic features and cultural references to maintain the ST’s authentic identity traits. Regardless of the strategy, translation has the privilege of reshaping various identities like cultural, social and national. It focuses on power relations and the reception and perception of the other, as it is manifested in the analysis of the ST and TT in the practical part below.

2.5. Text World Theory:

Text World Theory postulates that human beings when they communicate with each other (in this case speakers with other speakers or listeners, writers with readers and/or translators, readers with authors, and translators with receivers) create worlds in their minds and these worlds can be understood as mental spaces (Werth, 1999: 46). Besides, Text World Theory analyses these mental representations that are encoded in the discourse world through integrating solid and comprehensive linguistic analyses. Text World is “a deictic space, defined initially by the discourse itself, and specifically by the deictic and referential elements in it” (Werth, 1999: 180). These elements can be divided into two categories. The first group involves “world-building elements”, and the second group includes “function-advancing propositions”. The function of the first group can be understood as setting the stage ready for the actions, while the second group pushes the events and actions forward. Text World Theory is created based on three main components. These are “the text world”, “the discourse world”, and “world-switchers or sub-worlds” (Stockwell, 2002: 140; Gavins, 2007).

Werth (1999: 68) advocates that these three worlds or components employ deictic and referential elements to build multiple layers of discourse. To start with, the Text World encompasses time, place, characters, actions and descriptions. It contains world-building elements such as verb tenses, adverbs, prepositions, nouns, noun phrases, pronouns, and deixis. It also comprises function-advancing propositions like movement as well as dynamic verbs (Gavins, 2007: 73-74). After that, the Discourse World embraces the author, reader, speaker, listener, objects, units, background knowledge, abstract entities and the text. It centres around the context of situation and the cultural context at a specific time and place (Werth, 1999: 83). Next, World-Switches or Sub-Worlds which includes a shift in time and/or place to evoke different text worlds that have their deictic elements. This happens via flashbacks, flashforward modalities, metaphorical expressions, negations, and imperatives (Gavins, 2007: 73-74). Gavin (2007: 10) explains that the participants in the discourse world are seen as people interacting with each other exchanging information and experiences and in doing so they evoke “mental representations of the discourse in their minds, in which the language being produced can be conceptualised and understood” and these constructs are called text worlds (Gavin, 2007: 10). Text worlds are “richly detailed as the discourse-world from which they spring” (ibid). Certain forms of discourse do not evoke detailed text worlds whereas others implicate various intricate mental representations that can be expanded over space and time (Gavin, 2007: 10). When reading a novel, for instance, we construct mental representations that feel as real as our experiences in the real world in terms of “the emotional and physical responses our text-world experiences can induce, may reduce us to tears, provoke laughter, even start revolutions” (ibid).

Furthermore, Stockwell (2002: 137) comments that understanding happens when discourse participants create a text world and endow it with entities of time, place, objects, characters, actions, events, arguments, processes and states. Hence, time is moulded through verbs' tenses and sequential adverbs while the place is cast through adverbs of place and noun phrases. Characters and objects can be indicated by analysing nouns and noun phrases. Dissecting these elements in any text with the help of Text World theory aids researchers in recognizing the mental representation interlocutors evoke in any form of communication and analyse the different layers and components of it. As far as subworlds are concerned, Stockwell (2002:140) argues that they add depth to the central text world rather than creating new ones. For instance, the author uses flashback techniques to insert a sub-world, and it ends with the end of the flashback and narration resumes its primary text world. Additionally, what the characters believe and how they feel would possibly generate sub-worlds. In fact, there are three types of sub-worlds or world switches. Deictic Sub-Worlds, Attitudinal Sub-Worlds, and Epistemic Sub-Worlds (Stockwell, 2002:140-141). Deictic Sub-Worlds can be triggered when there are flashbacks or flashforwards or situational shifts as for instance a character watching TV or talking on the phone. Deictic sub-worlds are often stirred through shifts in time and place (Stockwell, 2002:140). On the other hand, attitudinal sub-worlds are created from the interlocutors' beliefs and desires and are usually promoted by terms like "wish", "hope", and "need" (ibid). Finally, epistemic sub-worlds can be manifested through the introduction of "possibilities" and "probabilities". The characters or participants employ expressions such as "would", "if... then", "should". Various sub-worlds introduce changes on different levels in any text and add depth to the participant's or character's experiences (Stockwell, 2002:141).

Tapping onto the reservoir of text world theory represented by the above explained layers whether in live conversations or in written texts like the novel of the present paper and its translation into English one can uncover multiple layers of meaning and sense creation to enhance our experience of text interpretation and identity representation.

3. The Practical Part:

This section applies of the approach of Text World theory to explain the collective nature of Iraqi women's identity in real-life stories, and in the ST of *ما سياتي* and its translation into English as *Waiting for the Past*.

3.1.Real-life Stories Analysis:

The data is collected from eight female participants in their 20s-30s by conducting unstructured interviews. I have asked the participants to narrate their personal life stories on any topic of their choice. The interviews lasted a total of four hours in one session. The recordings took place in November 2022 in my office in the translation department at 11 Am. I didn't interfere with the narration. The environment was free and safe for the participants to narrate their personal life stories. The participants signed consent forms to agree to participate in this project and they were assured the anonymity of their names and employment of the data for the purpose of this research only. The data were analysed by applying the postulates of text world theory. Thematic content analysis was employed to identify themes and topics in the participants stories. The participants narrated their stories in Arabic. The data were transcribed verbatim and then translated into English.

The analysis begins with the discourse world because it is the same for all the participants. In the case of live data like unstructured interviews, the discourse world commenced as soon as all of us were present in my office. The immediate environment represented the discourse world with everything that was present to the participants including our feelings, memory, knowledge and imagination. I was part of the discourse world of the participants. We all shared the immediate time and space. As soon as language was used text worlds were created as I asked the participants to narrate their personal life stories and how they see themselves. There was no interaction between me and the participants nor between each other. However, a sense of belonging, support and empathy surrounded the whole experiment materialized by holding hands.

The participants navigate world switches between the present text world and the past and the future. When I asked the participants “would you please narrate your personal life stories? Feel free to talk about anything you choose”. The participants switched from the present text world to a past one to narrate past events that shaped their present world and identity and will affect their future as can be seen in the text world analysis of each participant below:

3.1.1. Shams’s Text World: Table (1)

Topic	Theme	Time	Place	Participants	Objects	World-building and Function advancing elements
Love	Family, role model, Self-reliance	2016 and 2021/2022	Iraq/ Basrah	Shams, husband, family, participants, I	Mobile	I met him online Helped and encouraged me Gave me negative vibes Negative words become motivation Got married Supporting me Studying to become a translator

3.1.2. Ranim’s Text World: Table (2)

Topic	Theme	Time	Place	Participants	Objects	World-building and Function advancing elements
Love	Family, trauma Self-reliance	2015 and 2021/2022	Iraq/ Basrah	Ranim, cousin, family, relatives, Participants, I	House	Loved my cousin He let me down Lied to me His family refused me They destroyed me Emotionally traumatized I put an end to the story I rebuild myself

3.1.3. Mariam’s Text World: Table (3)

Topic	Theme	Time	Place	Participants	Objects	World-building and Function advancing elements
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Illness	Family, Motherhood, trauma	2019 and 2021/2022	Iraq/ Basrah	Mariam, family, relatives, doctors, participants, I	Room House Hospital	Mother got ill Traumatized by fear of mother loss or bad thing might happen Let down by relatives Took responsibility Became the mother Care about my family everyday
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3.1.4. Bella’s Text World: Table (4)

Topic	Theme	Time	Place	Participants	Objects	World-building and Function advancing elements
Fire Accident	Family, Motherhood, Self-reliance, trauma	2018 and 2021/2021	Iraq/ Basrah	Bella, family, Firefighters, Bodyguard, Relatives, Doctors Participants, I	House Medication	Went out Sleep Woke Fire accident Nearly died Got myself and sisters out Traumatized Kept quiet Got werst Went to the doctors Mother got ill Look after family Got engaged Mother got ill again Look after the family Feeling better

3.1.5. Dana’s Text World: Table (5)

Topic	Theme	Time	Place	Participants	Objects	World-building and
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						Function advancing elements
Family crisis	Family Self- reliance Trauma	2005 and 2021/2022	Iraq/ Basrah/Syria	Family, Friends Husband, Participants I	Books/resources	Moved outside Iraq Left college Came back to Iraq Traumatized Got married Studying again Looking forward to finishing my study

3.1.6. Nora's Text World: Table (6)

Topic	Theme	Time	Place	Participants	Objects	World-building and Function advancing elements
Attack	Family Trauma Self- reliance	2009 and 2021/2022	Iraq/ /Karbala/ Basrah	Family Armed men Relatives Participants, I	Guns Books	Lived in Karbala Attacked Moved to Basra Traumatized Studying now

3.1.7. Lina's Text World: Table (7)

Topic	Theme	Time	Place	Participants	Objects	World- building and Function advancing elements
Husband Support and motherhood	Family, Motherhood and womanhood Self- reliance Trauma	2014 and 2021/2022	Iraq/ Basrah	Family, father Husband, Friends Work colleagues, Participants , I	Books/resource s	Finished high school Entered college Got married In laws objected for me working Left in laws house Had a kid Got a job

						Got assaulted at work Left work Traumatized Had another child Applied for evening studies at the translation department Got a good job Still studying
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3.1.8. Rena’s Text World: Table (8)

Topic	Theme	Time	Place	Participants	Objects	World-building and Function advancing elements
Challenging situation and love	Family Self-reliance Trauma	2017 and 2021/2022	Iraq/ Basrah	Family, father, Boyfriend, Friends Participants, I	Books/resources house	Forced into arranged marriage Resisted Left school Family finally listened to me Went back to school Fell in love Entered college still studying

3.1.9. Results of the Analysis of the Participants’ Real-life Stories:

The identity of young Iraqi Basri women is collective in the sense that the participants belong to a group of individuals who share similar qualities to cope with struggle and suffering which makes them who they are at the time of their narration. The Iraqi women’s identity is evolving and is still shaping affected by time and multiple worlds of family, society, and friends. The eight participants of the discourse world of this study shared common themes of family, trauma, and self-reliance traits. The participants showed motherhood qualities regardless of their marital status and age. All the participants of the

discourse world shared a common sense of women bonding and belonging. The participants' personal life stories reflect the reality of how they collectively enjoyed and suffered of being women. This reality will be explored further in the fictional world of *ما سيأتي* and its translation into English as *Waiting for the Past*. The focus will be on the shifts that would affect this collective sense of Iraqi women's identity in translation due to various reasons, as will be explored below.

3.2. Analysis of the Novel and its Translation:

Due to the huge amount of data that would generate for analysis, the analysis will be centred around the main character, Narjis. The three main components of the text world theory (text world, discourse world and world-switchers) will be explained below:

3.2.1. Text World Analysis:

This parameter represents the "world" the author is trying to evoke in the story, and it can be deduced from these elements: time, place, characterization, events, actions, and descriptions. It comprises world-building elements like (tense verbs, prepositions, adverbs, noun phrases, pronouns, and instances of deixis) and function-advancing elements (dynamic and movement verbs that push the narrative forward) (Gavins, 2007:73-74). In terms of time, place, characterization, events, actions and descriptions, the translator managed to reflect the same components of the original text to the TT receivers. Romaine did her best to maintain the same effect of the ST to her readers. She did not change, modify, delete or edit the main events and characters of the story. The nuanced change came in the form of tense alteration, misinterpretation, generalization of culture-specific elements, and omitting the date and place at the end of the story as will be explained in the sections below.

3.2.1.1. Time:

The story covers various time periods of the Iraqi history and the major events that played a vital role in shaping the Iraqi national identity, mainly during the 1990s up to post-2003. The events move between the present and the past then waiting to see what will happen in the future in a manner of anticipation and hope for a change.

3.2.1.2. Place:

The events of the novel took place in Iraq: Baghdad, and different parts of northern Iraq (Kurdistan), mainly Khanaqin and Sulaimaniya. Why khanaqin, the author justifies her choice by saying in an interview with the *Arablit* (a magazine of Arabic literature in translation) by Qualey (2022), saying she chose this city because she has been there before, and she often writes about familiar places, or she is quite educated about. Besides, in this city there were detention centres; many of the Kurds reside there.

3.2.1.3. Characterization:

Since the aim of this investigation is to construct the identity of Iraqi women, only female characters will be presented here. Due to time and space restrictions of this project, the focus will be on Narjis, and those female characters in close contact with her. The protagonist of the story is Narjis, and the other supporting characters are Narjis' mother, Umm Hani, Mizgin and Roujda. These women represent the female fabric of the Iraqi women's identity of different age groups.

3.2.1.3.1. Narjis:

Her character stands for most Iraqi young women who grew up and lived during the 1980s up to 2003 and beyond in Iraq. She is a representation of many women in one. Women who

lived through wars and managed to navigate their way through hardships and misery and have hopes and dreams despite the depressing socio-political situation at that time. Hadiya Hussein portrayed this character from real life stories of women in war zones in Iraq. Narjis is a complex but influential character in terms of the traits she owns. On the one hand, she is a strong and resilient woman due to the hardships and difficulties she faced in life and how she overcame them. On the other hand, she is a kind, empathic and full of love for those whom she cares about. She took care of her mother until she died and cares so much about her beloved Yusef to the extent she left home and sets sail to look for him even though she might get prosecuted by the x-regime. Narjis is also flexible and can adapt to any situation and can manage to survive in various circumstances and shows self-control and determination. She is not a quitter but rather full of hope and faith of a better future which helps her to move forward in her life. Thus, Narjis is a key young character and represents live social, political and humanitarian issues in the novel and in real life.

3.2.1.3.2. Narjis's mother:

She represents Iraqi mothers in her care and love of her family especially her daughter. She also showed strength and resilience in the face of adversities like most Iraqi women. She is a supportive character to her family and provides advice for her daughter when things go wrong. Too much care and love to Narjis until she forced her to marry for safety not love.

3.2.1.3.3. Umm Hani:

She is Narjis's trip companion to the unknown. She represents strength, resilience, care, patience and adaptation to various life situations. She represents the Iraqi sense of motherhood who provides care, advice and support for those who need it in times of despair. She shows patience, endurance and perseverance in the face of hardships and sadness, just like most Iraqi women at that time. She keeps going to find what is left of her sons.

3.2.1.3.4. Roujda:

She is a young Iraqi Kurdish character who seeks freedom from social and political restrictions. She represents a new generation of Iraqi women who seek justice and freedom. She represents defiance and determination to achieve her goals and her beliefs regardless of the difficulties and hardships she might face. She represents the light and happiness corner of the story.

3.2.1.3.5. Mizgin:

This is another Iraqi Kurdish character. She is a wise, deep thinker, and philosophical character. She represents the sound of reason for her fellow women. She gives advice and the results of her experiences in a form of local Kurdish proverbs. She provides support and a spiritual leadership to help those around to find their path and the right direction.

3.2.1.4. Events, actions, and descriptions:

The main events of the story are Yusef's disappearance, Narjis's search journey to find Yusef, women bonding, the truth, wars, and the change. Yusef's disappearance represents the story of the *disappeared* at a time and place where even dreams were censored. You could get prosecuted even for telling a joke that might be interpreted as dark humour of the x-regime. Yusef was detained by the x-authorities for indirectly expressing his opinion to a group of friends about the social and political situation at that time. Narjis loved him since they were kids. He was her childhood neighbour. When he disappeared, she was band by her mother to ask about him and was forced in the end to marry another man, whom she

doesn't love. However, as soon as her mother died Narjis set a sail to look for Yusef. During her journey to find him, Narjis uncovers deeper and more profound journey of a whole nation and their search for lost loved ones and the shock after discovering the truth about Yusef and the others. This highlights a shared human tragedy and struggle in Iraq and the need for change which comes at the end of the story in unexpected ways. Throughout this journey Narjis faces challenges and meets new people with whom she shares the same agony and sometimes takes advice and learns to move forward. The author describes the events and actions from Narjis's point of view which makes them personal and full of passion. The author describes in detail Narjis's feelings and psychological conflict to add emotional impact on the reader to experience those feelings and maybe relate to them.

Humanity represents itself in Narjis's interaction and bonding with other characters (Narjis's mother, Umm Hani, Mizgin, and Roujda). Each woman in this novel has her own story of strength, resilience and hope. This helps Narjis to make sense of her own personal story to decide her destination. With Narjis we understood another depth of Iraqis' suffering during the x-regime. The author used a vivid style to picture reality in a fictional manner starting with Narjis's mother who had her share of suffering when her husband died, and she lost her beauty and her eye in an explosion. She became a prey for men's desires. She fought for raising her daughter up to protect her from greedy men. She is the *young widow* in the story, in a country which was bursting with widows due to unjustified wars.

Umm Hani represents *the mother* in the novel. She insisted on finding her last son even though she signed a document to the authorities that he died naturally. She has already lost two sons to HIV due to infection of the virus from imported medicine from France during the Iraqi-Iranian war. She swept every part of Iraq looking for her sons or what is left of them. She is the symbol of Iraqi *motherhood* in her sacrifice and never-ending love for her family. Mizgin and Roujda both represent the Kurdish women's share of suffering, strength, mothering and hope. They witnessed Al-Anfal's operation in the north. They have lost family members and loved ones to the x-regime chemical attack. They both like many Kurds suffered a great deal of that attack. However, they didn't lose hope and compassion with other people's suffering. They both became friends with and helped Narjis in her quest for Yusef.

There are various truths in the story. The first truth is personal. The personal truth about Yusef's fate and the likes who have been abducted. Yusef had been executed after being arrested. Narjis's journey to find him was also a journey to discover herself and remember her story with him. The second truth is psychological, it represents what and how Narjis feels and felt about herself and everything around her. She lives in a constant state of worry and fear, like most Iraqis at that time. The third truth is political. After the fall of the x-regime, we discovered mass graves and torture. Most people lived in horror, violence, abduction, and in jeopardy. The fourth truth is yet to be uncovered. The truth about the future beyond 2003. After 2003 the change took place. The main change was political, and it happened after the collapse of the x-regime. This change had a dramatic effect on Iraqis' lives which also led to a social and psychological change to accommodate what is happening. The author discussed the theme of total change in the story and its impacts on people's lives in a form of another state of uncertainty, chaos, and distress of the unknown.

3.2.1.5. World-building elements and Function-advancing elements:

In this novel, Hussein uses a vivid and realistic yet complicated and full of symbolism style to narrate the story and to build up characters. One of the distinctive stylistic features of this novel is the use of (سين الاستقبال) at the beginning of present tense verbs to push the narrative forward and to take actions. This linguistic feature can be seen in the title of the novel *ما سيأتي*. However, this characteristic has been modified in the TT by Romaine when she decides to change the original title into *Waiting for the Past*. Reading the original title, gives the impression of assumption and involvement of the reader. You think that something will happen soon, and you hope it will be good. Changing the title in the TT gives a different impression of hopeless waiting, memory and loss. This invokes different text worlds in the mind of the TT reader from that of the ST reader.

The novel in its ST and TT version opens with world-building elements. The world building elements include proper nouns, nouns and adjectives as in the examples below:

ST1: "نرجس، داخلها، إصرار، وقت، رحلة، هروب، طويلة، مضنية، أبواب، حياة، نتيجة، تماسك، مشوشة، زخم، حب، خوف، موت، فاعل".

TT1: "Narjis, herself, determination, time, journey, escape, long, exhausting, doors, life, consequence, known, clouded, forces, love, fear, death, at the hands of forces outside one's own control".

However, the TT differs from the ST in terms of function advancing elements which involves present tense verbs like *تجلس، تسعى، تنهيا* and there are future references as *سأفتح و* لكي أصل. These elements construct Narjis's identity as determined, committed and self-reliant character regardless of her fear of being caught by authorities and then lead to her execution. The author uses this stylistic feature to enforce the sense of women empowerment. In the examples below the present tense mostly changed in the TT to the past and future in the past tenses. This gives the impression of recalling past events not freshly living them with the character and eliminates the readers' involvement in the TT in comparison with the ST, as shown below:

ST2: "تعرف انها ستتعب، وهي وحدها من تتحمل وزر متاعبها" (ص: 9)

TT2: "She knew she would grow weary, and that the burden of her exhaustion would be hers alone to endure," (P. 3)

ST3: "والغاية تبرر الوسيلة، لكن بأية وسيلة ستصل غايتها؟" (ص: 10)

TT3: "The end would justify the means and yet, buy what means was she to achieve her goal?" (P.4)

ST4: "يسيل الضوء شيئا فشيئا مزيحا ما تبقى من سواد الليل، قبا ان تسبقها الشمس،" (ص: 11)

TT4: "Little by little the light advanced, dispelling what determined of the night's darkness before the sun overwhelmed it." (P.6)

ST5: "أمرها لا يهم سوى زوجها مؤنس الشاعر، وهي لا تخشاه" (ص: 13)

TT5: "Her situation would matter to no one but her husband, Mu'nis al-shaa'ir, and she was not afraid of him." (P. 7)

ST6: "عمري يتأرجح على اغصان الشباب، وهو عمر المرأة في أوج فتنتها، وجه خمري مستدير، وعينان بنيتان عميقتان، وجسد متناسق، وعناد تسلل لي من جينات أمي، لكنه دائما ينهار أمام صخرة عنادها، ليس خوفا منها، ولكن محبة واحترما لها." (ص: 24)

TT6: "When my life hung upon the boughs of early adulthood, the age of a woman in the bloom of youth, my face was round and rosy-cheeked, eyes deep brown, body well-proportioned, mind infused with an obstinacy deriving from my mother's genes, although my wilfulness always yielded to the rock of her own obduracy—not from fear of her, but as a matter of love and respect for her". (P. 29)

ST7: "وبجموح فرس لا تريد الثبات على ارض تسلت من البيت مستنشقة هواء ملوثا بالطور الأصفر." (ص: 8)
 TT7: "with the determination of a horse that will not be tethered to the earth, she slipped from the house and inhaled the dirty air laden with yellow dust of khamsin." (P. 3)

ST8: "ما يزال النهار مغبرا في بغداد، أذان الظهر ينطلق من مكبرات الصوت" (ص: 60)
 TT8: "In Baghdad, the day was still veiled in dust as the call to noontime prayer issued from loudspeakers". (P. 58)

In the above examples the translator created a different text world from the original in which the themes of resilience and hope which is shared by the female characters of the ST are tuned down or modified to evoke in the mind of the TT reader a text world of memory of loss. In the above examples Narjis is narrating her feelings in the present tense as if they are just happening not as past events and this invokes a world of living memory of determination and survival engaging the reader to feel her feelings as can be seen below:

ST9: "تتذمر أحيانا، ويتسلل اليأس الى نفسها، ويمزق الخوف قلبها، لكنها في اخر الامر تشد من ازرها، وتشن نفسها بالصبر، وتطمئن الى خيارها، وتتبع النبع الذي تفجرت عيونه في قلبها لتدرك المصعب" (ص 10)

TT9: "Yes, from time to time she would complain, despair would pervade her soul and fear rend her heart, but in the end, she would take courage, gird herself with patience, and be confident in the choice she had made. She would follow the stream whose springs had burst forth in her heart, to discover where it might lead." (Pp. 3-4)

In example no.9 the narrator of the ST describes how Narjis feels and how she motivates herself in times of despair using simple present tense. In the TT Romaine changed the tense to future in the past which gives conditional and hypothetical aspect to Narjis's actions and feelings. This changes the narrative from what actually happens to what "might happen". This alters the tone of Narjis motive to be less assertive and more speculative.

ST10: "جلست على صخرة، لا شك أن غيري جلس عليها من قبل بانتظارات مرة، الوقت ثقيل ورأسي فارغ من كل شيء، ربما أفرغته مما مضى لأملأه بما سيأتي، ما الذي سيأتي؟ السكون وحده يعبث بالمكان الغريب" (ص 107-108)

TT10: "I sat on a rock, where others before me had surely sat, enduring this painful wait. Time hung heavy, and my head was empty of everything. Perhaps I had emptied it of the past in order to be able to fill it with what was to come—which was what?" (Pp.106-107)

In example no.10, Narjis is exposing a scene where she was waiting for Rushdi, the guide, to come back with news about Yusef from the guards of an isolated building in the middle of the mountains in the north of Iraq. She and the reader were waiting and anticipating what is coming in the underlined part of the text, waiting for the unknown which adds a level of

suspense to the whole waiting of the story starting with its title. The translator, however, changes the tense to the past which shifts the anticipation and expectation to the result of what had already happened and became a history and comes back as a bitter memory.

ST11: "وهذه المرة لن تبحث نرجس عن مفاتيح لتفتح الأبواب، فالأبواب كلها مشرعة من أقصى شمال البلاد الى أقصى جنوبها، واللصوص يسرحون ويمرحون وكذلك تجار الموت، قالوا لفرعون من فرعونك، قال: لم أجد أحدا يصدني." (ص 168)

TT11: "This time Narjis would not be looking for keys to open the gates, for the gates were ajar throughout the furthest reaches of the north and south, and thieves roamed freely, exultant, as well as dealers in death. "Who made you Pharaoh?" they said. "There was no one to stop me," Pharaoh replied." (P.172)

In example no. 11 Narjis is describing the aftermath of the 2003 invasion when she was going back to Baghdad. She is living these events in the present time. They are fresh in the readers' memory too. Nevertheless, this scene became a historical, memory in the TT reader's mind by changing the present tense to the past and future in the past in the underlined parts of the text above.

The original text world of the novel is furnished with national identity objects and entities to make it a typical Iraqi world in using cultural references like:

ST12: "كراج النهضة، القيمر، دشداشة، كوفية مرقطة باللونين الأبيض والاحمر، عباية، شيلة، بيوت طينية، بيوت شعر، شجيرة عاقول، مسقف بالجينكو، طاسة، بسط، كاكاء، لين شنيعة، لين رائب، ارغفة الخبز، مسقول، حصران، سراحية، خضر الياش، كرب النخل، لبن ناشف، استكان شاي، شناسيلها، كعك اليد، شربت الحاج زباله"

The translator tried her best to reflect the original image of the ST world, but it is in the very nature of these elements that do not lend themselves easily for translation and foreignize the world of the TT respectively as follows:

TT12: "Nahdh Bus Terminal, clotted cream, disdashah, red-and-white checked kaffiyeh, abaya, shawl, mud-brick houses, Bedouin hair-tents, a camel's-thorn bush, corrugated roof, bowl, handmade carpets, keke, kefir, curdled milk, loaves of bread, candy, carpets, a pitcher, saint Khidr Ilyas, palm bark, curdled cheese, a glass of tea, traditional oriel window known as shansula, Al-Sayyid's Cake Shop, Hajj Zabala's establishment".

Part of the building up and growth of Narjis's, and other females characters as being resilient Iraqi women are the socio-political aspects of their time, the former regime up to 2003 and beyond. Most importantly, Hussein builds a text world of the x-regime from an insider point of view which makes the ST reader live or relive those times. She did so through furnishing the ST text world with linguistic items and descriptions from two perspectives. From the x-regime perception and how they want people to see and think of them and from the people's standpoint under their control. Iraqis collectively evoke a shared mental image reading or hearing these expressions in the ST language even out of context. In contrast, although reading these elements within the textual context of the TT, they would not invoke the same cognitive image in the mind of the TT readers as it is in ST readers, as can be shown in the examples below:

ST13: The socio-political situation from the people's viewpoint:

"عسكرة الحياة، الحكم الاستبدادي، انعدام مساحة حرية الرأي الآخر بوجه عام، دكتاتور، معاناة الناس، فقدان المواد الغذائية، احتكار المتنفذين للسلع، الحكم الاستبدادي، واقع مزري، دائرة الأمن، جهه مجهولة، احواض التيزاب، الكيماوي، حلبجة السجون، انتفاضة، المقرات الحزبية، الحزبيين، أولاد الخايبة، اعدامات، قتل، اختفاءات، تعذيب، اللون الزيتوني، الفرقة الحزبية، المدومين"

TT13: "militarization of our lives, general lack of freedom to dissent, dictator, sufferings of people, lost their means of subsistence in the marketplace, monopolies held by those who control commodities, authoritarian government, wretched situation, security headquarter, unknown place, death by nitric acid, poison gas, Halabja, prisons, uprising, party headquarters, party adherents, unfortunate soldiers, executions, killings, disappearance, torture, olive drab, party headquarter, condemned to death"

ST14: The socio-political situation from the former regime's viewpoint:

"سلطة البلد، أفكار هدامة، جهة معارضة، خانة العملاء، حزب محصور، السيد الرئيس، حفظه الله ورعاه، اغتيال ضابط امن، ايران، الخيانة العظمى وتهديد أمن البلد، الغوغاء، الانفال،"

TT14: "running the country, dangerous ides, rebel area/forbidden group, fifth column, proscribed party, *The President/ Mr. President*, My God protect and preserve him, police officer, Iran, campaign, arrest of an officer, riffraff, high treason and threats to national security, the Anfal"

AS far as the TT is concerned, although Romaine, the translator, did her best, again, to bring about this culture specific text world from both perspectives to the TT, she failed linguistically to transfer the original image conjured in mind of ST receivers to the TT when they read for instance "olive drab", "unfortunate soldiers", and "the condemned to death" respectively. These examples and the likes call forth, regardless of any context, a whole history of the x-regime world accompanied by feelings of fear, suppression, betrayal, and slaughter for somebody else's sake.

3.2.2. Discourse World Analysis:

This world includes the writer, reader, speaker, listener, objects, entities, background knowledge, conceptual resources, and the text. It represents the situational context of the communicative event, encompassing time and space (Werth, 1999:83). This is a communicative world. In this world various interlocutors are communicating to each other reflecting and projecting their background knowledge and experiences onto the text they are navigating. The participants in this communicative discourse world are the author, the translator, and the reader, me included. Hadiya Hussein interweaves a love story in a war zone with a complicated social and political backdrop. It is a story of struggle and a rebirth at the same time. Hussein wrote from her personal experience living and witnessing wars and exile and coming back after the change in 2003. Hussein makes it clear that in her "works, characters represent actual and current realities" in an interview with *Arablit* (a magazine of Arabic literature in translation) by Qualey (2022). In the same interview with the author, Qualey (2022) asked Hadiya Hussein whether or not she has conducted research to gather information for her book especially about those historical events regarding the disappeared and those who got infected with HIV in the 1980s in Iraq. Hussein replied that living in Iraq and socialising with former prisoners and their families you can see and hear stories of such nature, so you do not need research. She herself has visited the Interior Security headquarters in Sulaymaniyah in 2006. She saw the chambers where young people

were tortured, and she also met Halabja chemical attack survivors. Hence, Hadiya Hussein writes from personal experience and narrates the Iraqi history in this novel. She narrates a story of survival at different levels and wants the reader to live the present, the past, and the future of this struggle and how humanity come together in one place and time to form a collective identity of women who belongs to their fate as being women under certain circumstances. Being a woman in Iraq at that time doesn't mean weakness, on the contrary it gives birth to a generation of women who are leaders in their own rights.

As far as the translator is concerned, Barbara Romaine talked about her experience translating the novel, in the same above-mentioned interview by Qualey (2022). The discourse world of the novel from the translator's point of view, as she describes it in her own words, engulfs "the reader with a persistent sense of foreboding, which I think is intended, and might be cited as a testament to the power of Hadiya's work, her language." According to Romaine, the original narrative has a grim atmosphere and her own personal struggle with recovering from severe injury made it difficult for her to maintain an optimistic tone in the TT. Significantly, Romaine points out that the novel is a story of "women bonding", in addition to its main theme of war and the onslaught that has been inflicted on the whole country. The translator believes that "real-life female bonding manifested itself, in some sense, with the contribution of a cover image for the novel by the Iraqi painter Maysaloun Faraj..." (Romaine, 2022).

The reader communicating with the author feels she is being addressed directly and amicably fits that discourse world of women. This novel narrates a story of women empowering and solidarity. Reading the ST, I felt, as a reader, I can relate to this world of women unity, struggle, and empowerment. I lived the fear, anticipation, and hope of Narjis and Umm Hani who started a journey to look for their disappeared loved ones. The TT, in comparison, gave the result out from the very beginning. The significant modification in terms of tense usage altered the text world of the TT from searching for a change and hope for a better future despite the ugly social and political reality to make it a nostalgic and hopeless search for memory and lost past. Furthermore, the TT reader missed out meeting the ST author at the end of the novel. To illustrate, Hussein signed out her work giving a time and place at the end of the story referring to the original date of finishing off the novel in 2016 الأول من أيلول in Hamilton, a Canadian city, where she used to live. The translator deleted this personal reference for no logical reason other than dismissing the importance of indicating when and where the work has been written. Writing in exile gave the author so much freedom to criticise and uncover social and political issues and realities of the Iraqi society, and to have a bird's eye view to assess the past, the present, and the future of the turn of events. Meanwhile, the TT readers have been deprived of such experience.

3.2.3. World Switches: deal with shifts in time and space to create new text worlds with new deictic references. These switches occur through flashbacks, metaphors, negations, imperatives, and modalities (Gavins, 2007:73-74). World switches can be uncovered through the analysis of deictic, attitudinal, and epistemic shifts in narrative, as follows:

A. Deictic shifts: this involves a change in time and or place. This change creates sub-worlds inside the text world through flashbacks, flashforward and or a change in place. Narjis uses flash backs and internal monologues to transfer the reader in time to her childhood, her encounter with her childhood sweetheart, her relationship with her parents as a child and as a grownup, her relationship with her husband and her interrogation by the police which all lead to her decision to defy social and political norms and flee from Baghdad to search for her lover and make sense of her life and of everything that was taking place at that time, as can be seen in the following examples:

ST17: "حين عاد ذات ليلة مخمرا من سهرة مع أصحابه، ولأنني أعرف أن لا حدود لنزواته، فقد افترعت النوم، وكثيرا ما افعل ذلك، في بعض الأحيان يتسلل الى الفراش محاولا عدم ايقاظي، واعرف من رائحة جسده التي تشبه رائحة بطيخ متفسخ بانه افرغ طاقة جسده خارج البيت، لكنه في تلك الليلة حاول ايقاظي بإلحاح..." (ص 39)

TT17: "One night, when he came home drunk from a night out with his friends—and I knew there was no end to his self-indulgence—I had slept fitfully, as I often did. Sometimes he would creep into bed, trying not to wake me, and I would know from the odor of his body, like the smell of a smashed watermelon, that he had exhausted his energy while he was out. On this particular night, however, he tried deliberately to wake me." (Pp. 34-35)

In example no. 17 in both the ST and TT, Najis goes back to her private time with her husband and her feelings towards him which supported and justified her decision to leave him and look for hope to find her lifelong lover.

ST18: " كلما جلست نرجس وحيدة أخذتها الذكريات الى زمن البراءة الأولى، عندما كانا طفلين يلعبان معا، كم كانت أمها تعنفها:

-البنات يلعبن مع البنات، لو علم ابوك لحرمك من المدرسة

-يوسف لطيف معي يا ماما.

-لكنه ولد يا بنتي.

-أعرف يا ماما، هل قلت لك بأنه بنت؟

-لا تردي علي هكذا والا سأحبسك، اهتمي بدروسك، هل كتبت واجبك المدرسي؟" (ص 51)

TT18: "Any time Narjis was alone, she was seized by memories calling her back to the time of her early innocence, when she and Yusef were children playing together. How her mother had scolded her: "Girls play with girls—if your father knew, he'd keep you out of school." "Yusef is nice to me, Mama." "He's still a boy, child." "I know, Mama—did I say he was a girl?" "Don't you talk back to me like that, or I'll lock you up! Get on with your schoolwork— schoolwork—have you done your assignments for class?" (Pp. 47-48)

In example no. 18, in both the ST and the TT, Narjis uses two kinds of flashbacks: full of resentment, fear and depression and those that are full of love, passion and good memories. Narjis shows signs of strong personality since an early age as can be seen in the above example where she goes back in time to her childhood and her conversation with her mother about forbidding her from getting in touch with Yusef.

ST19: "فاجأ السؤال نرجس، كأنها لم تحسب حسابه، ماذا ستقول إزاء هذا الهم الثقيل لهذه المرأة الصابرة؟ جئت ابحت عن حبيبي ومن اجله تخلصت من زوجي؟ كيف ستفهم هذه المرأة مشاعرها وهي التي تكلت بثلاث أبناء؟ وبماذا سترد عليها؟ ربما سيكون ردها قاسيا، يا لها من حيرة،" (ص 73)

TT19: "The question caught Narjis by surprise, as if it were a kind of barter she had not reckoned with. What could she say to this long-suffering woman, in the face of such woe?

"I've come to look for my sweetheart, for whose sake I left my husband?" How could this woman comprehend her feelings, bereft as she was of three sons? What reply would she make? Her response might be a harsh one. Utterly confounded...." (P.72)

In example no. 19, Narjis is in an internal monologue she talks to herself and the reader in the ST and the TT about her dilemma of what to tell Umm Hani the real reason why she's here in Kurdistan and for whom she is searching. She would look like a bad woman to this simple, traditional woman who is looking for her disappeared son. If Narjis tells her that she got rid of her husband to search for her lover, she will think of her as unlawful wife. Narjis is a norm breaker in the eye of the society.

ST20: "شعرت نرجس بشيء يعصر قلبها وبإحساس من يريد الصراخ عاليا، فركت صدرها، أخذت نفسا عميقا مقومة الصراخ، احتمت منه بذكرياتها مع يوسف. الذكريات تأخذها بعيدا، الى اذان المغرب، حيث موعد اللقاء اليومي على سطح الدار، وانشغال الالاه بالصلاة، يتكلمان معا على عجلة ويتواعدان على اللقاء في مكان اخر بعيد عن سطوة الالاه والشارع والناس الذين يعرفونهما..." (ص 83)

TT20: "Narjis felt as though something was squeezing her heart. She felt as if she wanted to scream at the top of her lungs. With her hand pressed to her chest, she took a deep breath, resisting the scream, displacing it by remembering her time with Yusef. The memories carried her far away, to the evening prayer, the time of their daily rendezvous on the terrasse, when the family was occupied with prayer. They would talk together hurriedly, promising to meet in another place, far from the families' rooftops and from the street and from people who knew them." (Pp. 81-82)

In the above flashback in the ST and TT (example no. 20), Narjis hides from the agony of the present to the pleasure of the past. She relives romantic encounters with Yusef behind their families' back. Those daydreaming memories gives Narjis motivation to keep going not only in her search for Yusef but in life in general.

Narjis often employs flashforward techniques in forms of fantasies as in the ST and TT in example no. 21 below:

ST21: "خرجت من حلم غريب رأيت فيه يوسف، كنت أمشي في طريق، أحاول أن أسبق ظلي الذي يمتد طويلا أمامي، ففاجئتني صوته، جاءني من الجهة المقابلة، كانت الدهشة تملكه وهو يراني:

-ماذا تفعلين هنا يا نرجس؟

-سرت عدوى الدهشة الى عيني وقلت:

-جئت ابحث عنك.

-ولم أشعر بالغربة حين قال:

-لكنني لست في هذه المدينة.

-سألته:

-أذن أين أنت؟

-فأجاب:

-أنا في مدينة اللامكان." (ص 128-129)

TT21: "I emerged from a strange dream, in which I had seen Yusef. I was walking along a road, trying to outpace my elongated shadow, which stretched before me, when his voice startled me, issuing from somewhere in front of me. Seeing me had caught him by surprise. "What are you doing here, Narjis?" His surprise was contagious. "I came looking for you!"

It didn't strike me as odd when he said, "But I'm not in this city." "Where are you, then?" I asked him. "I'm in the City of No-place," he replied." (Pp.127-128)

When Narjis faces a difficult time and feels self-wrenching sorrow, she resorts to daydreaming and flashforward to her memories with Yusef. These memories are her refuge in the face of despair and adversities, as in the example no.22 and its translation below:

ST22 : "اخرجوك من الحياة، فكيف أخرجك من قلبي؟ غيبوا جثتك، فجعلت قلبي وسادة لك، التي ما اكتملت سكتكتمل بسطوع ذاكرتي، روحك التي انتزعوها تحوم من حولي وترعاني ... ساقشر الأيام حتى التقيك." (ص 152)

TT22: "They cast you out of this life, but how could I cast you out of my heart? They made your body vanish, but I've made my heart a pillow for you. Our unfinished story will be filled out in the glow of my memory. The soul they plucked from you hovers around me, looking after me. I will peel away the days until we meet again." (P.155)

This is another internal monologue of Narjis with Yusef expressing her persistence and resilience attitude despite finding out his execution. She is keeping his memory alive regardless of all the attempts to destroy their relationship before. She is keeping him alive in her heart until they meet again in the afterlife. The underlined part of the ST and TT shows Narjis's deep longing and desire to meet Yusef and how hard it is for her to keep living without him.

ST23: "وحين يحضر يوسف في ظلال ذكرياتها تتوقف عند مباحث الحب الذي كان وليس لما انتهى إليه، تذهب بعيدا الى طفولتهما فترى بيوت الرمل على الشاطئ، تلك التي يحوها موج النهر فيعيدان بناءها.. تلقي بها الذكريات الى اللقاءات الحميمة، مستعيدة تلك القبلية التي لم تتكرر، تنبسط اساريها وتتفتح مثل زهرة وهي تعيش اختلاجات الحب وأن بطريقة مستعادة، ثم يحط رغما عنها ذلك الشرطي الجلف الذي كاد يعتقل حبهما في متنزه الزوراء، وقبل ان يرفع سبابته بوجه يوسف، تعيده روجدا الى ارض الواقع بصوتها الشجي وهي تردد مقاطع من اغنية ماجد المهندس..." (ص 152-153)

TT23: "When Yusef himself appeared in the shadows of her memory, she stopped her mind from proceeding past the joys of love to what had become of their love, reaching far back into their childhood. She visualized the sandcastles on the banks of the river, how the water would rise and wash them away, how he and she would rebuild them . . . Her memories propelled her forward into thoughts of those passionate meetings, the recollection of that kiss that had not been repeated. The lines in her face relaxed, features opening like a flower, as she relived the tremors of love—albeit only as a reminiscence. Then, despite herself, she saw again that brute of a policeman, ready to place their love under arrest, there at Zawraa Park. Before he could thrust his finger into Yusef's face, however, Roujda's voice summoned her back to solid ground, with a stirring rendition of some lines from a song by Majid Al Mohandis,² a love song entreating the beloved for tenderness, offering a reminder that there has been no deceit." (Pp.156-157)

Another flashback (example no. 23) in which Narjis relives her love story with Yusef despite the tragic end of their love. These flashbacks are essential part of the narrative and contributes to Narjis evolvement as a strong independent woman through which the reader have access both in the ST and TT to Narjis past life and background to understand her present and future.

B. Attitudinal shifts: occur when the character changes her desire, intention or imaginary scenarios and this in turn creates sub-worlds of settlement and desire to change and a glimpse of happiness as in the following example:

ST24: "كانت نرجس تعيش مشاعر مضطربة بين الرحيل عن البلد والبقاء داخله اذا كانت ثمة فسحة من امان تجدها بين الاكراد، وقد كانت في قرارة نفسها لا تميل الى الهجرة بعد أن تبين لها حس نوايا الناس الذين احتضنوها، نما أمل بصحة خبر لم تؤكد الايام الماضية بأن يوسف قد يكون وفي دائرة أمن السلیمانیة، رد ذريعة للبقاء أو وهم من الأوهام، فهي تعرف أن الامل ضعيف لكنها تفضل أن تتبع وهما على أن تمضي الى المجهول في بلدان أخرى..... شعرت نرجس بأن نفسيته تحسنت بمرور الوقت، وفكرت كثيرا حتى توصلت الى ان الهجرة خارج الوطن هي موت اخر يتسلل اليها ببطء، وبمرور الأيام لم تعد تشعر بثقل الضيافة طالما بدأت تعمل في المزرعة، لكنها لم تصرح برغبتها في البقاء...." (ص136-137)

TT24: "Narjis was living in a state of anxious ambivalence, whether to leave the country or stay where she was, supposing there was an interval of safety for her among the Kurds. And once she understood the benign intentions of those who had taken her in, in her heart of hearts she was not inclined to leave. Rather she kept hoping for news—not suggested by the events of recent days—that Yusef might have been detained in the headquarters at Sulaymaniyah. This was no more than a pretext for staying: only a fond wish, for she knew that hope was slim, but she preferred to cling to an illusion rather than venture into the unknown in some other country. In Roujda she had found a most compatible person, for Roujda spoke with an Arabic accent, and never stopped singing while at her work on the farm. She had memorized a great many Arab and Iraqi songs and would urge Narjis to join in singing parts of them with her. She would laugh so heartily; it seemed that nature had endowed her with the secret to a simple delight that enabled her to live her life in gladness and contentment. She said to Narjis, "As the saying goes, 'A house full of joy cannot be destroyed.'" Then she would resume her singing. It seemed to Narjis, as time went by, that her own state of mind was improving. After much thought, she concluded that flight outside the country would be another sort of death, one that would creep up on her slowly. So, she applied herself intently to her work with Roujda, and as the days passed, she stopped feeling beholden for the hospitality she'd been given, compensating it by her labor on the farm. She did not speak openly of her wish to stay...." (P.139)

In example (no. 24), Narjis's desire in both the ST and TT to leave the country has changed with the passage of time while living in Kurdistan enjoying magnificent nature and hospitality of the Kurdish people who had their share of tragedy and struggle with the rest of the people of this country.

ST25: "تستريح نرجس تحت ظلال شجرة سنديان بعد ثلاث ساعات من العمل في المزرعة، تتكى على جذع الشجرة وتتأمل حياتها، كيف كانت والى اين انتهت، جاءت تبحث عن شيء ووجدت شيئا اخر رسم لها حياة ما كانت تخطر على بالها، تداهمها الذكريات فترى مخلص فاروق في مكتبته، تفاجئه بحضورها فيشبهق ويقوم من خلف مكتبه ليرحب بها ويسألها عن رحلتها، تحكي له تفاصيل ما جرى في بحثها عن يوسف." (ص 152)

TT25: "As Narjis rested in the shade of the holm oak after three hours of labour on the farm, leaning against its trunk, she contemplated her life: how it had been, and where she had ended up. She had come to this place looking for one thing and found something else—something that had sketched for her a way of living that had never occurred to her. Assailed by memories, she imagined Mukhlis Farouq in his bookshop, surprised by her arrival, taking

a sharp breath and rising from behind his desk to greet her and ask her about her journey; she imagined telling him in detail about what had happened in her search for Yusef.” (Pp.155-56)

In example (no. 25) Narjis, in both the ST and TT, evokes a sub-world of meditation, settlement and relaxation in the arms of nature remembering her past and telling the story of her present to those she knew like Mukhlis Farouq when she goes back home to Baghdad.

C. Epistemic shifts: take place when there is a change in modalities like might, could or might happen which change hypothetical propositions and or assumptions to invoke extra sub-worlds of worry, unsettlement, uncertainty, and fear as in the following examples:

ST26: "ماذا لو اكتشف امرها؟ أية أسباب ستسوقها لتبرر هروبها إذا ما امسكوا بها وامطروها بالأسئلة؟" (ص 12)

TT26: “What if she should be caught? What reason could she adduce to justify her running away if they should arrest her and assail her with questions?” (P.6)

In example no. 26 Narjis, in both the ST and the TT, calls up a sub-world of worry and fear inside her during her escape from Baghdad in case she gets caught by the authorities and what she could say to them to justify her actions.

In example no. 27, below, Narjis is battling thoughts of worry inducing a sub-world of what would happen to her in the hands of whom she trusted to traffic her to Kurdistan. In her head there is a possibility they might rape her and kill Umm Hani. She expresses a sense of uncertainty about the intention of those men accompanying her. Despite all those worst-cases scenarios she wanted to keep going to fulfil her mission as can be seen in the ST and TT versions:

ST27: "ماذا لو قتلت المرأة على ايدي هذين الغريبيين، هل سيأتي الدور عليها؟ هل سيغتصبانها ومن ثم يقتلانه ويدفنان جثتيهما تحت قبة السماء الملتهبة بالشمس؟ هل جاءت لكي تموت على هذه الأرض المقفرة، وهي ما تزال في بداية الرحلة ولم تبلغ بعد الهدف الذي هربت من اجله؟ أيمكن أن يكون محسن العلوان قد تواطأ مع الجهات الأمنية وأرسل لها هذا القزم فأوقعها بالفخ دون ان يدري مخلص فاروق أي شيء؟ أم أن مخلص فاروق لم يحسبها جيدا ولم يعرف نوايا محسن العلوان؟ كل شيء جائز في الزمن الذي لا يؤتمن..." (ص 22)

TT27: “What if the other woman should die at the hands of these unknown men-would her turn be next? Would they rape her, then kill her, and bury the two bodies here beneath the vault of the sky, in the dazzling sun? Had she come here to die on this godforsaken ground, having scarcely begun her journey, much less attained the goal that was its object? Was it possible that Mohsin al-Alwan had colluded with the government agents, and, in sending this dwarf-like man to her ensnared her in a trap of which Mukhlis Farouq knew nothing? Or had Mukhlis Farouq misjudged her and failed to understand Mohsin al-Alwan’s intentions as well? In such time as this, anything was possible when nothing was reliable.” (P.17)

ST28: "الخوف لم يتبدد بعد، فربما تداولوا الامر ورتبا المصير في مكان اخر، ..." (ص 24)

TT28: “The women’s fear had not yet dissipated, for it might be that the men had talked matters over between them, arranging to carry out their plan for the women in some other place.” (P.19)

This is another example (no.28) of fear and horror of the uncertainty of what might happen to her during her escape journey.

In example no. 29, Narjis is talking about her father who had been killed in the Iraqi-Iranian war, and they didn't receive a full body of him, but a corpse that might be collected from different dead soldiers. Here is another subworld of possibility of blue encounter that Iraqi people have experienced in the 80s, as exemplified in both the ST and TT below:

ST29: "أيمكن ان تعود تلك الأصوات لتلك الأطراف التي لملوها من عدة قتلى ودفنت في القبر مع اطراف ابي؟" (ص 30)

TT29: "Could it be that those voices belonged to the body parts that had been jumbled together from multiple bodies and interred along with those of my father?" (P.25)

ST30: "أنا منذوره يا امي لرجل قلبي الذي اختفى وانت تعرفينه. قلت ذلك مع نفسي ولم أجراً أن أبوح لها، لأنني لو فعلت ذلك ستشهق من الرعب، وربما ستصرخ، وستضرب رأسها بالحائط،" (ص 35)

TT30: "Mama, I'm engaged to the man I love, who's disappeared. You know this." I said these words to myself—I didn't dare say them out loud to her, for had I done so she would have gasped in alarm. She might have screamed, and beaten her head against the wall," (P.31)

In the ST and TT (example no. 30), Narjis provokes a sub-world of suppression of emotion. Her mother was terminally ill with cancer, and she didn't want to upset her with what she might say. What Narjis wanted to say defies social and political norms at that time. Narjis was in love with Yusef who possessed forbidden thoughts against the former regime. To fulfil her mother's wish and for her social safety after Yusef's disappearance Narjis married Mu'nis. However, she couldn't love him, and she couldn't even fake it to get on with her life as it is expressed in the example below from the ST and TT:

ST31: "ومن الغرابة ان يطالبني مؤنس بأن احبه مثلما يخبني كما لو أن الحب سلعة يمكن شراؤها من دكاكين العطارين، أو مادة مخزونة في مآخر الصيدالة، أدهن بها جسدي فيشتعل بالحب الحارق والرغبة اللاذعة...." (ص 37-38)

TT31: "It was bizarre that Mu'nis would demand that I love him as he loved me, as if love were a commodity to be purchased from the perfumeries, or as if it were some sort of substance stocked with the pharmaceutical supplies, with which he had only to anoint my body and it would blaze with love, aflame with desire." (Pp. 33-34)

Another example of sub-world of a catastrophic turn of events in which Narjis hypothetically imaging Yusef's reaction after he knows about her marriage. Narjis is navigating different worlds of fear, suppression and anxiety without help, in both the ST and TT as depicted in the example below:

ST32: "وانفجر بالبكاء كلما لاح لي وجه يوسف واخاله عاد وعرف بزواجي من مؤنس، وصرخ بي متمنيا لو طالعت غيبته حتى اخر يوم في حياته، وربما سيختفي ثانية متجرعا مرارة الهزيمة، طأويا احزانه في قعر روحه، لكنه على اية حالة يكون عليها فانه سيشطب على امرأة كان يحبها تدعى نرجس؟" (ص 43)

TT32: "I burst into tears any time Yusef's face came to mind, and I imagined him coming back, learning of my marriage to Mu'nis, and shouting at me that he wished our separation

had continued until his dying day. Maybe he would disappear all over again, swallowing the bitterness of defeat and shutting away his sorrow in the depths of his soul. But whatever state of mind he might be in, would he write off the woman he once loved—a woman called Narjis?" (P. 40)

Narjis in example (no. 33), from the ST and TT, is waiting in the hiding place in Mizgin's house, and she was very terrified in this damp dark place. She questioned her entire being and the uncertainty of it all including the darkness and long wait in that underground maze:

ST33: "ماذا لو بقي الظلام الى مالا نهاية، واية مزالقي بانتظارك يا نرجس؟" (ص 93)

TT33: "What if the darkness never ended? What perils, Narjis, might lie in wait for you then?" (P. 93)

Narjis keeps questioning what is coming and what will be coming. Again, the sub-world of uncertainty prevails in the narration, in both the ST and TT, as if her life unfolds around the uncertainty as observed in example (no. 34) below:

ST34: "الوقت ثقيل ورأسي فارغ من كل شيء، ربما افرغته مما مضى لأملاه بما سيأتي، ما لذي سيأتي؟" (ص 108)

TT34: "Time hung heavy, and my head was empty of everything. Perhaps I had emptied it of the past in order to be able to fill it with what was to come—which was what?" (P.107)

In this section there is an interaction between the real, the imagined and the hypothetical worlds which all contribute to the representation of Narjis's identity as a resilient, invincible and never giving up woman in both the ST and TT versions.

6. Results of the Analysis of the ST and TT:

The text world of the TT has been linguistically modified changing the narrative tense of the ST from the present and future to the past and future in the past which affected the tone of the narrative creating a nostalgic blue world instead of the emphatic pursuit of the ST. In the ST the author wanted her work be interpreted as a real true story when she signed it at the end giving the time and place of its composition. However, the translator missed out this important detail and its implication by deleting this reference in the TT. Women empowerment and bonding have been strongly manifested in the ST in comparison with the TT. Besides, this limits the purpose driven feature of Narjis's character. Narjis and other female characters in both the ST and TT represent collective identity through sharing common qualities of resilience, self-reliance, empathy, purpose-driven, determination, independence, strength of will, and assertiveness. In world switches we had access to sub-worlds of childhood trauma, building up emotions and motives to escape and look for the long lost love. In her search, Narjis was searching for long lost love of an entire country. These emotions and struggle were shared by all women of the Iraqi community. Children became adults due to loss of a parent or lack of a provider in a masculine society and there is no escape of undertaking responsibility.

7. Conclusion:

Whether in real life or fiction, each woman in this study has endured struggle and shown resilience in shaping her identity. These experiences have fostered a collective sense of solidarity and identity among Iraqi women, regardless of age, time, or place. The experience, struggle and hope of Iraqi women in reality have been clearly reflected in literature, represented by the novel at hand. However, this collectiveness has been misrepresented in translation because of various linguistic, cultural, and personal reasons. Despite the translator's familiarity with the Arabic language and culture, due to her long stay in Egypt and her experience in teaching and translating Arabic literature for more than 30 years, she failed to transfer the nuance of meaning that supports the building blocks of the ST world that gives it its original identity. This has been clearly manifested in the title and the end of the TT. The translator has changed the original title to evoke a different world in the mind of the TT receivers, a world of hopeless search of an unfulfilled past. In TT, Narjis is portrayed as a woman driven by memories of loss rather than as a hopeful character searching for a better future, as in the source text. The emotional impact of the hopeless search journey has been intensely magnified in the TT affecting how the TT readers receive the text in comparison with the ST. Additionally, the translator has deleted the author's signature at the end of the ST that gives a time, place, and a voice to the writer. Hadiya Hussein revealed herself at the end of the novel and this deletion adds another level to the collective nature of the struggle of Iraqi women as female writers in the translation marketplace. The author had no input in the translator's choices, nor in the copyright decisions regarding the publication and royalties of the translated version on Amazon.

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